

A Billboard Publication The International Music-Record-Tape Newsweekly June 23, 1979 • \$2.50 (U.S.)

# Black Music Assn. In Trade Equality Drive

By JEAN WILLIAMS

PHILADELPHIA—Within the next 12 months, some of the problems facing black music dealers, promoters, artists and radio programmers may be well on their way to being solved. This was the general message of the Black Music Assn. to more than 1,000 persons attending its first Founders' Conference June 8-11 at the Sheraton Hotel here. The organization, which its president and co-founder, Kenny Gamble, calls an extension of the now defunct National Assn. of Television and Radio Announcers (NATRA), utilized the conference to determine specifically what the problems are and to help it set goals and priorities. These problems were outlined as clearly being the second and third class treatment given small volume black music dealers, job security in the music and broadcast industries, the plight of black promoters and responsibility in radio programming.

The conference offered four sessions divided into two parts, over a two-day period. In these sessions goals for 1980 were set. Calvin Simpson, the group's vice president of marketing & merchandising, explained that among the areas his division will work on for the coming year will be to educate lending institutions on the viability of the music industry, to acquire more efficient distribution of advertising dollars and dealer aids, to educate dealers by working with the National Assn. of Recording Merchandisers (NARM) in

*(Continued on page 12)*

## DRAMATIC '78 CASSETTE RISE

# U.S. Sales Top \$4 Bil; Tape Units Up, LPs Dip

By STEPHEN TRAIMAN

NEW YORK—Although manufacturers' sales of records and prerecorded tapes in the U.S. were up 18% in 1978 to top \$4 billion at retail list value for the first time, unit sales were up only 4% over 1977, according to the Recording Industry Assn. of America. Only the continuing surge of tape sales—cassettes in particular—kept unit levels ahead of the prior year, as LP volume actually dipped 1% and singles, including the 12-inch format, were level, for the third year. Sales at list price hit \$4.131 billion, compared to \$3.5

billion in 1977, with the rise due in part to the shift to \$8.98 pricing. Unit volume of records and tapes was 726.2 million, versus 698.2 million the prior year. The 1978 figures compare with a 27.9% dollar increase in 1977 over 1976, on an overall 18% unit sales gain—27% for tapes and 15% for LPs. The dramatic growth of prerecorded cassettes, reflecting both the wider availability of low-cost Dolby decks and automatic-reverse car stereo players, saw that format top 61.3 million units, up 66% from the 36.9 million in 1977, on top of a 70% increase the year before. Dollar volume was \$449.8 million, an 80% gain from the prior year's \$249.6 million.

While 8-track cartridge unit sales were up 5% to 133.6 million in 1978, from 127.3 million the prior year, the 8-track ratio compared to cassettes was only 2:1 in 1978, versus 4:1 in 1977 and 6:1 six years ago, in 1973. Dollar volume for 8-tracks in 1978 was up 17% to \$948 million, from \$811 million the year before. Combined prerecorded tape dollar volume in 1978 was \$1.3978 billion, a 32% increase from the year

*(Continued on page 9)*

# European TV Promos Spur Disk/Tape Sales

By PETER JONES

LONDON—Despite constant industry grumbling and threats of "overkill" in the field of television campaigns to sell disks and tapes, huge areas of the European record industry still see costly small-screen promotions as the panacea in times of slumping general sales. Some territories are ruled out because state control of all television networks means no commercial advertising. But with the U.K. leading the way with campaigns costing up to \$500,000 a throw, other countries see tv merchandising as a quick, if expensive, way to chart success. Statistics from the U.K. industry pinpoint the appar-

ent efficiency of tv advertising. In the January-March survey, 27% of chart album sales came from tv-promoted albums by the majors. A further 12% came from albums promoted by the specialist tv merchandisers such as K-tel. On a chart-placing breakdown for the first quarter, of 131 album hits, 35 were from tv advertising, of which 15 hit the top 10, and 30 reached the top 60. Of "orthodox" albums, 14 reached the top 10. In other words, of a total of 29 top 10 albums during the period, 15—a shade over half—were tv-boosted.

*(Continued on page 55)*



"RING MY BELL"—When ANITA WARD sings "Ring My Bell," there's no doubt about it... this lady is HOT! Her super smash single (JUANA 3422) is already on its way to selling 2 million copies, while her "Ring My Bell" 12" (TKD 124) and new LP "SONGS OF LOVE" (JUANA 200,004) are both climbing to one million. Look for talented Anita to be one of the year's budding superstars! Produced by Frederick Knight.

*(Advertisement)*

# IMIC AT MONTE CARLO Industry's Leaders Paint Sober Picture Of Piracy

By ELIOT TIEGEL

MONTE CARLO—In a time when companies around the world are experiencing their first sales declines in years, the fight to eradicate the cancer of piracy takes on greater significance. International Music Industry Conference attendees from 15 nations were told here last week.

## Next Year: Washington, D.C.

MONTE CARLO—Washington, D.C., will be the site of IMIC 80, Lee Zhitto, Billboard's publisher/editor-in-chief, announces. The 10th conference will take place April 23-27, 1980, at the Hyatt Regency Hotel on Capitol Hill. It will mark the first time IMIC has been held in the continental U.S. In 1977 it was held in Honolulu, Hawaii, America's 50th state in the Pacific.

The money lost to global music thieves takes on all the more importance in these sobering times, music/record industry executives learned at IMIC 79's run here Tuesday through Thursday (12-14) at the Loews Monte Carlo Hotel. The point that these lost dollars could make the difference in bottom line statements was a sobering one for the more than 350 persons attending this summit meeting of decision makers. As executives from the U.S., the U.K., France, Scandinavia, Australia and

*(Continued on page 10)*



Sylvester's **Stars** album is a certified disco smash. Now "Stars" is a single —by demand! But "Stars" is not for dancers only, it's already brightening up all kinds of playlists, and is even expected to outshine the spectacular crossover success of "Dance (Disco Heat)." Sylvester—The Star "Stars"—The Album (F-9579) and Single (F-863). Produced by Harvey Fuqua and Sylvester for Honey Records Productions. On Fantasy Records.

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# FCC's Brown Predicts Free Radio By '80

By DOUG HALL

ATLANTA—Radio broadcasters will have a freer hand in programming their stations before the end of the year if the predictions of Federal Communications Commission member Tyrone Brown are accurate.

Commissioner Brown made these predictions during a panel discussion on deregulation at the American Women in Radio and Television convention here Friday (8). "In the fall the commission will go forward with rulemaking to substantially deregulate radio," Brown said.

He ticked off three areas that will get FCC attention:

- 1) Elimination of regulation of commercialization—stations will be able to carry as many commercials as they care to. "They'll simply lose audience if they carry too many," Brown commented.
- 2) Relaxation of guidelines for non-entertainment programming. "We'll let the market place provide a guide," he said.
- 3) Elimination of the ascertainment mechanism—the formal gathering of data through interviews of community needs by stations.

(Continued on page 27)

# Retail Chain Sets Meeting

PITTSBURGH—The 60-store National Record Mart chain will be holding its annual store managers' meeting here next Monday and Tuesday (25-26).

The meeting, described as "70% recreational" will also delve into the company's new sales plans for the future and its expansion program. Five more stores are expected to open next year. The newest is expected shortly in Steubenville, Ohio. The chain has its outlets in Western and Central Pennsylvania, New York, Ohio, West Virginia, Virginia and Kentucky.

Entertainment at the meeting will be provided by the Iron City House Rockers, a popular local band on MCA Records, whose latest LP is among the top 10 sellers in the area.

National Record Mart in the last few years has had a policy of emphasizing cutouts, with the cutout racks near the front of the doors and signs promising new shipments twice weekly. Jim Grimes, vice president of merchandising for the chain, says cutouts have become even more important this year, with Big Red, the distributor who supplies the shock product to the chain, now having one person working full time just to meet National Record Mart's needs.

# Chrysalis Bar Codes 8-Tracks, Cassettes

LOS ANGELES—Chrysalis will begin bar coding its 8-track and cassette tapes with its four-LP release due July 25; Leo Kottke's "Balance," Rory Block's "Someone Like You," "The States" and an LP by Rory Gallagher. The label has coded its album releases since January.



**WHO'S MAIL**—The promoters of five scheduled Who dates prepare to cope with their mail following the largest single mail pick-up in the history of Madison Square Garden when 25,000 letters came in asking for 150,000 Who tickets. Seen, from left, are Ann Weldon, head of Leftfield Services, Who's new company in the U.S.; Shelly Lazar, of promoter Ron Delsener's office; Barry Goodman, local promotion rep for MCA Records; and Stan Feig, Delsener's associate producer.

# 7 Trendsetter Awards At IMIC

MONTE CARLO—Seven Trendsetter Awards for achievements in 1978 were presented by Billboard at the close of IMIC '79 here.

The Trendsetters are based on selections made by the publication's editorial staff.

Lauded here at the closing night banquet Thursday (14) were:

**Jules Yarnell**, special antipiracy counsel for the Recording Industry Assn. of America, for being the prime industry force behind the coordination of massive FBI-Justice Dept. raids against counterfeiters in five states.

**CBS Records** and **Bruce Lundvall**, division president, for successfully initiating cultural ties between the U.S. and Cuba after 20 years with the development of a music festival in Havana and the signing of Irakere, Cuba's top jazz fusion band, to a CBS contract.

**Kenny Gamble** and **Ed Wright**, co-founders of the Black Music Assn., for pointing out the direction for a viable focus on black music in the U.S.

**Dr. Thomas Stockham**, for opening the door to digital recordings in the U.S. with his Soundstream mastering and editing system.

**WKTU-FM, New York**, for being a major force in the popularizing of major city disco programming in

American radio.

**Tony Griffiths** and **Bill Bayloff** of **British Decca Records**, for developing their own digital recording and editing system to allow their company to release the first digital LP in the U.K.

**Pickwick International** and **C. Charles Smith**, its president, for its pioneering efforts in harnessing the computer in the wholesaling, retail-

ing and mass merchandising of records.

The awards were presented by singer Demis Roussos.

Billboard publisher/editor-in-chief Lee Zito, in citing Bruce Lundvall, read from Clive Davis' speech given at Lundvall's recent City of Hope testimonial dinner honoring Lundvall with the "Spirit of Life" award.

# More Video Software Now Available

By STEPHEN TRAIMAN

NEW YORK—The growing video software opportunities for record/tape retailers were much in evidence at the recent Summer Consumer Electronics Show in Chicago, even though many retailers and distributors seem reluctant to take on an expanding array of family-oriented videocassettes, blank videotapes and video game cartridges.

With higher price points, and

profit margins, the potential is staggering.

Some 1.9 million prerecorded videocassette sales forecast in 1979, including 710,000 "general entertainment" titles, at more than \$100 million list:

- A 70% jump in blank videocassette sales is projected, to 9.35 million units, valued at more than \$163 million at retail;

(Continued on page 50)

# Wesley Rose Blasts Crossover See Commentary, Page 17



**WINNERS**—Excited recipients of crystal plaques for the most performed song of the year, "Night Fever," at BMI's recent festivities in Los Angeles are, from left, Eileen Rothschild of RSO Records, Mrs. Ma Gibb, mother of the Bee Gees, and the singers' sister, Bernice Gibb. Citations of achievement went to 136 writers and 105 publishers but it, plain and simply, was the Bee Gees' night.

# ILLICIT RECORDING GEAR

# FBI Raid Biggest In L.A.'s History

By PAUL GREIN

LOS ANGELES—About 12 tons of underground records and manufacturing paraphernalia was seized by the FBI June 8 and 9 in what the bureau is calling the largest sound recording seizure in L.A. ever.

The raid was on commercial storage unit E-1 at 1835 Whittier Blvd., Costa Mesa, Calif., rented by Andrea Ellen Waters, also known as Andrea Brown. It is from this warehouse that the subject is alleged to have stored, assembled and shipped her product, primarily illegal recordings of live concerts.

In addition to boxed and unboxed

records, items confiscated in the raid included mothers and stampers used for pressing the records, shrink wrapping supplies, blank album jackets and labels, business records and other documents.

According to an affidavit filed in U.S. District Court here, FBI agents interviewed Waters at the Costa Mesa site June 7 and observed such underground LPs as "A Summer Romance With The Rolling Stones," the Beatles' "Indian Rope Trick" and Eric Clapton's "Snowhead" in addition to unauthorized albums by Led Zeppelin, Frank Zappa, Bruce Springsteen and the Eagles.

The Clapton LP includes eight hits from various stages of his career—such as "Knocking On Heaven's Door," "Lay Down Sally," "Layla," "Cocaine" and "Badge."

The affidavit indicates that Waters has figured in FBI bootlegging investigations since Aug. 28, 1975 when she was reportedly observed attempting to sell LPs from the trunk of a car in Goleta, Calif.

The filing further claims that she has done business as Idle Mind Productions, P.O. Box 4457, Irvine, Calif.; Beggars Banquet, 1215 So. Beach Blvd., Anaheim, Calif.; S. Upton, a mail order record business, 177 "F" Riverside, Newport Beach, Calif.; and GP Records, Box 491, Laguna Beach, Calif.

The investigation was spearheaded by Don-Paul J. Cox, special agent of the FBI for the past three years, who for the past 11 months has been assigned to investigate copyright infringements in violation of the 1976 Copyright Act. He was assigned the Waters case on or about May 14.

# July 13 Firmed For Sentencing Of Chuck Berry

LOS ANGELES—Federal District Judge Harry Pregerson will sentence Chuck Berry July 13, following Berry's plea of guilty to income tax evasion here Monday (11).

Berry pled guilty to charges of evading payment of nearly \$110,000 in taxes in 1973. Berry had been indicted by a St. Louis federal grand jury last month. He chose to plead guilty here rather than face trial in his hometown. Berry reportedly acknowledged that he filed a joint tax report showing \$374,982, when his income was \$589,555.

According to assistant U.S. attorney Tim Wilson of St. Louis, prosecutor in the case, Berry failed to report business and commission income made in global concerts that year. As an example, Berry filed information on dummy contracts which showed him earning \$280 scale for each performance, while he was being paid from \$9,700 to \$11,700 per gig. Wilson also revealed to the court that Berry was paid much of his loot in cash.

Berry's gross income for 1973 was \$850,000, of which \$590,000 was subject to income tax, the government stated.

JUNE 23, 1979, BILLBOARD

# Interest In In-Store Videocassette Promo Lags

By JOHN SIPPEL

LOS ANGELES—The two-year-old concept of in-store videocassette merchandising of recording acts appears lagging.

"Twenty of the 35 Disc and/or Zebra stores are VTR-equipped, but unless they change the programming, it won't work out," states John Cohen of the Cleveland-based chain.

"We need two to three-minute commercial spots just like you'd make for commercial tv. Send out the cassette with the spots to build business with the new or breaking albums. The spots should be individual, with store tags.

"Store employees get bored with the present program. The performances are too long. Sometimes, when you have a new act like Rickie Lee Jones, the longer performance works out," Cohen adds.

"It's no longer merchandising, it's straight sell. We get cassettes that aren't pertinent. We just don't want show material. It has to sell," Cohen adds.

In July, Pickwick International executives will deliberate the fate of its Channel 1000 tv merchandising, disclosed at its 1978 convention. The 36 stores into which videoplayback units were introduced about six months ago are currently sending reports to the Minneapolis base which will be analyzed for the July conference. Pickwick has received a steady flow of prerecorded videocassettes from a large number of labels and independent firms, the source states.

Scott Campbell, manager of the Record Theatre 15,000 square foot store in Cincinnati, is so pleased with the seven-foot diagonal measure screen he has projecting artist videocassettes, that he will have a similar setup when he moves to Baltimore in about 60 days. There he will manage the new Record Theatre mammoth store.

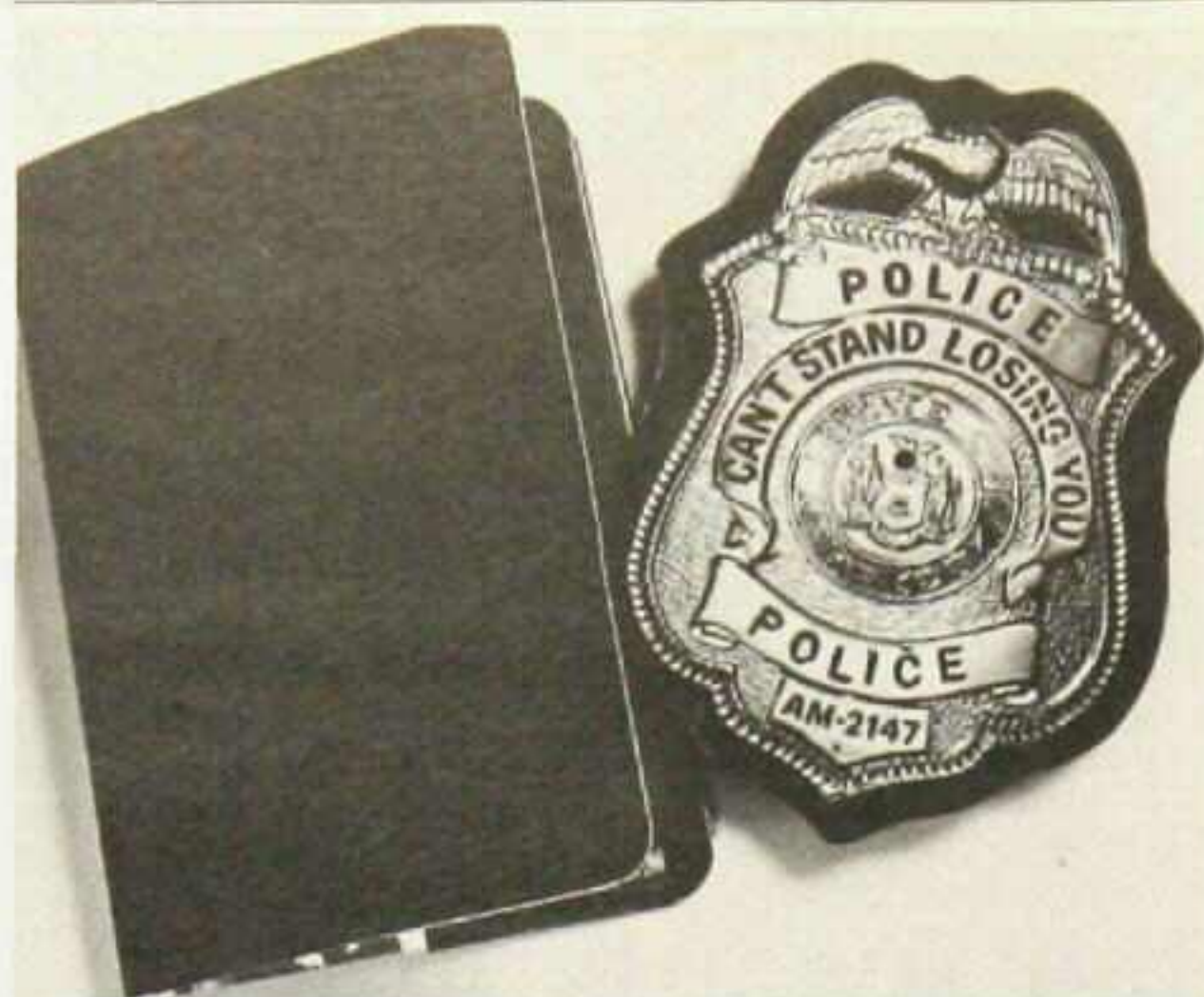
"It has helped us to sell product," Campbell says. "We have had a steady flow of good product. We got an extremely good cassette from Arista on Graham Parker who did an in-store appearance for us. It helped generate interest in the appearance and helped sell the album."

The Cincinnati store is the only one of 13 Record Theatres, operated by Ed Lyons and Lenny Silver, which has a videoplayback unit.

On the coast, comes this comment: "We put two units in out of 18 stores and we've had no reaction," reports Lou Fogelman of Music Plus, Los Angeles. "It's hard to get the right material. The segments should be under three minutes. A longer show disrupts the flow of store traffic." Fogelman adds that only RCA and CBS automatically supply him with viewable product.

The 70-plus Camelot/Grapevine stores have had only limited experience with video merchandising, says Jim Bonk, executive vice president of the N. Canton, Ohio, chain. "We have used on a loaner basis only units supplied by WEA. We put them into our Mellett mall store. We saw no appreciable difference in sales there with the video unit over what we were doing at the nearby Belden Village store, which is smaller.

"We are concerned with the imminent prospect of the videodisk. We have seen it demonstrated. Stark would have to spend from \$20,000 to \$30,000 to get into the present videocassette concept. And if videodisk is as big as we feel it will be, it could well obsolete that equipment. Then there's the problem of whether to use Betamax or VHS. It's quad all over



Billboard photo by Larry Chapman

PICTURE DISK—A&M Records this week issues what may be the most shapely 45 r.p.m. ever produced. Pressed to look like a king-sized police badge, it features music by the Police. Titles are "Roxanne" and "Can't Stand Losing You." It is for promotional use only and comes in a jacket (left) designed as a wallet. A&M worked with the Fitzgerald/Hartley Co. in design and production of the unconventional promo.

## 20-Store DJ's Sound City Chain High On TV Benefit

LOS ANGELES—The 20 stores in DJ's Sound City, ranging from the Northwest to Hawaii, feel they have just seen the iceberg's tip as far as the potential value of in-store tv merchandising.

This view contrasts sharply with other chains surveyed (see adjacent story).

Pioneered by veteran electronics salesman Dick Justham, now partner in the DJ's stores, the chain's managers want more use made of the video installations in each store.

Jim Moser, Bellevue manager, suggested Justham make a videotape showing the chronological sequence from receipt of a store order in the one-stop and its shipment to the store. It was recommended, too, that a tape of home office personnel be circulated to stores so that clerks

get to know those with whom they converse at the base. Sterling Luke, hardware buyer, will make a tape showing how to sell playback units for the stores. Managers want to see the stores in the chain on a tape.

Justham told his managers at their convention in Seattle last week that he planned to equip all stores with the \$2,200 commercial DiscoVision playback unit whenever that unit is available along with the promised retailship of DiscoVision software (Billboard, June 16, 1978).

"Rex Smith broke in our store areas through the film clips which CBS sent us," Justham stated. He said CBS' Del Costello promised a new one-hour videotape soon for in-store demonstration.

again," Bonk laments.

"We have video playback in three Oasis stores," says Jim Grimes of National Record Mart. "For a large store, it's good if we can get a constantly changing supply of tapes. Landry Video Systems of Hollywood, Calif., has been our best supplier." National operates 61 stores in a five-state area out of Pittsburgh.

Barbara Borroughs, advertising director, Bromo Distributing, base for the 30-store Sound Warehouse chain, says the Oklahoma-based chain has never introduced videotape machines after it did early research on its potential. Angela Singer of the three Circles and 11 Hollywood Record stores in the Phoenix area says the chain turned down the venture when it was proposed.

Six of the franchised Budget Tapes & Record stores out of 90 have the video merchandising capability, states Evan Lasky of the parent Danjay Music in Denver. He found great difficulty in getting short saleable sequences on tapes, so he tried duping some of his own, which proved expensive and time-taking. "Lots of customers come in and have only so much time. If you play a long sequence, you lose the customer's browse time, which is so important to you for impulse buying."

## Executive Turntable

### Record Companies

David Kershenbaum tapped vice president of a&r at A&M in Los Angeles, replacing Kip Cohen, who last week was named independent creative consultant to the label. Kershenbaum had been staff producer for the past 1½ years.

Reen Nalli appointed vice president of Atco and custom labels; she had worked with Atco president Doug Morris for nine years at Big Tree. ... At In-



Kershenbaum

finity Records, Rick Swig elevated from director of national promotion to vice president, field promotion. The 27-year-old executive previously filled posts at Chess-Janus and Epic. ... Jimmy Kirk upped from attorney at Freddie Perren Enterprises to vice president of business affairs for Perren's Polydor-distributed label, MVP Records. ... At Word, Inc. in Waco, Tex., Stan Moser named senior vice president and chief operations officer of the record and music divisions. The nine-year Word veteran had been vice president of marketing. ... Barry Taylor named general manager of U.S. operations at Stiff Records' newly-opened New York office. Taylor had toiled the past six years in trade journalism. ... Robert Gordon joins Arista Records in New York as director of sales administration; he had held several national positions at CBS Records since 1972. ... At CBS Records International in New York, Charles B. Devlin named director of security; he was manager of corporate security with ACF Industries and has also served with the FBI and the U.S. Naval Investigative Service. ... Also at CBS International, Jacques R. Miller tabbed director of manufacturing systems; he has



Nalli



Swig

been with CBS since 1973. ... Rick Donovan named operations manager of Starlite Records in Houston, the new CBS-associated label headed by Huey Meaux. ... At Butterfly Records in New York, Jim McDermott declared national disco promotion manager; he had held that title for one year at West End Records. ... Bill Kennedy named manager, regional promotion, Southwest region at RCA; he had been local promotion man for the label in Atlanta. ... At CTI Records Don Mupo tabbed Western regional manager for marketing and sales; he had been national sales manager at Cream Records. ... At London Records in Chicago, David Town declared Midwestern district manager; he had been general manager of HNH Distributors and Unicorn Records. ... Ray "Cookie" Keith appointed Southwest r&b promotion manager for Motown; he had held a similar post at 20th Century-Fox Records. ... At Arista in New York, Don Silver named a&r coordinator; prior to this Silver ran his own management firm in Boston. ... Constance Weinschenk tabbed coordinator of West Coast artist development at Epic, Portrait and Associated Labels; she had worked at Avalon Attractions and Fun



Kirk



Devlin

Productions, top L.A. concert promoters. ... Edith Brown named coordinator of radio payables, merchandising administration at CBS. ... Also at CBS, Rich Rothschild named field merchandiser for the Norfolk/Richmond territory of the Washington, D.C. branch. ... At MCA in Universal City, Calif., Barbara Wyatt upped from West Coast publicity director to associate director of publicity. ... At RCA in Nashville, John



Donovan

Dotson named administrator, publicity services; he had been a publicist in CBS' Nashville office.

### Publishing

Kim Espy appointed general manager of the Scotti Brothers' publishing division; he had been general professional manager at Screen-Gems EMI Music. ... At Freddie Perren Enterprises, Lennie Hodes named vice president and general manager of the publishing division; he was recently president of music publishing for MCA/Montage Records. ... At the Peer-Southern Organization, John Fitzgerald tabbed controller of U.S. operations, succeeding Edward Villar, who is to be based in Buenos Aires as Latin-American administrative director for the firm. ... Larry Lee to professional staff appointment with Cedarwood Publishing Co. of Nashville. He had worked at Screen Gems and House of Cash.



Espy

### Marketing

Benjamin Ordovery appointed president of the Columbia House Division, succeeding Cornelius F. Keating, whose appointment as a CBS Group president was announced last week. Ordovery has been executive vice president of the direct marketing organization. ... At WEA International in Burbank, Barry Stanley upped to the newly created position of vice president of planning and development. Stanley's former post, vice president-treasurer, will be filled by Ken Cooper, who, since Jan. 1, has been group controller at WEA International. ... At MCA Distributing in Universal City, Calif., Wayne Tappan upped to the newly-created position of director of depot operations; Tappan started with MCA in 1971. ... Also at MCA Distributing, Les Anderson named field salesman of the Cleveland branch. ... Several promotions have been made by Emiel Petrone, vice president of the Western sales region for Polygram Distribution: Bill Follert tabbed San Francisco branch manager; Larry Smith named L.A. branch sales manager; Jack Lombardo declared L.A. branch marketing manager; Steve Heldt upped to L.A. branch sales rep and Barry Rotter named Denver sales rep.



Hodes

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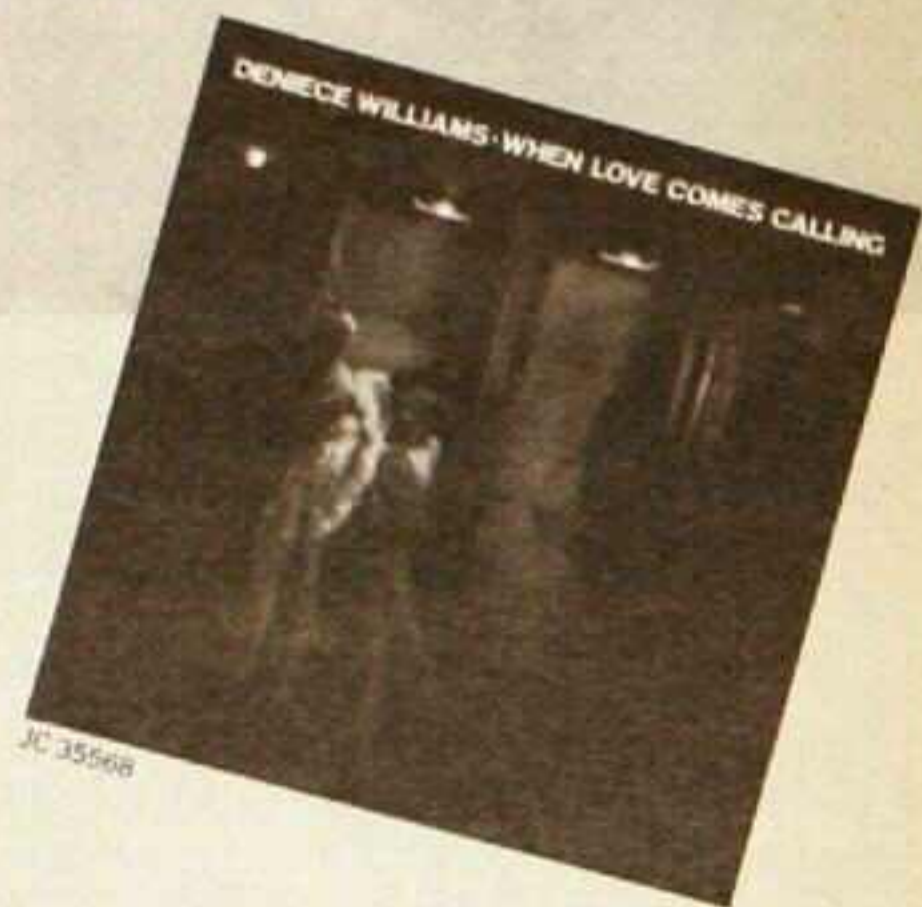


## *When Niecy comes calling, she brings beautiful music with her.*

The lady is Deniece Williams. The album is "When Love Comes Calling." They're both something pretty special.

Deniece's musical past is solid-gold: her debut album "This Is Niecy," her million-seller duets with Johnny Mathis (the single "Too Much, Too Little, Too Late" and the album "That's what Friends are For").

Now she showcases her songwriting talents as well as her vocal abilities, on "When Love Comes Calling." It's dynamic and danceable, smooth and romantic—and totally Deniece.



*"When Love Comes Calling." Including the superb disco single "I've Got the Next Dance."<sup>23-10991</sup> New from Deniece Williams on ARC Records and Tapes.*

# VOGELSANG CONVINCED Population Shift Affects Industry

By IRV LIGHTMAN

NEW YORK—The 1980's will realize an "inevitable massive demographic shift" worldwide, necessitating formidable long-range planning to maintain the health of the recording industry.

This is the view of Dr. Werner Vogelsang, vice president of Polygram Group and president of Polydor International. He was the opening speaker at Polygram Record Operation's managing directors meeting last week (9-14) in Palm Beach, Fla. His theme was "The Challenge Of The Eighties."

Dr. Vogelsang drew attention to the end of the post-war baby boom and the decline in birth rates as vital indicators that youth, the cornerstone of industry buyers, will diminish in the '80s. He indicated that research and analysis is the key to "be able to develop successful and meaningful countermeasures to safeguard continuous and profitable growth."

Dr. Vogelsang said that Polygram and other industry leaders should recognize the great potential of developing Third World and Eastern

European countries, as well as future possibilities in China and the U.S.S.R.

Turning to the question of business ethics, he said that while recognizing the need for competition, consideration should be given to  
*(Continued on page 56)*

## Producer Sued For \$250,000

LOS ANGELES—Far Out Management and Productions is asking a Superior Court Judge here to grant \$250,000 in punitive damages against record producer Jeffrey Cheen.

The pleading alleges the plaintiff's commissioned the defendant to produce an album for United Artists Records in early 1978. Cheen is alleged to have been paid \$25,000 by UA which he pocketed instead of turning the money over to the plaintiffs, as had been agreed, according to filing. The suit asks an additional \$250,000 in punitive damages.



Dr. Werner Vogelsang



Irwin H. Steinberg

# New 10-Year Program Outlined By Polygram

NEW YORK—The discovery and development of new talent is the basic component of a new 10-year plan for Polygram music activities in the U.S.

Outlining the plan at Polygram Record Operations' first managing directors meeting in the U.S. in Palm Beach, Fla. (9-14) was Irwin Steinberg, executive vice president of Polygram Corp., speaking before 100 senior executives from Polygram and affiliated companies from 35 nations.

"Our past acquisition program speaks for itself," Steinberg said, "both that which we acquired and that which we chose not to acquire."

"The discovery and development of our first 10-year program will be preserved and accelerated to the maximum in the midst of a cost explosion and increased competitive pressure."

The veteran music executive then turned to the changing nature of the music industry, one, he noted, that requires a greater volume of business if a reasonable rate of return on investment is to be achieved.

A Polygram financial group study Steinberg cited indicates that to realize an acceptable rate of return and pre-tax profit, a "fully staffed" record company in the U.S. has to achieve a net volume of about \$100 million.

Amplifying the results of the study, Steinberg stated:

"The \$100 million would permit the theoretical record company to break even domestically with its profits flowing from foreign royalties, providing that those foreign royalties were based upon sales outside of the U.S. at wholesale, a net volume equivalent of one-third of those sales experienced by the United States company."

Steinberg said that this theoretical company reflects the impact of the 100% return privilege, the servicing of more than 7,000 radio stations, rapid increases in the cost of vinyl, absorbing higher royalty rates for both the artist and publishing company and compensating for "the general increase in business costs attendant to every business organization in America today."

# IRS Investigating K.C. Promoter

By PAUL HOHL

KANSAS CITY—Concert promoter Chris Fritz has been named the subject of an investigation being conducted by the criminal division of the Internal Revenue Service. Summonses were served last November requiring Fritz to turn over

virtually all documents relating to the income and expenses of four companies in which he holds part or majority ownership.

Included in the summonses are contracts with entertainers, loan records and corporate records and min-

utes. Several banks and an accounting firm used by Fritz in 1975 and 1976 have also been subpoenaed for records.

Fritz, 32, will be questioned later this month in detail by IRS agents regarding the financial records, some of which date back to 1972.

Two of the companies, Enigma Presentations and Musical Productions, Inc. are now defunct, Fritz said. Musical Productions, Inc. folded after producing only one show, the Ozark Music Festival, in 1974, which attracted about 100,000 persons. The three-day event, the largest concert ever presented in the state, was held at the Missouri State Fairgrounds in Sedalia and the litigation which resulted from the show lasted two years.

The remaining two companies being investigated, Broadway Sales, Inc. and Broadway Enterprises, Inc., are both current Missouri corporations. Broadway Sales primarily promotes concerts throughout a three-state area as Chris Fritz & Co. Broadway Enterprises serves as personal managers for Missouri, currently recording on the Polydor label and Grand Max, another rock band.

## BIBER DEMANDS \$300,000

# RSO Group Hit By Ex-Attorney's Suit

LOS ANGELES—Veteran industry attorney Michael-John Biber has instituted suit against RSO Group Ltd., RSO Records and RSO executives Robert Stigwood, Frederic Gershon and Albert Coury in Superior Court here seeking \$300,000 in collective damages.

Biber alleges that Gershon and Coury hoodwinked him into going to work for RSO as West Coast director of business affairs and general counsel, May 15, 1978, only to terminate him May 24, 1978.

Biber claims his quick firing ruined his business reputation. In addition, he had dropped his private practice of long standing to take the RSO position. Biber alleges he was told his work had been satisfactory but that his position had become superfluous and RSO wanted him out as quickly as possible.

Gershon expressed concern over

the grave damage done the plaintiff's reputation and career, the brief states. Gershon, it's alleged, offered Biber a small payoff and a cover-up story which Biber refused. Biber was told to jet to New York. The trip cost him \$400. Though RSO promised to repay him, it's alleged he never was repaid.

On June 16, 1978 Biber and his secretary were forced to vacate the premises. His suit contends he was paid only through June 8.

In his pleading Biber alleges he was to be paid \$50,000 a year under an April 28, 1978 oral agreement and after a reasonable period of satisfactory work he was to be raised to 65,000.

## HERSH DOWN, RECOVERING

KANSAS CITY, Kan.—Al Hersh, tour manager for Capitol Records artists, McGuinn, Clark and Hillman, collapsed outside of their dressing room door immediately following a performance Friday (8) at Memorial Hall here.

Hersh, 32, of Topanga, Calif., was taken to nearby Bethany Medical Center where he was treated for probable idiopathic epilepsy and later released.

Hospital spokesmen said the attack could have been brought on "by a number of things," including exhaustion and stress. Hersh had allegedly had a similar mishap two years previously.

## AFM Underwrites Summer Concerts

NEW YORK—Funds supplied by record labels under the Music Performance Trust Fund of the American Federation of Musicians are paying for a summer concert series outdoors behind the main Public Library here.

Jazz, dixieland, disco, pop and Broadway show tunes will be heard at the Bryant Park location at noon on Mondays, Thursdays and Friday from now until Sept. 14. Musicians are recruited from the ranks of Local 802, which includes top studio musicians as well as representatives of Broadway and the symphony scene.

# Big Apple To Lieberman's

LOS ANGELES—The eight stores operated within the framework of the Big Apple Record & Tape stores by Mike Merriman are now buying from Lieberman's Denver One-Stop.

Merriman, when contacted, said he severed his buying link with the Denver franchisor-one-stop recently.

Merriman operates four Big Apple outlets in Denver, two in Cedar Rapids, Iowa and one each in Boulder and Ft. Collins.

Merriman said he is presently keeping the Big Apple store name intact.

Big Apple, as a franchisor, served 20-plus stores out of its Denver base before the Merriman spin-off.

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# Recoton Has Record 4th, But 1st Dips

NEW YORK—Recoton Corp., major audio accessory and consumer electronics manufacturer, reported record sales for the fourth consecutive quarter, and a slight earnings decrease for the first quarter of its current fiscal year ended March 31.

Net income of \$73,000 is about 12% below the \$83,000 for January-March 1978, with president Bob Borchardt citing "the spiraling costs of goods and the general inflationary trend in expenses."

Sales were up 19% to \$3.125 billion, from \$2.633 billion the year before, with Borchardt attributing the continuing volume gains to increased market penetration for the Clean Sound and Black Magic record/tape care products, and the success of the recently introduced Powerdrive car speaker and stereo headphone lines.

"It's becoming a real business," he says, "with 150 or more record/tape care manufacturers today, compared to maybe 15 or 20 five years ago. Everyone is getting a share, and new entries create more business. We used to butt heads with mass merchandisers to carry accessories—today they are a vital part of their profits."

Borchardt also notes the rapid growth of international business represented by export opportunities. "We go to MIDEM in Cannes every year and come away with many valuable contacts," he claims.

The Recoton chief observes that his first quarter was the biggest such period ever, despite the "softness" of the record and audio industries. "Lack of traffic hurts accessories, because when they're not buying records and tapes, they aren't buying our products either."

Borchardt believes that the firm's success has come "because we're selling a spread of product. Time, energy and money pay off only if we have products that are unique," he maintains.

He sees the firm's mini speakers opening the way to mini components, with the spread of this new business growing. "It will be more a direct sale to mass merchandisers and catalog showroom houses, with new products that produce large volume sales and higher profits."

What was once true of only a Sam Goody, a Korvettes or a Two Guys, with major accessory displays, now he sees more large merchandisers and chains going for the necessary space, citing Stark (Camelot), among others.

## PINK LADY ENDS DROUTH

TOKYO—Music industry people here are elated over a single which this week has moved up to 63 on Billboard's Hot 100.

It's "Kiss In The Dark" by Pink Lady on Elektra/Curb.

Not since 1963, when Capitol imported Kyu Sakamoto's "Sukiyaki" from Toshiba Records here and watched it become number one throughout the world has there been a Japanese hit in North America. That's a 16-year dry spell. "Kiss In The Dark" and "Sukiyaki" are the only two hits ever charted in the U.S. by Japanese in the entire history of the recording industry.



**CHAMPS**—Leif Garrett, Barbi Benton and Kenny Rogers exult in Las Vegas after Rogers' team of celebrities defeated media bigwigs in the seventh annual Kenny Rogers Celebrity Softball Classic, 14-11. About 9,000 attended, enabling Rogers to turn over \$24,000 to the mentally handicapped of Nevada.

# 1978 Retail \$\$ Rise Outpaces Unit Gain

• Continued from page 1

before, and 194.9 million units represented a 19% rise from 1977.

LP unit volume, in contrast to tape, dipped 1% to 341.3 million, from 344 million in 1977 (double-pocket albums count as one unit). LP dollar volume was up 13% to \$2.4733 billion, from \$2.1951 billion in 1977, again reflecting the growing number of \$8.98 list LPs from top artists.

Sales of singles, with approximately 5% of total units reflecting the new 12-inch format, remained level at 190 million for the third year, RIAA says. Dollar volume was up 6.2% to \$260.3 million in 1978, from \$245 million the prior year, reflecting the input of \$3.98 list 12-inch disks with the \$1.29 list 7-inch 45s.

Average unit price for the various formats, extrapolated from RIAA

unit and retail list dollar figures, shows LPs at \$7.25 in 1978, versus \$6.38 in 1977; tapes at \$7.17 versus \$6.46 the year before, and singles at \$1.37 compared to \$1.29 in 1977 when only 7-inch 45s were available commercially.

The tremendous growth of the tape medium compared to LPs is more evident over the last five years. In that period, cassette unit sales quadrupled to 61.3 million from 15 million, and 8-tracks are up 47% to 133.6 million from 91 million, for a total prerecorded tape gain of 80%.

In contrast, LP unit volume is up only 22%, from 280 million in 1973 to 341.3 million last year, and single sales have declined 17%, from 228 million six years ago to 190 million in 1978.

The bottom line is definitely there for the industry to see, and diminishing unit volume overall has to be a prime consideration for the future.

## Sine Qua Non Enters the Jazz Field Via Bittersweet

NEW YORK—Sine Qua Non, which has produced a line of classical LPs and tapes over the past eight years, has entered the jazz market with a label called Bittersweet Jazz.

The company also plans to enter the digital recording scene for all new classical and jazz recordings, according to Sam Attenberg, president of the Providence, R.I.-based company. The first digital product, utilizing the Soundstream system, will feature Pachelbel's Kanon and several of the Brandenburg Concertos. This recording is due in September.

"We're putting the players together now with members of the Boston Symphony," Attenberg adds.

As for Bittersweet Jazz, Attenberg has leased 30 masters from Bill Weilbacher's defunct Master Jazz label.

The first 18 releases feature such mainstream names as Earl Hines, Jimmy Rushing, Roy Eldridge, Coleman Hawkins, Teddy Wilson, among others.

While the performances are mostly from the '50s and early '70s, Attenberg promises at least six new releases by the end of the year, to be handled by newly hired Mike Kellman, vice president of sales and a&r.

Like the SQN classics, the jazz tapes will be recorded on TDK cassettes, which Attenberg claims provide the only prerecorded line with a head cleaning leader and program notes.

Both the classics and jazz lines

carry a list of \$5.98. Dealer cost runs at \$1.99 and \$1.69 for the classic cassettes and LPs, respectively, while the jazz line sells to dealers at \$2.29 for tape and LP. Attenberg justifies the higher jazz tag due to higher artist royalties and the need to pay mechanical fees for copyrighted material.

The SQN now boasts 200 titles, with about 25% new product not brought in through licensing deals.

The company sells direct to chains and dealers, with warehousing in Fall River, Mass.

Attenberg feels the jazz catalog will produce more cassette volume, about 60%, than LP, as is the case with SQN classics.

## SITUATION DESIRED

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# Market Quotations

As of closing, June 14, 1979

1979		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
38%	37%	ABC	6	718	38%	37%	38%	+ 1/8
39%	34%	American Can	6	66	38%	37%	38	Unch.
17%	14	Ampex	11	169	18	15%	15%	- 1/8
3%	1%	Automatic Radio	0	35	2%	2%	2%	- 1/8
24	20%	Beatrice Foods	8	309	21%	20%	20%	- 1/8
55%	44%	CBS	7	577	46%	46%	46%	Unch.
26%	18%	Columbia Pictures	4	330	21%	20%	21%	+ 1/8
13%	9	Craig Corp.	7	22	9%	9%	9%	+ 1/8
44%	33	Disney, Walt	11	335	36	35%	35%	- 1/8
3	2%	EMI	16	538	2%	2	2	- 1/8
23%	15%	Gates Learjet	7	72	18%	15%	16%	+ 1/8
15%	13%	Gulf + Western	3	304	14%	14%	14%	Unch.
17	10%	Handieman	5	56	11%	11%	11%	- 1/8
8%	3%	K-tel	56	27	8%	6%	6%	- 1/8
3%	2	Lafayette Radio	0	2	2%	2%	2%	Unch.
37%	30%	Matsushita Electronics	8	2	31%	31%	31%	+ 1/8
46%	37%	MCA	8	37	43%	42%	43%	+ 1/8
39	26%	Mamorex	5	505	27%	26%	27%	+ 1/8
66	53%	3M	11	428	56%	56%	56%	+ 1/8
46%	36	Motorola	10	689	45%	44%	44%	- 1/8
30%	24%	North American Philips	5	18	28%	28%	28%	- 1/8
22%	17%	Pioneer Electronics	11	1	18%	18%	18%	+ 1/8
25%	14%	Playboy	24	123	19%	18%	19%	+ 1/8
28%	23%	RCA	7	585	24%	24%	24%	- 1/8
10%	7%	Sony	16	91	9%	9%	9%	+ 1/8
8%	4%	Superscope	0	29	4%	4%	4%	+ 1/8
29%	17%	Tandy	6	295	20%	20%	20%	- 1/8
11%	5%	Telecor	5	14	6%	5%	5%	- 1/8
7%	4%	Telex	8	258	4%	4%	4%	Unch.
3%	2%	Tenna	0	18	2%	2%	2%	Unch.
18%	16%	Transamerica	5	757	18%	17%	18%	Unch.
46%	30	20th Century	6	72	42%	41%	42%	+ 1/8
37%	32%	Warner Communications	7	221	34%	33%	34%	Unch.
15%	12%	Zenith	11	366	13%	12%	12%	- 1/8

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO	-	-	1%	2%	Koss Corp.	7	77	4%	4%
Electrosound Group	5	4	5%	6%	Kustom Elec.	-	47	2%	2%
First Artists Prod.	38	64	7%	8%	M. Josephson	7	13	13%	14%
GRT	-	257	%	1%	Orrox Corp.	21	29	6%	8%
Integrity Ent.	10	14	2%	2%	Recoton	6	4	2%	3
					Schwartz Bros.	4	-	3%	4%

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas Vollmer, Assoc. V.P., Los Angeles Region, Dean Witter Reynolds, Inc., 4001 West Alameda, Ste. 100, Toluca Lake, Calif. 91505 (213) 641-3761, member of the New York Stock Exchange, Inc.

## 2nd Half Key For Schwartz Brothers

WASHINGTON—With net income and sales up only marginally for the first quarter ended April 30, Schwartz Brothers, Inc., president Jim Schwartz sees record sales and earnings this year dependent on a strong second half.

With ground broken June 1 for its new 93,000 square foot headquarters in nearby Lanham, Md.; two new Harmony Huts for Ashland, Va., and Laurel, Md., by fall, for a total

of 21, and three scheduled for 1980, the company faces increased costs as well as "the current national softness in the music business," he observes.

Net income for February-April was \$41,517, up 5% from the year ago figure of \$39,618, on a sales increase of less than 1% to \$6.611 million, from \$6.550 million in 1978, again reflecting the overall first quarter industry picture for the wholesaler and retailer.

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# IMIC Spotlights Concern About Global Piracy

• Continued from page 1

the Benelux nations all cited litanies of first quarter sales declines, other executives aligned with the global fight against piracy, counterfeiting and bootlegging cited rising inroads made in the developing nations by the criminals involved in these activities. And adding home taping, there is an estimated \$4-\$5 million (U.S.) a day internationally being skimmed from the coffers of legitimate music suppliers.

by piracy fighter Nesuhi Ertegun, WEA International's president, who came to IMIC fighting mad because of the sluggish attitude of many concerned parties who have not yet put their dollars behind the fight against music thievery.

In the U.S. alone, for example, the estimate in lost revenue due to piracy is more than \$350 million (U.S.) according to the Federal Bureau of Investigation.

The thievery of music in the U.S. is now being fought with the full force of the government, assisted by an aggressive campaign by the Recording Industry Assn. of America, prompting Ertegun to exclaim: "This is what we need around the world, strong national action."

Reports of downward sales in the first quarter of the year combined with staggering losses to the pirates in many of the developing nations combined to give IMIC attendees the feeling that 1979 is a critical year in terms of positive action to reverse these negatives.

As Don Dempsey, head of the Epic, Portrait and Associated Labels operation said during one of the seminars: "1979 will be a sobering year. Business is basically sound but we got in this whirling dervish and felt it would never end."

But a seminar on developing markets lent hope for long-term capabilities as the territories of Eastern Europe and the Peoples Republic of China open up to trade from the non-communist world. In both instances, as well as that of Cuba, the catchword is patience since there are no short-term gains to be made as trade is either not yet established or the potential is there but has yet to be developed.

It was revealed here, however, that representatives of the German licensing society, GEMA, have begun negotiations with the Peoples Republic of China to establish a copyright agreement, the first such announced arrangement with any free world nation.

Of a more immediate and pressing concern is the fight against music thievery, a term some attendees suggested best suits the situation rather than piracy, which some feel is a bit romantic and does not encompass counterfeiting and bootlegging.



**WELCOME HOME**—A Soviet-type soiree greeted Elton John's mentor, John Reid, when he returned from a Russian tour with John and visited the MCA Tower in Los Angeles last week. MCA staffers and label president Bob Siner (standing at left) transformed an office into a U.S.S.R. dance hall. Reid says he believes John will make a second Russian trek in 1980.

Ertegun again pleaded for funds to do combat with the criminals, jabbing at those publishers, artists, artist managers and recording studio owners who are not contributing to the battle chest and have left the majority of the financing to the record manufacturers.

"This year for the first time there are signs of unrest and crisis on the horizon," he said. "I am sure all kinds of economic measures will be taken, but all of us need to continue with our antipiracy campaign."

"How much is the record industry losing to pirates and home tapers every day? Four or five million dollars? I can only guess. I think it's in that neighborhood. If the companies didn't lose 15% to 20% to the pirates, they might make a healthy profit."

Ertegun said home taping should be called home piracy. Pointing to Singapore, a hotbed of pirate activity, Ertegun said last year 10 million pirate cassettes were exported from there according to his statistics. "Shouldn't the blank cassette manufacturers find out who's using their product?" he asked.

Stephen Stewart, the outgoing director general of the International Federation of Phonograms and Videograms, offered this report on piracy in key markets: Singapore is supplying pirated tapes to Britain and Germany, replacing Hong Kong, which is now under control. In Italy half the tape market belongs to the pirates. In Greece the majority is pirated, in Turkey the entire market is pirate. In Spain and Portugal the fight has just begun. In Israel half of the market is pirate goods. Egypt and Tunisia have come to IFPI for help for the first time.

## SAYER ALBUM FOR RUSSIA

MONTE CARLO—Chrysalis Records will have its first album sold in the Soviet Union, a Leo Sayer greatest hits compilation, Chris Wright, the label's joint chairman, revealed at IMIC here last week. The manufacturing-licensing deal with the Soviet government involved three years of negotiations, he said.

Stewart reports progress in the U.S., the U.K., Japan, Germany and Australia.

IFPI has just received the first of a three-year annual contribution from America's National Music Publishers Assn. toward its defense budget of \$500,000. Stewart said IFPI's budget realistically should be in the \$2-\$3 million range.

He also announced a committee of technical experts which will probe the development of a system to determine pirate goods. Stewart also mentioned an "early warning system" to alert nations when pirate goods are coming across their borders so that police action may be taken. The problem still exists that many governments and police forces are not yet convinced that piracy of musical properties is a crime worthy of their attention.

The exception of the U.S. federal government was emphasized by the presence on a piracy panel of Ronald Wetherington, supervisory special agent in the FBI's white collar crime section in Washington.

Wetherington said the FBI and the Justice Dept. have taken a "quality case concept" in their stance against disk and tape thievery. The FBI has gone underground in several instances in the last four years with undercover agents opening retail stores, carrying body recorders and using closed circuit television to gather evidence against alleged thieves.

In fact, Wetherington revealed, the government expects an indictment "imminently" against a major East Coast printer involved in alleged counterfeiting activities.

Wetherington noted that organized crime is now heavily involved in music thievery. "The cases we have been involved in reveal that the same people involved in narcotics and loan sharking are also into piracy," Wetherington said.

The federal agent noted that of the 700 pending investigations in the

U.S., half involve sound recordings. Noted Wetherington: "Copyright infringement is an important part of white collar crime."

Wetherington cited such undercover activities as "operation cop-tape," which began in Washington in 1974 and lasted nine months, "operation turntable" which lasted 18 months and was directed out of Jacksonville, Fla., and "operation modsound" which involved 23 locations in five Eastern states. That recent case resulted in two convictions including a three-year term for one person.

Seized records of businesses involved in music thievery indicate that bogus LPs and tapes are finding homes in Europe and the U.S., indicating oceanic movement in both directions of illicit goods.

The problem in the U.S., both Wetherington and Jules Yarnell, special antipiracy counsel for the RIAA agree, is that music thievery is a misdemeanor for a first offense, causing FBI agents and U.S. attorneys to steer clear of this kind of crime because it doesn't make big headlines. The penalty is one year in jail and a \$25,000 fine on each count.

Noted Yarnell, another piracy panelist: "We are hoping to have title 18 of the U.S. code changed to make piracy a felony on the first offense." It becomes a felony on the second go-around (two years in jail and \$50,000 fine on each count).

So the federal government is using tax evasion, mail fraud, wire fraud and violations of the racketeer-influenced and corrupt organizations statute of the Organized Crime Control Act of 1970 as the means to file strong cases against alleged music thieves.

Yarnell noted that the RIAA's music thievery budget is now \$1.4 million. "With companies showing dollar declines this year," Yarnell said, "piracy keeps growing so it's important to stop this financial drain."

Yarnell said that Vermont remains the lone state in the U.S. which does not have antipiracy legislation.

Eleven states have in addition to antipiracy laws antibootlegging statutes which prohibit the unauthorized taping of a live concert of performance off the airwaves. Yarnell said that FBI actions have cut into piracy but there is an increase in counterfeited goods which are more difficult to identify because they are often exact duplicates of the original LP or tape.

Noted Yarnell: "I don't believe dealers don't know when they are buying counterfeit goods and act as fence for stolen merchandise."

Yarnell also noted that counterfeiters are churning out cutouts as these failed recordings are offered to dealers at attractive prices and flood the market. Nesuhi Ertegun said record companies should not sell to dealers caught selling counterfeit goods. He urged manufacturers to come up with a difficult to replicate item in packaging so that the original would stand out from the copy.

He pointed to RCA using embossed lettering on its cassettes and CBS using special paper for the inside of its cassettes and he said WEA was about to come up with its own difficult to duplicate item in its own packaging.

In Italy, governmental legislation promised at last year's IMIC has not happened since that government is out of power and new legislation must be introduced, Curci's Giuseppe Gramitto Bicci reported.

And in Australia, Allan Hely

managing director of Festival Records, noted that the civil and criminal statutes have cut into music thievery to where the loss to the industry there is now down to 1 million Australian dollars from 15 million three years ago. All illegal goods now account for 6.9% of the Australian market, down from 50%.

But Hely noted home taping results in \$50 million a year in lost revenue to record companies.

And a growing number of persons at IMIC cited home taping as a major global problem.

Complete coverage of all the IMIC 79 seminars will appear in a forthcoming issue of Billboard.

## Moss & Suchin Strike Deals At IMIC Sessions

MONTE CARLO—Dann Moss and Milt Suchin, newly partnered in the Los Angeles talent management firm of Moss & Suchin Ltd., attended their first IMIC together to seek record and publishing deals for their clients.

Among their clients is Fred Travalena, who Moss says has written 25 songs as part of the comic's plan to get into the music business.

The two veteran agents said they had meetings during IMIC here last week with executives from CES and Arista about disk and publishing arrangements. Additionally, they circulated among the hundreds of international record company officials attending the conference to make their agency known.

"IMIC is watched around the world," notes Moss, "for what develops and comes out of here."

Moss, whose Dann Moss Associates has been in operation seven years, is an attorney who represents England's Legion Music which will open an L.A. office. That company is headed by Steven Bentick.

Suchin, formerly with ICM for 10 years, the last four as senior personal appearance agent, indicates the company would be broad-ranging in its client list and include packaging of artist projects for television and films.

## Talent Contest Deadline Nears

NEW YORK—Friday (22) is the deadline for registration for the Big Apple Music Talent Contest sponsored by the Institute of New Cinema Artists' Recording Industry Training Program.

Open to acts between the ages of 13-24, the contest includes rock, r&b, jazz, blues, disco and Latin talent. One year recording contracts will be awarded the winner in each category.

Funded by the U.S. Community Services Administration and the Community Development Agency, the Institute's recording industry program began this year, patterned after its successful cinema program for disadvantaged youth. More information can be obtained by calling (212) 695-0826.

## ABC Buying Stock

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Associate Producers THE WHO Musical Director JOHN ENTWISTLE

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# Hot Performing Arts Session Stirs Emotions

## Promoters Complain Acts Leave Fold After Reaching Star Status

PHILADELPHIA — Tempers flared and emotions ran high at the Black Music Assn.'s Performing Arts division's breakout session on black concert promoters. It was possibly the most controversial of all sessions.

It was one of four breakout sessions over a two-day period at the organization's first Founders' Conference at the Sheraton Hotel here June 8-11.

Other breakout sessions included: "Communications—Job Security—A Vanishing Reality," moderated by Rod McGrew, divisional vice president; "Merchandising—Cooperative Merchandising—The Realistic Alternative?" chaired by Calvin Simpson, vice president of the merchandising division; and "Recording—Becoming a Recording Industry Executive—The Challenge of Blacks In The Recording Industry," moderated by LeBaron Taylor, divisional vice president.

While the sessions continued with basically the same topics on the second day, Taylor's session was titled: "Tapping The International Market—A Plumbing Problem."

The Performing Arts session was chaired by George Woods, veteran local radio personality and president of the organization's United Black Concert Promoters, and BMA performing arts division vice president Smokey Robinson.

Joining the moderators were Don Fischel of Regency Artists; Sol Saffian of William Morris; personal manager promoter Sid Bernstein; W.H. Luther of the International Assn. of Auditor Managers; promoter and president of Solar Records, Dick Griffey, and Dick Klotzman of International Tour Consultants.

Griffey outlined the problems of blacks in the industry.

Robinson spoke of the responsibility of black performers to their

roots, and Woods pointed out that black acts should go into the community.

Lee King, a Jackson, Miss., concert promoter, pointed out that one of the problems of black acts is that black promoters will work with the

**This article prepared by Jean Williams, Bob Ford Jr., Maurie Orodener and Nelson George, all of whom were in Philadelphia as reporters.**

acts in their early stages but when the acts reach star status they no longer play for the black promoter. He cited Teddy Pendergrass as an example.

King insisted he lost money on a Pendergrass show a few years ago but now he cannot book the artist without going through Koltzman's firm. Koltzman claimed 78% of the dates his company did on Pendergrass were 50-50 splits with black promoters.

Sid Bernstein spoke about the problems he had trying to book talent into New York's Radio City Music Hall and called for an investigation into the possibility of kickbacks by concert promoters to the major agencies.

Attorney David Franklin called on BMA to get lists from major black acts showing how many dates they do each year with black promoters. Georgia promoter Leonard Rowe accused the talent buying industry of being the most prejudiced segment of the entertainment industry.

W.H. Luther expressed concern over the lengthy riders covering food and liquor needs of artists. He believes these excessive riders are the biggest problems currently facing promoters.

The Rev. Hosea Williams, civil rights activist, who recently brought the plight of the black promoters to the fore (Billboard, May 12), declared that the promoters problem is definitely racial.

New York-based promoter Sparky Martin criticized Donna Summer for not playing for black promoters. He also verbally attacked Stevie Wonder for not touring in the last five years.

In another area, the first day's merchandising session, with Calvin Simpson chairing had panelists: Jerry Richman, president of Richman Bros., one-stop and developer of the Music Library concept, which occupied much of the seminar's time; Ernie Leaner, president of Record World Stores, Chicago; Ray MacKlin, owner of Ray's Music Library Store, Philadelphia retailer;



**HELLO JIMMY**—President Jimmy Carter greets Evelyn "Champagne" King at the White House while her manager Bob Schwaid looks on during a buffet dinner and performance in honor of the Black Music Assn.

Eddie Gilreath, national sales manager for black music, Warner Bros. Records; and Jim Tyrrell, president of the newly formed T-Electric Records.

The second day had panelists Ted Hudson, chairman of BMA's marketing & merchandising division and owner of Ted's One-Stop, St. Louis; and Oscar Fields, WEA's vice president, merchandising, black music.

Tyrrell pointed out that "There's not enough advertising to the black dealer and there's not enough quality advertising going to these dealers." In situations where the black merchants are getting radio commercial time, the complaint is that the manufacturer is giving them the time on low-rated stations and at times where their potential record buyers do not listen to the radio.

There's a strong feeling among small volume black music dealers that since they have little or no appreciation as to the workings of advertising campaigns and allocations—and don't know to whom they could complain—they are being left out when advertising money is passed out or just handed a few crumbs.

Another complaint is the lack of adequate promotional LP copies to play in-store and that certain stores

are able to sell promo copies by the hundreds and no one does anything about it.

Representatives of manufacturers in attendance explained that the fault is not with the record company, which generally has liberal policies on pressing promos. MCA alone, it was stated, allocated \$3 million last year for promo copies but that there are massive "leaks" along the line.

Financing is another major problem for dealers who wish to obtain loans from banks or applying for a Small Business Loan. It was explained that BMA has already begun to address itself to the business end of the small volume dealers operations.

Much consideration pro and con was given to an alternative concept created by the Music Library concept in the Philadelphia market. Richman created an advertising cooperative among 20 of his one-stop's customers who are all small volume independent black music retailers.

While maintaining their own business independence and identities, all advertising and even point of purchase materials, are handled under the Music Library umbrella.

Major objection voiced to the Music Library concept is the fact that the retailer is only a participant and not an actual partner in the pro-

gram. The members have no proprietary rights to the Music Library name or to its identifying logo, and the right to continue using it is entirely at the whim of Richman, who is the sole owner of the name and logo.

From the "Communications" seminars came proposals that BMA act as a clearing house for information on radio deregulation. Specifically, Rod McGrew and BMA's legal council Leonard Sagot promised to:

1—Send mailgrams to Washington pressing to get black Congressman Mickey Leland of Texas directly involved with the Congressional subcommittee considering the controversial Van Derlin bill HR3333.

3—Disseminate information on the particulars of HR3333 and all other deregulation actions.

3—Disseminate information on how blacks may protect their positions at stations through union organizing and individual contracts.

Panelists for the sessions were: Nolan Bowie, executive director of the Citizens Communications Center; Lionel Monagas, a member of the FCC staff; Louis Richards, general organizer for the International Brotherhood of Teamsters; and Dorothy Moore of the National Labor Relations Board.

The group also tackled the subject of responsibility in music, centered around the long-time debate on whether or not songs with suggestive lyrics should be programmed on black radio.

Stevie Wonder supported the rights of artists to express themselves.

J.D. Black, head of the Young Programmers Coalition, presented a contrasting view, stating that his group is taking a stand against songs that "Destroy young black minds."

McGrew emphasized the programmers responsibility to present positive images to the black community and that artists can write "anything they want, but I don't have to play it."

One of the two general sessions, "Black Music And Black Music Artists In The '80s," centered around

(Continued on page 78)

## PUZZLE?

PHILADELPHIA—"We all know what the problems are. These problems have existed for many years. Let's get organized, then go out and solve them. We're not about picketing. We don't want to force anybody to do anything. We want to see how smart we are, see if we can figure out this puzzle," said Kenneth Gamble, president and co-founder of the Black Music Assn. at a breakfast meeting at the organization's first Founders' Conference.

## BMA Sets Priorities And Goals

• Continued from page 1

setting up programs to teach the basics of retailing; and to inform BMA members of services the organization offers concerning their individual problems.

Rod McGrew, BMA's vice president of communications, pointed out that his division, among other things, will talk to artists about their responsibility in music.

LeBaron Taylor, the organization's vice president, recording, explained that his division has the resources to advise record industry representatives on how to improve their positions in the business. He also touches on the fact that blacks in the industry are not required to work only in special markets as has historically been the case.

Smokey Robinson, vice president of the performing arts division, will attempt to get a "fair deal" for black promoters with the black artists. He also pointed out the role and obligation of radio, trade charts, the songwriters and publishers in the music industry.

Through its performing arts division, BMA proposes to sponsor concerts, with one major concert yearly.

The organization brought in the

Rev. Leon H. Sullivan, head of Opportunities Industrialization Center (OIC) as keynote speaker. He clearly advised the gathering of methods by which BMA may raise capital and become one of the strongest forces in the entertainment industry.

Earl Graves, publisher of Black Enterprises magazine, at the Warner Bros. sponsored dinner, provided the audience with some alarmingly low statistics on black ownership in the industry.

Gospel music was given possibly its biggest shot in the arm, when reportedly, for the first time, a label (Light Records) sponsored a major tribute to gospel, pulling in a packed house. Andrae Crouch was the guest of honor at the event where Stevie Wonder and the Dixie Hummingbirds also performed.

The conference was kicked off at the White House where President and Rosalyn Carter proclaimed June Black Music Month.

More than 600 persons from numerous professions were present to hear Carter praise black music and BMA for what the two mean to the U.S. He touched on the history of black music and how necessary an

organization like BMA is to the nation.

BMA presented to the president and guests a glimpse of some of the different forms of black music ranging from rock 'n' roll as performed by Chuck Berry to gospel with Andrae Crouch and Sarah Jordan Powell to the disco offerings of Evelyn "Champagne" King and the mellow ballads of Billy Eckstine.

On the other hand, it closed its conference with a tribute to NATRA at a Columbia-sponsored dinner. All past NATRA heads were saluted and present to accept the honor were E. Rodney Jones, Ed Wright, Dr. Cecil Hale and Jack Gibson.

Between the kickoff and the closing, a highlight of the conference was a BMA-produced film dealing with black music.

One of the outstanding evenings was the Warner Bros. dinner when Bob Marley performed to a SRO crowd. Stevie Wonder joined Marley for one of Marley's tunes. The Emotions also were well received at Columbia's banquet.

Other labels hosting activities were Arista, A&M, 20th Century-Fox Records, Casablanca, Light, MCA and Atlantic.

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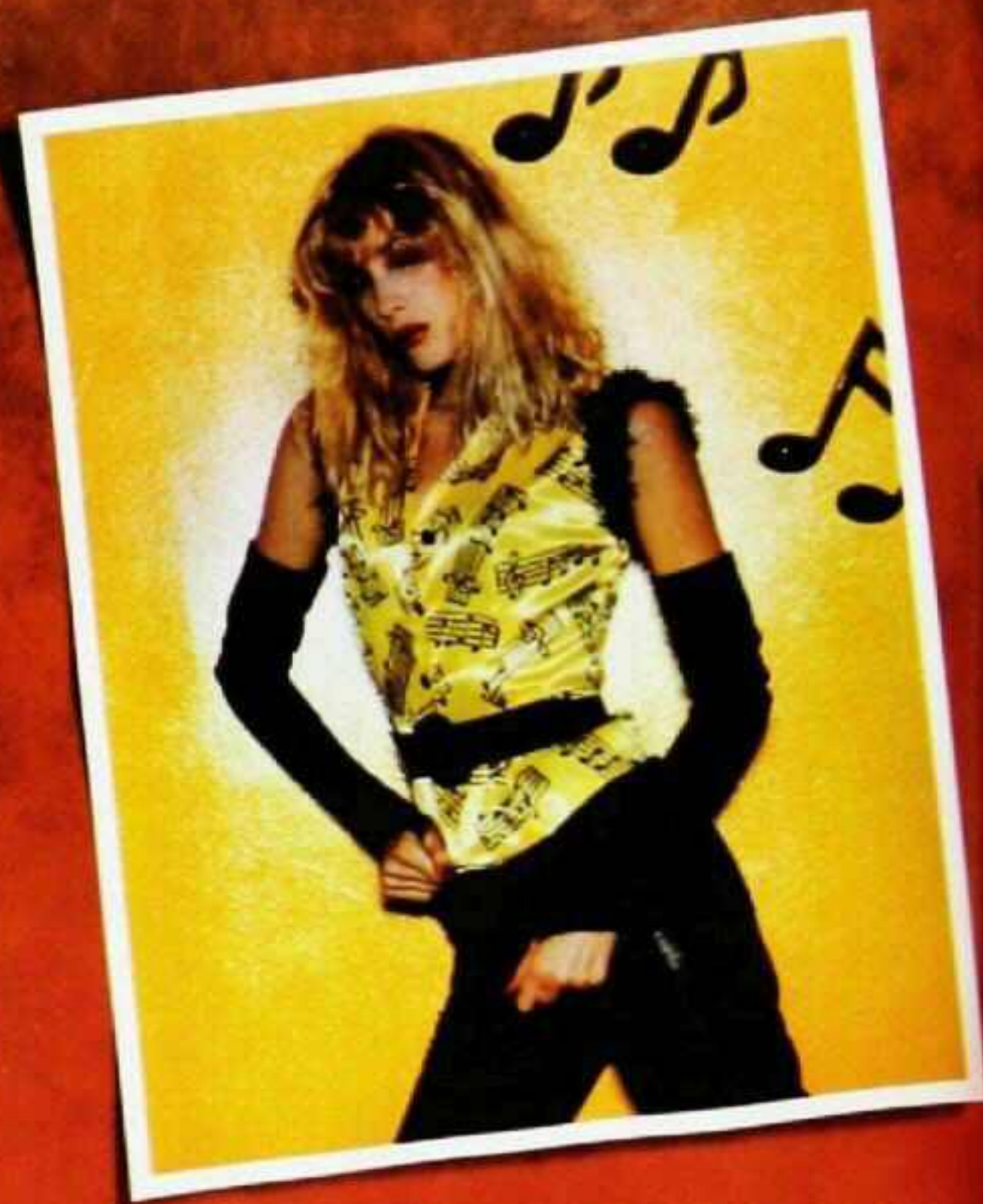
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#### Noël

'Dancing Is Dangerous' Noël's July-released, 12-inch, white-heat disco single makes John Travolta look like King Kong and Olivia Newton-John sound like a reject muffler. It precedes her brand new album by just one month. 'Dancing Is Dangerous'. The single. The album. And Noël.



#### Interview

Interview. A new British signing that injects much needed sophistication into the sheer energy of New Wave rock music. Interview's first album is slated for release in late July/early August. And the band themselves begin their first US tour later this year.

Get ready. You're about to be interviewed.

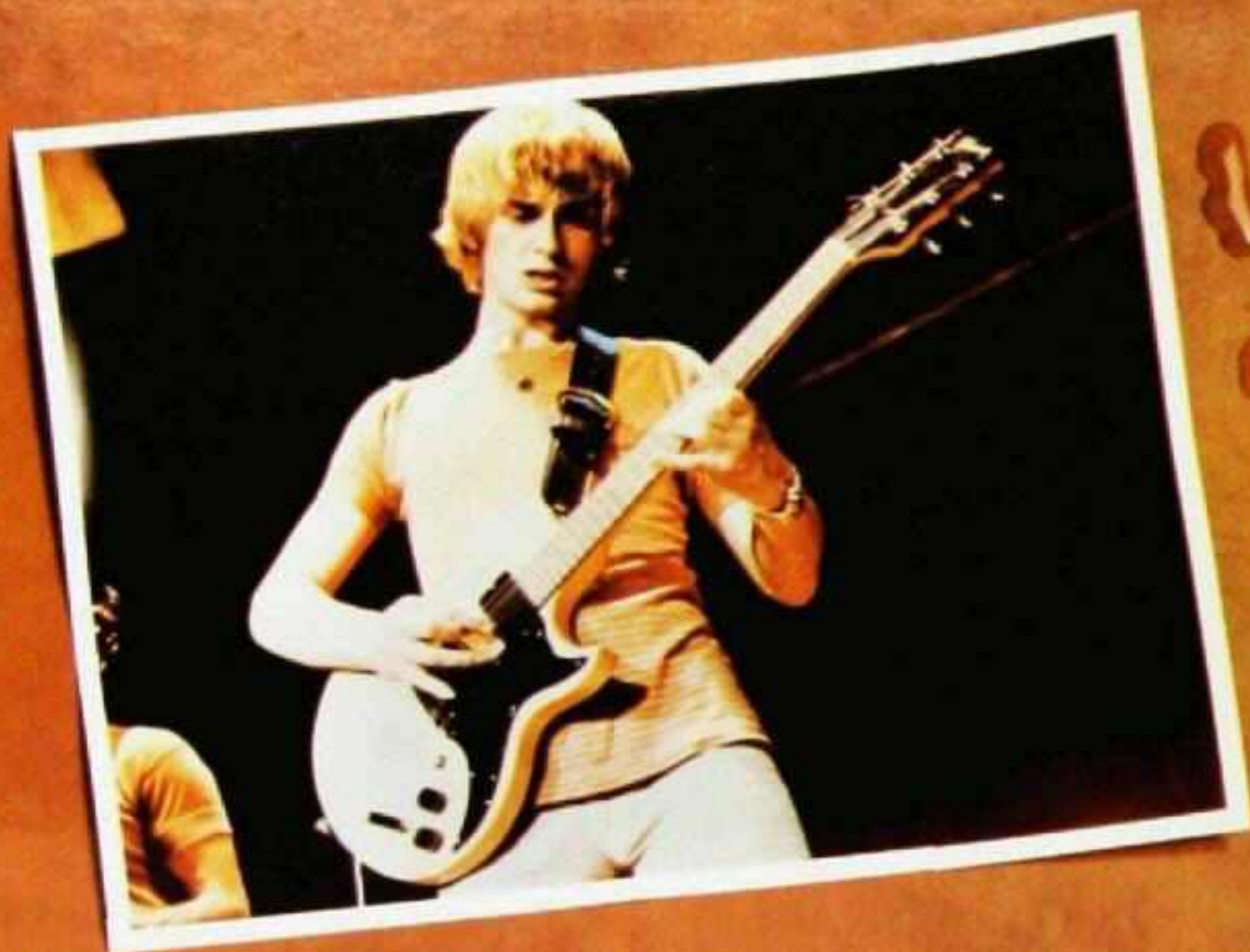
With The Records. Interview.  
The Motors. Shooting Star.  
Noël. And Mike Oldfield.  
Six great acts that show we  
don't go anywhere empty-handed.  
From Virgin America.  
In America, we mean business.

# a lot further....



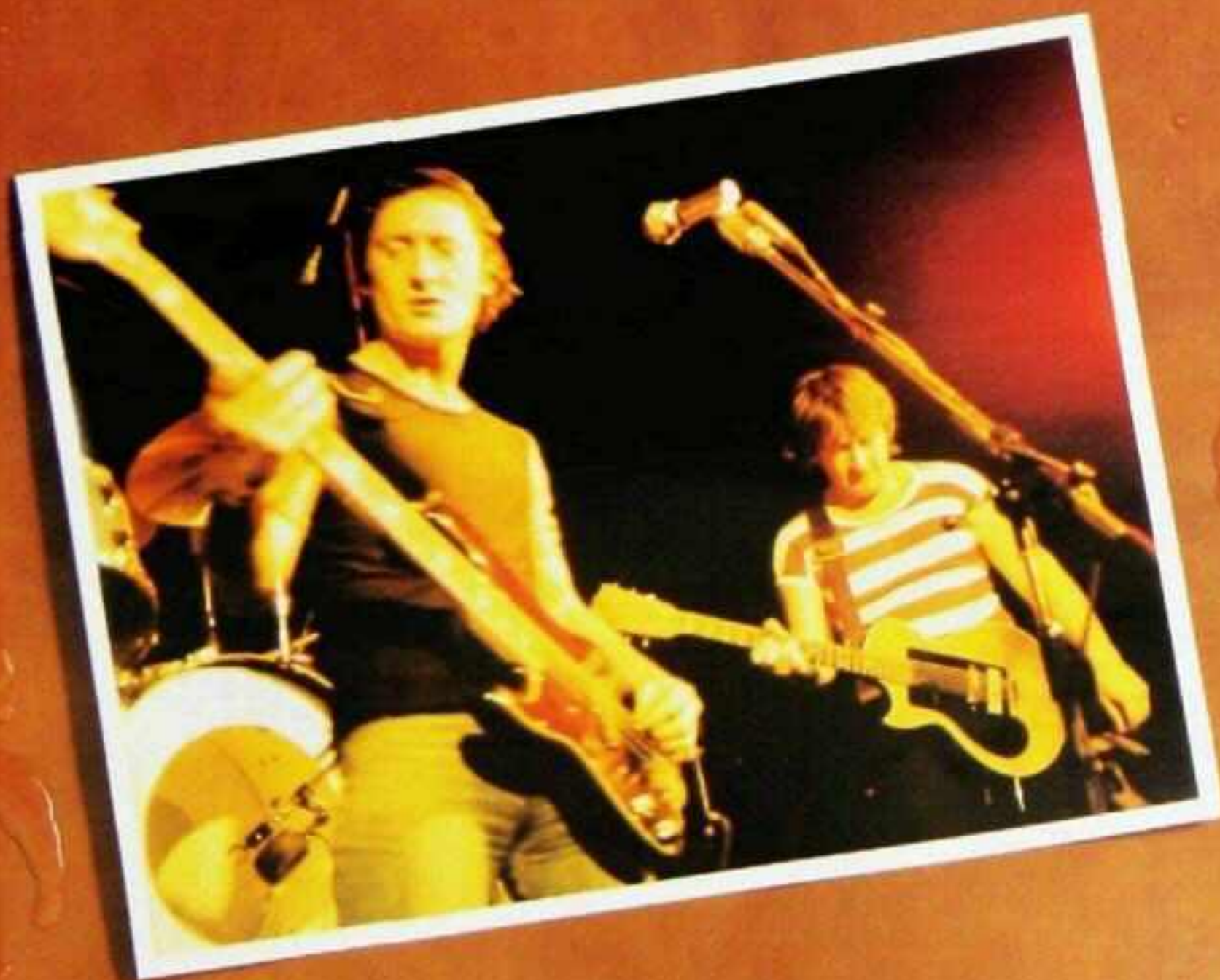
#### The Records

The Records. An amazing amalgam of The Eagles and Elvis Costello with a touch of Blue Oyster Cult thrown in. And that's only the predictable part. 'Starry Eyes' - their first US single released this month - has already been warmly received in the trades and the radio tip sheets. Hard on its heels, in July, comes the band's first album here in America. It's backed a really heavy promo campaign. Stock up on The Records. Then sell 'em.



#### Mike Oldfield

Mike Oldfield's incredible 'Tubular Bells' (12 million sales worldwide) has already made more than its mark in the US. At the top of the album charts. As the theme to 'The Exorcist'. Now Mike's hard at work on a new, a very new album. You can hear it in the Fall.



#### The Motors

The Motors' last album 'Approved By The Motors' and their two American single releases 'Airport' and 'Forget About You' have already enjoyed wide acclaim in the US. The band are currently working on a new album. It'll do for the American rock market what Columbus did for the continent. Get your browsers ready.



#### Shooting Star

Shooting Star is Virgin America's very first, home grown US signing. They play powerful, beautiful, 24-carat rock'n'roll music. Their first album 'Shooting Star' is scheduled for release in late August. And it's produced by Gus Dudgeon.

Astrologers predict: Shooting Star will be astronomical

# ....and this is where we're coming from.



In June 1970, Virgin Records' President Richard Branson was just a sweet young English judge's son without a care in the world. It took one dotting aunt with a twenty billion dollar fortune to make that world collapse. In a very inconsiderate moment, she died. She left every penny to Richard. And she made one condition: lose the lot by 1980.

In those days of course, twenty billion was quite a pile. Richard had to start thinking. Fast. So he just went right out and tried to give it away. But he was pretty sneaky about the whole thing.

First he blew a straight ten million on rock'n'roll records. Then he dropped twice as much on a chain of run-down stores in Britain's biggest cities – London, Birmingham, Manchester, Leeds, Liverpool, Bristol, Glasgow, Newcastle, Edinburgh – anywhere that was expensive and crowded. Next he recruited a team of laid-back, unemployable hippies to give his stocks away at suicidal prices. He called the company Virgin. Somehow, it seemed appropriate.

The results were disastrous. The records moved like wildfire. The hippies bought more. They even cut their hair. Pretty soon, there was even more money to get rid of.

It was a worrying time for Richard. Then, miraculously, a way out presented itself. His eye fell on an advertisement in a very exclusive, upper-class English magazine: "For Sale. Huge, semi-derelict 16th Century haunted country house. No running water. Extensive and desolate grounds. Large staff of idle retainers. Miles from anywhere. Suit mad recluse with money to burn. No heating."

Why not turn the place into the world's most elaborate recording studio?

That would surely soak up the cash! Recruiting a rambling and inexperienced Irishman to knock the project out of shape, Richard Branson sat confidently back to watch the money roll out.

The results were disastrous. The studio made a fortune. Extravagantly wealthy rock stars booked The Manor solid. The Irishman had an unforeseen knack with a tape machine. The combination of seclusion and technical perfection was a winner from the word go.

Things looked pretty grim. It was 1973. Virgin's 24 record stores had caught the imagination of the country. The Manor Studios had done the same. The company's pair of 24-track mobiles were turning up in the boudoirs of the stars with the regularity of room service. But at least the studios could be neutralised.

Richard's next brainwave – the one that would lose his money and save his bacon – had the simplicity of pure genius. A record label. Carefully designed to fill the studios day and night. With a succession of very poor, very serious, very non-paying musicians. Who looked upon commercial pop songs with utter contempt. Who were intent on producing a series of interminable, wordless symphonies with no chance at all of making a red cent.

First off the production line was Mike Oldfield's 'Tubular Bells'. It topped the charts in seventeen different countries, including Britain and America. It was adopted as the theme to 'The Exorcist'. So far, its total world sale falls just short of 12 million copies.

It was the same depressing story with practically every artist who came the label's way. Even the notorious Sex Pistols, the group who successfully swindled over two million dollars from the other companies they infested, went right on making money for poor old Virgin Records.

Now, in 1979, the list of money-losing ideas grows longer and longer: The Venue. Europe's biggest nightclub bang in the centre of London. About as hospitable as an airplane hanger. Permanently packed. The Townhouse. A high-priced studio complex on a piece of London's most costly real estate. Permanently booked. Last year, Virgin even bought a chunk of the Virgin Islands. A slab of rock with no running water, no electricity... now a studio there... But last month, someone went and discovered oil on the island next door!

Right now, in June 1979, old Aunt Marigold's deadline is getting dangerously tight. So where better for Virgin to turn

than the largest, most expensive, most powerful, most complex rock market in the world?

From an unbelievably expensive house on New York's Perry Street, an astronomically well-paid staff is preparing to blow more loot than Howard Hughes could have imagined with three weeks on the case. Virgin is going independent in the US. With its own A&R, Promotion, Publicity and Marketing. With a straight distribution deal through Atlantic Records. And with a tragic and inevitable history of turning everything we touch to silver. Then gold. Then platinum.

Virgin Records. In Britain we mean number one record retailer. Number one record exporter. Number one studio complex. Number one mobile studios. Number one London Venue. And number one independent record label.

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Virgin









Dear Art Dept.

I got a test pressing from the factory of our new album but they sent two single-sided discs, so I decided to stick them together. I got my super glue out, lined the two records up and stuck them, but I got it wrong and when I tried to play it the hole in the middle didn't fit. I tried to pull it apart but the record broke, so I ended up throwing it on the fire. After about 5 minutes of vinyl-smoke filling the room I picked it up and threw the whole thing out into the garden.

Anyway, the next day I took some photos and I thought it might be a good idea to use the burnt record as part of your advertising campaign. Let me know what you think.

All the best,

Paul McCartney

DEAR PAUL

WE GOT YOUR IDEA AND FEEL WE MAY BE ABLE TO WORK IT IN SOMEWHERE. BUT THINK THAT OUR CAMPAIGN SAYS IT ALL.

ART DEPT.

On Columbia Records and Tapes.

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AMERICA



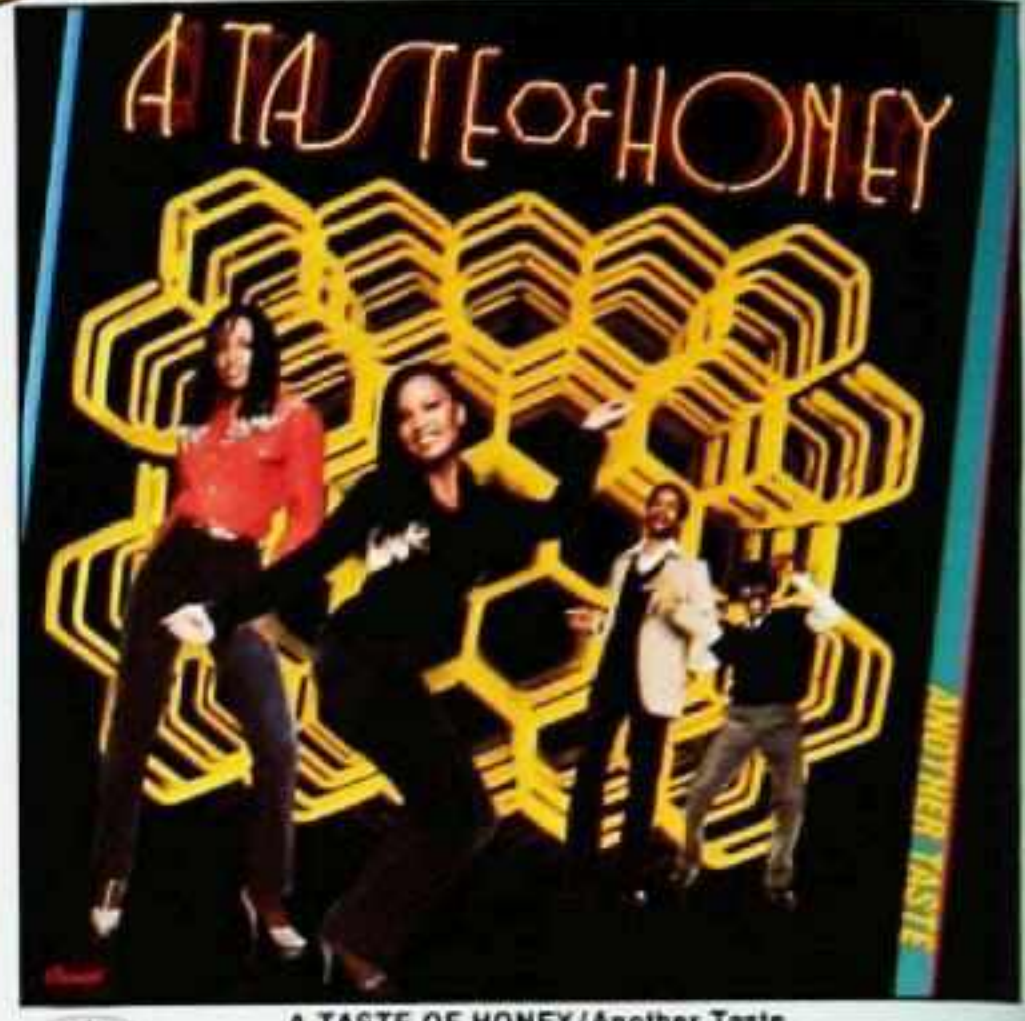
AMERICA / Silent Letter  
SO-11950 • BXO-11950 • 4XO-11950



GET THE KNACK



THE KNACK / Get The Knack  
SO-11948 • BXO-11948 • 4XO-11948



A TASTE OF HONEY



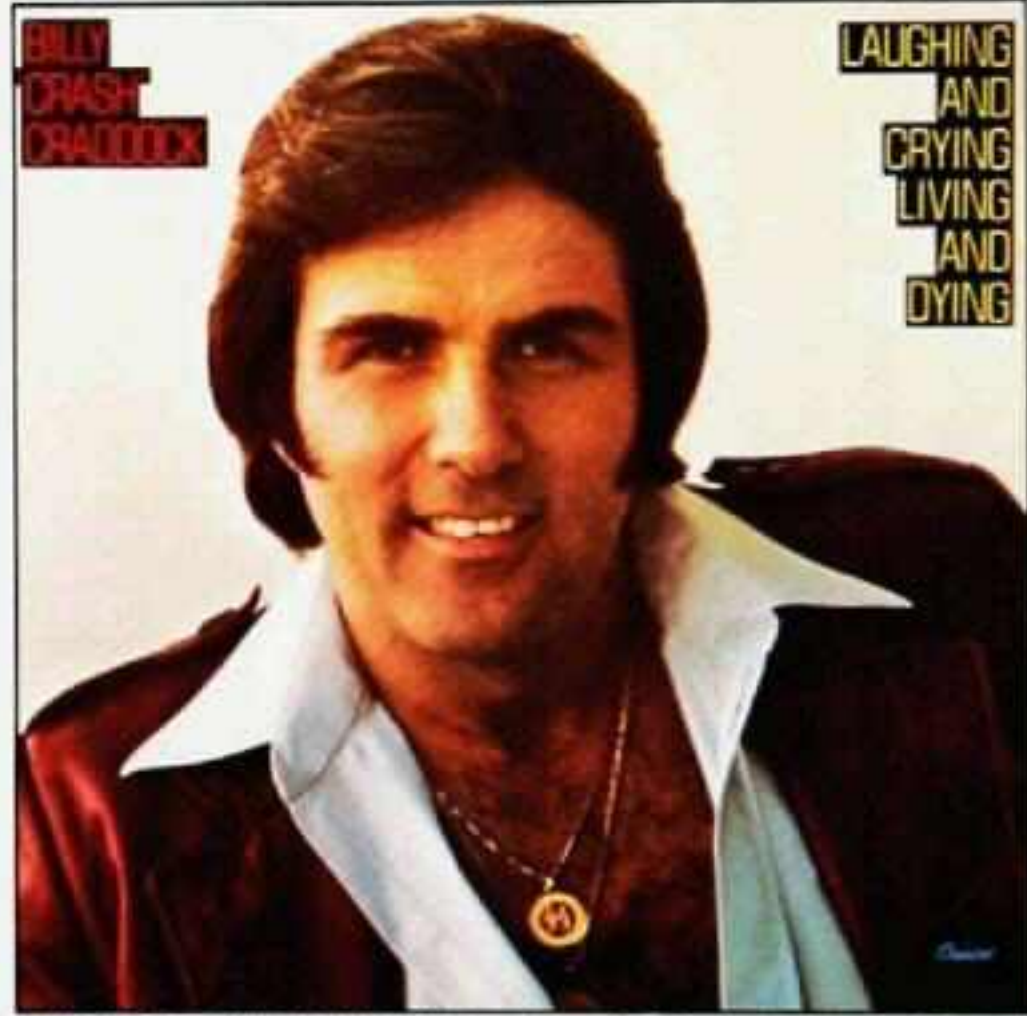
A TASTE OF HONEY / Another Taste  
SOO-11951 • BXOO-11951 • 4XOO-11951



DESTINATION SUN... DESTINATION SUN... DESTINATION SUN... DE



SUN / Destination: Sun  
ST-11941 • BXT-11941 • 4XT-11941

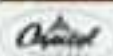
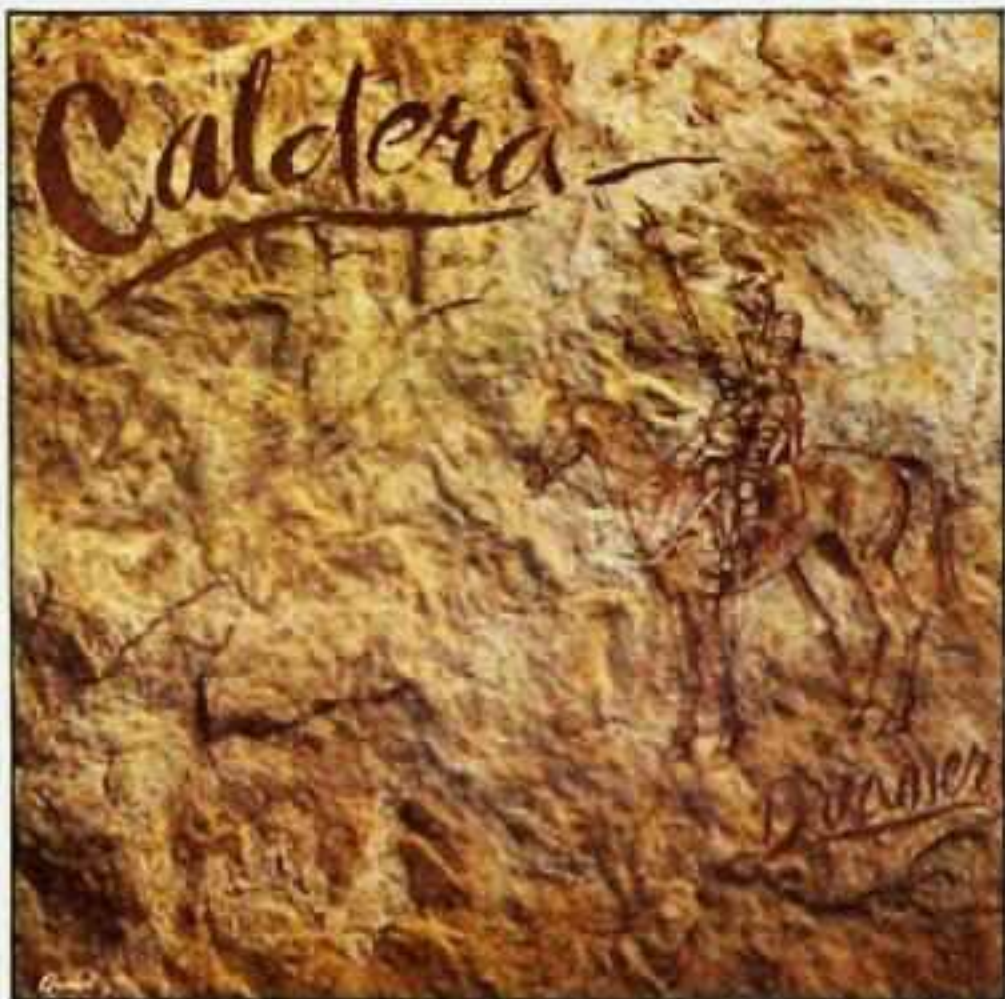


BILLY  
CRASH  
CRADDOCK

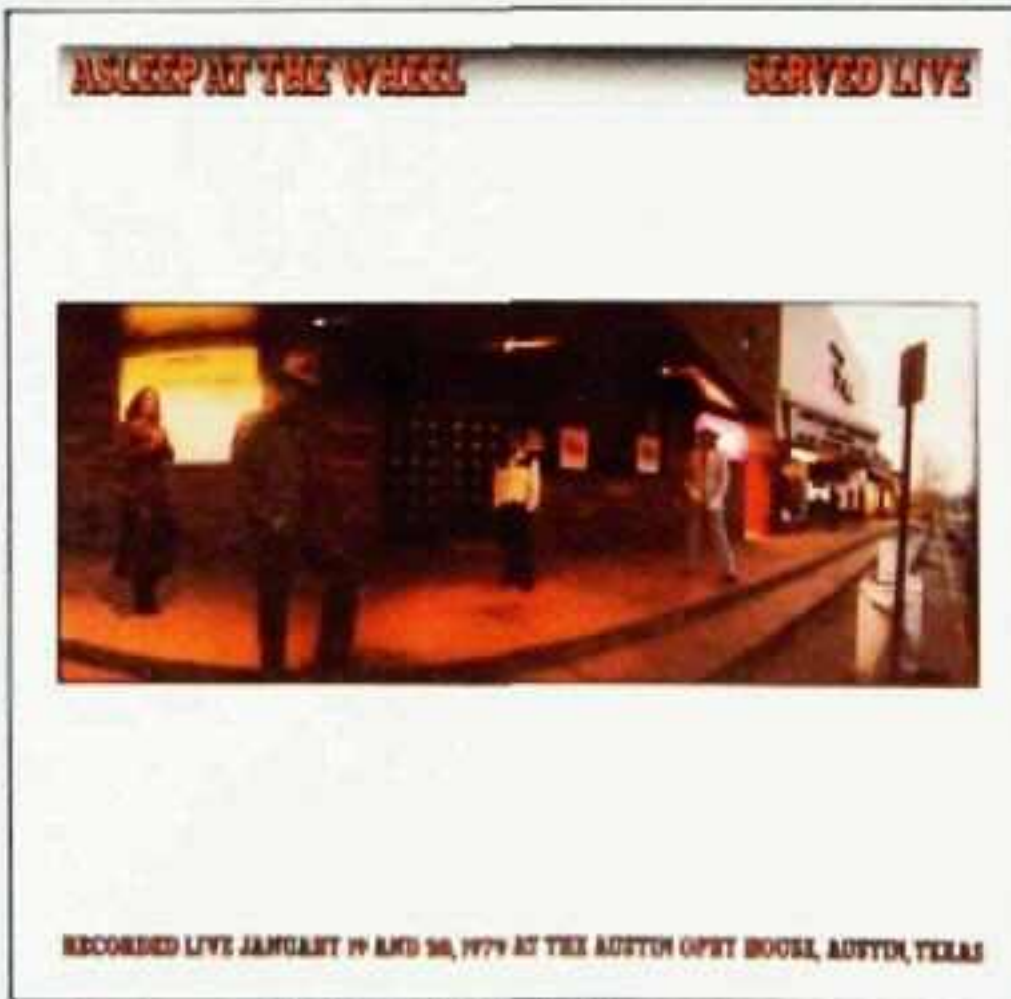
LAUGHING  
AND  
CRYING  
LIVING  
AND  
DYING



BILLY "CRASH" CRADDOCK / Laughing And Crying Living And Dying  
ST-11946 • BXT-11946 • 4XT-11946



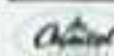
CALDERA / Dreamer  
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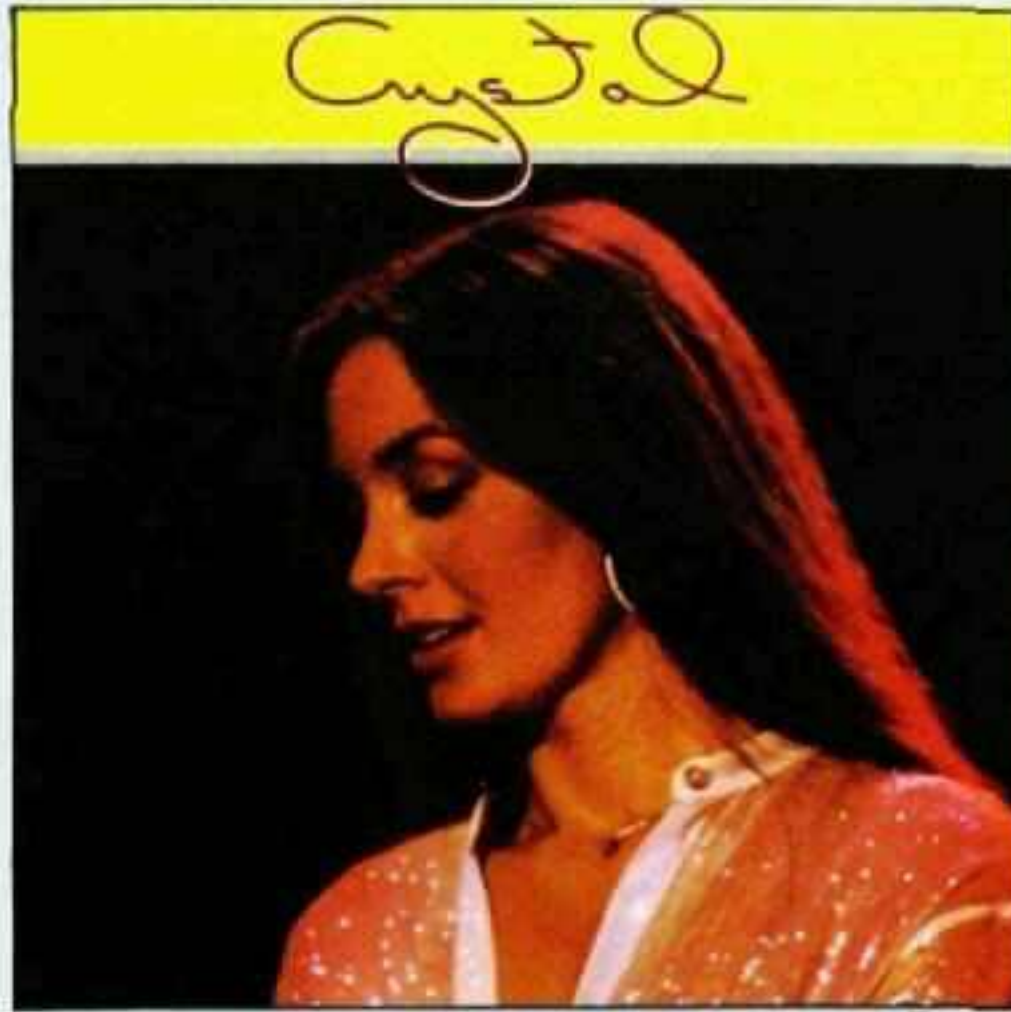
# MARKET

RELEASES NOW IN STOCK



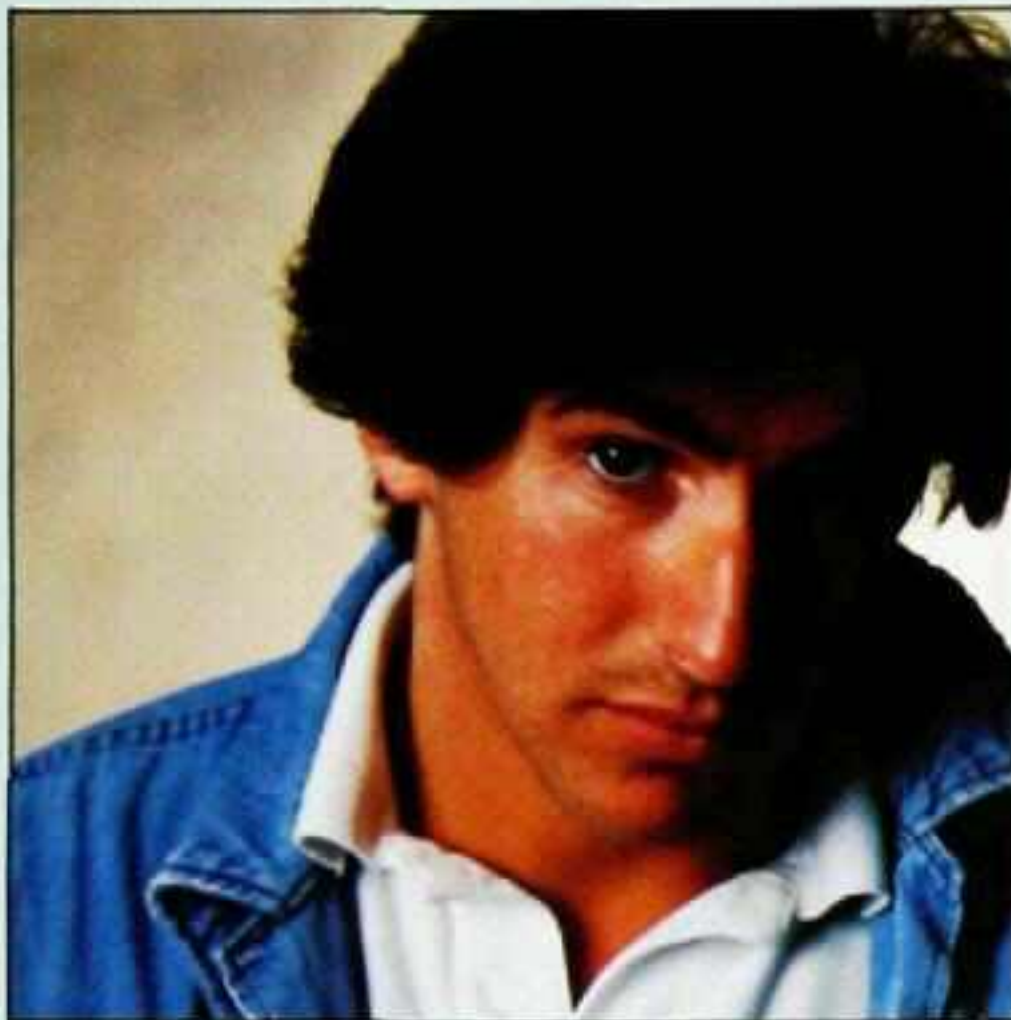
LONG JOHN BALDRY

LONG JOHN BALDRY / Baldry's Out!  
SW-17015 • 8XW-17015 • 4XW-17015

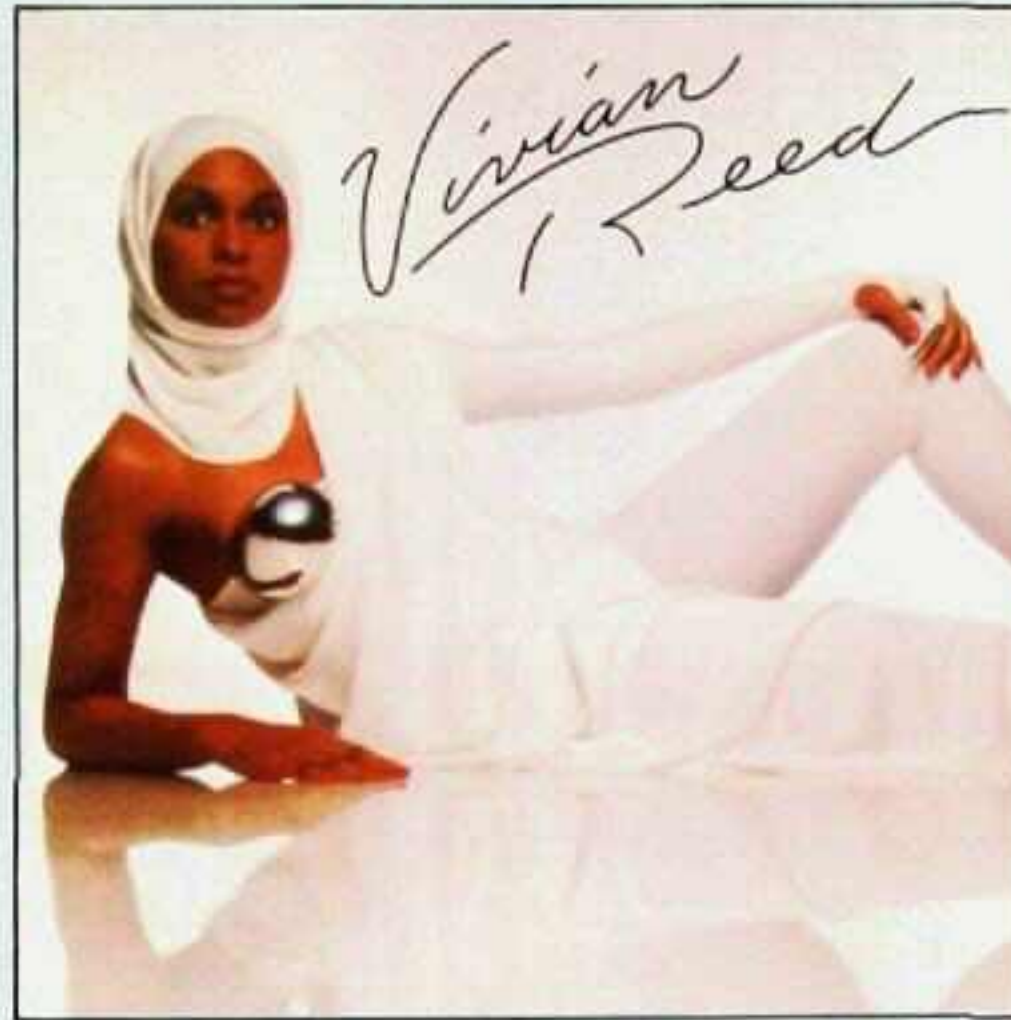


*Crystal*

CRYSTAL GAYLE / We Should Be Together  
UALA-969-H • UAEA-969-H • UACA-969-H

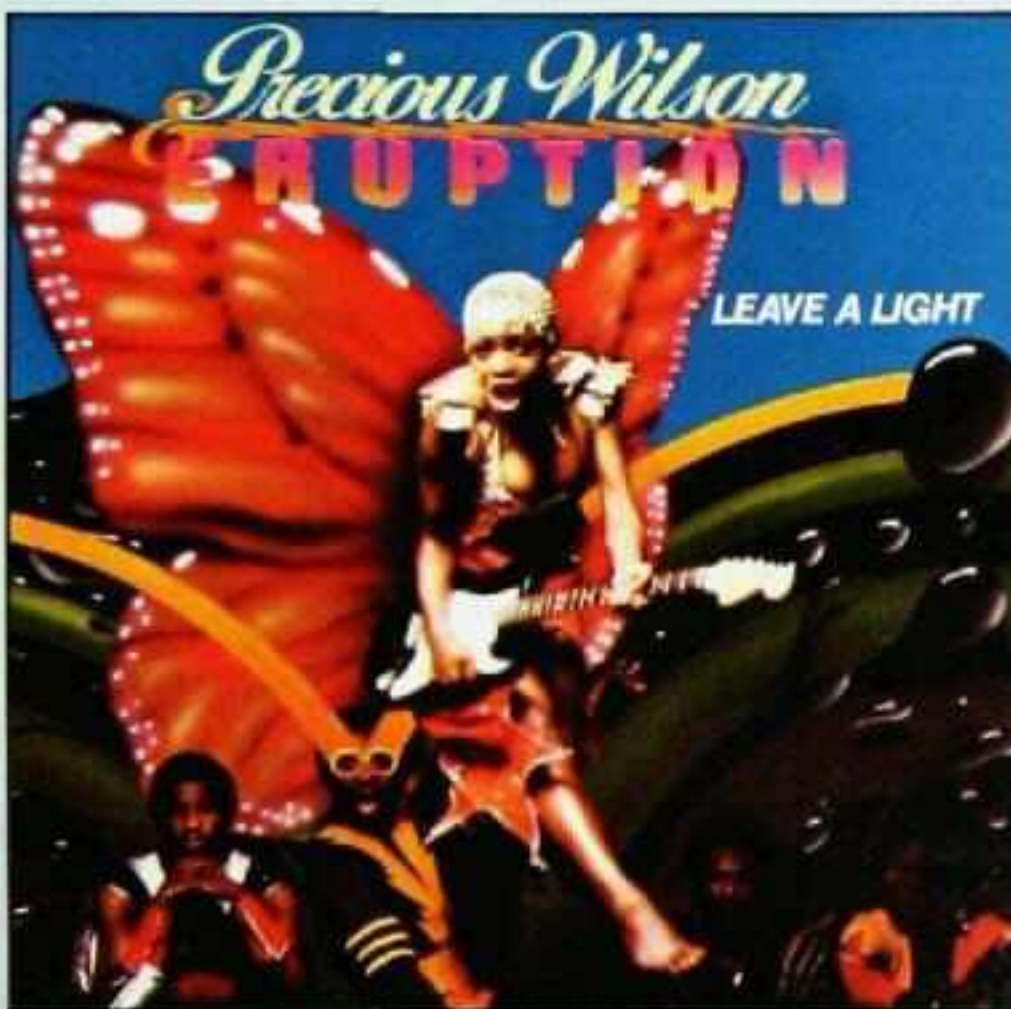


BILLY FALCON / Improper Attire  
UALA-967-H • UAEA-967-H • UACA-967-H

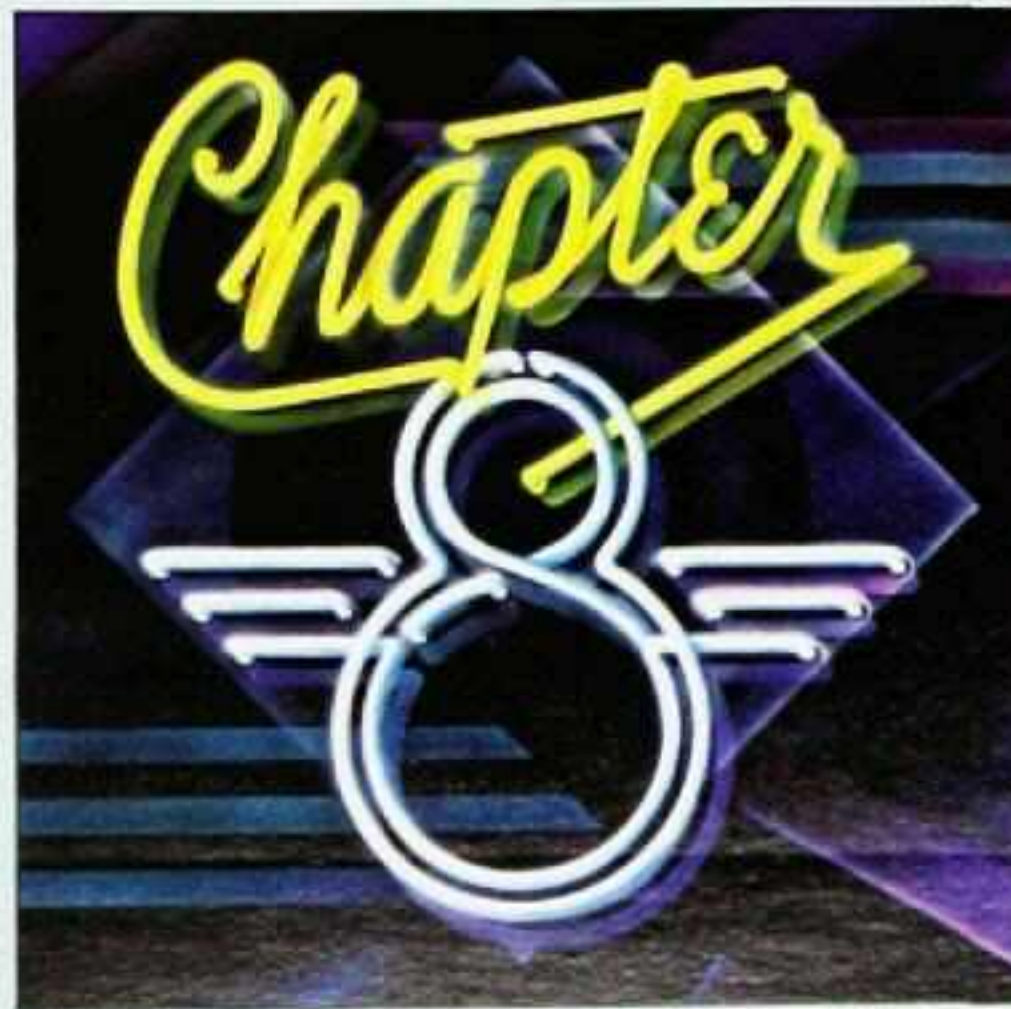


*Vivian Reed*

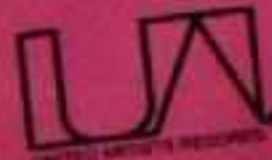
VIVIAN REED / Ready And Waiting  
UALA-970-H • UAEA-970-H • UACA-970-H



PRECIOUS WILSON & ERUPTION / Leave A Light  
SW-50061 • 8XW-50061 • 4XW-50061



CHAPTER 8 / Chapter 8  
SW-50056 • 8XW-50056 • 4XW-50056



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# Radio-TV Programming

## FCC Throws a Curve At Starr, Gannett; May Break Up AM-FMs

By JEAN CALLAHAN

WASHINGTON—The Federal Communications Commission has taken its first step toward breakup of AM-FM combinations in a single market. While professing to deregulate radio, the commission took this new regulatory step while acting on two major license transfers.

The commission decided that all new applications which involve new AM/FM combinations or the transfer of ownership of existing combinations will be subject to divestiture if the FCC adopts a rule prohibiting such combinations.

The step was taken as the commission approved the Gannett-Combined Communications merger and the transfer of ownership of the Starr Broadcasting Group. The AM/FM combinations within these two groups are subject to possible future FCC divestiture orders.

In May, the FCC instructed its Broadcast Bureau staff to prepare a notice of proposed rulemaking which contemplates amending the multiple ownership rules to prohibit cross-ownership of an AM and FM station in the same market. All new applications and merger applications filed after June 7 will now be subject to the condition of divestiture should the Commission adopt a policy on combined AM/FM ownership. The Commissioners are currently considering whether applications already on file involving AM/FM combinations should also be subject to the condition.

On June 8, the FCC approved the merger of Gannett and Combined Communications, the largest communications merger in United States history. The merger, which had been

under consideration at the FCC for over a year, was approved by a 5-1 vote with Commissioner Abbot Washburn dissenting.

On the same day, the Commission approved the acquisition of Starr Broadcasting Group by Shamrock Broadcasting Company subject to the condition of possible future divestiture of KABL AM/FM, Oakland/San Francisco if the cross-ownership policy develops. Gannett would have to break up six AM-FM combinations in the same market if the FCC rules go through. Those combinations are: KHS-AM/FM, Los Angeles; KSDO-AM/KEZL-FM, San Diego; WDEE AM/WCZY-FM, Detroit; WWWE-AM/WDOK-FM, Cleveland; KSD AM/KCFM-FM, St. Louis and WVON-AM/WGCI-FM, Chicago.

The divestiture condition came as a result of Commissioner Tyrone Brown's objections to the transfer of the six AM/FM combinations in the Gannett/Combined Communications merger. Although the transfers are in conformity with present rules, Commissioner Brown argued for the condition to break them up if the rules change in the future.

The price tag on the Gannett/Combined Communications merger is approximately \$370 million. In approving the merger, the Commissioners expressed some concern that Combined Communications had acquired nine of the radio stations involved in the transfer within the past three years. On balance, however, they concluded that while some aspects of "speculation" and "trafficking" were troublesome, they would grant the merger in light of certain "public interest" factors.

Specifically, the FCC observed the acquisition of WHEC-TV by minority-controlled BENI Broadcasting of Rochester, Inc. and the imposition of the AM/FM combination condition.

Consideration for the transfer of Starr properties to Shamrock is approximately \$23 million. The Commission approved the Starr/Shamrock merger despite the recent Securities and Exchange Commission complaint filed against former Starr officers including William F. Buckley Jr., former Starr board chairman, Peter H. Starr, former president and director and Michael F. Starr, former vice president and director.

"Since the SEC and the courts are addressing the question of what financial amends are required," the Commission said, "there is no need for the Commission to consider this question further, especially since any economic benefit to wrongdoers did not involve the broadcast operation" of Starr. The SEC complaint alleged that Starr bought 17 theatre properties from Sitco, Ltd., a partnership consisting of Buckley, the two Starrs and another former Starr executive Gordon Ryan.

In his dissenting statement on the Gannett/Combined Communications merger, Commissioner Washburn said, "Today's action by the majority is another spur toward the placing of the organs of information and news and opinion in this country in fewer and fewer hands. This is an unhealthy thing for a democracy: absentee ownership, on a vast scale, of newspapers and broadcasting stations."



**NEW SYSTEM**—Michael Schulhof, right, president of Sony Industries, points out the features of Sony's PCM-1600 digital audio processor and BVU-200 3/4-inch U-Matic video recorder to Zaven "Doc" Masoomian, left, chief engineer of WQXR-AM-FM New York and Robert Sherman, program director and host of the station's "Listening Room." The PCM-1600 supplied the digital source for first-time use of digital audio technology on commercial radio. The U-Matic was used to play back the recording on the air.

## Arbitron Sets Future, Faces Demands Now

By DOUG HALL

ATLANTA—Making diaries easier to keep, extended measurement of markets (longer rating periods), regional interviewing centers and collection of special in-auto listening data are areas Arbitron is working on for the future members of the American Women in Radio and Television were told at their convention here Friday (8).

Discussing these plans was Arbitron information manager Constance Anthes. "In the area of accuracy and reliability, we're working toward improvement of the diary—making it easier to keep," she explained. "As the U.S. Census Bureau recently attested, getting people to respond to any kind of survey is becoming more difficult all the time. An improved diary may help in this area after thorough testing."

As for extended measurement, Anthes said, "We look toward this to be the Arbitron radio of the future." She noted it is now in use in three markets—New Orleans, Seattle and Indianapolis. This service surveys audiences over a three-month period, rather than the traditional one month. Such a shift will no doubt make it more expensive to hypo ratings.

She promised, "We are now working out the logistics of offering this service to other markets and will announce plans soon."

Anthes spoke on a panel which also included Pam Persons of Mediastat, who noted that "We were the first to show the impact of WKTU-FM New York." She admitted that "we were scared when we showed such a dramatic change."

While Anthes outlined some future plans for Arbitron the Radio

Committee of the Broadcast Rating Council was drafting some demands to make of the rating service which stem from a on-air "fill-in-the-diary" campaign in Washington.

The committee, headed by Radio Advertising Bureau president Miles David, met in New York on Tuesday (12) and called for the council to ask the rating services to 1) delist any station from a rating report which advises listeners to fill out rating service diaries and 2) encourage the rating services to compile and distribute to ad agencies a list of stations which have engaged in promotions which could distort ratings.

Since Arbitron has done little to halt on-air "fill-in-the-diary" campaigns for fear of violating stations' First Amendment rights the committee will seek a legal opinion on this question from the National Association of Broadcasters legal staff in the coming week.

The Washington campaign involved 21 stations during the April/May Arbitron sweep (Billboard, June 16, 1979.)

## Cole Buys RAM

SAN DIEGO—RAM Research, which measures radio audiences and provides music research services to radio stations, has been acquired by Cole Industries, a diversified company involved mainly in the lumber industry.

Donald Cole, president of the parent firm, says the decision to acquire RAM came when "we concluded that it had the greatest potential for competing head-on with Arbitron."

## Buffalo Station Offers Live Jazz Wallack Hosts Broadcasts On Public Radio Outlet

By JIM BAKER

HAMILTON, Clark Terry, Yusuf Lateef and Mary Lou Williams also have been captured live.

"We air one complete set of each performer," says Wallack, a Minneapolis native who's been in Buffalo since age two. "The important thing is this is live jazz on AM radio. FM can do a lot that AM can't, and it's great to turn on the AM and hear live music again."

Wallack especially likes to talk of the show's popularity in Toronto. "We beam 5,000 watts to the north and they love it up there," he smiles, noting he'd like to do some live distance from Toronto every night," he says.

Wallack has been with WEBR six years and now is with his third administration there. This one is rare in that it's a non-commercial public outlet now, broadcasting an all-news format by day and all-jazz from 8 p.m. to 1 a.m. with Phil Teibel and Dan Floyd spelling Wallack on weekends.

"I found a home and it's by far the best experience I've had," Wallack says. "There's no cheap gimmickry. We're an oasis on the AM dial and it's refreshing not to have to deal with ratings. That leaves the latitude to create."

"With format radio, you play a song, give the weather and hit a jingle. Nothing has anything to do with what you just did. Nothing a

relative to two minutes ago and that insults the listener's intelligence."

Wallack emphasizes he refrains from playing avant-garde jazz. "It's straight-ahead, bebop, West Coast—like a jazz station should be. I don't want someone to stumble across the dial and not know what he's listening to when he finds us," Wallack says.

The 30-year-old jazz expert also likes to talk of the Tralfamadore's growth. It seats only 200, but is gaining national prominence. Wallack says, "This is one of the spots on the East Coast to play," he points out. "Artists are treated like artists there."

Wallack says one of his goals is to go all-night with the jazz offerings. "But that's something we can't afford right now," he notes. So he concentrates on making the present programming as tight as possible.

"The type of listener I go after is one who is not a jazz expert," Wallack says. "I try not to intellectualize as so many in Toronto do. I try to feed the basic facts—tell who plays the instruments but not get into death stories, disease, or drug problems. I don't have to tell them what Charlie Parker died of. I say, 'Here's Charlie Parker. Listen, you'll like him.'"

Wallack says he averages 2,500 listeners per quarter-hour—"very respectable for a station without high-powered promotion."

# Broadcasters On Rewrite: No Spectrum Fee

By JEAN CALLAHAN

WASHINGTON—Not surprisingly commercial broadcasters joined ranks against any spectrum fee as they testified before the House and Senate on three versions of a rewrite of the Communications Act of 1934.

National Association of Broadcasters board chairman Donald Thurston and NAB radio board chairman Walter May both testified against the fee before the House Communications Subcommittee Wednesday (13). National Radio Broadcasters Association president Jim Gabbert testified against this fee earlier in testimony before the Senate Communications Subcommittee.

Testifying on the same day as Thurston and May, the Rev. Everett C. Parker, director of the Office of Communication of the United Church of Christ, argued against wholesale revision of the 1934 Act. "You have been told about the terrible paperwork burdens on broadcasters," Parker testified. "Actually, the radio renewal form is about as complicated as an application for a dog license."

On Tuesday, the House Subcommittee heard conflicting opinions on Title II of HR3333 which proposes to replace the Federal Communications Commission and the National Telecommunications and Information Administration with two new agencies, the Communications Regulatory Commission (CRC) and the National Telecommunications Agency (NTA).

Stanley Cohn, deputy administrator at NTIA told the Congressmen that HR3333's separation of spectrum allocation and spectrum assignment functions would cause serious problems in administering broadcast licensing. HR3333 charges NTA with responsibility for spectrum allocations and CRC with assignments to broadcasters and common carriers.

Agreeing with Cohn on the separation of allocation and assignment

responsibilities was Vincent Conery of the National Treasury Employees Union which represents FCC workers. Conery went on to express 'deep concern' with the effect of the rewrite which would "disregard much of the technical expertise and legal precedents developed by the FCC over the last 45 years."

Meanwhile, Senator Barry Goldwater (R-Ariz) opened the Senate hearings on S611 and S622, the majority and minority Senate rewrite versions, with the statement that "deregulation is no longer a controversial issue." To judge from the first day of Senate hearings on June 5th, Goldwater could have been right. Even FCC chairman Charles Ferris endorsed S611. Senator Ernest Holling's (D-SC) bill, Ferris particularly liked retention of the public interest standard which, he said, "acts like a safety net, does not

preclude us from a leap to deregulation, but will catch us if our assumptions are wrong."

Admitting that much of FCC regulation has become "unnecessary, unsuccessful or counterproductive," Ferris said S611 "provides the proper starting point and includes the key elements for any new broadcast and cable policies for the 1980s."

S611 is the least revolutionary of the rewrite candidates, calling for random review of radio licenses, a practice some industry opponents say invalidates radio deregulation.

The Commerce Department sent its National Telecommunications and Information Administration chief Henry Geller to testify. He contradicted Ferris by calling for elimination of the public trustee concept.

Geller supported a "reasonable fee" to be paid by broadcasters in place of public trustee rules. Geller also endorsed EEO regulations, multiple ownership rules and non-censored equal time rules for political candidates.

Geller suggested that spectrum fees collected go to general funds, and not support public broadcasting or support federal regulation of the broadcast industry.

Ferris and Geller also wound up on opposite sides of the 9khz spacing question during the hearings. Geller has proposed that the AM dial frequency spacing be reduced from 10khz to 9 khz to make room for more stations.

Ferris stated, "We don't want to oversell the possibility of 9khz spacing. There are many other ways to increase space on the AM dial, which we are working on."

He noted "clear channel reduction (a move being strongly opposed by WSM-AM Nashville in behalf of "Grand Ole Opry") could make space for 125 new AM stations. At WARC (the World Administrative Radio Conference), the U.S. will propose an expansion of the AM dial from 1600khz to 1800khz. The first opportunity we'll have for any serious discussion of a switch to 9khz doesn't come up until the hemispheric meeting which isn't scheduled until the early 1980s." It would be at such a meeting that the U.S. would discuss a 9khz spacing with Canada and Latin American countries.

A coalition of major labor unions and the National Education Assn. also testified against the bills. These included the steelworkers union, the auto workers, the Screen Actors Guild and public employees unions. The coalition represents about 25 million union members.

"The public is left with little more than a hope that broadcasters will 'do the right thing' in terms of continuing to serve the public interest," Susan Lowell of the education unit testified.

Ralph Nader, in his turn before the Senate committee, proposed an "audience network," which would join citizens together to represent their interests before the FCC, the courts and Congress. He also suggested that 30 minutes a day be given over in broadcast time to this "audience network."

## FCC's Brown Sees Radio Free With Commission's Steps By Fall

• Continued from page 3

Brown should be on target on this. He successfully spearheaded the drive to put Gannett and Starr Broadcasting on notice that their AM-FM combinations might be subject to divestiture in future FCC action (see related Washington story).

Brown said he was also concerned with diversity of ownership and noted the FCC recommended and the State Department accepted the proposal to expand the AM dial from 1600khz to 1800khz. The proposal will be presented to the World Administrative Radio Conference in the fall by the U.S. delegation to that conference.

Noting there is another proposal to squeeze more stations on the exist-

ing AM dial by shifting from 10khz spacing to 9khz, Brown explained that this was a "long range possibility" because the approval of Canada and Latin America would have to be secured and those countries are "not interested in this."

Brown took pride in his step to end what is known as "grand-

fathering" AM-FM combinations. "I am delighted that Gannett is now subject to further action on breakup of their AM-FM combinations." Brown said the FCC would not approve any applications for creation of new AM-FM combinations.

(Continued on page 29)

### BILLBOARD ARBITRON DJ RATING PERFORMANCE

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

#### CHICAGO:

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

STATION CALL LETTERS	Jan.-Feb. 78	April-May 78	July-Aug. 78	Oct.-Nov. 78	Jan.-Feb. 79	STATION CALL LETTERS
WBMX-FM	4.4	4.2	5.6	4.9	4.6	WBMX-FM
Bobby O'Jay* Format: black						
WCLR-FM	3.7	3.9	2.9	3.8	3.1	WCLR-FM
Phil Whitelaw Format: contemporary						
WGN-AM	10.8	13.5	12.0	10.1	12.0	WGN-AM
Wally Phillips Format: MOR						
WLOO-FM	7.4	7.6	7.1	7.3	6.3	WLOO-FM
Mike Lewis Format: beautiful-FM 100 Plan						
WLS-AM	7.4	7.2	8.3	6.3	5.9	WLS-AM
Larry Lujack Format: contemporary						
WMAQ-AM	6.0	4.7	5.6	6.5	6.2	WMAQ-AM
Lee Sherwood Format: country						
WVON-AM	3.8	4.8	3.4	3.3	3.6	WVON-AM
Richard Steele**						

\*O'Jay has been on the station since November. He was preceded by Val Coleman, for two months, Tom Joyner, for two months, and Ray Cooper, for more than two years.  
\*\*Steele has been on the station since November. He was preceded by Jim Raggs, for four months, and John Bailey.

## BILLBOARD RADIO/TV: ALL OVER THE DIAL...

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WE'RE ALWAYS TUNED TO THE TRENDS.

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## Vox Jox

By DOUG HALL

NEW YORK—Armand Chianti has been appointed program director of KZOK-AM-FM Seattle succeeding Norm Gregory, who has moved to Portland, Ore.

Chianti, in radio for 12 years, comes from WYFE-FM (Y-95) Rockford, Ill., where he also served as p.d. He has also worked at WLUP-FM Chicago and WJKL-FM Elgin, Ill.

Jack Bankson, who has served as broadcast supervisor for the Sterling Recreation group of stations, of which KZOK is a part, resigned without plans for another post. The Sterling group also includes KBFW-AM Bellingham, Wash., and KEDO/KLYK Longview, Wash.

George Joachim has resigned as p.d. at WBNS-AM-FM Columbus, Ohio, after two years with the stations. WBNS-AM is a contemporary station with heavy news and sports while the FM side runs Jim Schulke's beautiful music format. Joachim decided to leave after he

was passed over for the general manager's position.

The new general manager, Chris Caggiano, has converted the FM to a live operation in morning drive.

Newsman Jim Lekrone has moved into the new host spot for this time slot.

\* \* \*

Berry Burks has resigned as p.d. at KHAK-AM-FM Cedar Rapids, Iowa, after policy disagreements with general manager Al Fetch. He had been with the station for two years. Steve Hunter is appointed music director of KCMC-AM Texarkana, Tex. Hunter has been on the country station for 12 years as night-time DJ.

\* \* \*

WBAB-FM Babylon, N.Y. has appointed a new p.d., program consultant and promotion director. Martin Curley will be the new p.d., Robert Buchmann the new consultant and Debbie Buglisi will handle promotions.

Curley has been an announcer on the station on and off for nine years. Buchmann is and continues as p.d. at WDIX-FM Dix Hills, N.Y. Buglisi has been with WBAB for two years as an account executive.

\* \* \*

WNEW-FM New York assistant music director Meg Griffin has moved over to WPIX-FM New York as music director. She will also be on the air on Fridays and Saturdays. Jim Cocoran joins WLAV-AM Grand Rapids, Mich., as program director. He comes from WLIS-FM Lansing, Mich. He succeeds Kurt Kelly, who continues as music director.

\* \* \*

Barry McKay has been appointed music director at WCMD-AM Cumberland, Md. He comes from WTBO-AM Cumberland, where he was an announcer. McKay will also work the afternoon drive shift. F.V. Baily is new on the afternoon slot on WLTH-AM Gary, Ind.

(Continued on page 30)

## BILLBOARD ARBITRON DJ RATING PERFORMANCE

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

### NEW YORK:

Monday-Friday 6 a.m.-10 a.m.						
STATION CALL LETTERS	Jan.-Feb. 78	April-May 78	July-Aug. 78	Oct.-Nov. 78	Jan.-Feb. 79	STATION CALL LETTERS
WABC-AM	7.0	8.1	9.0	7.1	6.2	WABC-AM
Harry Harrison Format: contemporary						
WHN-AM	3.3	2.7	2.7	3.4	3.6	WHN-AM
Larry Kenney Format: country						
WKTU-FM	1.9	1.2	1.4	11.3	10.3	WKTU-FM
Paul Robinson Format: disco*						
WNBC-AM	2.7	3.0	3.5	2.6	2.6	WNBC-AM
Scotty Brink & Richard Belzer** Format: contemporary						
WNEW-AM	2.5	3.1	2.6	2.1	2.9	WNEW-AM
Ted Brown Format: MOR						
WRFM-FM	5.4	5.2	5.2	4.7	5.6	WRFM-FM
Jim Aylward Format: beautiful-Bonneville						

\*Station switched from mellow to disco in July. \*\*Brink went on the station in August succeeding Lee Masters. Belzer was added after that.

## Bubbling Under The HOT 100

- 101-BABY FAT, Robert Byrne, Mercury 74070
- 102-GOOD, GOOD FEELING, War, MCA 40995
- 103-READY 'N' STEADY, D.A., Rascal 102
- 104-NONE IS FAR THE BEST IN US, James Walsh Gypsy Band, RCA 11480
- 105-ALL I EVER NEED IS YOU, Kenny Rogers/Dottie West, United Artists 1276
- 106-DREAMS I'LL NEVER SEE, Molly Hatchet, Epic 9 50669
- 107-ANYBODY WANT TO PARTY, Gloria Gaynor, Polydor 14558
- 108-SHAKE, Gap Band, Mercury 74053
- 109-WHEN I DREAM, Crystal Gayle, United Artists 1288
- 110-SORRY, Natalie Cole, Capitol 4722

## Bubbling Under The Top LPs

- 201-MASS PRODUCTION, In The Purest Form, Cotillion COT 5211
- 202-PASSPORT, Garden Of Eden, Atlantic SD 19233
- 203-STATLER BROTHERS, The Originals, Mercury SRM1 5016
- 204-RAMSEY LEWIS, Ramsey, Columbia JC 35815
- 205-DOUCETTE, The Douce Is Loose, Mushroom 5013
- 206-JOHN HALL, Power, Columbia JC 35790
- 207-ROCKIE ROBBINS, A&M 4758
- 208-BOBBY WOMACK, Roads Of Life, Arista AB 4222
- 209-LENNY & THE SQUIGTONES, Casablanca NBLP 7149
- 210-SPARKS, #1 In Heaven, A&M 4699

### THE ELECTRIC WEENIE

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

JOEY MITCHELL, KRAK: "KRAK is buying me some back issues from you. Must be the fact we came out #1 in the A.M. for TSA 18+ in both men and women. Thanks to your Weenie. Thanks again for great service."

BUDDY KING, WJVA: "Your material seems to inspire creativity. Your material fits with little or no alterations. Send me a flyer on back issues."

For free samples of the greatest gag service in World Radio, write:

The Electric Weenie  
P.O. Box 25-866  
Honolulu, Hawaii 96825  
(but not collect brudda!)

## Pro-Motions

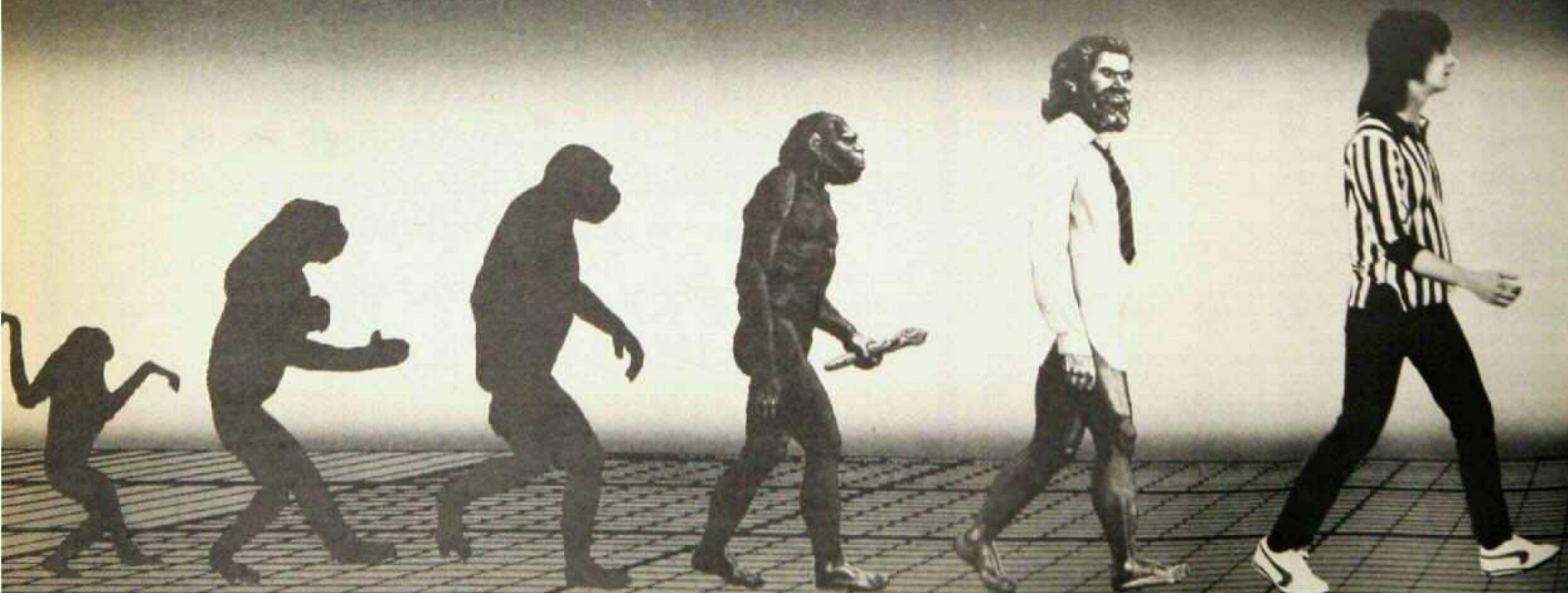
By HANFORD SEARL

Casablanca's Village People kicked off a series of disco promotional tie-ins with the new, 24-hour all-disco station KLAV-AM Las Vegas at a June 3 date at the Aladdin's Theatre For The Performing Arts. The promotion was coordinated with various Pickwick area rack accounts and featured an LP-of-the-month format keying on disco artists appearing in the Vegas market. Donna Summer's MGM Grand July appearance will con-

tinue the series which also spotlights segmented mini-concert spots and concert ticket giveaways. Coordinating the campaign locally was Pickwick's Eric Peterson and Disco 1-2-3 (KLAV) program director Tom O'Hare.

Atlantic artist Passport, making its first tour in four years, is linking with radio stations in at least four markets. WIOQ-FM Philadelphia. (Continued on page 29)

# From the very beginning



Produced by Terry Luttrell, Management: Jeff Ross, Top Draw Artist Management, Bookings: Premier Talent

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# Perception Is Key, BPA Attendees Told

By DOUG HALL

NASHVILLE—The more than 800 promotion directors who attended this year's Broadcast Promotion Association convention here Wednesday (6) to Saturday (9) got a variety of advice on contests and media use in promotion campaigns, but probably the key to it all came from a session on "How Does Your Audience Hear You." That key is perception. The truth doesn't matter.

That was the advice from Peggy Riemer, vice president of Sunbelt Corp., parent company of The Research Group, a unit specializing in perceptual research for radio.

The problem with perception, she explained is that station management often does not always perceive a station as the station's listeners do.

This is due to the fact that 90% of audience listening is done as an accompaniment to other activity, while management listens paying "110% attention," she explained.

She advised stations to do low budget research such as organization of focus groups or passive call-outs, but she stressed it was important to have a professional work on the "design phase of the research."

She explained that a poorly designed questionnaire would gather misinformation. "Ask a listener if they want more music and you'll get a 'yes,'" she noted.

Also, you cannot ask a listener, "How many spots can you tolerate per hour." They don't relate to advertising on a minutes-per-hour basis," she said.

"Contests maintain longer hour listening, but be careful of overdoing it," she said.

In another session on contests, WSB-AM Atlanta program director George Fisher warned, "I don't think contests increase audience. They add program material."

Fisher also advised to keep the

contests simple. He added, contest announcements should be checked on the air; they should be heard often, and they should sound effective. "Response to the contest should be monitored constantly."

Ray McCarthy, promotion director for KRNT-KRNQ Des Moines, suggested individual personalities can be developed with contest games on the air. Giving away T-shirts with pictures of the personalities on them is one means, he pointed out.

McCarthy added that all contests should have a goal and that an effective way to achieve that goal is to first generate enthusiasm for the contest among the staff. "Let the staff have fun in selling prizes," he said.

Choosing the right music package was discussed in another session by Bo Donovan of Tuesday Productions, Karl Sjordahl of Telesound, and John Meyer of the Soundshop.

"Producers have a problem when the chosen music is not right for spots," Donovan said. In buying spots a station should begin planning at least six months in advance. Donovan suggested compiling a list of music-producing firms and getting demonstration tapes from them.

## KRKY Grows In Disco

HOUSTON — SJR communications' KRKY-FM Houston's move to disco in January is paying off. The Kent Burkhardt-consulted station shows a 106% audience gain in the April/May Burke report as compared to the previous January/February/March report. The station climbed from a 3.1 share in the earlier book to a 6.4 share. Meanwhile the Top 40 market leader, KRBE-FM has lost 26% of its share in a decline from 13.0 to 9.6%.

## Pro-Motions

• Continued from page 28

WLIR-FM Garden City, N.Y., WNYU-FM New York and WXRT-FM Chicago all taped live performances for rebroadcast. The WLIR broadcast includes an encore with Larry Coryell sitting in and was recorded at My Father's Place, a place which regularly is the site of WLIR remote broadcasts. The Philadelphia date was at Stars, the New York appearance was at the Bottom Line and the Chicago date was at Park West.

★ ★ ★

Peter Pan Records is promoting Irwin the Disco Duck's fourth LP with a costumed duck made up by the Disney studios to make appearances at various retail stores and outlets, teen discos and projected television spots. Full color posters accompany the LP which features such current chart hits as "In The Navy" and "Knock On Wood." Created by the label at the time of Disco Duck fame, Irwin has sold large quantities of LPs prior to any chart action.

## Epic Assembles Cheap Trick Net

NEW YORK—Epic Records put together a 32-station wired network to carry Cheap Trick's concert from the Chicago Amphitheatre Saturday (16) which included WPLJ-FM New York, WLUP-FM Chicago and KMET-FM Los Angeles.

The two-hour concert was also carried on WIOQ-FM Philadelphia, KZEW-FM Dallas, WWDC-FM Washington, WBCN-FM Boston and KSHE-FM St. Louis.

The network was totally stereo high fidelity and was carried on twin matched AT&T land lines. This was the first time Epic has put together a national network, although they have put together some regional nets, such as one they assembled in April for Molly Hatchet.

# WKTU's 'Studio 92' Aims For Syndication

NEW YORK—"Studio 92," WKTU-FM New York's three-hour show of disco music that airs Friday and Saturday night from 11 p.m. to 2 a.m. is headed for international syndication, according to the show's producer, Ted Currier.

Arrangements are being made for South American syndication, and WKTU, which owns the rights in the New York market, is negotiating with the BBC to broadcast the show to Great Britain via satellite.

Cube, Warner Communications' cable television system, plans to use the show in domestic markets to accompany a variety of special programs.

To give the program's listeners, as nearly as possible, the sound and feel of actually being at a disco, Cur-

rier uses a 3990 pream/mixer and 1010 audio processor, disco control unit—specially designed to broadcast applications by GLI Integrated Sound Systems.

"Studio 92" captured a 17.7 share of the 12 plus audience in its time slot according to the January/February Arbitron report. It is widely used as a source of music for parties in the New York market.

Currier is enthusiastic about the GLI mixer. "The taper on the gain control is so subtle that a skillful programmer can open the pot and bring in the new record with such smoothness that only the sharpest ears can detect the transition. This provides the sensual flow from one tune into another that disco fans enjoy," he says.

# Brown Sees Radio Free

• Continued from page 27

Sis Kaplan, whose company operates WAYS/WROQ Charlotte and WAPE-AM Jacksonville, agreed with steps to deregulate radio, but she said the FCC should get out of the enforcement of equal employment regulations and leave this to the Equal Employment Opportunities Commission—an unusual stand for a woman's organization. Brown said the FCC should stay in the EEO business.

Rep. Lionel Van Deerlin (D-Calif.) spoke in favor of his bill to rewrite the Communications Act. Van Deerlin, who is chairman of the House Communications Subcommittee (see related Washington story on hearings before that committee) said the subcommittee would start markup on the bill July 11 and de-

liver the finished bill to the full Commerce Committee by Aug. 1.

He advised the 500 mostly women in attendance, "If you've got any red hot lobbying to do, do it fast and be specific."

He said his bill was needed "because we are on the brink of a communications revolution. As far as I'm concerned an open marketplace is our best bet for getting the new technology out to the public, into their homes, where it can serve them."

Both National Association of Broadcasters general counsel Erwin Krasnow and National Radio Broadcasters Association counsel Tom Schattenfield spoke for deregulation with Schattenfield particularly in opposition to any spectrum fee.

JUNE 23, 1979, BILLBOARD

# there were screams

T.M.

INF 9009



Primal Rock on Infinity Records & Tapes

# Classical

## DIRECT IMPORT Classical Stores Find Quality Product From East Europeans

By ALAN PENCHANSKY

CHICAGO—Direct imports from Eastern European nations have met with growing acceptance in the U.S., and many large classical stores today accord them shelf status equivalent to high prestige disks of Germany, Holland, France and England.

Leading in the importation of classics from Eastern Europe is New York's Qualiton Records, the U.S. source for Qualiton and Hungaraton

Recordings of Haydn and other composers by the ensemble send American record reviewers scurrying for new superlatives.

"Whenever they have a new release we are assured of sales of their records," explains Quittner.

Pianist Dezo Ranki is another leading Hungarian label performer, with albums also on Germany's Telefunken.

can ship within five days, reportedly.

One particular strong point is the beautiful cover graphics of records from Eastern Europe. Display posters on a limited number of artists also are available, says Quittner.

Quittner admits to playing a small role in convincing the Hungarians to pay greater attention to packaging and design. Eastern European nations enjoy a bounty of excellent graphic artists, he explains.

"I personally always tried to impress that this is an important point in selling," he relates.

Qualiton's next move to penetrate the U.S. market involves classical formatted radio.

WNCN-FM, New York, will begin airing a one-hour Qualiton-sponsored program Sunday afternoons, says Quittner. The concept, involving only music on Qualiton-distributed labels, may be expanded to other markets.

A similar idea is being tried by Vox with a different New York station.

Quittner says he also is promoting the Andre Perrault Mail order catalog, which, unlike Schwann, lists Qualiton, Supraphon and the other labels.

Perrault listings are for mail order sales, but Quittner feels many retail customers will overlook this fact. Retail resistance to promoting the volume can be overcome, believes Quittner, and he expects more dealers to begin selling Perrault books.

Customers visiting a retail shop are retail-oriented to begin with, the importer reasons. Part of their pleasure is that of immediate purchase. Quittner also points out that most chains are selling at prices below those listed in Perrault.

Qualiton, which sells direct and through four regional reps, will begin supplying the catalog to retailers, says Quittner.



STERN SIGNING—Violinist Isaac Stern autographs one of his recent CBS recordings for an admiring shopper at Sam Goody's in Manhattan. Pictured is Stern's wife, Vera.

labels (Hungary) and Czechoslovakia's Supraphon.

Under founder Otto Quittner, Qualiton is well into its second decade of importing. Quittner recently tripled his warehouse space and today is stocking between \$200,000 and \$300,000 at wholesale of the \$7.98 and \$8.98 list inventory.

Quittner, who compares Eastern European pressings to DG and Philips, claims these countries have always produced disks of the highest finished quality. What's broadened acceptance in the past several years, he notes, are factors such as broader-minded a&r policies, better production, improved cover art and better packaging.

"The truth is that anybody who lately bought any of these records realizes the quality," the importer says. "A lot of people now realize it and we have seen a big increase in sales."

Eastern European imports remain Quittner's specialty though he's added lines from Sweden, England and France in recent years.

"I think the sound of the records is probably improved today," says Quittner, referring to the efforts of recording engineers and producers. "Sound of the Supraphon records today is excellent and they also make quad records."

More internationally oriented a&r thinking has been one key growth factor. And, notes Quittner, there are many Hungarian and Czech artists with growing trans-Atlantic reputations.

"There's been a big upsurge of opera, so the Hungarians are recording more opera," he explains. "They've made some Haydn operas never before recorded, some Vivaldi, and Cherubini's 'Medea,'" he notes.

"They're recording with an excellent group of singers and the saleability of the records has improved," Quittner adds.

Soprano Sylvia Sass, who appears on the "Medea" recording, is judged one of the brightest young opera stars today. Quittner also distributes three aria albums by the singer, who also has an aria LP on London.

Quittner says the Tatrai String Quartet, which records for Qualiton and Hungaraton, is a top seller, though there have been no U.S. appearances.

Leading artists on Supraphon include violinist Joseph Suk, a regular U.S. visitor; pianist Ivan Moravec and the famous Czech Philharmonic Orchestra.

New warehouse and offices for Qualiton are located in Long Island City, N.Y. The company's staff has increased threefold since 1976, says Quittner.

Getting fill from the Czech suppliers has posed problems in the past, Quittner admits. Today 90% of orders reportedly are filled.

The Hungarian companies are able to supply almost 100% fill, and

### SUPERSOUNDS LTD.

## New Sales Arm Launched By Delos Classical Label

CHICAGO—Delos Records has established Supersounds Ltd., a separate marketing arm geared to hi fi outlet distribution.

Supersounds Ltd. will begin operating this summer, concurrent with the introduction of Digital Master Series (DMS) recordings from Delos.

The label will debut its imported digital records at \$17.98 list. Delos topper Amelia Haygood says the first three releases, taped in New York last spring, will be ready to ship in mid-July.

Test pressings of the three classical LPs—recordings of brass music from the renaissance, baroque and classical eras—were taken to the recent CES in Chicago.

Supersounds Ltd., working with electronics reps in several markets, will distribute the records to stereo stores, says Haygood.

While the audiophile market is swinging gradually to record stores, an estimated 50% of sales today is in the hi fi market segment.

Existing Delos distributors will handle wholesaling to record stores, Haygood explains.

Delos' West Coast rep is Frank Cooke, with Marcos Klorman's Euroclass in New York handling the East Coast. In Midwest markets

Delos is represented by Kinnara and House Distributors.

Three additional series releases are promised by early fall. The entire series will be marketed without provision for dealer returns, Haygood indicates.

"I want to know what's happening, whether it's a defective or misuse," she explains.

"I don't want people to buy in larger quantities than they can stock," adds Haygood. "There's no reason to sell on consignment."

Defective disks will be returned by customers directly to the company.

Other completed recordings include Bartok String Quartet No. 3 and Ravel Quartet performed by the Sequoia String Quartet, "The World Of The Harp," with Susann MacDonald, and "Water Music Of The Impressionists," played by pianist Carol Rosenberger. The albums are being recorded on Soundstream digital equipment under engineer Stan Ricker and pressed in Japan.

Performers featured in the initial release include trumpet virtuoso Gerard Schwarz as soloist and conductor of the Y Chamber Orchestra of New York, members of the New York Trumpet Ensemble (led by Schwarz) and the American Brass Quintet. ALAN PENCHANSKY

# Radio-TV Programming

## Vox Jox

Continued from page 28

Frank Carroll has joined WWVA-AM Wheeling, W. Va., in afternoon drive. He comes from WPDX-AM Clarksburg, W. Va.

\*\*\*

Don Keith has been named p.d. and music director at WJRB-AM Nashville. Keith comes from sister station WVOK-AM Birmingham, Ala. ... ABC's WPLJ-FM New York is tying in with this year's Dr Pepper Central Park Music Festival. There will be on-air ticket giveaways and live broadcasts of the more than 30 concerts.

\*\*\*

Garry Lee Wright is moving into WXRI-FM Chicago's morning drive shift. He has been away from the station since 1976. In between time he

was with WFNC/WQSM Fayetteville, N.C., and other stations in that market and Jacksonville, Fla. In other changes at WXRT, p.d. John Platt is cutting back his airshift from three hours to two hours to devote more time to programming. Former WXRT music director and WKQX-FM Chicago DJ Harvey Wells, will rejoin WXRT in a weekend shift.

\*\*\*

WNAM-AM Neenah, Wis., night jock George St. John leaves that station to join WOKY-AM Milwaukee as production director and weekend air talent. St. John becomes the third WNAM jock to leave the station in the past few years. WNAM operations manager Ron Ross is looking for a nighttime jock with "good production" ability.

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JUNE 23, 1979, BILLBOARD



Fan Fair: Highlights of Fan Fair '79 included, top row, a spirited celebrity softball game featuring the catching talents of Barbara Mandrell, fan-voted "Cover Awards" recipient Jerry Clower being presented his comedy act of the year trophy by fellow comedians Roni Stoneman, far left, and Archie Campbell, Stella Parton headlining the Elektra/Asylum Records' show, and Warner Bros.' Con Hunley bussing an ardent fan. Bottom row—CBS Records' show host Moe Bandy dueting with fellow CBS artist Joe Stampley, Crystal Gayle posing in exhibit booth for fans, Ronnie Milsap humoring the audience with his custom-made wiper glasses during the RCA show and Loretta Lynn summing up the general spirit of the annual event.

## Fan Fair Lures Huge Crowds, \$1.8 Million

NASHVILLE—A record number of some 13,900 registrants descended upon country music's Mecca for the eighth annual Country Music Fan Fair held June 4-10, generating close to \$1.8 million in revenue for the Nashville area.

Co-sponsored by the Country Music Assn. and the "Grand Ole Opry," the week-long event, staged primarily at the Municipal Auditorium, proved to be an endurance contest as country fans logged more than 12 hours per day in attempts to catch celebrity softball tournaments, 17 show offerings featuring top country entertainers, songwriters, international country acts, veteran artists, fiddling acts, bluegrass and cajun acts; artist fan club get-togethers, autograph sessions and tours of Nashville's major country attractions, including the Country Music

Hall of Fame and Museum, the Ryman Auditorium—former home of the "Grand Ole Opry," and Opryland, U.S.A.

Sandwiched between all these activities were also a polished, fan-voted awards program televised live from the Grand Ole Opry House June 4, the Country Music Foundation's induction of some 17 country personalities to its Hall of Fame Walkway of Stars and additional artist showcases held at popular Nashville niteries.

While the fan marathon progressed, one exhibitor for Top Of The Country Promotions, Jimmy James, held his own marathon for Guinness "Book Of World Records" documentation for the longest country show. James logged 25 hours and four minutes for singing and playing.

A profile of Nashville also emanated from the area's airwaves as Washington radio personality Larry King, whose nightly talk shows on the Mutual Network reach eight million listeners throughout the country, moved his base of operations to Music City for the week.

Broadcasting live from the Hyatt Regency lobby, King interviewed prominent Nashvillians within the music, educational and business fields. The broadcasts were carried over 120 radio stations in 111 markets across the country.

Inaugurating festivities for the week were the Music City News' fan-voted "Cover Awards" television special, held June 4 and televised live from the Grand Ole Opry House, and two solid days of artist and industry-studded softball competition held at Cedar Hill Park, just outside Nashville. Copping tournament trophies were Mary Reeves Davis' "Reevettes," in the women's division, and Warner Bros. in the Men's division.

Exhibit areas in the Municipal Auditorium opened June 6 and retained a schedule from 9:30 a.m. till 10:30 p.m. through June 9 for more than 250 label, fan club, artist, souvenir and other related display booths, all besieged between shows, held on the upper level, by wall-to-wall fans.

Among visiting label officials in for shows was a strong contingency from MCA, including Bob Siner, president, who celebrated his first Fan Fair; Al Bergamo, president of MCA Distributing; Stan Layton, vice president of marketing; Russ Shaw, vice president of artist development; George Osaki, vice president of creative services; Joan Bullard, vice president of publicity and Ron Douglas, vice president of national sales, MCA Distributing Co.

June 6 shows kicked off with MCA Records, followed by a bluegrass concert and concluded with

the International Fan Club Organization's annual dinner and show. Also, that same day brought the induction of artists T. G. Sheppard, Margo Smith, Jim and Jesse, Mary K. Miller, Johnny Paycheck, steel guitarist Jody McCauley, Roy Acuff Jr. and members of Roy Acuff's band, Joe Zinkin, Rachel Veach Watson, Oral V. "Curley" Rhodes, Charlie Collins, Onie Wheeler and Gene Martin to the Country Music Hall of Fame's Walkway of Stars. Deceased performers honored with placement in the Walkway were Moon Mullican, Lefty Frizzell, Bob Luman and Elton Britt.

June 7 shows featured CBS Records' artists, an International Talent Showcase, Hickory Records' artists, Elektra/Asylum artists and Monument artists. June 8 was highlighted with shows by RCA Records, a mixed label show, a songwriters' showcase and a cajun show, which was filmed by Nashville's public broadcasting station, WDCN-TV, for later broadcast.

Spotlighted June 9 was the Inter-

(Continued on page 32)

## Roy Clark, Oaks Headlining London's Dominion Theatre

By KIP KIRBY

NASHVILLE—MCA recording artists Roy Clark and the Oak Ridge Boys headline at London's Dominion Theatre July 12, marking Clark's debut appearance before a British audience.

This date is the last leg of a tri-country tour that begins early in July at the well-known Montreux International Jazz Festival.

For the first time in its 13-year history, the international jazz event is presenting a special all-country program on July 7 that will star the Oaks, Clark and fellow MCA artist Barbara Mandrell.

The following evening, Clark and Clarence "Gatemouth" Brown will be featured in a blues show, along with B.B. King, Taj Mahal, Fats Domino and a solo appearance by Albert Collins.

Featured with the Oaks and Clark

on the London date will be Brown, Jaha Jae, Buck Trent, the Oak Ridge Band and banjoist Jimmy Henley. This country program is being produced by Derek Block Concert Promotions in conjunction with the Jim Halsey Co. for MCA Records.

The same lineup, minus Jae, will present American country music for the first time in Belgium on July 13. This concert will take place outdoors in the Grand Place in downtown Brussels as part of the Brussels Millennium, a month-long celebration spotlighting the thousandth anniversary of the city's founding.

MCA Records is expected to schedule a special taping of the Oak Ridge Boys' performance at the Montreux Festival for a future live LP release. Ron Chancey, the group's producer, will handle on-site production for the project.

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Nashville Scene

By SALLY HINKLE

Material by Nashville-based Warner Bros. Music writers Royce Porter and Bucky Jones is featured in the film "H. O. T. S..." now showing in the Nashville area...

Johnny Rodriguez, Willie Nelson and Leon Russell entertained an audience of 10,000 recently at the Capitol Centre near Washington, D. C. Among the attendees was a delegation from the Soviet Union...

Joe Ely plays the Palomino Club in Los Angeles, Friday and Saturday (29-30), with sets at 8 p.m. and 11 p.m. Poco has accumulated a number of theatre dates for the remainder of this month...

Stella Parton's tv acting debut on "The Dukes Of Hazzard" has garnered her a singing role on "Love Boat" for next season. Chunky candy bars are being sent to programmers as a promotional tie to Hargus "Pig" Robbins' latest single, "Chunky People..."

A death in the family saved Dawn Chastain from the ill-fated flight of 191, enroute to Los Angeles from Chicago. Chastain was booked for an appearance in Los Angeles, and cancelled her reservations at the last minute.

Jeep & the Jeepsters, composed of members Coon Elder, Leo LeBlanc, David Mayfield, Eddie Harrison and "Jeep," recently took advantage of an appearance at the fourth annual Shelby County Cow Chip Chunkin' Contest...

Flying Fish Records has released a number of projects, including its first single, "Talkin' Bout You"/"Silver Bells," pulled from the Johnnie Lee Wills' "Reunion" LP. Recently released LPs include "Barren County" by Billy Edd Wheeler...

Fan Fair a Success

Continued from page 31

national Show and Reunion Show, followed June 10 with the culminating event, the Grand Masters Fiddler Contest, which was staged at Opryland, USA, with some 21 fiddlers competing amidst guest appearances by Marty Robbins, Porter Wagoner and Roy Acuff.

Billboard

Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 6/23/79

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Main chart table with columns: This Week, Last Week, Weeks on Chart, TITLE-Artist, and a right-side section with columns: This Week, Last Week, Weeks on Chart, TITLE-Artist. Includes star performer indicator and various song titles like 'Nobody Likes Sad Songs', 'Amanda', 'She Believes in Me'.

JUNE 23, 1979, BILLBOARD



# Hot Country LPs

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\* Star Performer—LPs registering proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
☆	1	28	THE GAMBLER—Kenny Rogers, United Artists UALA 938 H
2	2	8	GREATEST HITS—Waylon Jennings, RCA AHL 3378
3	3	10	CLASSICS—Kenny Rogers & Dottie West, United Artists UALA 940H
4	4	7	BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BSK 3318
5	5	11	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY 1125
6	6	18	NEW KIND OF FEELING—Anne Murray, Capitol SW 11849
7	7	52	WHEN I DREAM—Crystal Gayle, United Artists UALA 858 H
8	8	29	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2-3564Z
9	9	59	STARDUST—Willie Nelson, Columbia JC 35305
☆	12	74	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA LA 835 H
☆	14	4	LOVELINE—Eddie Rabbitt, Elektra 6E 181
☆	15	7	THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096
13	13	9	HEART TO HEART—Susie Allanson, Elektra/Curb 6E 177
14	10	10	THE ORIGINALS—The Statler Brothers, Mercury SRM 15016
☆	NEW ENTRY		IMAGES—Ronnie Milsap, RCA AHL 13346
16	11	32	ROSE COLORED GLASSES—John Conlee, MCA AY 1105
☆	NEW ENTRY		ONE FOR THE ROAD—Willie Nelson and Leon Russell, Columbia KC 2036064
18	17	40	EXPRESSIONS—Don Williams, MCA AY 1069
19	NEW ENTRY		GREAT BALLS OF FIRE—Dolly Parton, RCA AHL 13361
☆	26	3	CROSS WINDS—Conway Twitty, MCA 3086
☆	28	5	MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic IE-35751
22	22	71	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
23	16	19	THE BEST OF BARBARA MANDRELL, MCA AY 1113
24	19	36	MOODS—Barbara Mandrell, MCA AY 1088
25	21	29	TOTALLY HOT—Olivia Newton-John, MCA 3067
26	24	20	SWEET MEMORIES—Willie Nelson, RCA AHL 13243
27	18	31	TNT—Tanya Tucker, MCA 3066
28	25	14	JUST LIKE REAL PEOPLE, The Kendalls, Ovation OV 1739
29	32	75	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1 1037 (Phonogram)
30	30	30	PROFILE/BEST OF EMMYLOU HARRIS, Warner Bros. BSK 3258
31	34	19	LEGEND—Poco, MCA AA 1099
32	20	14	JIM ED BROWN AND HELEN CORNELIUS, RCA AHL 13258
33	31	15	OUR MEMORIES OF ELVIS—Elvis Presley, RCA AQL 13279
34	39	32	LARRY GATLIN'S GREATEST HITS, VOL. 1, Monument MG 7628
35	36	3	SERVING 190 PROOF—Merle Haggard, MCA 3089
36	41	61	ENTERTAINERS ... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM 15007 (Phonogram)
37	29	8	JERRY LEE LEWIS, Elektra 6E 184
38	27	25	EVERY WHICH WAY BUT LOOSE—Soundtrack, Elektra SE 503
39	37	36	I'VE ALWAYS BEEN CRAZY—Waylon Jennings, RCA AFL 12979
40	40	61	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
41	42	29	ARMED AND CRAZY—Johnny Paycheck, Epic KE 35444
42	43	73	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
43	23	7	REFLECTIONS—Gene Watson, Capitol SW 11805
44	NEW ENTRY		GREATEST HITS—Linda Ronstadt, Asylum SE 106
45	35	54	ROOM SERVICE—The Oak Ridge Boys, MCA 1065
46	33	12	IT'S A CHEATING SITUATION—Moe Bandy, Columbia KC 35779
47	NEW ENTRY		RODRIGUEZ—Johnny Rodriguez, Epic KE 36014
48	46	3	I DON'T LIE—Joe Stampley, Epic KE 36016
49	44	11	OUTLAW IS JUST A STATE OF MIND—Lynn Anderson, Columbia KC 35776
50	50	5	BEST OF DOLLY PARTON, RCA AHL 14449

## RCA Tosses Texas Party For 3 Promising Rookies

By GERRY WOOD

DALLAS—Rather than take its new artists to the people, RCA Records tried a new twist here and took the people to the artists.

To showcase three of its bluechip rookie acts, Steve Wariner, Randy Gurley and Razy Bailey, RCA went deep into the heart of Texas recently to Ranchland in Lewisville. Some 230 retail, radio and media figures were treated to a Texas-sized RCA promo blitz.

Renting the 1,200 acre spread just a cow chip's throw from Dallas/Ft. Worth Airport, the label hosted the radio/retail/media contingent that hailed predominantly from the Southwest. It also included Tulsa, Los Angeles, Nashville and Canada.

Beneath sunny and gusty Southwest skies, the guests were treated to an impressively orchestrated event. Shirts blaring "Country's Winning Team—Dallas Branch" were given, along with pennants, sampler LPs and cassettes utilizing the "Country's Winning Team" theme and western bandanas.

Activities included horseback riding, Coors gulping, horseshoe tossing, a rodeo and Texas barbeque eating that included a side order of redhot peppers guaranteed to clean out all sinus passages this side of the Brazos.

When the sun settled and the mood arrived, the entertainment came. First some western swing music from the Ranchland Playboys at dinnertime. Then, the showcase featuring Wariner, Gurley and Bailey.

Wariner excelled with his lyrically rich songs, his voice backed only by his guitar. Gurley, newly signed to

RCA after a stint at ABC, didn't let a mending broken leg slow her down much. Backed by a rocking and tight band, she bridged the black-ink waters of country and pop.

Razy Bailey, riding the crest of his hottest record yet, "If Love Had a Face," also played off against a cooking band equally at home in the realms of rock and country. His strong set concluded a night of impressive new talent.

Joe Galante, vice president of marketing, RCA/Nashville, led the RCA assault with Wayne Edwards, Southwest regional promotion manager, who emceed the show and spearheaded the numerous activities; Dave Wheeler, director of Nashville marketing development; Jerry Flowers, manager of Nashville artist development; and John Dotson, administrator of Nashville publicity services.

Also attending were Roy Dea, Gurley's producer; Bob Montgomery, producer of Bailey, and regional and local RCA employees from Houston, St. Louis, Memphis, Los Angeles, Kansas City, Oklahoma City and Nashville.

"The purpose of this event," explained Galante, "was to take three artists in a crucial state of their careers and to bring the audience to them for exposure, rather than staging a series of showcases."

Top retailers and wholesalers attending included executives from Western Merchandisers, Amarillo; Bromo Distributors, Oklahoma City; Sound Warehouse, Tulsa; L & R One Stop, San Antonio; L & R Distributing, St. Louis; Lieberman in Dallas and Houston; Cactus Records, Houston, and Sound Town, Handleman and Pickwick in Dallas.

Billy Parker and Jack Cresse of KVOO-AM, Tulsa, and Dugg Collins, KZIP-AM, Amarillo, led a radio contingent that included KVET-AM, Austin, and CKLW-FM, Detroit/Windsor, Ontario, Canada.

## E/A Hosts; Will Repeat

NASHVILLE—Elektra/Asylum's Nashville division hosted its first of a series of seminars with the label's artists, managers, record producers and booking agents recently.

Designed to acquaint the artists with E/A personnel from Nashville, the seminar also provided them with the opportunity to meet the label's regional promotion and sales representatives from around the country.

The E/A panel was moderated by Jimmy Bowen, vice president and general manager, and included Norm Osborne, promotion director; Mike Hyland, press manager; Deborah Pardee, artist development; Rhett Walker, regional promotion manager; Alan Young, southeast regional country promotion; John Hughes, southwest regional country promotion; Noble Womble, southwest regional sales, and Allan Golden, southeast regional sales.

Elektra/Asylum artists, managers, producers and agents attending the label forum included Roy Acuff, Susie Allanson, Bobby Braddock, Wood Newton, Dennis Wilson, Vern Gosdin, Diana Merrill, Maggie Ward, Shorty Lavender, Ken Rollins, Even Stevens, Robert Porter, Ray Ruff, Don Gant, Jan Kurtis, Ben Hall, Bob Milsap, Don Light, Pat Nelson and Gary Hart. Unable to attend were Eddie Rabbitt, Stella Parton and Tommy Overstreet.

E/A Nashville's administrative director Ewell Roussell stated that the success of this first open meeting will prompt the label to host similar panels in the future, possibly as often as three times a year.

## NARAS Elects New Governors

NASHVILLE—The local chapter of the Recording Academy elected 14 new governors for two-year terms.

Among members elected for first term service are: Tom Brannon, vocalist, singers category; Moses Dillard, leaders, conductors; Jimmy Bowen, a&r, producers; Bob Beckham, songwriter, composers; Brent Maher, engineers; Archie Jordan, arrangers, and governors at large, John Denny and Gerry Teifer.

Members re-elected include Ronny Light, instrumentalists, musicians; Bob Schanz, art directors, annotators, designers, literary editors, photographers, and governors at large, Merlin Littlefield, Roger Sovine and Chic Doherty, associate category.

These members join incumbent governors Buzz Cason, Bill Justis, Jerry Gillespie, Marjohn Wilkins, Lev Ladd, Charlie McCoy, Bill Pursell, Lynn Shults, Ed Penney, Aaron Brown, Don Butler, John Sturdivant, Sheldon Kurland and John McCarthy.

New governors will be instated at the Wednesday (13) meeting where officer nominations will also commence. Election of officers will take place during a July meeting of the board of governors.

## Inergi Energies Strictly In Tex.

NASHVILLE—Inergi Records and Productions, owned by Vince Kickerillo with operations in Nashville and Houston, has consolidated its entire operation in the company's Houston headquarters.

With the move, Frank Jones, head of the Nashville operation, resigned from the company structure. Tim Williams, also located in Nashville, remains with the company continuing to handle promotion and publicity from the Houston offices.

The company will operate from its newly-built 32-track recording facility.

## Acuff-Rose Top BMI Accolades

NASHVILLE—Acuff-Rose Publications recently led the list of represented Southern regional writers and publishers honored for songs receiving one million performances as delegated by BMI's logging system at BMI's first annual "Million-Aires" award.

The country music industry's largest and oldest publishing operation scored with 19 songs, the strongest contingency among award winners, with Hank Williams' catalog carrying the bulk of performances.

Among the songs and writers were "Cold, Cold Heart," "Half As Much," "I Can't Help It," "I'm So Lonesome I Could Cry," "Jambalaya" and "Your Cheatin' Heart" by Hank Williams; "Bonaparte's Retreat" and "Tennessee Waltz" by Pee Wee King and Red Stewart; "I Can't Stop Loving You" and "Oh, Lonesome Me" by Don Gibson.

Others included "Blue Bayou" by Roy Orbison, "Then You Can Tell Me Goodbye" by John D. Loudermilk, "There Goes My Everything" by Dallas Frazier, "When Will I Be Loved" by Phil Everly, "Jealous Heart" by Jenny Lou Carson, "I Love You Because" by Leon Payne, "Last Date" by Floyd Cramer, "Till I Kissed You" by the Everly Brothers and "Singing The Blues" by Marty Robbins.

## OVATION TO PLUG 10-LP SUMMERFEST

NASHVILLE—Ovation Records is launching its biggest country promotion to date, featuring five new releases and five catalog LPs.

Called Ovation Country Summerfest, the three-month campaign will rely on in-store displays, price buys for distributors, point-of-purchase materials including banners, streamers and posters, trade and consumer ads, and 60-second radio spots in key country markets.

Ovation is kicking off its merchandising effort with a special album sampler designed for use in retail outlets containing a varied selection of singles by the Kendalls, Joe Sun, the Cates and Sheila Andrews.

Supporting this are forthcoming July LP releases by the Cates and Sun, along with a single by Andrews titled, "I Gotta Get Back The Feeling," as well as catalog product by Lois Kaye and Tommy Jones.

Also covered in this summer promotion will be Sun's first Ovation album, "Old Flames," "Heaven's Just A Sin Away" by the Kendalls and "Goin' To The Grand Ole Opry" recorded by the late Stringbean.

JUNE 23, 1979, BILLBOARD

## Canadian Fete Chairman Tagged

TORONTO—Popular Canadian television personality Tommy Hunter has been chosen as the Academy of Country Music Entertainment's first honorary chairman for its country music week slated for

Sept. 17-21 in Toronto, Ontario. The appointment of an honorary chairman sets a precedent which Bob Cousins, chairman of the academy, expects to be continued in future years.



**MEAT HUSTLES**—Meat Loaf, second from the left, chairman of the March Of Dimes Superwalk, leads 15,000 New Yorkers through Central Park at the start of a recent 30 kilometer walk which reportedly raised more than \$650,000 to fight birth defects in children.

## FOR MUSIC & SPEECHES

# Nuke Foes Jam H'wood Bowl

By JOE X. PRICE

LOS ANGELES—A mob of 18,000-plus paid \$5 per ticket and braved 100 degree-plus heat to fill the Hollywood Bowl to the brim for "Survival Sunday II" Sunday (10).

The second annual event, organized by the Alliance for Survival, California's largest antinuclear group, was for the purpose of protesting use of nuclear energy and particularly aimed at stopping the opening of the \$1.4 billion nuclear plant at Diablo Canyon, Calif., scheduled for August.

The show, which kicked off promptly at 2 p.m. as planned, did not end for an hour beyond the scheduled 7 p.m., as most (if not all) of the speakers and performers got carried away with their messages.

Peter Yarrow opened by offering greetings to the sweltering throng and followed up with a song specially written for the event which contained the words, "When this day is done, we will see the most wonderful event of its kind that we have ever participated in."

Singer Holly Near followed with a few antinuclear originals of her own, as did Jackson Browne with a ditty which said: "The planet doesn't belong to us, we belong to the planet."

Browne was backed by a keyboard man and his regular fiddler, Russ Kunkel.

About an hour later, Graham Nash, John Sebastian and John Hayward joined Browne onstage and, in a separate surprise set, served up a smashing rendering of the old Crosby-Stills-Nash-Young evergreen, "Teach Your Children."

Nash, who preceded Browne in a half-hour set of his own, also offered the appropriately titled originals, "In The '80s We Must Come Alive" and "A Barrel Of Pain," the latter referring to the nuclear stockpile building near San Francisco, where he currently makes his home.

In still another set, Nash did a ditty with John Hall with the self-explanatory title, "Take All Your Atomic Poison Power Away," which he co-penned with Hall.

Joan Baez mesmerized the perspiring crowd with five songs of her own, but put the frosting on the cake

with her patented classic, "Diamonds And Rust." It brought many to their feet.

Melissa Manchester and family (father on bassoon, brother on piano and sister singing backup) then took the mike and, in her own animated fashion, belted out five songs, including the spiritually-oriented "The Miracle Is In My Soul" and "Whenever I Call You Friend." Except for the one unrelated male accompanying singer with her, the support she got was negligible. Even so, in spite of the nepotism, her efforts seemed appreciated.

Also on the musical side of the overloaded docket were Gil Scott-Heron, Jocko Marcellino (Sha Na Na), Peter, Paul & Mary and the female gospel group Sweet Honey In The Rock. Each act was flanked by a girl onstage doing hand-signals for the deaf in the audience. In more than one instance, the gyrating hand-signal girl was more entertaining than the act.

# Philly Fathers To Ignore Rock At Summer Concerts

PHILADELPHIA—Not only will the city of Philadelphia spend considerably less money for free summer pop concerts this season, but none of the available funds will be parceled out for rock bands.

In the past two years, the city has spent more than a million dollars for summer shows and has been one of the biggest municipal buyers of musical talent in the country. In front of the steps at the Philadelphia Art Museum which were made famous by Sylvester Stallone in the "Rocky" movie, the city has offered such freebies as Blood, Sweat and Tears, the Dizzy Gillespie Band to Manhattan Transfer, Jose Feliciano and Theodore Bikel to Chubby Checker and Mel Tormé.

Last summer, most of the free concerts were moved to an open air tent at Penn's Landing along the riverfront, with the weekly programming heavily on the rock side. However, this summer, David Speedie, head of the city's Cultural Affairs Council which lines up the shows, said the city decided to get out of the

rock concert business entirely because of what he termed an "overly successful concert" last summer.

Firemen were hampered from extinguishing a nearby fire by hordes of teenagers attending a concert featuring the British rock group U.K., and a number of persons including policemen were hurt in the melee.

Speedie said that while the city will not host any rock concerts anywhere, including various park locations throughout the city, it's possible that some other sponsors—such as the local rock radio stations or record companies—might do so this summer, utilizing the city's facilities. He said the city's summer entertainment schedule is still being formulated and that the bigger shows will again be back at the Art Museum, beginning with the July "Freedom Week" festivities.

With the talent budget cut deeply, the concerts reportedly will feature a diverse mixture of once big name stars, and those who never quite made the limelight, but nonetheless offer quality entertainment.

# State Subsidy Spurs Pa. Promoters' Suit

PHILADELPHIA—The Valley Forge Music Fair in suburban Devon, Pa., is attempting to knock out the only competition it faces during the summer months, Temple Univ.'s Music Festival.

While operating their 3,000-seat music-in-the-round hardtop playhouse from early spring until the winter weather sets in, Lee Guber and Shelly Gross have the field to themselves except for eight weeks in the summer starting July 26, when Temple Univ. stages its annual Music Festival in a 3,000-seat tent pitched on the grounds of its suburban Ambler, Pa., campus.

While it's only the pop offering that competes with Valley Forge at the boxoffice, with three nights each week taken up with symphonic concerts and classical soloists, Guber and Gross see Temple's Music Festival as being unfair competition because the concerts are subsidized by state funds. As a result, they have gone into Common Pleas Court asking for relief.

Moreover, they claim the competition they get from the offerings of the Pittsburgh Symphony Orchestra in residence, and from such pop fare as the Johnny Cash show and Ella Fitzgerald, is not only unfair, but also illegal.

Valley Forge Music Fair contend Temple covers the Music Festival's substantial deficits each year with state money that is intended to be utilized only for educational purposes. Temple has long admitted that the symphonic and classical concerts during the festival, with a heavy budget because of top soloists, conductors and the payroll of the entire Pittsburgh Symphony, are not covered by the boxoffice receipts. As a result, the university depends on the pop attractions, which draw big to help cover the losses.

In its brief, Valley Music Fair says it has no fault to find if the university goes into the hole with symphonic concerts, but the court is asked to forbid the university from

(Continued on page 39)

# Big Name Stars To Shine At Atlantic City Casino

ATLANTIC CITY, N.J.—With Mike Douglas set for Aug. 13-18, Diana Ross a last-minute replacement for Gene Kelly Aug. 20-25 and Frank Sinatra making a third return within six months Sept. 3-9, the big stars will shine this summer at the Resorts International Casino Hotel.

This hotel's monopoly on gambling and top performers is expected to end in June when Caesars Boardwalk Regency Casino Hotel is expected to get its gambling license, and also offer top name attractions.

The proposed revival of the 1907 "Ziegfeld Follies" revue has been pushed back again and is now scheduled for the summer of 1981 when Resorts International opens a new hotel adjoining its present one, with a performing stage that entertainment director Tiber Rudas calls "the largest in the Western world."

Until he gets the "Ziegfeld Follies" together, it will be the big name stars along with his popular "Brave, Boardwalk," a Las Vegas-styled revue with elaborate costumes and girls following a Parisian pattern.

The musical variety show also serves as the standby attraction during the slow winter months when the name performers come in for weekend nights only. The revue also plays on matinees for the one-day trippers

coming to the gambling casino on bus excursions.

Rudas plans to mix up the standard Vegas fare at Resorts International in mid-summer with the introduction of summer stock theatre to the Viking Theatre located on the 13th floor of the casino hotel. The first offering will be "Same Time Next Year," tentatively starring Cyd Charisse and Tony Martin.

Although Resorts International will hold the entertainment spotlight this summer, Caesars Boardwalk Regency Hotel doesn't intend to take a back seat when the gambling license comes through. While the caliber of the stars will be restricted somewhat because the showroom will seat only 600—compared to 1,500 at Resorts International—names being mentioned for the first summer include the likes of Tony Orlando and Bobby Vinton. In addition, the hotel will have three musical lounges.

There's a likelihood a third gambling casino will be opened before the summer runs its course. Bally Manufacturing the slot machine manufacturing giant, is rushing to completion its \$150 million Park Place Casino Hotel, hopefully for an early August opening and putting it in the talent sweepstakes for major show attractions.



**NASHVILLE CONFRONTATION**—Cheap Trick's Robin Zander, left, opens Cheap Trick's debut Nashville stage assault with "Hello There" while spiritual leader Rick Nielson, center, confers with fellow Trickster Tom Peterson at the War Memorial Auditorium.

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## Talent In Action

### VILLAGE PEOPLE GLORIA GAYNOR

Greek Theatre, Los Angeles

"Exotic, isn't it?" was the overheard impression of one rather startled concertgoer at the Village People's first of four sold-out shows here June 6.

He was putting it mildly: during the group's 75-minute, 10-song set, you're amazed and amused, but mostly you're trying to keep up with everything that's going on—as singing, tightly executed choreography, schtick, staging and props all compete for your attention.

The entrance is spectacular. While a fast-blinking strobe light lends a surreal quality, the curtain parts to reveal a port-o-sun, a saloon and a teepee, out of which come, one by one, hard hat David Hodo, gun firing cowboy Randy Jones and Indian Felipe Rose.

They are joined by whip-cracking leather man Glenn Hughes and, in a jeep, soldier Alex Briley, until finally cop Victor Willis arrives on a motor cycle with red lights flashing and restores order. The sequence lasts four minutes; its effect is like a wild, weird hallucination.

The melodic simplicity and corny lyrical nature of songs like "Go West" and "I Wanna Shake Your Hand" make them instantly endearing, all the more so because of the forcefulness and absolute assurance with which they're performed by the group.

The joyous abandon the People bring to the act is contagious. With their wide smiles and broad mugging, they exude a gleefulness that is irresistible.

With Victor Willis out front with a hand mike and the other People lined up five-across behind him, the effect is not unlike cheerleaders at a pep rally. Even a light but persistent opening

night drizzle didn't dampen the spirits of the capacity crowd.

Visuals are a big part of the act: screen at the back of the stage flashed the songs' catch phrases, close up shots of the group members and travelog slides from the areas mentioned in "San Francisco," "Hollywood" and "Fire Island."

The only flaw in the set came toward the end when the curtains were closed for set changes. The group should have stepped in front of the curtain or even into the audience during those moments.

But the "In The Navy" set is excellent, a mock-up of a battleship complete with four rather stoic extras manning the anti-aircraft guns. At song's end, the guns are fired with confetti shooting into the audience.

For these four shows and for the upcoming New York dates, the group's usual seven-man rhythm section is being augmented by 15-man string and 10-man horn sections under the direction of Horace Ott, string and horn arranger on Village People records.

The L.A. shows were recorded for a live album, which will have three live sides and one side cut in studio, in the manner of Casablanca labelmate Donna Summer's "Live And More."

Gaynor was backed by eight musicians and two singer/dancers, Gordon Nelson and Charles Hill, during her 45-minute, seven-song opening set. Highlights included seamless disco goodness of Motown classics "Seamless Disco Goodbye," "Reach Out I'll Be There" and "You're All I Need To Get By."

Gaynor seemed a tad over-rehearsed, with her patter, stage movements and bits of business occasionally lacking spontaneity. At these times she seemed rather more a workhorse going through her paces than a performer possessed with great star magnetism.

But it is Gaynor's good fortune to have a signature tune that would be the envy of any performer: the gloriously uplifting, life-affirming "I Will Survive." The song was the biggest crowd pleaser of the night and Gaynor milked it for all it was worth.

PAUL GREIN

### AVERAGE WHITE BAND

Roxy, Los Angeles

The Average White Band didn't pick up the pieces from its commercially successful "White Album" but it did provide 90 minutes of solid soul music in the same vein as funk masters of a decade ago. The 10-song set before a packed house June 11 was a refreshing reminder that soul is still a viable concert medium and pleasant alternative to slickly orchestrated and theatrically staged disco performances.

Actually, the band did play "Pick Up The Pieces," the most recognizable tune in its song bag, but it otherwise defied the constant requests from its 1974 debut album. Must bands going through a popularity slump (AWB has been relatively quiet since its second LP, "Cut The Cake"), would have been tempted to slip into the past and rekindle the old flame. Instead, the six member group charted a new course with a selection of tunes from its current "Feel No Fret" LP and a couple of oldies: "Walk On By" and "I Heard It Through The Grapevine."

The Atlantic act was especially hot on "I Am The One" as its mesmerizing rhythm foundation through the highly charged audience into a chorus of clapping. Molly Duncan's tenor sax nicely paced the funky piece and lead singer and bassist Hamish Stuart demonstrated an incredible vocal range.

AWB brought closely to its r&b roots throughout the performance. While most of the arrangements were relatively simple, the well disciplined group delivered a vibrant and dynamic sound that captivated its listeners.

Vocalist/guitarist Alan Gorrie and guitarist Onnie McInyre share the front with Stuart and the trio gets down and puts out some of the best soul ticks around.

The evening's highlight was the encore number "ILC"—an all-out piece that got the audience up and stomping along.

"I Heard It Through The Grapevine" the Sam and Dave classic is a great funk piece and would seem well fitted for AWB but its arrangement, for this reviewer, was the one baring note of the evening.

JIM HOLLANDER

### POCO ROGER VOUDOURIS

Tennessee Theatre, Nashville

In the past, Nashville has earned itself a reputation as a difficult place to play. The May 31

concert featuring Voudouris and Poco proved a case in point.

A large crowd displayed its limited sophistication by sending up disruptive coyote howls, cowboy whistles and shouts throughout any quiet parts of the show and exhibiting short attention spans during the opening act.

A real shame, too, since it was the audience's loss. Voudouris, recently riding high in the pop charts with "Get Used To It," is an accomplished performer who commands center stage as if he grew up on it. Bathed in pink and gold lights, moving at a superb six-piece rhythm section that included former members of a group called Crackin' The Band, reinforced by the sizzling drum work of Peter Benetta, Voudouris scorching instrumental energy beyond Voudouris.

Voudouris' vocal performance was highly polished, demonstrating impressive control and range. Coiled onstage like a wound-up spring, he handled his seven-song, 35-minute set deftly with such songs as "We Can't Stay Like This Forever" and "Don't Turn My Music Down."

His guitar prowess was showcased both electrically and acoustically, especially during a solo segment titled "The Next Time Around." That Voudouris didn't get an encore was no reflection of his talents but a reflection instead on the taste and manners of the audience.

The headliners took the stage to a wildly deafening roar and proceeded to unleash some deafening sounds of their own. Although the band calls itself Poco, the years have wrought marked changes in its music. Of the earlier members, only Rusty Young and Paul Cotton remain; drummer Steve Chapman and bassist Charlie Hurrison were recruited from England to join keyboardist Kim Bullard in the revamped Poco.

Its hour-plus set displayed solid, often

brilliant musicianship and proved that the legendary magic is still present. Its traditional country-rock sound has evolved into a sort of country-metal energy, occasionally turning into a wall of instrumentation as Cotton and Young exchange particularly fiery riffs.

Securely in the groove, Poco ripped through 11 songs with professional assurance, ranging from tunes such as "Rose Of Cimarron" and "20 Years" to more recent successes like "Crazy Love" and "Heart Of The Night." Bullard's keyboard expertise on clavinet, synthesizer and Yamaha electric grand is a welcome addition to the act.

Poco closed out its portion with a powerful rendition of "Legend," the title song from its current LP, and was then returned to the stage twice for encores.

KIP KIRBY

### JOAN ARMATRADING MICHAEL KATAKIS

Orpheum Theatre, Boston

Armatrading packed this hub city rock palace June 1 for one of her all too infrequent East Coast appearances. The singer seems to have finally acquired the confidence in her abilities that a major attraction needs and her show was easily one of the lightest sets she has ever presented.

For this 90-minute, 18-song set Armatrading was backed by an extremely complementary five-piece band that featured former Little Foot drummer Richie Hayward. Hayward shows more taste and discipline backing Armatrading than he did in his days with the now defunct over-indulgent band.

Also impressive were energetic reed man Lorne Price and deft bassist Bill Bodine.

(Continued on page 39)

## Talent Talk

If Gloria Gaynor seems too hot at this point in her career to be an opening act, well, her manager Linwood Simon agrees. Gaynor left the Village People tour two weeks early June 10 after 42 shows in 39 cities to regroup her show and come back as a headliner. She was replaced on the tour by First Choice, though Sister Sledge will open when the Village People play Madison Square Garden June 24-25.

Newest non-disco dance place in New York to open is City Limits, started by Carl Pandel, former owner of the now closed music industry hangout, Ashley's. Pandel says his club on Seventh Ave. South in Greenwich Village will feature what he calls "hard country" dance music as it is performed in the Southwest. Some of the dances include the Cotton-Eyed Joe and the Cowboy Two-Step.

The 350-seat club will feature such live bands as Sour Mash, Salt Creek and Side of the Road which will be booked for two and three-week engagements so that the clientele will have time to familiarize itself with each band's music. Official opening night is Tuesday (19).

Some additions to the Dr Pepper Music Festival in Central Park in New York include Judy Collins who will play July 7, instead of Bob Welch, who has cancelled; Thin Lizzy on Aug. 1 which will open for Journey, and Patti Smith tour to headline Aug. 11. Also cancelling is the Clash, which has postponed its summer tour of the U.S. following another managerial reorganization.

A benefit concert was scheduled for Father's

Day at Max's Kansas City in New York for Jackie Wilson. Artists set to perform at the benefit included Sylvain Sylvain, Victims, Senders, Invaders, Desire, Rousers, Ruby and the Red Necks, Kieran Liscoe Rhythm Band, U.S. Apes and O-g-gun Jack Victor Fox. The Damned, the first British punk band to play in the U.S., is making a return visit in late June and early July, playing such venues as Hurrah in New York, the Whisky in Los Angeles, the Old Waldorf in San Francisco, Stars in Philadelphia and seven other venues around the country.

Also at various stages of making comebacks are such '60s names as Love with Arthur Lee, Marianne Faithful and Blue Cheer. . . . Steve Wonder and Edgar Winter both appear on the new Dan Hartman single, "Hands Down," to be released in early July. Peter Tosh, in the middle of a European tour, will be seen on a "Saturday Night Live" repeat telecast this week. That's the show where Mick Jagger made a surprise appearance to sing "Don't Look Back" with Tosh.

Joe Jackson expected to resume his ill-fated U.S. tour in July after being forced to take six weeks off because of a severe case of laryngitis.

Before that he sprained his ankle leaping off a piano. Mingus Dynasty, a seven-piece band, has been formed and has toured the West Coast carrying on the music of the late composer/bassist/bandleader. The all-star personnel includes Don Pullen, John Handy, Charlie Haden, Dannie Richmond, Joe Farrell, Ted Curson and Jimmy Knepper.

## Signings

Blue Steel, Los Angeles based rock quintet, to Infinity Records.

British blues rocker Long John Baldry to EMI America/United Artists Records with his label debut "Baldry's Out" to be released later this month. . . . Singer Dee Archer to Gene Lesser & Associates for personal management.

Terry Mace, composer/performer, to Ron Moss Management. Mace debuts on Mercury with "Confessions Of A Sinner."

Rock Group Krystal, to Ari Webb and Talent World Productions. . . . Pamela Stanley to EMI America/United Artists Records. . . . Bassist/composer/producer Paul Adams to Mascara Snake Productions for personal management.

Los Angeles based r&b/disco female trio The Sophisticates to Git Down Productions.

Warner Bros. artist Res Allen Jr. to booking and management agreement with Tulsa-based Jim Halsey Co. . . . Rick Schulman to exclusive songwriter agreement with Nashville division of ATV Music Group. . . . Penny Hamilton to Door Knob Records. First single is "You Lit The Fire, Now Fan The Flame."

852s to Warner Bros. Records with first LP by the new wave band expected in early July. . . . Singing duo Saint & Stephanie to Arista Records with debut LP produced by Michael Zager. . . . Sabaoul artists Double Exposure to Berlin/Carmen International Artist Management. . . . Big Spender, featuring some members of the now defunct Tuff Darts, to Lloyd's Ltd. Organization for management. . . . Copyrighted material

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# GINO VANNELLI

## Brother to Brother Tour/1979

CHICAGO, Chicago Stadium, March 26, 1979

"The crowd went nuts."

*Chicago Sun-Times*

DETROIT, Cobo Arena, March 21, 1979

"Gino Vannelli offers 'perfection' in performance at Cobo Arena."

*The Detroit News*

TORONTO, Maple Leaf Gardens, April 29, 1979

"His voice still ranks as one of the most dynamic, most supple, most textured in pop music today."

*Toronto Star*

LOS ANGELES, Los Angeles Forum, March 31, 1979

"Gino Vannelli's soul never sounded better."

*Los Angeles Examiner*

INDIANAPOLIS, Market Square Arena, March 25, 1979

"... the first five-star show of the year."

*The Indianapolis News*

LOS ANGELES, Los Angeles Forum, March 31, 1979

"Encore 'Appaloosa' sealed Vannelli's musical and charismatic hold on the near SRO house."

*Billboard Magazine*

PHILADELPHIA, Spectrum, April 21, 1979

"It was a lushly structured, bombastic occasion."

*Philadelphia Inquirer*

ATLANTA, The Omni, March 19, 1979

"... his jazz-inflected vocals were as smooth and powerful as ever."

*The Atlanta Constitution*

MONTREAL, The Montreal Forum, April 27, 1979

"He basked in the glow of playing to 15,000 adoring fans."

*The Montreal Gazette*

NEW YORK CITY, Carnegie Hall, April 24, 1979

"... Carnegie Hall, despite its reputation as a terrible place to play amplified music, passed the Vannelli test with flying colors."

*The New York Times*

LOS ANGELES, Los Angeles Forum, March 31, 1979

"Gino Vannelli has arrived."

*The Hollywood Reporter*



# Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Stadiums &amp; Festivals (More Than 20,000)</b>				
1	BOSTON/HEART/VAN HALEN/BLUE OYSTER CULT/NAZARETH/SAMMY HAGAR/TKO—Pace Concerts/Louis Messina Cotton Bowl, Dallas Tex., June 9	81,000	\$15	\$1,215,000*
2	BOSTON/HEART/VAN HALEN/BLUE OYSTER CULT/NAZARETH/SAMMY HAGAR/GRANATI BROS.—Pace Concerts/Louis Messina/Concert Co., Superdome, New Orleans, La., June 10	62,498	\$12.50-\$15	\$794,267
3	BOSTON/VAN HALEN/POCO/OUTLAWS—Entam, Carter Stadium, Raleigh, N.C., June 2	31,979	\$10-\$12.50	\$332,993
4	JACKSONS/SISTER SLEDGE/FOXY—Tiger Flower & Co., Capital Centre, Largo, Md., June 9	20,476	\$6.75-\$8	\$154,782*

<b>Arenas (6,000 To 20,000)</b>				
1	ROD STEWART—Ron Delsener, Madison Sq. Garden, N.Y.C., N.Y., June 5, 7, 8, & 9	64,000	\$10-\$12.50	\$780,000*
2	BAD COMPANY/CARILLO—S & L Entertainment, Forum, L.A., Calif., June 4 & 5 (2)	34,689	\$7.75-\$9.75	\$297,654
3	ROD STEWART—Avalon Attractions, Spectrum, Philadelphia, Pa., June 4	19,567	\$10-\$11.50	\$197,248*
4	ERIC CLAPTON/MUDDY WATERS BLUES BAND—Jerry Weintraub/Concerts West, Civic Center, St. Paul, Minn., June 10	17,391	\$8-\$9	\$151,062
5	SUPERTRAMP—Ardec Presents, Madison Sq. Garden, N.Y.C., N.Y., May 31	16,087	\$9.50-\$10	\$151,002*
6	ROD STEWART—Di Cesare-Engler Productions, Civic Arena, Pittsburgh, Pa., May 29	13,551	\$10.75	\$145,740*
7	ERIC CLAPTON/MUDDY WATERS BLUES BAND—Jerry Weintraub/Concerts West/Electric Factory Concerts, Col., Cincinnati, Ohio, June 7	16,194	\$8-\$9	\$137,342
8	ROD STEWART—Don Law Co., Garden, Boston, Mass., June 2	11,200	\$10.50-\$12.50	\$130,656
9	BAD COMPANY/CARILLO—S & L Entertainment/Jerry Weintraub/Concerts West, Col., Seattle, Wash., May 30	15,000	\$8.50-\$9.50	\$127,590*
10	YES—Feyline Presents, McNichols Arena, Denver, Co., May 29	12,989	\$6.50-\$8.50	\$119,454
11	BAD COMPANY/CARILLO—S & L Entertainment/Jerry Weintraub/Concerts West, Col., Oakland, Calif., June 2	13,963	\$7.50-\$8.50	\$110,109
12	SUPERTRAMP—Festival East, Inc., Mem'l. Aud., Buffalo, N.Y., June 7	13,422	\$7.50-\$8.50	\$109,095*
13	YES—Contemporary Productions, Checker Dome, St. Louis, Mo., June 7	11,902	\$7.50-\$8.50	\$100,537
14	SUPERTRAMP—Sunshine Promotions, Mkt. Sq. Arena, Indianapolis, Ind., June 3	13,069	\$7-\$8	\$99,961
15	BAD COMPANY/CARILLO—S & L Entertainment/Jerry Weintraub/Concerts West, Col., Portland, Ore., May 31	12,000	\$8.50-\$9.50	\$98,200*
16	TED NUGENT—Don Law Co., Garden, Boston, Mass., June 3	11,200	\$8.50-\$9.50	\$94,977
17	SUPERTRAMP—Di Cesare-Engler Productions, Civic Arena, Pittsburgh, Pa., June 4	11,796	\$8.75	\$94,418
18	SUPERTRAMP—Cellar Door Concerts, Capital Centre, Largo, Md., June 5	10,336	\$7.70-\$8.80	\$88,065
19	VILLAGE PEOPLE/GLORIA GAYNOR—Feyline Presents, McNichols Arena, Denver, Co., May 30	9,444	\$6.50-\$8.50	\$84,797*
20	JACKSONS/SISTER SLEDGE/FOXY—Lewis Grey Productions, Col., Shreveport, La., May 28	10,093	\$7.50-\$8.50	\$82,430*
21	ERIC CLAPTON/MUDDY WATERS BLUES BAND—Jerry Weintraub/Concerts West, War Mem'l., Rochester, N.Y., May 30	9,056	\$8-\$9	\$78,812*
22	ALLMAN BROTHERS/BOB WELCH—Cross Country Concerts, Col., New Haven, Conn., June 10	9,600	\$6.50-\$8.50	\$77,832

<b>Auditoriums (Under 6,000)</b>				
1	CHEAP TRICK/ROCKETS—Don Law Co., Music Hall, Boston, Mass., May 29 & 30 (2)	8,400	\$7.50-\$8.50	\$69,779*
2	RONNIE MILSAP/DOUG KERSHAW/CON HUNLEY/DOTTSY/JOHNNY DUNCAN/MOE BANDY—Morning Sun Productions, Johnson's Beach, Guerneville, Calif., June 2 & 3 (2)	4,686	\$11	\$51,546
3	STEPHEN STILLS & FRIENDS BENEFIT—Morning Sun Productions, Fox-Warfield Thea., San Francisco, Calif., June 9 (2)	2,248	\$20	\$44,960
4	NAZARETH/JAY FERGUSON—Landmark Productions, Arena, Marquette, Mich., June 1	5,400	\$7-\$8	\$37,800*
5	DIONNE WARWICK—Crest Productions/Eugene Harvey, Carnegie Hall, N.Y.C., N.Y., May 31	2,800	\$8.50-\$15	\$33,500*
6	STEPHEN STILLS/ORLEANS—Avalon Attractions, Co. Bowl, Santa Barbara, Calif., June 8	4,888	\$6.50-\$8.50	\$32,633*
7	VAN HALEN/GRANATI BROTHERS—Alex Cooley Organization, Fox Thea., Atlanta, Ga., May 30	3,812	\$8.50	\$32,402*
8	SUPERTRAMP—Don Law Co., Civic Center, Springfield, Mass., May 30	4,300	\$7.50-\$8.50	\$31,677
9	TEDDY PENDERGRASS—Lewis Grey Productions, Selland Arena, Fresno, Calif., June 10	4,011	\$7.50-\$8.50	\$28,880
10	CHARLIE DANIELS/LE ROUX—Mid-South Concerts, Dix-Meyers Aud., Memphis, Tenn., June 10	3,950	\$6.50-\$7.50	\$28,382
11	UFO/AC/DC—Ron Delsener, Palladium, N.Y.C., N.Y., June 9	3,387	\$7.50-\$8.50	\$27,000*

# Talent Talent In Action

• Continued from page 36

Armatrading's material was uniformly excellent with old tunes like "Cool Blue Stole My Heart," "Show Some Emotion" and "Love And Affection," standing out with new songs like "Rosie," a reggae rocker and "You Get Too Jealous."

Armatrading did not show a particularly strong singing voice but it was most distinctive and it fit well with her always interesting tunes. Her biggest problem was that she was not long onstage. She was most commanding when she put her guitar down and wandered about the stage. Unfortunately when Armatrading did this the band lost a dimension as the lady has some set of fingers.

By set's end the full house was on its feet pleading for a well deserved encore. It would appear that Armatrading is ready to live up to her strong reviews.

Opening the show was Michael Katakis who, performing as a single, managed to excite the late arriving crowd with his excellent songs and warm personality. Katakis' six-song 25-minute set opened with the singer coming on stage unannounced. It was not until the intro to his fifth song that Katakis told the audience his name. By that time he had won the house over with his tunes. He was called back for an encore.

ROBERT FORD JR.

### TAMMY WYNETTE JOHNNY RODRIGUEZ MICHAEL MURPHEY Carnegie Hall, New York

The first lady of country music came to the Big Apple May 30 headlining a gala country concert.

Playing to a 75% capacity crowd, Wynette performed a 40-minute, 15-song set. Backed by a six-piece band consisting of three guitarists, keyboards, piano and drums along with three female vocalists. Wynette belted out a medley of gospel tunes with strong conviction. The evening was highlighted when she sang "Amazing Grace" which inspired some of the crowd to sing along. In closing her set, she walked through the audience shaking hands with as many people as possible while singing her biggest hit "Stand By Your Man," a rousing tune displaying her undeniable talent.

Rodriguez, who preceded Wynette, sang 16 songs in a 40-minute set utilizing nine backup musicians and three female vocalists. Although he didn't arouse the audience as much as the other two performers on the bill, he did manage to perform his mixture of country ballads and rockabilly songs very well.

Two of the best songs of the set came off of his newest album simply called "Rodriguez." They were "Fools For Each Other" and "Driftin' Away." What didn't seem to work well was his versions of two Chuck Berry tunes "Johnny B. Goode" and "Roll Over Beethoven," but his rendition of the Eagles hit "Take It Easy" was effective.

Murphey opened the show with his special blend of country, folk and rock. He captured the crowd's attention and enthusiasm almost immediately with his lively guitar playing. Performing eight songs over a 35-minute period, he was the only performer of the night to give an encore. Highlighting the set along with his five-piece band was the excellent execution of "Wildfire," with a strong piano solo introduction and the rockish "Cosmic Cowboy." VINCENT DITINGO

### TOM ROBINSON BAND SHIRTS Palladium, New York

Robinson graciously delivered 90 minutes of teeth-baring rock to an appreciative audience here June 2 as he wrapped up an abbreviated U.S. tour.

Known for his espousal of rock against racism, as well as gay rights and other causes, this writer/lead vocalist bassist packages articulate lyrics within music that responds to the issues on a gut level. Not just another pretty voice (far from it, in fact), Robinson has conviction and commitment in his favor, as well as intelligence.

This evening's performance had Robinson giving his best shot, totally in control with an effective stage presence. The masks and poses that Robinson used in his introductions to several songs were an entertaining and point-making plus.

The 19-song set included a chunk of strong material from the four-piece band's first album. Although just as polished, selections from the recent album paled slightly in comparison. "2-4-6-8 Motorway," an apolitical car rocker off the

debut disk, drew the most applause with Danny Kustow's typically scorching guitar work.

Providing an occasional break from the evening's thundering beat were tunes like "Glad To Be Gay" that carried an infectious music hall ambience, owing much to the saloon style mannerisms of Ian Parker on keyboards.

Robinson offered a compelling solo version of "Hold On (To The Bitterest End)," accompanying himself on keyboards. When the band returned for the closing song, it was joined by producer Todd Rundgren who added some meaty guitar to "Jumpin' Jack Flash," a pleasant surprise.

Shirts, which opened the show, is a delightfully notorious six member band from Brooklyn whose movement onstage might best be described as structured pandemonium. Its six-song, 40-minute set flew by all too quickly, steaming ahead with musical visual kinetics and a fine sense of showmanship. Vocalist Annie Golden (featured in the film "Hair") is developing charisma along with great moves.

BOB RIEDINGER JR.

### ALDO CICCOLINI Bottom Line, New York

Concert pianist Ciccolini brought his Erik Satie program here May 30. The result was heart warming to fans of the idiosyncratic French composer whose work continues to charm new audiences.

Ciccolini, who records for Angel, is known as Satie's most prolific interpreter. He brings a distinct touch to the composer's work that seems to capture the essence of his genius. Satie's music is sometimes cute and comical, sometimes witty, always precise, and often quite moving.

Ciccolini who performed seven selections in 85 minutes proved true to the composer's original spirit, which is what led him to the Bottom Line rather than Carnegie Hall. Satie spent much time in cabarets, and approved of what he called the "cafe-concert."

Following a brief warmup by a dancer who recited Edna St. Vincent Millay and mimed to the beat of a tabla and sax player, Ciccolini appeared in a casual sports jacket and slacks and proceeded to offer flawless, evocative readings of Satie's more familiar works. He opened with "Sports Et Diversissements," a collection of vignettes that capture the spirit of these pastimes in an uncanny way. One experiences the turn-of-the-century ambience that must have accompanied the original ideas.

"Trois Gymnopedies," one of Satie's more familiar pieces, with its haunting, delicate melodies, was played with requisite tenderness by the artist. The Bottom Line was never more quiet during the pauses in the melody, an indication of how the audience responded to Satie's charm.

Ciccolini moved on to "Trois Valses," "Croquis Et Agaceries..." "Embryone Desseches," and other pieces that demonstrate Satie's playful approach to combining classicism with sophisticated, modern elements without lapsing into parody.

Ciccolini encored with Chabrier's "Scherzo Valse," a subtle reminder of Satie's talent for borrowing from his contemporaries in order to make musical points on his own. It was a well-paced evening of music for adults.

DICK NUSSER

### Promoters Suing

• Continued from page 34

trying to cut the deficit with the more profitable pop attractions. The suit says that Temple's musical tent was built with \$375,000 in state funds under a law that forbids its use for duplication of or competition with existing businesses. The court will, in essence, have to decide if there is educational value in the likes of an evening with the New Orleans Preservation Hall Jazz Band or the singing of Sarah Vaughan with Billy Eckstine, as there is in an evening of pianist Andrew Watts or flutist Jean-Pierre Rampal with the Pittsburgh Symphony.

Valley Forge Music Fair is seeking damages from Temple, but has not provided a set figure for the alleged losses suffered as a result of the supposed Music Festival competition.

# Campus



SCHOOL DAYS—MCA artist John Hiatt closes the spring quarter at UCLA with a noontime concert. Hiatt's Los Angeles debut attracted about 1,500 persons.

## Road Mgr. UCLA Talk

LOS ANGELES—"The Road Manager" will be the focus on a two-day program at UCLA Extension, June 23 and June 30.

Coordinated by Marvin Tabalsky, executive production coordinator for Regency Artists, Ltd., the program will feature experienced professionals in the music industry discussing the function and qualifications of the road manager, the person essential to the career development of the performer.

Guest speakers include recording artist Vikki Carr; Ben Bernstein, theatrical agent, Regency Artists; Skip Heinecke, executive vice president of Hanson and Schwan public relations; Michael McGivney, lighting designer, Owen Mark Productions; Brian Murphy, concert promoter, Avalon Attractions.

Also: Ron Nadel, personal management, Tentmakers; Tom Stout, president, Hoffman Travel; Lou Weinstock, president, TRT Tours; and Jeff Young, writer, and road manager formerly with Jerry Lewis Productions and Bob Newhart.

The fee for the class is \$55.

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San Diego State offers a "Physics Of Hi-Fi" general education class and the loudspeakers will be also used in music and speech pathology classes.

Comments Ed Hart, JBL executive vice president of marketing: "During the past years, JBL has lent its support to innovative educational programs at campuses throughout the country and we plan to continue this effort as part of a general commitment to the arts and sciences."

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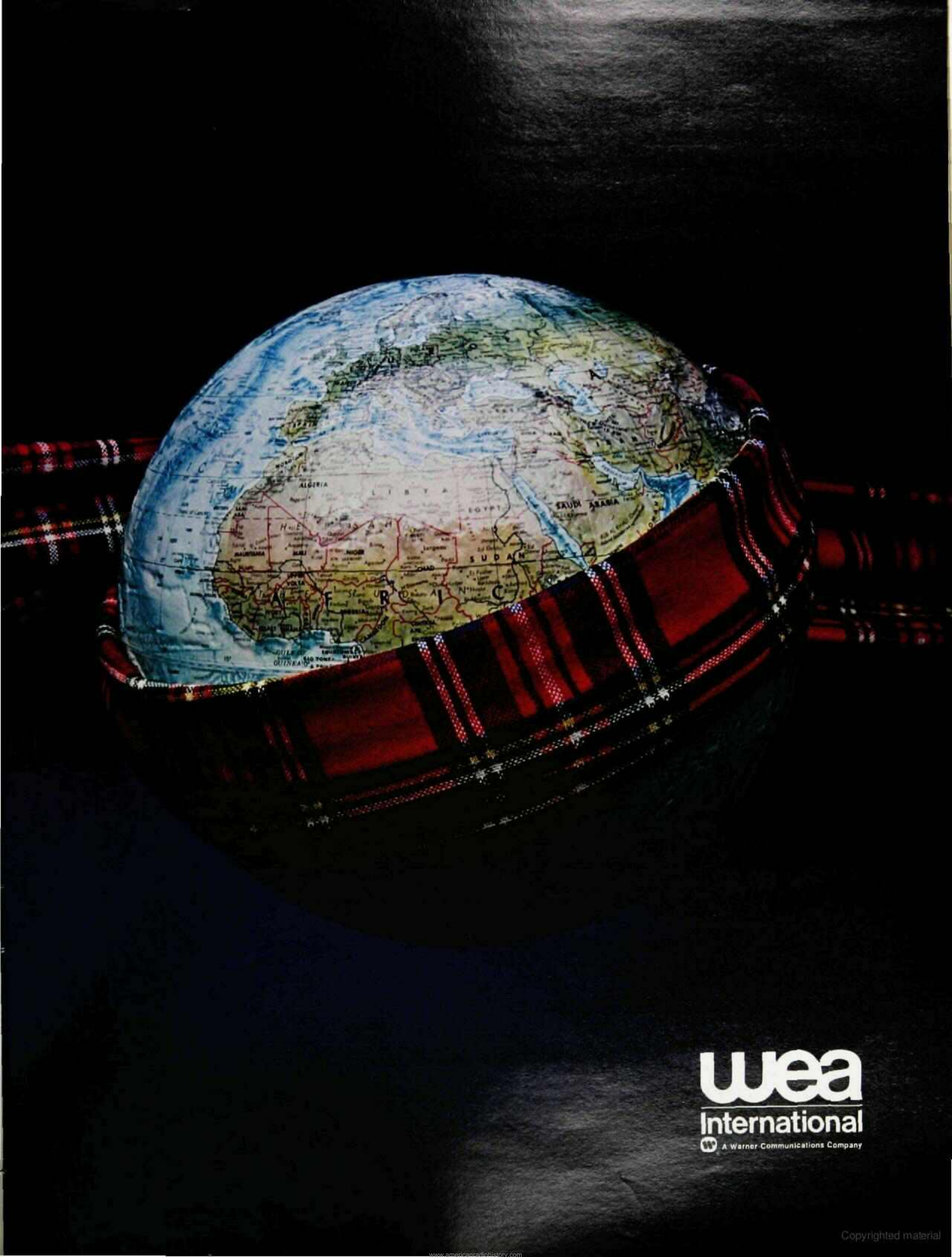
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# Rod Stewart 10 YEARS ON

# Stewart

# And Still Hotter Than Ever



A decade has come and gone since "An Old Raincoat Won't Ever Let You Down" first introduced the world to Rod Stewart's inimitable vocal style. It was uniquely gravelly. It was arrestingly honest and impassioned. It sounded somewhat as if one should pour it on the rocks for maximum enjoyment. Added to Stewart's energized stage presence and offbeat dandy good-looks, the combination was combustible.

Ten years on, that peculiar chemistry is still feverishly bubbling away. With a double-whammy No. 1 album and single with this year's "Blondes Have More Fun" and "Do Ya Think I'm Sexy," and a blockbuster U.S. tour nearing completion, now seems a most appropriate time to take a look at the life and times of Rod Stewart.

## ROD

When a sudden and spectacular success brings a singer to the attention of the world, when, as they used to say in showbiz, a star is born, for the uninquisitive majority

it truly is as if that star is born in that moment of success, as if life begins only at that instant.

No past, just a present and with luck a future.

So it was for Rod Stewart when "Maggie May" and "Every Picture Tells A Story" topped charts throughout the world in 1971. Yet Stewart himself had been waiting and working for that achievement for almost a decade, had been up and down a labyrinth of ladders and snakes that had seemed at the time nothing more than the irregular patterns of hazard and only in retrospect, looking back from the top, took shape as the steps that led him there.

When he left school, Stewart had no musical ambitions, only sporting ones. A favorite son, he followed his father's advice and signed on with the Brentford Football Club, a brief apprenticeship that was all boot-blackening and no ball. He quit, but today he can still shimmy through the midfield mud and dance and dodge the hungover Sunday lunges

that aim to knock the shine off his elegant flash.

If the old man was let down by Stewart's rejection of the sporting life, the next move must have stretched his Scottish temper till it twanged, for the boy turned beatnik. He banned bombs and busked along the beaches of the Med, strumming and singing folkie anthems that lingered in his musical memory for years.

By 1963 London was twitching to the first raw rush of r&b, the Stones were shaking and breaking, and the bandwagon was picking up passengers. Stewart took to the bluesy side of the rhythm and began blowing harp with the Dimensions, an interval act that got lumbered with a nouveau bloozier Brummie called Jimmy Powell. When he found himself looking for the limelight from the dark of Powell's large and lurching shadow, Stewart withdrew.

Out of a gig, he still hung out in the handful of clubs that made up the r&b circuit. Like Twickenham's Eel Pie Island. It was the other side of London to Stewart's Highgate, but the music made it worth the ride.

One night on Twickenham station waiting for a late train home, he was singing the usual blues when his impromptu performance was interrupted by a fellow passenger. Long John Baldry, still stunned by the sudden death at 32 of Cyril Davies, with whose R&B All-Stars he sang, had lately de-

cided to take over Davies's group as his own Hoochie Coochie Men, and now asked Stewart, on the strength of this unintended audition, to join as second singer.

It was with Baldry's band that the stylish Stewart became Rod the Mod and formed a friendship that survived the breakup of the band and of the next outfit they fronted together, Steampacket, and endured Stewart's rise and Baldry's decline. Seven years later Stewart took the time to repay his first helping hand when he co-produced Long John's "It Ain't Easy" album with another Baldry protege, Elton John.

The years with Baldry were crucial to Stewart's musical evolution as the white folkies of the CND era gave way to the black bluesmen Baldry introduced him to and then, in Steampacket, to soul and Sam Cooke, the single most abiding influence of his career. During this period too he made his first recordings: a B-side with the Hoochie Coochie Men midway through 1964; a bluesy, purist's "Good Morning Little Schoolgirl" later that year; an unsuccessful stab at pop in 1965; and his first Cooke song, "Shake," in 1966.

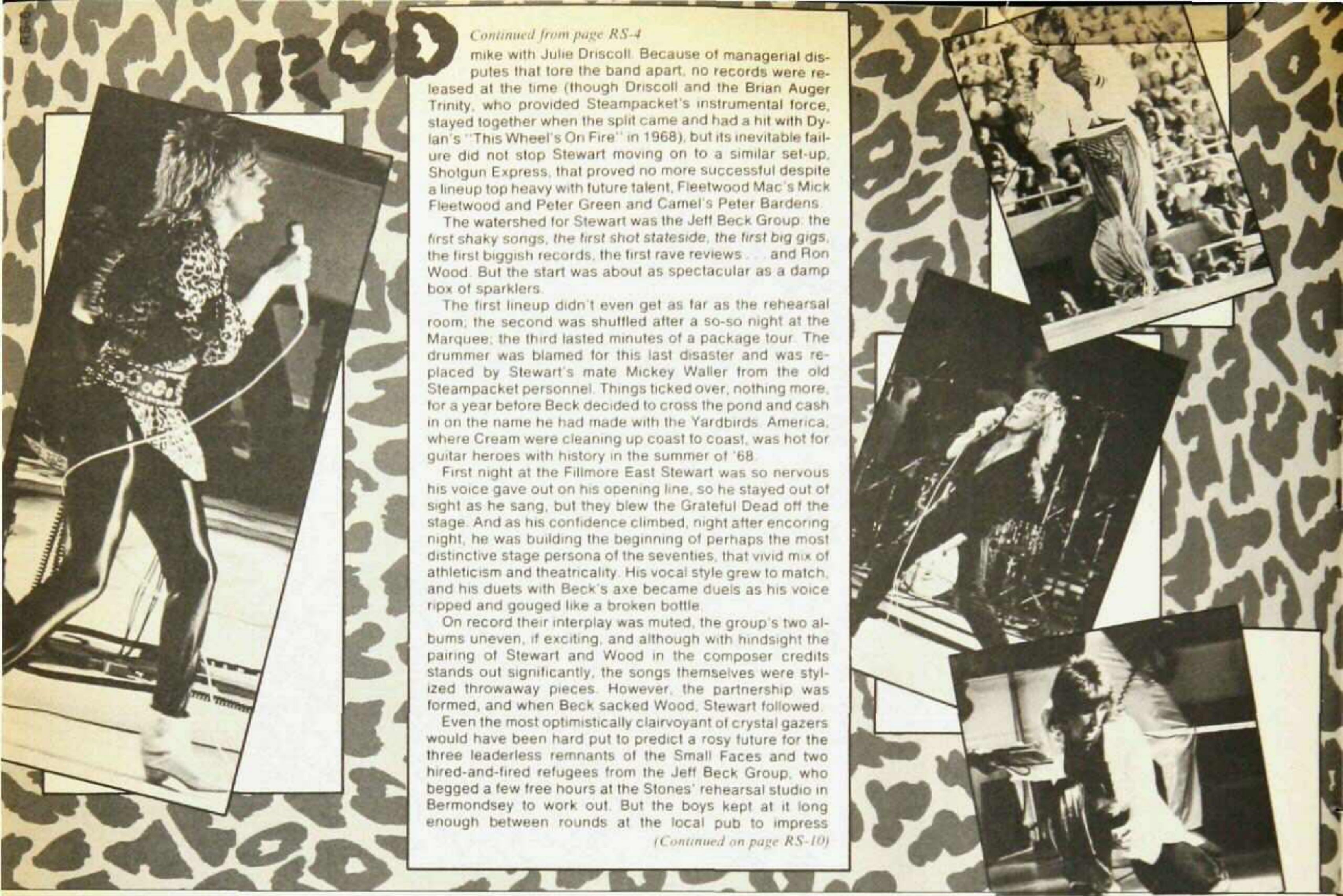
Steampacket was an ambitious attempt at an American-style r&b review with Stewart and Baldry taking turns at the

(Continued on page RS-6)

My life...  
even after 10 years  
the voice still hasn't healed up!



Much love,  
E.J.



Continued from page RS-4

mike with Julie Driscoll. Because of managerial disputes that tore the band apart, no records were released at the time (though Driscoll and the Brian Auger Trinity, who provided Steampacket's instrumental force, stayed together when the split came and had a hit with Dylan's "This Wheel's On Fire" in 1968), but its inevitable failure did not stop Stewart moving on to a similar set-up, Shotgun Express, that proved no more successful despite a lineup top heavy with future talent, Fleetwood Mac's Mick Fleetwood and Peter Green and Camel's Peter Bardens.

The watershed for Stewart was the Jeff Beck Group; the first shaky songs, the first shot stateside, the first big gigs, the first biggish records, the first rave reviews... and Ron Wood. But the start was about as spectacular as a damp box of sparklers.

The first lineup didn't even get as far as the rehearsal room; the second was shuffled after a so-so night at the Marquee; the third lasted minutes of a package tour. The drummer was blamed for this last disaster and was replaced by Stewart's mate Mickey Waller from the old Steampacket personnel. Things ticked over, nothing more, for a year before Beck decided to cross the pond and cash in on the name he had made with the Yardbirds: America, where Cream were cleaning up coast to coast, was hot for guitar heroes with history in the summer of '68.

First night at the Fillmore East Stewart was so nervous his voice gave out on his opening line, so he stayed out of sight as he sang, but they blew the Grateful Dead off the stage. And as his confidence climbed, night after encores night, he was building the beginning of perhaps the most distinctive stage persona of the seventies, that vivid mix of athleticism and theatricality. His vocal style grew to match, and his duets with Beck's axe became duels as his voice ripped and gouged like a broken bottle.

On record their interplay was muted, the group's two albums uneven, if exciting, and although with hindsight the pairing of Stewart and Wood in the composer credits stands out significantly, the songs themselves were stylized throwaway pieces. However, the partnership was formed, and when Beck sacked Wood, Stewart followed.

Even the most optimistically clairvoyant of crystal gazers would have been hard put to predict a rosy future for the three leaderless remnants of the Small Faces and two hired-and-fired refugees from the Jeff Beck Group, who begged a few free hours at the Stones' rehearsal studio in Bermondsey to work out. But the boys kept at it long enough between rounds at the local pub to impress

(Continued on page RS-10)



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on your

ROD STEWART

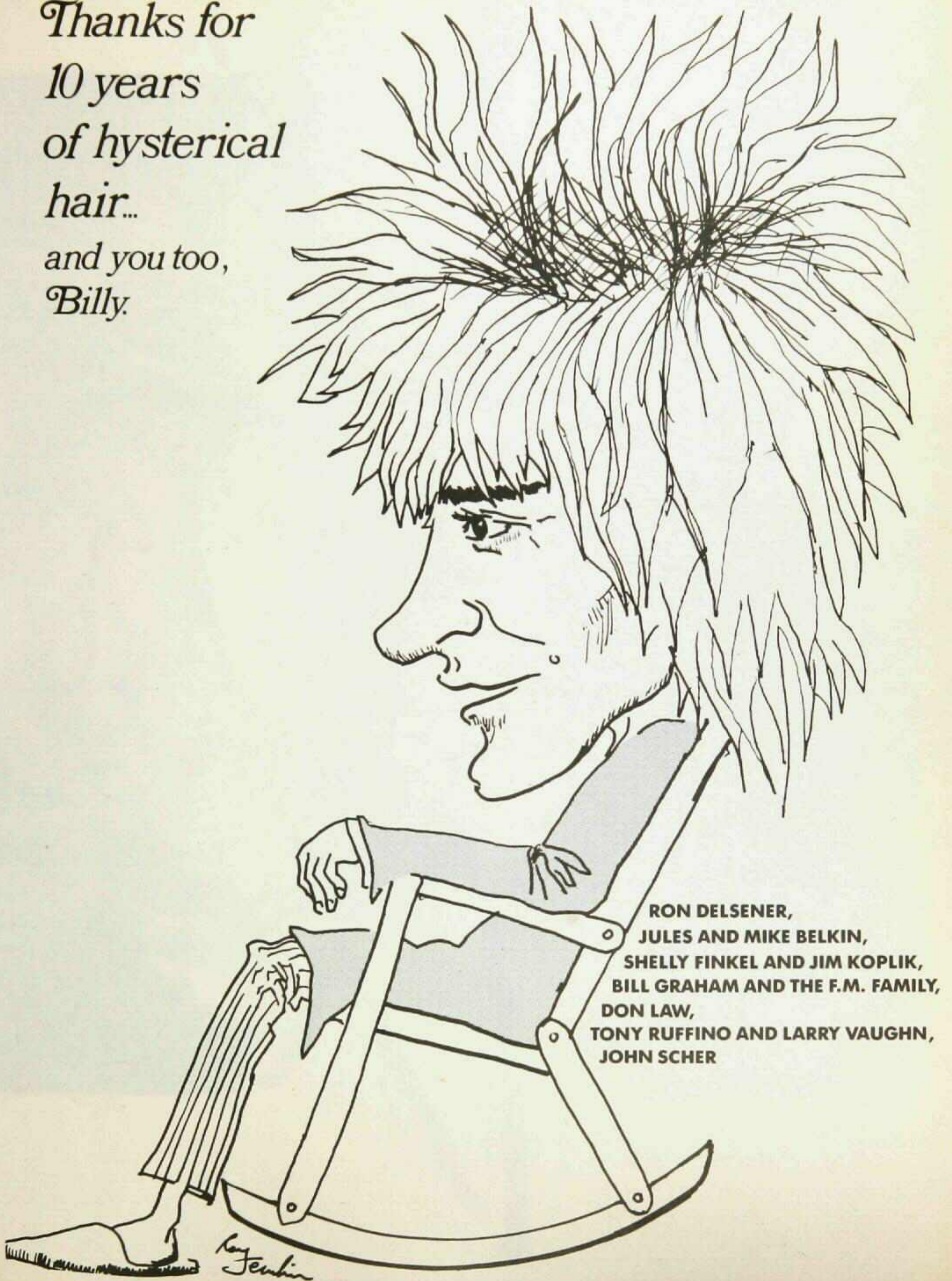
Winterland Productions is the official merchandise and tour representative for ROD STEWART.



Rod,


Thanks for  
10 years  
of hysterical  
hair...

and you too,  
Billy.









**100 Years**

**CONGRATULATIONS  
IT'S BEEN A GREAT 100 YEARS**

***Audion***  
A T T R A C T I O N S

ne Rod Stewart Band, 1979.



# ROD

Continued from page RS-6

Warner Bros., for whom they recorded "First Step," a rare ragbag of songs and styles, at the end of 1969.

Stewart himself had recently signed a solo deal with Mercury and his own debut album, "An Old Raincoat Won't Ever Let You Down," was released in Britain the same month as the Faces' first, February 1970. In America, where it was already out as "The Rod Stewart Album" (in spite of Stewart's insistence on the title "Thin," which appeared in almost invisibly fine print in a corner of the sleeve), it was greeted as a minor masterpiece by Rolling Stone's respected reviewer. At home it was barely noticed.

If the album had a structure, it was its very haphazardness: a couple of folk standards, Mike D'Abo's "Handbags And Gladrags" (recorded two years before by Chris Farlowe), four songs of his own, and a toss-up between Little Richard's "The Girl Can't Help It" and the Stones' "Street Fighting Man," the second surviving, according to Stewart, because it had less chords. The whole was naive and undisciplined, but held all the unpolished promise of a preliminary sketched study for an old master, for without it, or the equally erratic classic that followed, "Gasoline Alley," there would have been no "Every Picture Tells A Story."

The formula of reworking a handful of old or recent favorites and something folksy around a chore of original compositions characterized several succeeding albums, while the group he assembled in the studio for these recordings—Ron Wood (bass and guitar) and Martin Quittenton (acoustic guitar), with one or other of whom he wrote his finest early seventies compositions, Mickey Waller (drums), Pete Sears (piano and occasional bass), Ian McLagan (organ), Dick Powell (violin)—were responsible for most of his solo work until "Atlantic Crossing" in 1975.

The Faces meanwhile were taking no prisoners in America. As welcome as fancy dress at a funeral in England, where long faces and longer solos were de rigueur and the lads were frowned on for having fun and falling over, they were hard to follow in the States, as a string of indignant headliners discovered. The bigger they were, the harder they blew them offstage. Ten months after their first American tour they were starting their third, selling out 10, 12, and even 18,000 seats. By then, early 1971, they were starting to pack

(Continued on page RS-32)

The Faces.



The Rod Stewart Band, 1977.



## BEST WISHES ROD

THANKS FOR ANOTHER SUMMIT  
SELL-OUT SPECTACULAR . . .



THE SUMMIT

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Dear Rod,  
It is with the utmost admiration and respect  
that we join in this tribute to you.  
We particularly wish to express our gratitude  
for your donation of "Da Ya Think I'm Sexy?"  
to the Children of the World.  
As a founder/composer of Music for UNICEF,  
your unselfish gift of song is  
a gesture worthy of tribute from us all.

Thank you,

*Barry Gibb* *Robin Gibb* *Maurice Gibb*  
*Robert C. Stigwood* *David Frost*

The Founding Committee - Music for UNICEF  
Barry Gibb/Robin Gibb/Maurice Gibb  
Robert C. Stigwood/David Frost



## ROD STEWART

OCT./NOV. 1970

Goddard College/Plainfield, Vt.	10/1/70
Capitol Theater/Portchester, N.Y.	10/2-3/70
Boston Tea Party/Boston, Mass.	10/5-7/70
The Club/Rochester/N.Y.	10/9/70
Wagner College/Staten Island	10/10/70
Kingston Armory/Wilkes Barre, Pa.	10/12/70
East Town Theater/Detroit, Mich.	10/16-17/70
The Scene/Milwaukee, Wisc.	10/18/70
Spectrum/Phila., Pa.	10/23/70
Action House/Island Park, L.I.	10/24/70
Paladium/Birmingham, Mich.	10/27/70
Fillmore West/San Fran., Ca.	10/28/70
Santa Monica Civic Aud./L.A., Ca.	10/30/70
Agridome/Vancouver, B.C.	10/31/70
Dewey's/Madison, Wisc.	11/3/70
State Univ. of N.Y./Stoney Brook, N.Y.	11/5/70
Williams College/Williamstown, Mass.	11/6/70
Olympia Stadium/Detroit, Mich.	11/7/70
The Depot/Minneapolis, Minn.	11/8/70
Fillmore East/N.Y., N.Y.	11/10/70
The Club/Rochester, N.Y.	11/11/70
Syndrome/Chicago, Ill.	11/13/70
Hara Arena/Dayton, Ohio	11/14/70
Commodore Ballroom/Lowell, Mass.	11/15/70

Congra

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Management: Billy Gaff  
(Thanks Billy)

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**AT**

## **ROD STEWART**

MAR./APR./MAY/JUNE 1979

Neal S. Blaisdell Center Arena/Honolulu, Hawaii	3/18-19-20/79
Edmonton Coliseum/Edmonton, Alberta, Canada	4/12/79
Vancouver Coliseum/Vancouver, B.C., Canada	4/14-15/79
McNichols Arena/Denver, Colo.	4/17/79
Hemisphere Arena/San Antonio, Tex.	4/19/79
The Summit/Houston, Tex.	4/21-22/79
Birmingham-Jefferson Civic Center/Birmingham, Ala.	4/24/79
The Omni/Atlanta, Ga.	4/25/79
Freedom Hall/Louisville, Ky.	4/27/79
Market Square Arena/Indianapolis, Ind.	4/28/79
Riverfront Coliseum/Cincinnati, Ohio	4/29/79
The Uptown Theater/Chicago, Ill.	5/1-2/79
Richfield Coliseum/Cleveland, Ohio	5/3&5/79
Maple Leaf Gardens/Toronto, Ontario, Canada	5/6-7/79
Montreal Forum/Montreal, Quebec, Canada	5/9/79
Cobo Arena/Detroit, Mich.	5/11-12-13/79
Civic Arena/Pittsburgh, Pa.	5/29/79
Capital Centre/Landover, Md.	5/30/79
Providence Civic Center/Providence, R.I.	6/1/79
Boston Gardens/Boston, Mass.	6/2/79
Spectrum/Philadelphia, Pa.	6/4/79
Madison Square Garden/N.Y., N.Y.	6/5, 7-8-9/79
Kemper Arena/K.C., Mo.	6/11/79
Cow Palace/San Francisco, Ca.	6/15-17/79
San Diego Sports Arena/San Diego, Ca.	6/19/79
Forum/Inglewood, Ca.	6/21-22, 24-25-26, 28/79

RS-1

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**Rod Stewart**  
**An Old Raincoat Won't Ever Let You Down**

"An Old Raincoat Won't Ever Let You Down"  
(in the U.S. "The Rod Stewart Album")  
"Street Fighting Man" / "Man Of Constant Sorrow"  
"Blind Prayer" / "Handbags And Gladrags" / "An Old Raincoat Won't Ever Let You Down" / "I Wouldn't Ever Change A Thing" / "Cindy's Lament" / "Dirty Old Town"  
Vertigo VO4, 1970

**ROD STEWART**  
**GASOLINE ALLEY**

"Gasoline Alley" / "It's All Over Now" / "Only A Hobo"  
"My Way Of Giving" / "Country Comfort" / "Cut Across Shorty" / "Lady Day" / "Jo's Lament" / "I Don't Want To Discuss It"  
Vertigo 6360 500, 1970

**ROD STEWART**  
**EVERY PICTURE TELLS A STORY**

"Every Picture Tells A Story" / "Seems Like A Long Time"  
"Every Picture Tells A Story" / "That's All Right" / "Tomorrow Is A Long Time"  
"Maggie May" / "Mandolin Wind" / "(I Know) I'm Losing You" / "Reason To Believe"  
Mercury 6338, 1971

**ROD STEWART**  
**ATLANTIC CROSSING**

"Atlantic Crossing"  
"I Don't Want To Talk About It" / "It's Not The Spotlight"  
"This Old Heart Of Mine" / "Still Love You"  
"Sailing" / "Three Time Loser" / "Alright For An Hour"  
"All In The Name Of Rock 'n' Roll" / "Drift Away"  
Warner Bros. K56151, 1975

**ROD STEWART**  
**A NIGHT ON THE TOWN**

"A Night On The Town"  
"The Ball Trap" / "Pretty Flamingo" / "Big Bayou" / "The Wild Side Of Life" / "Trade Winds" / "Tonight's The Night"  
"First Cut Is The Deepest" / "Fool For You"  
"The Killing Of Georgie (Parts 1 & 2)"  
Warner Bros. BSK-3116 (Riva 1), 1976

SINGLES

**SOLO:**  
"Good Morning Little School Girl" / "I'm Gonna Move To The Outskirts Of Town"  
(Decca F1996, 1964)  
"Shake" / "I Just Got Some"  
(Columbia DB7892, 1965)  
"Little Misunderstood" / "So Much To Say"  
(Immediate IM060, 1968)  
"Handbags And Gladrags" / "Man Of Constant Sorrow"  
(Mercury 73031, 1970)  
"Maggie May" / "Reason To Believe"  
(Mercury 73224, 1971)  
"You Wear It Well" / "Lost Paraguayos"  
(Mercury 6052 171, 1972)  
"Angel" / "What Made Milwaukee Famous"  
(Mercury 6052 198, 1972)  
"Oh No Not My Baby" / "Jodie"  
(Mercury 6052 371, 1973)  
"It's All Over Now" / "Bring It On Home To Me" / "You Send Me"  
(Mercury 6167 327, 1975)  
"Farewell" / "Handbags And Gladrags"  
(Mercury 6167 327, 1975)  
"Sailing" / "Stone Cold Sober"  
(Warner Bros. K1 6500, 1975)  
"This Old Heart Of Mine" / "All In The Name Of Rock 'n' Roll"  
(Riva 1, 1975) (Warner Bros. 8170)

SINGLES

"Tonight's The Night" / "The Ball Trap"  
(Riva 3, 1976) (Warner Bros. 8262)  
"The Killing Of Georgie (Parts 1 & 2)" / "Fool For You"  
(Riva 4, 1976) (Warner Bros. 8396)  
"Get Back" / "Trade Winds"  
(Riva 6, 1976)  
"I Don't Want To Talk About It" / "First Cut Is The Deep-est"  
(Riva 7, 1977) (Warner Bros. 8321)  
"You're In My Heart" / "You Really Got A Nerve"  
(Riva 11, 1977) (Warner Bros. 8475)  
"Hot Legs" / "I Was Only Joking"  
(Riva 10, 1978) (Warner Bros. 8568)  
"Ole Ola" / "I'd Walk A Million Miles For One Of Your Goals"  
(Riva 15, 1978)  
"Do Ya Think I'm Sexy" / "Scarred and Scared"  
(Warner Bros. 8724, 1979)  
**WITH LONG JOHN BALDRY:**  
"You'll Be Mine" / "Up Above My Head"  
(United Artists UP-1056, 1964)  
**WITH SHOTGUN EXPRESS:**  
"I Could Feel The Whole World Turn Round" / "Cur-tains"  
(Columbia DB8025, 1966)

SINGLES

**WITH JEFF BECK GROUP:**  
"Tallyman" / "Rock My Plimsoul"  
(Columbia DB8277, 1967)  
"Love Is Blue" / "I've Been Drinking"  
(Columbia DB8359, 1968)  
**WITH PYTHON LEE JACKSON:**  
"In A Broken Dream" / "Doing Fine"  
(Youngblood TY1017, 1970)  
**WITH THE FACES:**  
"Flying" / "Three Button Hand Me Down"  
(Warner Bros. WB9005, 1970)  
"Had Me A Real Good Time" / "Rear Wheel Skid"  
(Warner Bros. WB8018, 1970)  
"Stay With Me" / "Debris"  
(Warner Bros. K16136, 1972)  
"Cindy" / "Incidentally" / "Memphis" / "Stay With Me"  
(Warner Bros. K16406, 1974)  
"Memphis" / "You Can Make Me Dance Sing Or Any-thing" / "Stay With Me" / "Cindy Incidentally"  
(Riva 8, 1977)  
**WITH THE ATLANTIC CROSSING DRUM AND PIPE BAND:**  
"Skye Boat Song"  
(Riva 2, 1976)

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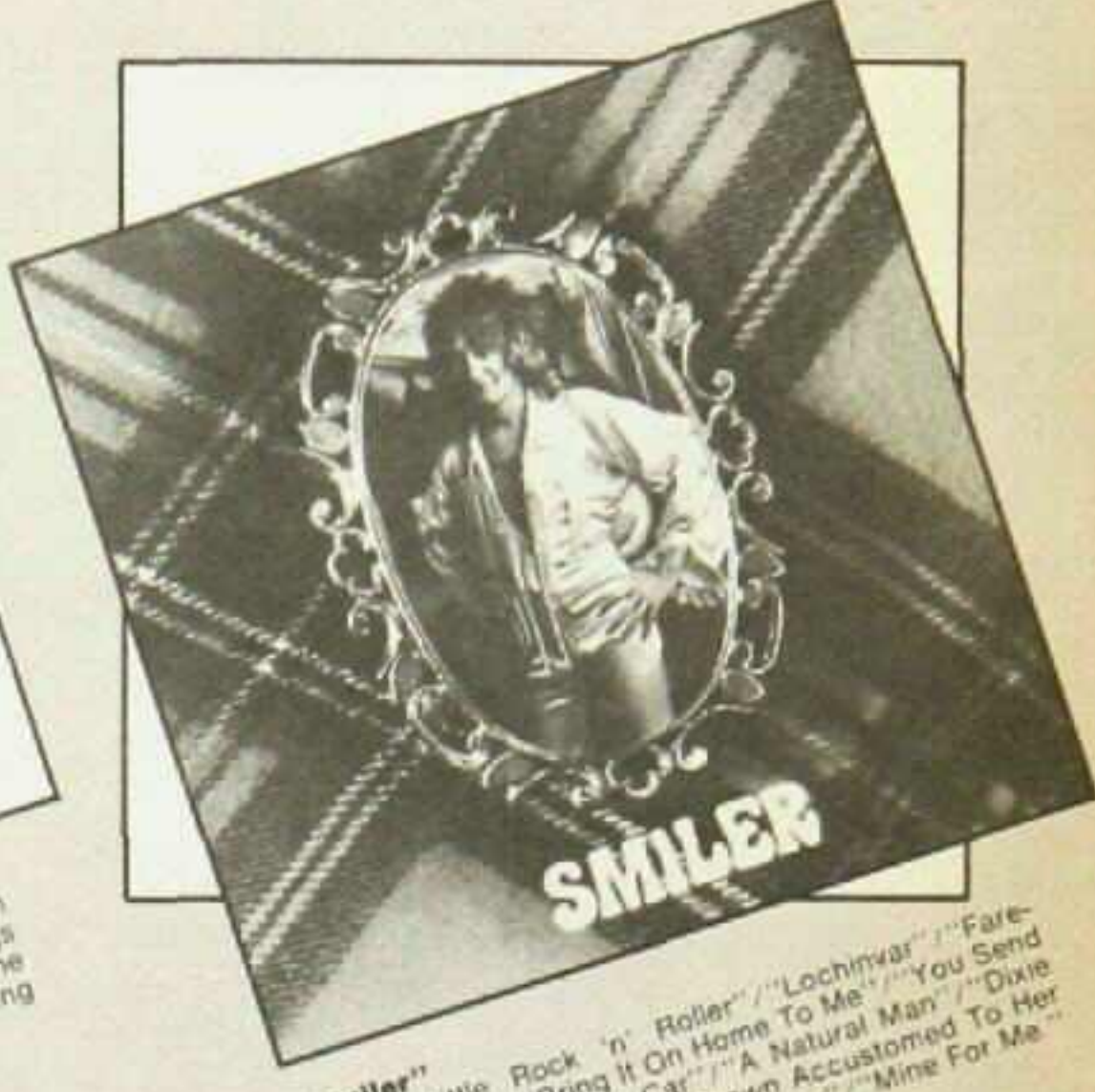
www.americanradiohistory.com



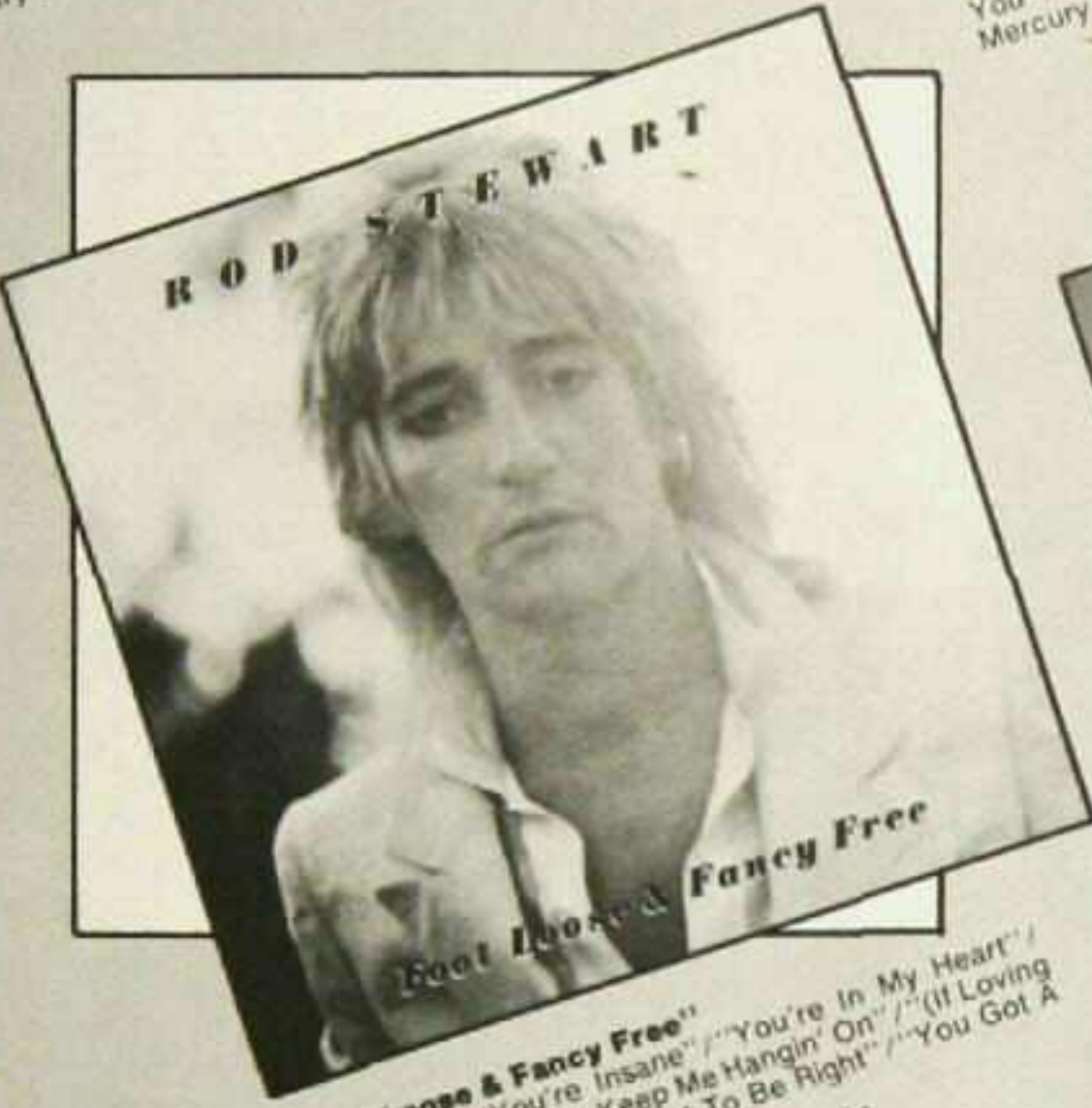
**"Never a Dull Moment"**  
 True Blue / Lost Paraguayos / Mama You Been On My Mind / Italian Girls / Angel / Interludings / You Wear It Well / I'd Rather Go Blind / Twistin' The Night Away  
 Mercury 6499 163, 1972



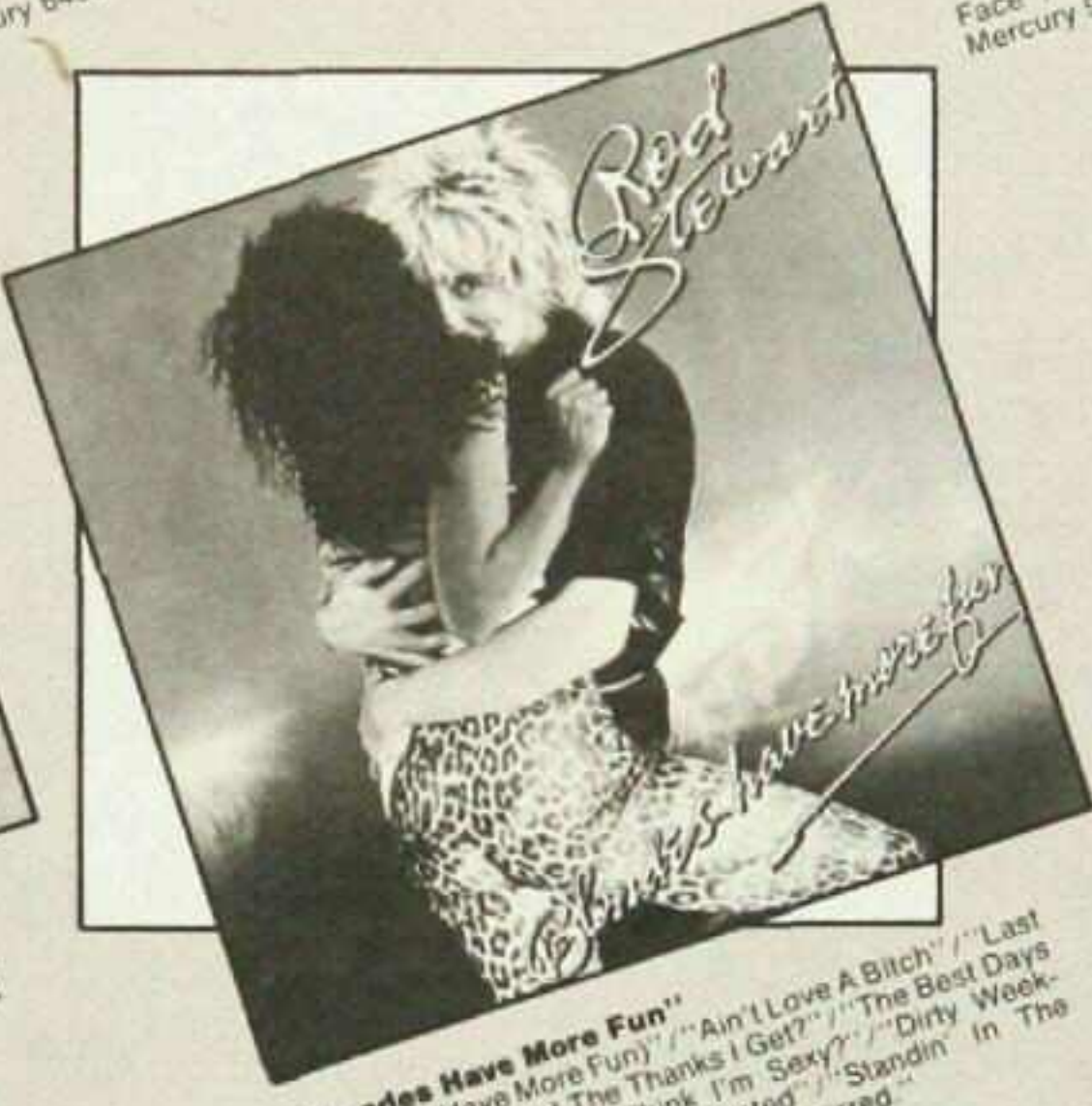
**"Sing It Again Rod"**  
 Reason To Believe / You Wear It Well / Mandolin Wind / Country Comfort / Maggie May / Handbags And Gladrags / Street Fighting Man / Twistin' The Night Away / Lost Paraguayos / (I Know) I'm Losing You / Pinball Wizard / Gasoline Alley  
 Mercury 6499 484, 1973



**"Smiler"**  
 Sweet Little Rock 'n' Roller / Lochinvar / Farewell / Sailor / Bring It On Home To Me / You Send Me / Let Me Be Your Car / A Natural Man / Dixie Too! / Hard Road / I've Grown Accustomed To Her Face / Girl From the North Country / Mine For Me  
 Mercury 9104 001, 1974



**"Foot Loose & Fancy Free"**  
 Shapes Of Things / You're Insane / You're In My Heart / Hot Legs / You Keep Me Hangin' On / (If Loving You Is Wrong) I Don't Want To Be Right / You Got A Nerve / I Was Only Joking  
 Warner Bros. BSK-3092, (Riva 5), 1977



**"Blondes Have More Fun"**  
 Silicone / My Fault / Cindy Incidentally / Last Banners / I'm On The Late Side / Fly In The Ointment / Just Another Honky / Glad And Sorry / Warner Bros. K56011, 1973  
 "Blondes (Have More Fun)" / Ain't Love A Bitch / Last Summer / Is That The Thanks I Get? / The Best Days Of My Life / Do Ya Think I'm Sexy? / Dirty Weekend / Attractive Female Wanted / Standin' In The Shadows Of Love / Scared and Scarred  
 Warner Bros. BSK-3291, (Riva 8), 1978

# ALBUMS

**with Jeff Beck**

**"Truth"**  
 Shapes Of Things / Let Me Love You / Morning Dew / You Shook Me / Of Man River / Green-sleeves / Rock My Plimsoul / Beck's Bolero / Blues De Luxe / Ain't Superstitious  
 Columbia SCX6293, 1968

**"Beck Ols"**  
 All Shook Up / Spanish Boots / Girl From Mill Valley / Jailhouse Rock / Plynth (Water Down The Drain) / The Hangman's Knee / Rice Pudding  
 Columbia SCX6351, 1969

# ALBUMS

**with The Faces**

**"First Step"**  
 Wicked Messenger / Devotion / Shake, Shudder, Shiver / Stone / Around The Plynth / Flying / Pineapple and the Monkey / Nobody Knows / Looking Out The Window / Three Button Hand Me Down  
 Warner Bros. WS3000, 1970

**"Long Player"**  
 Bad 'n' Ruin / Tell Everyone / Sweet Lady Mary / Richmond / Maybe I'm Amazed / Had Me A Real Good Time / On The Beach / I Feel So Good / Jerusalem  
 Warner Bros. WS3011, 1971

**"A Nod's As Good As A Wink To A Blind Horse"**  
 Miss Judy's Farm / You're So Rude / Love Lived Here / Last Orders Please / Stay With Me / Debris / Memphis / Too Bad / That's All You Need  
 Warner Bros. K56006, 1972

# ALBUMS

**with The Faces**

**"Ooh La La"**  
 Silicone / Grown / Cindy Incidentally / Last Banners / My Fault / Borstal Boys / Fly In The Ointment / I'm On The Late Side / Glad And Sorry / Just Another Honky / Ooh La La  
 Warner Bros. K56011, 1973

**"Coast To Coast Overture And Beginners"**  
 It's All Over Now / Cut Across Shorty / Too Bad / Every Picture Tells A Story / Angel / Stay With Me / Wish It Would Rain / I'd Rather Go Blind / Borstal Boys / Amazing Grace / Jealous Guy  
 Mercury 9100 001, 1974

**"The Best Of The Faces"**  
 Flying / Around the Plynth / Nobody Knows / Three Button Hand Me Down / Sweet Lady Mary / Maybe I'm Amazed / Had Me A Real Good Time / Miss Judy's Farm / Memphis / Too Bad / Stay With Me / That's All You Need / Cindy Incidentally / Ooh La La / Flags And Banners / Borstal Boys / Wish It Would Rain / Pool Hall Richard / You Can Make Me Dance Sing Or Anything / It's All Over Now  
 Riva RVLP 3, 1974

# ROD

1963: Stewart joins his first group, the Five Dimensions. "On some nights there were six of us, others it went up to 10. I was the bona fide harmonica player cum singer in my tweed trousers and leather jacket. Every time we used to go along to try to get a recording contract, everyone would frown on me as not being clean cut."

1964: Long John Baldry hears Stewart singing on a railway station platform and invites him to join the Hoochie Coochie Men. Later, his first solo single, "Good Morning Little Schoolgirl," is released. "At the time I thought it was God's gift to records."

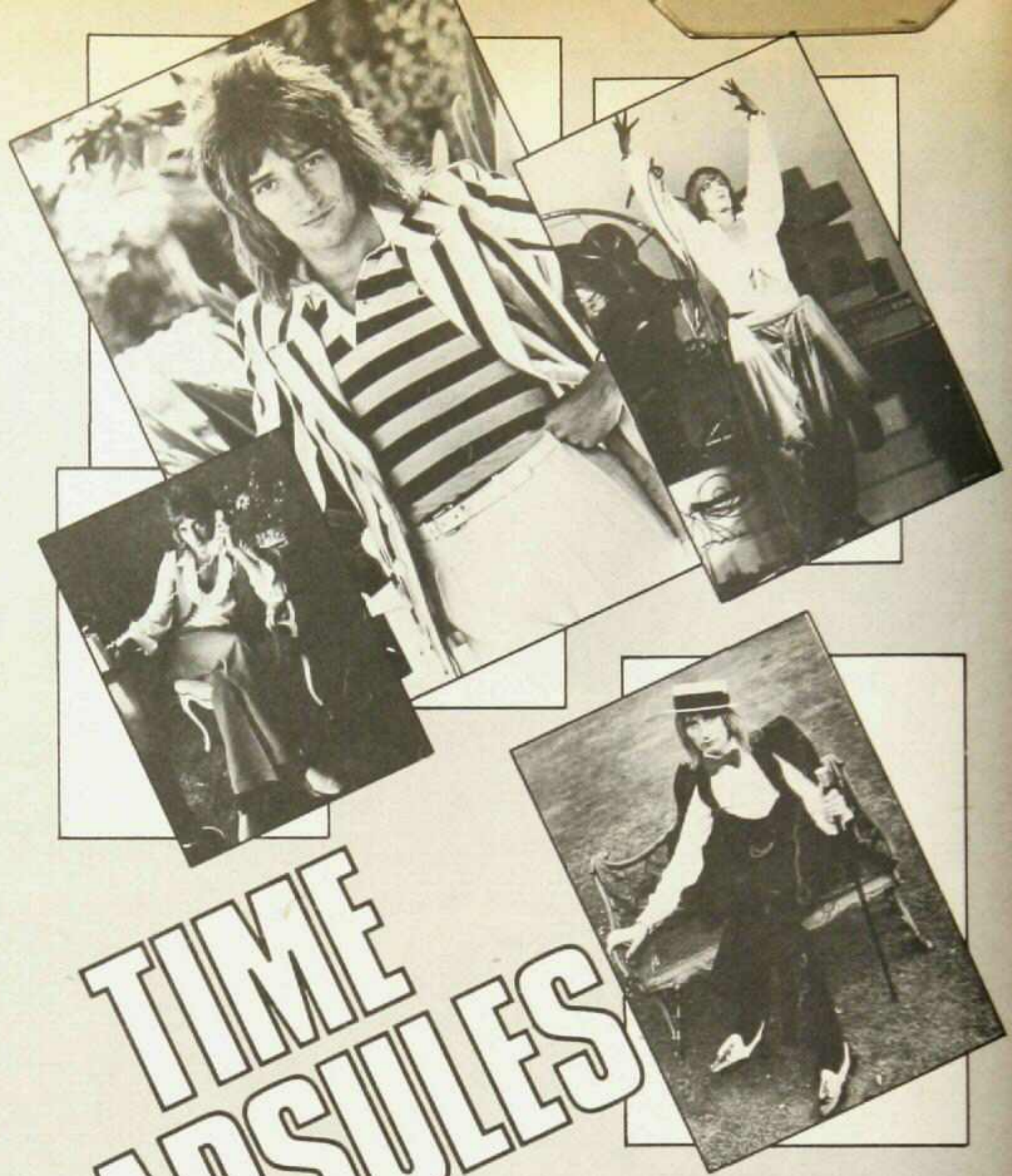
1965: Stewart and Baldry team up with the Brian Auger Trinity and Julie Driscoll as Steampacket. "It wasn't the most original band to be in, but it was definitely one of the funniest. We had some really good times." A second solo single, "The Day Will Come," fails to take the charts by storm.

1966: Stewart records his first Sam Cooke song, "Shake." "I was really into Sam Cooke. He's probably the biggest influence on my life—apart from Denis Law!" He leaves Steampacket for Shotgun Express—"the same sort of lineup with different personnel, another funny band to be in."

1967: Stewart has a disastrous first night with the Jeff Beck Group. "We got through one number and the electricity went off. Jeff decided this was the end of the day and walked off the stage, and I wasn't too pleased because I looked down and saw I hadn't done up my flies. Then the curtain came down and nearly knocked Woody over."

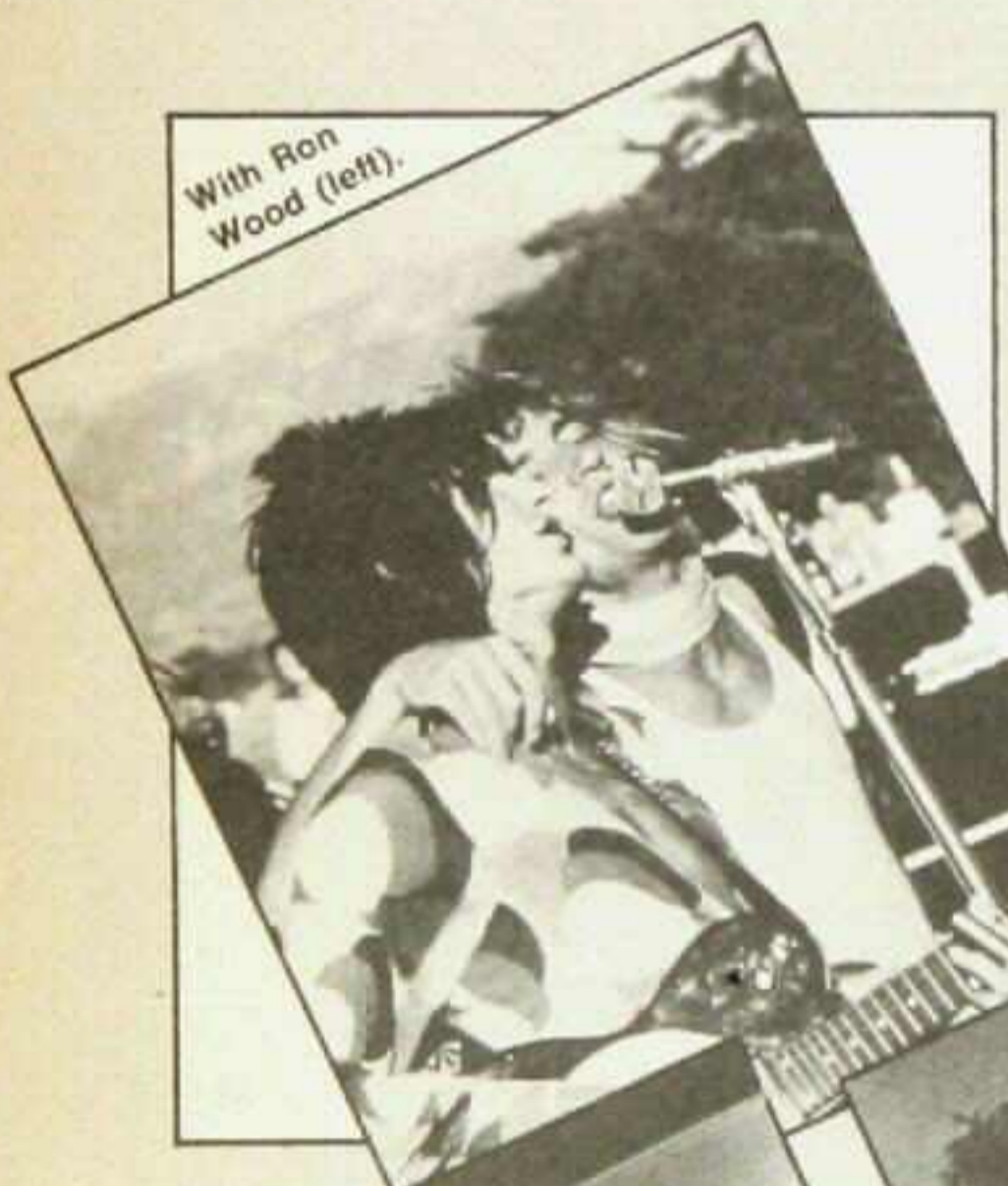
1968: The Jeff Beck Group tries its luck in America. "I'd never sung to any Americans before in that large amount—two and a half thousand people, that was a big crowd. I was so scared I sang from behind the amps." Stewart's solo career continues with "Little Misunderstood." "That didn't set the world alight either, that single—much to the disappointment of my mother."

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# TIME CAPSULES

With Ron Wood (left).



The Faces.



1969: Stewart joins the Faces. "The early Faces career was not exactly a day on the beach. In the first six months I don't think we played to more than a hundred people at a concert. We were about as popular as a hole in a parachute."

1970: Stewart's first solo album, "An Old Raincoat Won't Ever Let You Down," is released. "I didn't know whether I wanted a shit, shave or shampoo, to be honest, so I decided to write five or six songs, did a couple of folkie things, 'Street Fighting Man,' and that was an album."

1971: "Every Picture Tells A Story" and "Maggie May" top the album and singles charts in Britain and America simultaneously. "Maggie" wasn't going to be on the album, that was a last minute choice, and nobody liked it when they first heard it, because it was a B-side—"Reason To Believe" was the A-side. And it went on to sell billions of copies."

1972: Python Lee Jackson's "In A Broken Dream" becomes a worldwide smash. The vocalist is anonymous, but unmistakable. "It was recorded at the tail end of the Beck Group days. An old mate said, 'I've got this band they lack someone to teach them how to sing this song.' So I sang the guide vocal on the track and my fee was a set of carpets for my car. Lo and behold three years later it was released as a single and it was a bigger hit than some of the things I'd done myself. I don't know why—I sang dreadfully out of tune."

1973: A compilation album, "Sing It Again, Rod," is released. On tour it's the audiences that sing them, again and again and again. "When everyone starts singing," Stewart said at the time, "that's unique. I think I've seen most bands today and I've never seen that for anybody, where you could stop singing and let them take over and they know every note."

1974: Stewart and the Faces release a live album, "Coast To Coast Overture And Beginners," in spite of Stewart's admission...





# HIP.



**HIP.**





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# THE *Rod Stewart* BAND

If the term English can be applied to so universal a music as rock 'n' roll, Jim Cregan is the essence of that Englishness. Unfailingly tasteful, his purity of touch and technical agility beg another word: finesse.

Blossom Toes was where he began to take his music seriously, one of a score or so of fashionably progressive groups that hovered on the fringes of success. Cregan moved on to Stud with Rory Gallagher's stranded sidemen from Taste, then switched from guitar to bass to replace John Wetton in the last of the legendary Family lineups, whose erratic unpredictable career ground to a premature halt in 1973.

Working either side of the control room window he produced and recorded with Linda Lewis, and

accompanied her on a world tour with Cat Stevens, playing backup for both. Then back to band life with Steve Harley's revised Cockney Rebel, a gig that got off to a shining start with a breathtaking acoustic solo—first time in the studio—that blew "Make Me Smile (Come Up And See Me)" to No. 1.

He was playing with Harley in L.A. when Stewart gave him the once over in 1976, but it was a matter of months before Stewart came clean and asked him to play butterfly to Gary Grainger's bee.

"I never played in a real serious rock 'n' roll band before," he says, "only bands that thought they could play rock 'n' roll. And it wasn't until I joined this one that I discovered I hadn't really been getting anywhere near it."

*Jim Cregan*



*Gary Grainger*



A lad with London running right through him the way Brighton does through seaside rock, Grainger started out behind a drum kit, but shifted to the front line under the Stratocaster spell of Buddy Holly and the Shadows' Hank B. Marvin.

By 1973 he had joined Strider, a hard working, hard playing outfit that clocked up more time in midnight motorway cafes than recording studios. Two albums came out, but the boys were always at their best onstage, where Grainger would throw everything but the kitchen sink into solos that he played as if each might be his last.

Soon after supporting the Faces on that group's final European tour, Strider themselves ran out of momentum and Grainger was out of a job. He tried a bread round and was driving lorryloads of bananas from A-Z when Stewart said "would he?" and he said "not half!"

In the Rod Stewart Group he's learned to pace his playing throughout a set and added control to his unstoppable energy, though it took him a while to adjust to playing with instead of opening for Stewart.

"At first it seemed like we were onstage a long time, and I can remember thinking, 'Bugger me, what comes next?' because I was so conscious of not making a mistake and messing it up. But now all of a sudden we're playing the last number and I'm wondering where the night's gone, I'm enjoying myself so much."

"Foot Loose & Fancy Free" revealed his immediate impact in the recording studio, where he collaborated in the writing of four tracks as well as contributing his unerring mature guitar work, a vital and original influence reaffirmed on "Blondes Have More Fun."

*Carminie Appice*



Maybe it's the way they're tucked behind a kit at the back of the stage, but only a handful of rock drummers have achieved the kind of prominence accorded to a whole legion of guitar artists. Carminie Appice is one of those few.

Towards the end of teenage years spent tapping out the right rhythms in bar mitzvah bands, he joined the Pigeons, a local Long Island group that turned progressive as Vanilla Fudge and broke through with a grandiose slow motion reworking of a Supremes hit, "(You Keep Me) Hangin' On," which made the British top 10 in 1967 and eventually reached number six in America almost a year later. They tried the formula again with everything from Donovan's "Season Of The Witch" to "The Windmills Of Your Mind," but by 1969 Appice and bassist Tim Bogert were making plans for a band with Jeff Beck and his vocalist, Rod Stewart.

But Stewart joined the Faces and Beck almost

wrote himself off in a car smash, so the pair formed Cactus instead, before finally getting together with Beck in 1972 for a two-year stint as an explosive strongarm trio, Beck, Bogert & Appice. Between BBA and the Rod Stewart Group he had a spell with the short-lived KCB.

An immensely accomplished technician who spends his time off from the group conducting drum clinics for Ludwig coast to coast, he still found he had lessons of his own to learn from Stewart.

"Most Americans play rock 'n' roll right on the beat," he explains, "and it was really weird to jump into the English way of playing. I'd studied for years, taught, written books, done clinics, and everything was bam! right on the beat, and Rod kept saying, 'Look, you've got to lay behind the beat a little,' and it's almost like playing in a very slight difference in tempo to the guitars and the bass."

# THE BAND

*Rod Stewart*

A native of Kingston, Jamaica, with the look and lithe athleticism of a black belt, Phil Chen left for London in 1965 as guitarist with Jimmy James and the Vagabonds, a band as much remembered for their bermuda shorts as the fervent following that sweated to their pioneering blend of soul and ska. (When he joined the Rod Stewart Group he found himself relearning an old Vagabonds' crowd pleaser, "This Old Heart Of Mine")

Chen swapped from guitar to bass and stayed with the band until 1970, when he left to build a career as a session player. The success of that move is underlined by the variety of his studio credits, which include work for Cleo Laine, Linda Lewis (with whom he also toured), Jimmy With-

erspoon, Gary Boyle, Jeff Beck ("Blow By Blow") and the "Tommy" soundtrack

He missed his first opportunity to work with Stewart in 1973, when Ronnie Lane quit the Faces, because he was struck with the short-lived Butts Band in a Jamaican recording studio, but he was a natural choice when Stewart got around to forming his own group three years later.

"Playing with someone like Rod," he says, "and being part of a band, a team, who all got on well and all played various types of music, that's what really attracted me. I really liked Rod's direction and I've always wanted to be in a group that was doing a mixture of music which was like sort of soul-based rock 'n' roll."



*Phil Chen*



*Phil Kenzie*



A horn player whose solos have sent listeners searching through the sleeve credits on some of the most successful albums of the seventies, Phil Kenzie first blew tenor sax in the Liverpool clubs of the Merseybeat boom, but moved to London in 1965 where fat brass sections flourished on the soul scene. By 1968 he was leading his own 10-piece band, Sweetwater Canal, whose horns he took with him a year later to join the ambitious Manfred Mann Chapter Three.

A reunion with former Liverpool pal George Harrison led to sessions for the Beatles' swan song, "Let It Be," and Harrison's own "All Things

Must Pass," as well as for Apple proteges such as Billy Preston and Doris Troy.

His contributions to albums like Wings' "Band On The Run," David Bowie's "Diamond Dogs" and Roger Daltrey's "Ride A Rock Horse" may not have made him a household name, but they kept his bank manager smiling and his calendar full, while his immaculate work on Al Stewart's major American success, "Year Of The Cat," prompted Rod Stewart to hire him for "Foot Loose & Fancy Free." Further sessions followed for "Blondes Have More Fun," then the invitation to join the band.

When the spotlight turns on Billy Peek, it's no surprise he likes to do the duckwalk, that eccentric strut trademarked by Chuck Berry two decades ago, because Peek's spent more than half a dozen years reelin' and rockin' with the man himself.

Brought up in Berry's home town of St. Louis, he picked up guitar from his father and played in local bands until he joined Berry in 1969. As Peek puts it, "I was just lucky. I met Chuck Berry and he taught me how to play those things—and who else is a better teacher than the man who did them in the first place?" In fact, the pupil proved such a good learner that after a while the teacher admitted he could play better Berry than Chuck could. Stewart wouldn't argue with that. He saw Peek

with Berry on a television show and recruited him for the sessions that led to "A Night On The Town," work Peek handled well enough to make himself a certainty for the group Stewart was planning to form.

The Berry technique, according to Peek, is simple: all you have to do is hit everything on the down stroke. But try telling his guitar partners in the Rod Stewart Group it's that simple and they'll tell you otherwise, because it wasn't until they played with him that they realized what they'd thought were Chuck Berry rhythms were nothing like the real thing.

Jim Cregan, who still finds it hard keeping up with him, says enviously, "Billy's only got tiny hands, but I'm sure he could crush telephones."



*Billy Peek*



*Kevin Savigan*



Kevin Savigan doesn't mind having a briefer biography than the rest of the group, not because he's the new boy, but simply because at 21, and only two years out of music school, he doesn't have that much past to write about.

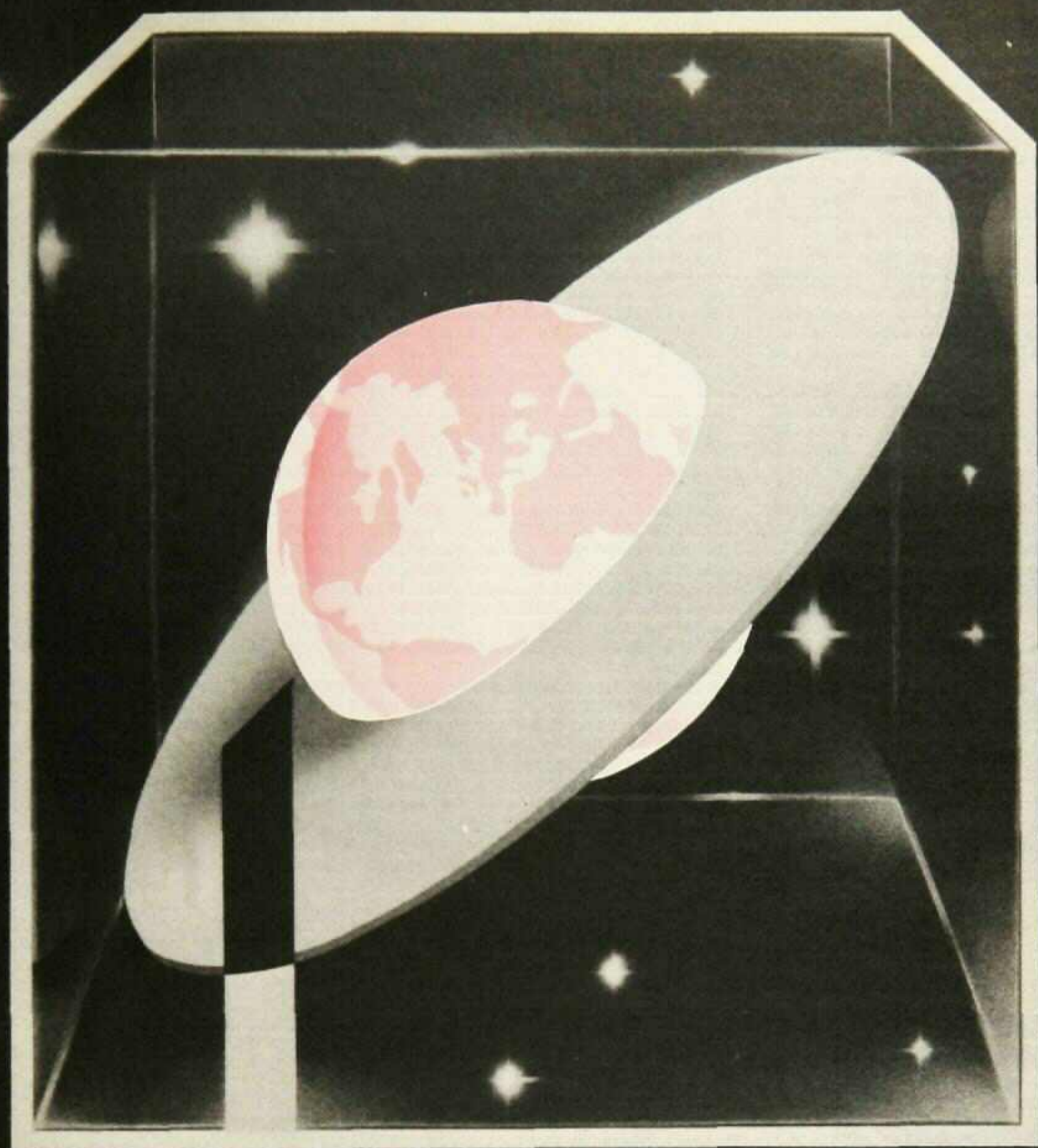
Music school was Trinity Music College, London, where he studied classical piano. The ink was hardly dry on his diploma when he stepped into session work, mostly tinkling through tv jingles, evenings and matinees he spent in the orchestra pits of West End shows. He joined Easy

Street and recorded two albums with the group before it folded in 1977, then gigged and recorded with the Surprise Sisters.

Before joining the Rod Stewart Group in mid-1978 he was working with Steeleye Span's former singer, Maddy Prior.

Savigan's name was suggested by a friend of a friend of a friend, and after getting the thumbs up from the group's British contingent, who handled the auditions in London, he flew to Los Angeles for Stewart's final approval.

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# THE *Rod Stewart* BAND

## "BUT T O N H O L E D"

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**BILLY PEEK:** "When the group was first put together, there was no doubt about the calibre of the musicians on paper, but people were saying it wouldn't work because I came from a Chuck Berry background, Gary came from more of a raunch-type guitar, Jim's really a finesse player, Phil was in jazz-rock and reggae."

**CARMINE APPICE:** "And me was just total crazies."

**PEEK:** "But I think that's why this group works so well and plays such good rock music, because of the fact that there are different styles."

**GARY GRAINGER:** "I think if the first tour had gone badly, things might've been a bit different, but there was never a real feeling that if we didn't do it on that tour it would've been the end of the world."  
**JIM CREGAN:** "Rod always said from the beginning that he wanted a band, which was heartening. He gave a definite impression that that was what it was going to be. A group. It was going to be a permanent band, we were going to do the records and we were going to tour together, and we weren't just a pickup for the one tour and then: 'On your way, lads, and if you're not busy next year then, great, we'll do it again.' I was never given that impression—right from the word go. I hate that three months work and then 'See ya.' I hate all that because you never establish any relationships that are any good really, which they are in this band today."

**GRAINGER:** "The first album made things a lot different. Once we'd all of us contributed to the writing and so forth in various ways, that sort of—"

**CREGAN:** "Solidified it all."  
**GRAINGER:** "Yeah, because when we first started touring, Rod was twitching about it because after the Faces he had to make sure it was going to be better."

**PHIL CHEN:** "The thing is, with us all being from diverse musical backgrounds—rock 'n' roll, heavy rock, reggae—there's a complete difference between us and the Faces. We can handle all different types of numbers."

**CREGAN:** "It's a different kind of front line from the Faces."  
**GRAINGER:** "In that way it makes it easier, because if there was just, say, me or Jim, comparisons would be inevitable, Jim Cregan—poor man's Ronnie Wood. Or Gary Grainger—poor man's

Woody. On the other hand, having three guitarists, if one of us goes wrong... We've all got very strict parts, me, Jim and Billy, when we're playing a rock 'n' roll number together, and if any of us drifts it sounds useless, it sounds like a train crash, it really does. One thing I've learned from this band is a hell of a lot of discipline—what not to play at times, just to keep something steady. And it's bloody hard sometimes to keep bopping on stage and keep things that steady, knowing that if you do drift, it's going to start screwing up the sound. We play loud onstage, so you've only got to start wallowing a bit too much in yourself and you're in trouble."

**CREGAN:** "If you have five port and brandies before you go onstage instead of four, that's the end of it. It's true. It took us a long time to figure out between Gary, me and Billy. I didn't know how hard it was going to be to get that right. I've got the silliest part to play in the rock 'n' roll numbers, it's just like a little chip all the time, the whole way through the song—I could put a capo on the guitar and play it like that almost, it's so easy to play—but if I don't play it right, it buggers it all up. Rock 'n' roll's really difficult to play."

**PEEK:** "So many guitar players think they can play those Chuck Berry rhythms, and they sound similar, but they don't sound the same, because there's a certain way it has to be played and if you don't play it just that way it's not going to come out."

**GRAINGER:** "Yeah I thought I used to be able to play it, but when I came up against Billy I realized I was in a whole different ballpark, playing the whole thing upside down—Status Quo as opposed to Billy Peck, very up and down instead of that smooth driving sound."

**CREGAN:** "It's so hard to do. I've been working with Billy for two years now and I practice it until the veins bulge out on my arms, but I still can't play it."

**PEEK:** "You have to give Rod a lot of credit for trying three guitarists, because not many groups have three guitarists and I don't think many would even try it, and a lot of people didn't see how it would work. But I think one thing that makes it work pretty well, in my view at least, is the fact that I'm primarily used on the rock 'n' roll songs—I play on a few ballads, but very few—while Gary and Jim handle most of the acoustic work and the slower type

rock tunes, and that way I think it keeps everybody from getting in everybody else's way. It's worked so far at least."

**APPICE:** "When you've got a seven-piece band it's very different from having a four-piece. If you have a four-piece band there's a lot of room to put things in. With a seven piece band there's a lot more things happening rhythmically, and counter lines and this and that, and if anyone starts overplaying, you feel it immediately. So you have to find out where your space is in the band and whether you can go to the outermost part of that space and come back to where the constant would be. You have to learn your limits."

**GRAINGER:** "Another thing about there being so many of us is if someone's having a bit of a down night there're enough of us there to go and kick him up the arse and say, 'Oh come on.' It's not like—"

**CREGAN:** "A three-piece! Even if our singer's having a bit of a duff night we all clown about a little bit more to help him along."

**PEEK:** "And everyone has a little limelight in the concerts. Phil has his bass solo, I have a rock 'n' roll song that I do my Chuck Berry stuff in, Carmine has a drum solo—"

**APPICE:** "Where I go bananas—"

**PEEK:** "And Jim and Gary have nice leads, so everyone gets that little shot that I think everyone needs in the band because then it makes them feel good too. That's pretty generous of Rod because I know a lot of people that probably wouldn't give you that much leeway."

**APPICE:** "Well I think he's real proud of the people he put together and he wants to show everybody off, because it all reflects on him."

**PEEK:** "Right, it does reflect on him because he hand-picked everybody in the group anyway, so if somebody says this guy in Rod's band is really good or that guy's really good, in essence what they're saying is Rod knows what he's talking about when it comes to picking musicians."

**CREGAN:** "Basically the idea of this band has been to get the music together, get a good set, and put it on a good clear stage where there's lots of room to move about and good good lights, and get on with it. Let the music have the effect and let the band be themselves, and see what happens."



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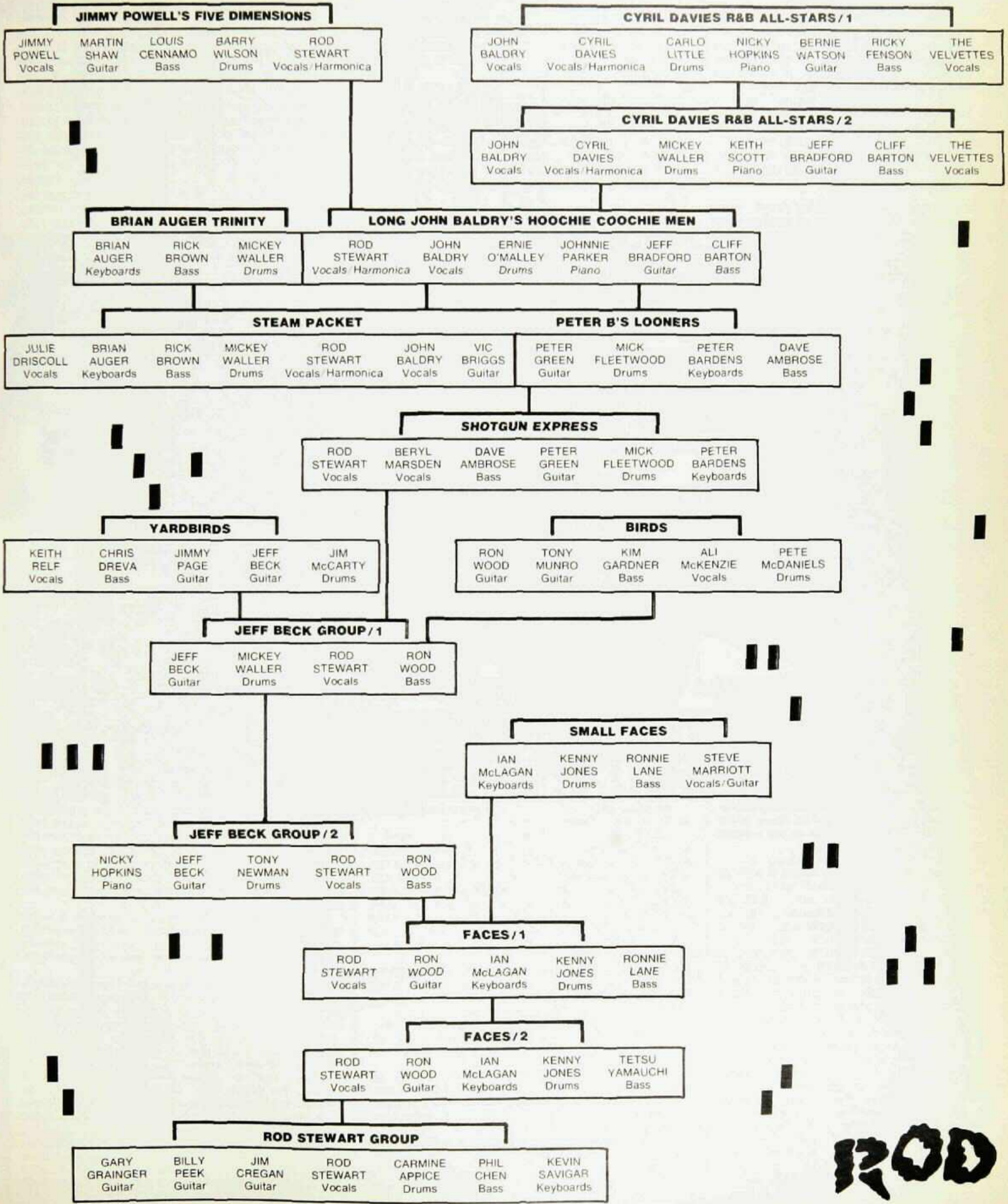
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# ANATOMY OF A TOUR

*Hour by Hour*

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It has about it a look of solid permanence that denies it wasn't there the day before and will be gone again tonight. Remember the way the circus used to come to town? Suddenly it was there and just as suddenly one morning it would disappear. Another city, another show.

In order that the stage should be there, ready when the house lights dim, a lot of people have

worked a long day, a day that won't end until long after the crowds have disappeared; but by tomorrow's early hours the auditorium will be empty once again.

When Rod Stewart first joined the Faces in 1969, the group's entire equipment went in the back of a van. Their one roadie, who had to be a Jack-of-all-trades and master of most—driver, mechanic, porter, stagehand, electrician, bouncer, sound engineer—would talk a friend into helping out now and then, but essentially it was a one-man job.

Putting Stewart on the road is a different matter

these days. The same roadie is still with him, but now Pete Buckland breaks sweat on the end of a telephone, not under the weight of cabinets and cases or the hood of a broken-down truck. The tour organization is tight enough to impress a five-star general. Chris Lamb, the technical chief, heads a production crew of 20 (in addition to a local work force almost as large, which each promoter must provide, or the 10-strong stage assembly team), delegating responsibility for three specific areas to Dave Gauty (sound), Patrick Woodroffe (lighting) and Mal Cullimore (stage set-up/group equipment). The whole operation hums with the clockwork precision of a military exercise.

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8:00 A.M. Lamb arrives at the auditorium with his team of riggers. Their job is to locate and secure fixing points among the roof girders above the stage for the massive lighting grid and the multiple PA clusters.

The basic stage is already complete, the staging company having either moved in the day before or worked through the night to assemble the 60 by 40 foot platform.

The riggers crawl among the girders, directed by Lamb from below. Ideally at this stage of the day the hall should be quiet enough for his spoken instructions to be heard, but if surrounding noises make voices hard to hear, two-way radios are used. The riggers' work may take two hours or twice as long, depending on the accessibility and exact position of the beams. If they run directly above the fixing points on the grid itself, the job is straightforward; if they don't a cat's cradle of cables have to be slung.

10:00 A.M. The four 40-foot tractor-trailers that carry all the equipment will have arrived by now and stand ready for unloading, an operation which follows a strict sequence. The first trailer to be unloaded is the one containing the lighting equipment, so the grid can be assembled. The second contains the stage set—risers (platforms for the keyboard instruments and drum kit), flooring, curtains, back-drop, and a front stage extension that houses Stewart's vocal monitors beneath a grill and a fan to provide him with a cooling breeze when things get hot. In the third is the entire PA system (amps, speaker cabinets, mixing desk). The fourth holds the group's instruments and equipment—drums, keyboards (concert grand piano, organ, electric piano), guitars and amplifiers.

The completed task of assembling the lighting grid be-

gins at once, because until it is clear of the stage nothing else can be done there.

12:00 Noon. The grid's vast rectangular structure is complete. Now it can be raised by electric winches six feet above the stage and a barrage of equipment attached: lights, cabling, side stage monitors, a follow-spotlight position at each rear corner, projectors to throw images on the back-drop, a traveller track to take the curtains, and finally the curtains themselves—\$20,000 worth of rich velvet and gold satin trim—which are hooked onto the track, but kept out of dirt and harm's way in their hampers until the grid is hauled up to its full height.

While this work goes on at head height, the stage set begins to take shape underneath. The main riser, two feet high, on one side of which the keyboard instruments will stand, sweeps across the entire width of the stage in a series of curves; at its center, two feet higher still, a smaller semi-circular riser is erected for the drum kit. The bare surface of the stage disappears beneath white flooring which is then covered with a protective tarpaulin.

At the same time, on the ground in front of the stage, the PA equipment which has been unloaded from the third trailer is methodically strapped together to form powerful clusters, and the mixing desk is set up on its platform facing the stage.

1:00 P.M. Within the next half hour the lighting grid should be ready to be raised to its working height 24 feet above the stage, while the stage itself starts to assume its proper identity as the group's white amplifiers are gradually lined up along the back edge and the drums and keyboards are set up in position.

4:00 P.M. Assembly of the PA clusters, the longest business of the day, is finally complete, and by now they have been winched up into position and tested. Once they are up and working they can be tuned to the particular acoustic conditions of the auditorium by means of an instrument known as a White Real Time Analyzer, which uses "white noise" to gauge and neutralize resonant frequencies, notably boom and echo.

4:30 P.M. The Rod Stewart Group arrive for a sound check, an essential prerequisite of good sound when they step onstage later in the day, but one which few bands are as punctilious about. Everything must now be ready: lighting, PA, stage, the lot.

Stewart himself may or may not attend the sound check, which is essentially to set a correct onstage monitor level for the members of the group, but if he is present, he certainly won't sing, preferring to save his voice for his fans.

While the sound check is taking place, the stage front apron is attached and crash barriers are set up to seal off the stage. If there is floor seating in the auditorium, the first 10 rows of seats, which have been removed for the day to increase the working area, are now put in position. The sound check may take an hour, and when it's over, the final meticulous tidying up is done, then the curtains are closed until Stewart and the band take the stage.

6:00 P.M. The next hour is the production crew's first real break of the day. A crew room has been open since their arrival early in the morning, serving tea and coffee throughout the day as well as breakfast and lunch, but until now refreshments have been taken on the run.

(Continued on page RS-33)

*Rod, Alana and Billy*

*To a trio  
from a duet*

*best wishes always*

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and  
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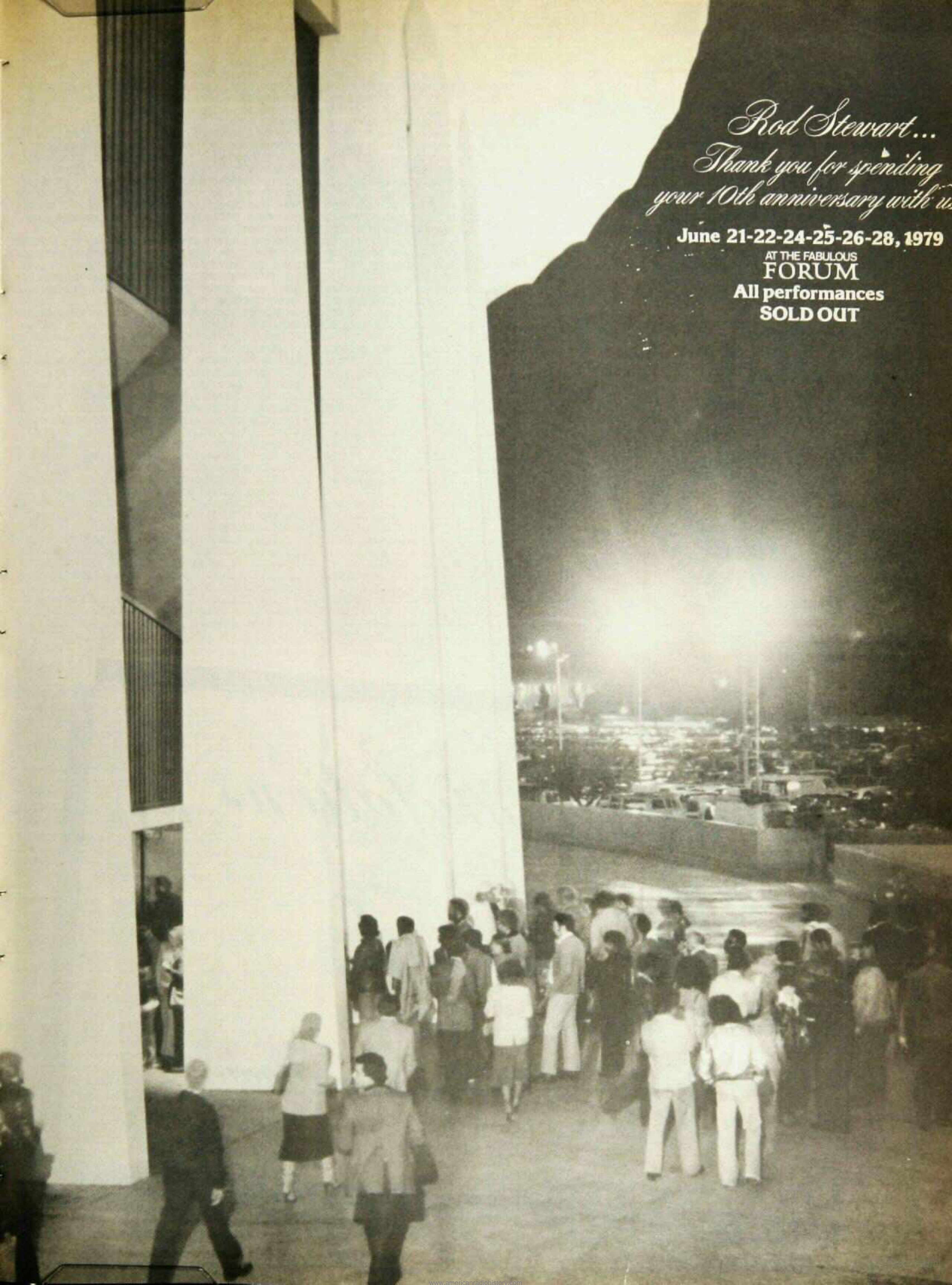
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# 10 YEARS ON

Continued from page RS-10

them in back home too, but in three figures, not five.

Then came "Every Picture Tells A Story" and "Maggie May." And stardom. Throughout October album and single sat at No. 1 on both sides of the Atlantic. They shipped gold everywhere, then platinum. Million after million. But they marked more than mere massive commercial success.

The album, a cluster of gems with "Maggie May" the flawless diamond at its center, was an artistic triumph that remains one of rock music's genuine masterpieces.

To judge it solely as a singer's album is to deny the consummate talents that complemented the vocal performance, for in his songwriting, selection and treatment of material, and in his production, Rod Stewart showed himself to be a master of contemporary popular music. "Maggie May" itself was the embodiment of his lyrical powers. Its themes of love and regret were stated with a poignant simplicity that is central to his songwriting genius. The thoughts and feelings he expresses are not obscure, but universal, commonly experienced but rarely articulated. And when he sings his songs he gives his words an emotional force and meaning that is overwhelmingly real. Even the sound of the album was unmistakably his, a subtle mixture of traditional acoustic guitar, mandolin and violin with the electric instruments of modern rock that formed a shifting background texture, richly colored and interwoven, complex but never crowded. Altogether it was an inspired achievement.

Hot on its winged heels Stewart reappeared in party mood with the Faces' "A Nod's As Good As A Wink To A Blind Horse," as rude and as rowdy as his own album was contemplative. Not that the Faces were incapable of grace, even delicacy, but their forte, as "Stay With Me," "Too Bad" and "That's All you Need" loudly reassured the customers, was raucous closing time choruses and knees-up rhythm.

Stewart, it seemed, had the best of both worlds: an artistry that was undeniably classy and a bunch of mates to have a grand night out with. But his personal success drove a wedge into the Faces. There was resentment when his name appeared above the band's and unnecessary suspicion that he kept his best songs for himself. A year after "Every Picture Tells A Story," Stewart consolidated his status among rock's elite with "Never A Dull Moment," but the Faces' followup, "Ooh La La," failed to appear until April 1973 and its reception was lukewarm. A live album came later and a couple of singles, and that was the lot. By

the end of 1975 Stewart and the Faces had parted company, but by then other equally significant changes had taken place.

"Smiler" in 1974 proved to be the last recording Stewart was to make with the unofficial studio group he had used since the sessions for his first solo album in 1969; it was also the last to be recorded in England. The following year Stewart packed his bags for the U.S. and recorded there with American session players and a producer, Tom Dowd, whose previous credits read like a who's who of soul greats.

On the evidence of "Atlantic Crossing" it was clearly a wise move and a smooth transition. The polish of Memphis, Muscle Shoals and L.A., Dowd's guidance, an immaculate vocal performance and an apparently infallible gift for picking dark horse winners, notably the late Danny Whitten's "I Don't Want To Talk About It," the Isley's "This Old Heart Of Mine" and Gavin Sutherland's stirring "Sailing," ensured unanimous critical approval and more platinum for the trophy room.

Another year and another acclaimed album "A Night On The Town," on, Stewart announced he was forming a group, the first he'd ever put together himself in a career that now stretched back more than a dozen years. No group was ever assembled with more eyes watching, more ears listening, more knives sharpening.

Consider the problems. Wanted: a lineup flexible enough, large enough, to handle everything from full-blooded Faces days faves to the reflective subtleties of new ballads like "I Don't Want To Talk About It" and "The Killing Of Georgie" and runaway singalong successes like "Sailing" and "Tonight's The Night" . . . but tight enough to play as a band. Easy, eh? Like tap dancing on sparrow's eggs without breaking them. Plus, Stewart didn't just want a backing band for live dates, he needed a group of musicians who would be a source of ideas and inspiration in the studio.

There were three firm candidates from the start. Gary Grainger, a brash young guitarist with fire and presence; bassist Phil Chen, who would have replaced Ronnie Lane in the Faces if he had been available; and Billy Peek, a rock 'n' roller who could out-Berry Chuck himself and who he had already used on "A Night On The Town." (John Jarvis, the group's first keyboard player, had also worked on those sessions.)

Tongue firmly in cheek, Stewart insists Jim Cregan only joined because he's a drinker, though anyone who has heard him play might argue differently, while Carmine Appice, who picked himself, had all but teamed up with Stewart seven years before.

So far so good, but no one, least of all Stewart or the boys themselves, knew how they would be accepted by his fans. The very first tour, on home territory after an absence

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long enough to test old loyalties, soon laid those doubts to rest.

The crowds weren't calling for the Faces, they were cheering the Rod Stewart group.

Then in 1977 "Foot Loose & Fancy Free" proved the group's worth in the recording studio. The playing was faultless: irresistibly muscular on the fast side, tiptoe tasty on the slow. Grainger, Chen and Cregan joined Stewart among the song credits, and ideas pinballed around the control room.

And now "Blondes Have more Fun," and a marathon world tour to reaffirm the continuing success story of Rod Stewart, unquestionably one of the most charismatic stage performers and accomplished recording artists of the age. It's a story that began in the small print on the inside pages of the local press, but eventually made headlines throughout the world.

And that's only the story so far.

Billboard



## ANATOMY OF A TOUR

Continued from page RS-26

The provision of a room and catering for the crew is stipulated in every promoter's contract, along with a clause that insists their meals must be properly prepared and not rushed in from the local carry-out. Among the other facilities each promoter must provide are an office and telephone for Lamb and Buckland, and a dressing room, tanning room, and a lounging room stocked with drinks and cold buffet for the band.

7:00 P.M.: Around this time the doors are opened, the precise moment depending on local conditions.

7:30 P.M.: The group's personal assistant, Billy Francis, makes sure the limousines are ready and waiting before assembling Stewart and the boys in their hotel bar for a quick drink. A few minutes later they are on their way to the venue.

8:00 P.M.: The Rod Stewart Group arrive backstage with three quarters of an hour or more to spare.

8:45 P.M.: Within a few minutes either side of right now the curtains part, lights flash, the PA roars with the power of rock 'n' roll, and Stewart is there.

11:00 P.M.: It's all over. Stewart and the band are slumped shattered in the back of a car, ready for a change of clothes and a meal, but just as ready to drop.

As the crowds drift out and homewards, the production crew starts the toughest shift of the day, 15 hours after their work began. To assemble something as complex as the stage Stewart performs on, only to dismantle it all again when the show is over, is a test of temperament as much as muscle. Not that anyone pauses to toy with notions like that. Not that anyone stops for anything. All they want is to get finished and get out.

2:00 A.M.: The one major consolation is that breaking down the equipment and loading it back in the trailers is a much quicker process than setting it up. If the show ended by 11, the work should be done by 2. In the night cold the crew still sweat in T-shirts, sweat and swear, swear and sweat. The pace is such that when the job is finished and the last truck rumbles through the gates, adrenalin flows so fiercely that immediate sleep is impossible. A drink, yeah, a discussion of the day, then perhaps exhaustion can overcome this residue of energy. Because tomorrow or the next day they have to do it all over.

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# TIME CAPSULES

Continued from page RS-16

sion that "people don't come along to see the Faces for the sound quality, I hope not anyway, because we've had some terrible nights. I'm probably the worst culprit because I know damn well I sing really out of tune live. When you're throwing the microphone stand about and running about, you do tend to go off the beaten track sometimes."

**1975:**  
 Stewart records "Atlantic Crossing" in America, and says, "The title speaks for itself, now that I'm living in the U.S. Well, I'm not actually living in the U.S. at the moment, I'm living out of a suitcase."

**1976:**  
 The Rod Stewart Group is recruited. "It's not a question of picking the best musicians, it's exactly the same as picking a football team—you don't pick a load of names, you blend what you think is going to work together. And I was lucky, it worked first time off."

**1977:**  
 Stewart records "Foot Loose & Fancy Free" with the group and admits, "I was really drying up when it came to making albums. I'd wanted to be surrounded by a group of musicians that I could live with and breath with—and these are the guys."

**1978:**  
 Stewart releases "Blondes Have More Fun" and sets out on a marathon world tour. Looking back on 15 years in rock'n'roll he recalls, "When I left school, the only ambition I had was to play football. But somewhere along the line I must have fallen in the wrong people, who turned out to be the right people in the long run, and turned to music. I haven't regretted anything I've done. It was definitely the best choice."

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# Jazz

## Mucho Avant-Garde At N.Y.'s Newport

By DICK NUSSER

NEW YORK—The avant-garde in jazz will be represented officially and unofficially at this year's Newport/New York Jazz Festival, with more than a dozen acts on tap at various locations.

Newport, in association with producer Rigmor Newman, is hosting several concerts at Symphony Space, a former movie palace at 95th St. and Broadway, and with Rasa Artists at Lincoln Center's Alice Tully Hall. Meanwhile, other contemporary acts will be holding forth at the Cabaret in the Public Theatre at 425 Lafayette St. under the auspices of Joe Papp, a continuation of the jazz programs that have proved successful there over the past year.

The Cecil Taylor Unit and Sun Ra and his Arkestra are at Symphony Space June 22 with two shows at 8 p.m. and midnight, kicking off the Newport avant-garde scene.

June 22 and 23 are the dates for the 30-piece Rivbea Orchestra Public Theatre debut featuring Sam Rivers with Dave Holland, Joe Daley and Hamiet Bluiett, which should attract a Newport crowd. Plans call for two shows nightly, with the addition of opening acts drawn from the orchestra's ranks such as the Hamiet Bluiett Ensemble, the George Lewis Ensemble and the John Stubblefield Ensemble.

New Music In The Jazz Tradition is the title of a Newport-sponsored June 27 concert in Alice Tully Hall starring the Anthony Braxton Quartet, The Leroy Jenkins Trio and the Oliver Lake Trio. Rasa Artists is co-producing.

The action returns to the Symphony Space June 29 with two concerts featuring the Art Ensemble of Chicago and the John Saxophone

## Albuquerque Site Of Educators Meet

MANHATTAN, Kan.—Albuquerque has been chosen as the site of the National Assn. of Jazz Educators' annual convention next Jan. 17-20.

Matt Betton, executive director of the organization, reports that headquarters will be at the Albuquerque Inn with full use of the hotel's new convention center.

Instrumental and vocal groups desiring to appear at the event must submit audition tapes to the group's headquarters here (Box 724) no later than next Sept. 15, Betton notes.

Quartet. Rigmor Newman is producing in association with Newport. Shows are at 8 p.m. and midnight.

Newport's avant-garde tribute winds up July 1 with an appearance by the Mike Nock Quartet and the Jimmy Lyons Quartet at the Newport-sponsored 52nd Street Fair between Fifth and Seventh Aves. Shows start at noon. Rasa is hosting Nock and Lyons in association with Newport.

The Public Theatre's Cabaret performances will run from June 22 to July 1, also. The lineup, in addition to the June 22 Rivbea gig, includes the Carla Bley Band and Michael Mantler's Movies, which is the name of his group. Two shows nightly at 8:30 and 11:30 p.m. Ralph Towner appears June 28 in a solo guitar performance. The Bonnie Wallace Trio shares the bill. Don Cherry checks in June 29 for two more shows and Jackie McLean appears June 30. Jaki Byard appears July 1.

Cobi Nania and the Universal Jazz Coalition will also be presenting its second annual Salute To Women In Jazz during the Newport fete, offering concerts and workshops at the band shell in Damrosch Park behind Lincoln Center, Upstairs At The Village Gate and at St. Peter's Lutheran Church in the City-corp Center.

June 26 will be filled from noon to 10 p.m. with concerts, jazz dance and jam sessions featuring a dozen acts, including the Big Apple Jazz Women, in concert at Damrosch Park. Workshops and concerts are featured June 27-30 from 4 p.m. onwards Upstairs At The Gate. July 1 marks the premier of Amina Myers' "Improvisational Suite For Chorus And Pipe Organ" at 7 p.m. at St. Peters.

## Xanadu Rolling Along; New Acts, New Expansions

LOS ANGELES—Xanadu Records has recorded its first direct-to-disk product, expanded its roster of artists and firmed up its year-long distribution pact with Cream Records here.

According to owner/president Don Schlitten, the unique LP "Flute Talk," featuring jazz-flutist Sam Most with Joe Farrell is an effort to broaden Xanadu's market audience.

"This type of project couldn't have been done better by any other type of musicians," says Don Mupo, national sales manager at Cream. "Jazz lends itself to this type of recording."

With offices in Kingsbridge, N.Y., Xanadu began in March 1975, founded by Schlitten and his wife Nina, who helps run and operate the family style label.

Billboard SPECIAL SURVEY For Week Ending 6/23/79

## Billboard Best Selling Jazz LPs

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	5	3	STREET LIFE Quasaders, MCA MCA 3094	26	26	12	THE JOY OF FLYING Tony Williams, Columbia JC 35705
2	2	7	HEART STRING Earl Klugh, United Artists UALA 947 (Capitol)	27	25	14	HOT DAWG David Gorman, Horizon SP 731 (A&M)
3	1	14	LIVIN' INSIDE YOUR LOVE George Benson, Warner Bros. 2854 3177	28	27	10	GROOVIN' YOU Harvey Mason, Arista AR 4227
4	8	9	PARADISE Grover Washington Jr., Elektra SE 187	29	29	10	CHAMPAGNE Wilbert Longmire, Tappan Zee/Columbia JC 35754
5	3	7	NEW CHAUTAUQUA Pat Metheny, ECM ECM 1 1131 (Warner Bros.)	30	38	4	ONE GOOD TURN Mark Colby, Tappan Zee/Columbia JC 35725
6	6	5	FEVER Roy Ayers, Polydor PD 1 6204	31	31	6	RAMSEY Ramsey Lewis, Columbia JC 35815
7	7	6	TOGETHER McCoy Tyner, Milestone M 9087 (Fantasy)	32	37	36	FLAME Bernie Lanois, United Artists UALA 881
8	4	12	MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA)	33	35	88	FEELS SO GOOD Chuck Mangione, A&M SP 4636
9	9	6	LIVE Jean-Luc Ponty, Atlantic SD 19229	34	28	39	CHILDREN OF SANCHEZ Chuck Mangione, A&M SP 6700
10	10	15	FEET DON'T FAIL ME NOW Herbie Hancock, Columbia JC 35754	35	30	10	ELECTRIC DREAMS John McLaughlin With The Dee Truth Band, Columbia JC 35785
11	11	20	CARMEL Joe Sample, MCA AA 1126	36	36	14	AN EVENING WITH HERBIE HANCOCK & CHICK COREA Herbie Hancock & Chick Corea, Columbia PC 235863
12	12	28	TOUCHDOWN Bob James, Tappan Zee/Columbia JC 35934	37	33	12	STROKIN' Richard Tee, Tappan Zee/Columbia JC 35495
13	19	15	AWAKENING Nardona Michael Walden, Atlantic SD 19202	38	NEW ENTRY	WOODY THREE Woody Shaw, Columbia JC 35977	
14	13	10	BRAZILIA John Farnham, MCA AA 1116	39	39	6	BAD FOR ME Dee Dee Bridgewater, Elektra SE 188
15	21	47	PAT METHENY Pat Metheny, ECM 1 1114 (Warner Bros.)	40	40	8	THE THREE Joe Sample, Ray Brown & Shelly Manne, Inner City IC 6807
16	15	10	LAND OF PASSION Hubert Laws, Columbia JC 35708	41	32	25	IN CONCERT Milestone Jazzfars, Milestone M 55006 (Fantasy)
17	14	24	ANGIE Angela Bofill, GRP/Arista GRP 5000	42	42	13	ARCADE John Abercrombie Quartet, ECM ECM 1 1133 (Warner Bros.)
18	16	15	FOLLOW THE RAINBOW George Duke, Epic JC 3578 (CBS)	43	41	10	RAW SILK Randy Crawford, Warner Bros. BSR 3783
19	20	3	FEEL THE NIGHT Lee Miles, Elektra KE 192	44	44	5	LIVE AT THE BOTTOM LINE Pati Smith, CTI CTI 2086
20	17	6	GARDEN OF EDEN Pastor, Atlantic SD 19233	45	34	5	CAJON SUNRISE Hank Crawford, Kudu KU 39
21	18	3	AFFINITI Bill Evans, Warner Bros. BSR 3793	46	45	36	ALL FLY HOME Al Jarreau, Warner Bros. BSR 3279
22	22	14	LIGHT THE LIGHT Seawind, Horizon SP 734 (A&M)	47	46	3	THE BIG APPLE BASH Jay McShann, Atlantic SD 8804
23	23	15	TIGER IN THE RAIN Michael Franks, Warner Bros. BSR 2294	48	48	3	RETURN OF THE GRIFFIN Johnny Griffin, Salsary GRX 5117 (Fantasy)
24	49	2	IN MOTION Heath Brothers, Columbia JC 35816	49	47	2	THE PARIS CONCERT Osval Peterson, Int. Pac. Natl. Pedersen, Pablo 2626 117 (RCA)
25	24	4	NIGHT RIDER Tim Weisberg, MCA MCA 3084	50	50	4	HERE'S ESTHER Esther Phillips, Mercury SRM 1 3769

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BILLBOARD TOP 50

Billboard SPECIAL SURVEY For Week Ending 6/23/79

# Adult Contemporary

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	6	SHADOWS IN THE MOONLIGHT Anne Murray, Capitol 4716 (Chappell, ASCAP/Tri-Chappell, SESAC)
2	2	9	SHE BELIEVES IN ME Kenny Rogers, United Artists 1273 (Angel Wing, ASCAP)
3	3	6	SAY MAYBE Neil Diamond, Columbia 3 10945 (Stonebridge, ASCAP)
4	7	7	LEAD ME ON Maxine Nightingale, Windham 11530 (RCA) (Almo, ASCAP)
5	6	9	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN Dr. Hook, Capitol 4705 (Deb. Dave, BMI)
6	10	4	SINCE I DON'T HAVE YOU Art Garfunkel, Columbia 3 10999 (Bonnyview, ASCAP)
7	12	5	UP ON THE ROOF James Taylor, Columbia 3 11005 (Screen Gems-EMI, BMI)
8	9	9	MORNING DANCE Spyro Gyra, Infinity 58 011 (MCA) (Harlem Music/Crossed Bear, BMI)
9	4	17	JUST WHEN I NEEDED YOU MOST Randy VanWarmer, Bearsville 0334 (Fourth Floor, ASCAP)
10	5	15	LOVE IS THE ANSWER England Dan & John Ford Coley, Big Tree 16131 (Earmark/Fiction, BMI)
11	17	5	I'LL NEVER LOVE THIS WAY AGAIN Dionne Warwick, Arista 419 (Irving, BMI)
12	20	5	HEART OF THE NIGHT Poco, MCA 41023 (Tantulum, ASCAP)
13	8	9	DEEPER THAN THE NIGHT Olivia Newton-John, MCA 41009 (Braniff/Snow, BMI)
14	28	2	MAMA CAN'T BUY YOU LOVE Elton John, (Mighty Three, BMI) MCA 41042
15	11	7	YOU TAKE MY BREATH AWAY Rex Smith, Columbia 3 10908 (Laughing Willow, ASCAP)
16	15	9	LOVE YOU INSIDE OUT Bee Gees, RSO 925 (Stigwood/Unichappell, BMI)
17	14	9	HONESTY Billy Joel, Columbia 3 10959 (Impulse/April, ASCAP)
18	22	6	MINUTE BY MINUTE Doobie Brothers, Warner Bros. 8828 (Snug, BMI/Loresta, ASCAP)
19	16	7	GOOD TIMIN' Beach Boys, Caribou 89029 (CBS) (Brother/New Executives/Johan, BMI)
20	23	6	CHUCK E'S IN LOVE Rickie Lee Jones, Warner Bros. 8825 (Easy Money, ASCAP)
21	18	13	(If Loving You Is Wrong) I DON'T WANT TO BE RIGHT Barbara Mandrell, MCA 12451 (East Memphis/Kloodike, BMI)
22	19	13	REUNITED Peaches & Herb, Polydor/MVP 14547 (Petren Vibes, ASCAP)
23	31	3	DO IT OR DIE Atlanta Rhythm Section, (LOW-Sal, BMI) Polydor/BGO 14588
24	13	9	LOVE TAKES TIME Orleans, Infinity 50006 (MCA) (Orleansongs, ASCAP)
25	21	9	LITTLE BIT OF SOAP Nigel Olsson, Bang 84400 (CBS) (Robert Lefkin, BMI)
26	25	18	STUMBLIN' IN Suzie Qatro & Chris Norman, RSO 917 (Chinnichap/Careers, BMI)
27	27	11	WHEN I DREAM Crystal Gayle, United Artists 1288 (Jando, ASCAP)
28	26	9	GET USED TO IT Riger Voudouris, Warner Bros. 8762 (See Tho House, ASCAP/Spikes, BMI)
29	43	3	YOU'RE THE ONLY ONE Dolly Parton, (Unichappell/Begonia/Fedora, BMI), RCA 11577
30	45	2	DAYS GONE DOWN Gerry Rafferty, (Gerry Rafferty, PRS), United Artists 1298
31	32	6	SAIL AWAY Oak Ridge Boys, MCA 12463 (Tree, BMI)
32	33	4	WE ARE FAMILY Sister Sledge, Coltison 44251 (Atlantic) (Chic, BMI)
33	24	19	CAN YOU READ MY MIND Maureen McGovern, Warner/Curb 8750 (Warner-Tamertane, BMI)
34	29	12	IN A LITTLE WHILE (I'll Be On My Way) Art Garfunkel, (Demos Earl Music/Mother/Pearl, ASCAP), Columbia 3 10933
35	40	6	SAD EYES Robert John, EMI America 8015 (Careers, BMI)
36	34	14	THEME FROM ICE CASTLES (Through The Eyes Of Love) Melissa Manchester, Arista 0405 (Golden Horizon, BMI/Golden Torch, ASCAP)
37	39	3	PIECES OF APRIL David Liggins, (Leeds/Bibo, ASCAP), Epic 8 50711
38	36	13	I NEED YOUR HELP BARRY MANILOW Ray Stevens, Warner Bros. 8785 (Ray Stevens, BMI)
39	48	2	SUSPICIONS Eddie Rabbitt, (Deb-Dave/Brianpatch, BMI), Elektra 46053
40	42	3	AMANDA Waylon Jennings, (Gold Dust, BMI), RCA 11596
41	35	11	GOODNIGHT TONIGHT Wings, Columbia 310939 (MPI, Communications, ASCAP)
42	30	12	DON'T YOU WRITE HER OFF McGuinn, Clark & Hillman, (Little Bear/Red Shift, BMI), Capitol 4693
43	NEW ENTRY		MAIN EVENT Barbara Streisand, Columbia 3 11008 (Primus Artists/Diana/Rick's, BMI)
44	50	2	I KNOW A HEARTACHE WHEN I SEE ONE Jennifer Warnes, (Chappell, ASCAP/Unichappell, BMI)/Tri-Chappell, SESAC, Arista 0430
45	47	3	MAKE LOVE TO ME Helen Reddy, (Trapp, ASCAP), Capitol 4712
46	NEW ENTRY		YOU CAN'T CHANGE THAT Raydio, Arista 0199 (Raydio, ASCAP)
47	38	5	DANCE AWAY Roxy Music, Atco 7100 (E.G., BMI)
48	44	4	DON'T HANG UP YOUR DANCING SHOES Ian Matthews, Mushroom 7041 (Steamed Clam, BMI)
49	NEW ENTRY		GIVE A LITTLE Nicolella Larson, Warner Bros. 8851 (Street Light, ASCAP/Ayn Animus, BMI)
50	NEW ENTRY		LOVE COMES TO EVERYONE George Harrison, Dark Horse 8844 (Ganga, BMI)

NILS

LOFGREN

# Nils



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\*Produced by Bob Ezrin in association with Brian Christian and the entire band for Migrations Records, Inc. ©1979 A&M Records, Inc. All Rights Reserved.

## Sexy Terpers In Demand To Pull British Customers

By PETER JONES

LONDON—As the disco-hysteria wave shows no sign of abating here, giant leisure corporations such as EMI and Rank are seeking new and highly-paid attractions to keep the customers in Britain's 7,000 discotheques happy.

The emphasis right now is on finding the most athletic, sexiest and most sensational dancers to provide visual enhancement for a record-selling sector which hit a \$150 million sales figure in 1978.

Highest paid is Grant Santino, at 18 already in the \$200,000 a year pay bracket. Mecca signed him to a huge contract following his success as runner-up in the first World Disco Dance Contest staged here and won by a visiting Japanese disk jockey/dancer.

Santino now works with a group of seven dancers called Family.

Beaudice is a three-man, three-girl team specializing in The Touch and signed to EMI for regular appearances in that group's disco chain.

Already banned from some discos for "outrageous costumes" is a boy-girl team known as the Shock, comprising Robert Pereno and Laurie Ann. This team is also contracted to EMI to spearhead what it calls its "disco-drama" promotion.

Taking U.K. disco-dance talent abroad is the team of "Leaping" Lee Harold and Maria Eldridge, now

part of a touring package due to visit 16 different countries before the end of the year.

All accept that selling sex is a vital ingredient in this fast-developing new area of the music business.



**DISCO GORILLA**—Meet Disgorilla, the latest attraction in disco's ever-growing cast of colorful characters. His name is Willie Hollingsworth, and he calls himself the clown prince of disco. Here he is seen re-enacting a scene from the fabled "King Kong" movie at a popular Manhattan discotheque.

## Dancing Lessons Start On PBS In 30-Minute Series

NEW YORK—The Public Broadcasting Service (PBS) will present an eight-part half-hour series of disco dance lessons to be aired on PBS affiliates across the country in July and August.

The series titled "Disco Dancing" is being produced by PBS affiliate WGBH, Boston, and will feature disco dance lessons by Randy Deats whom PBS officials describe as being able "to untangle the complex moves of a triple hustle so that even non-dancers will find themselves fast-stepping to the beat of disco dancing."

According to Thea Chalow, producer of the show, "Disco Dancing" will also seek to explore the entire range of disco dancing. It will include interviews with deejays, top dancers, disco owners, fashion designers, special effects experts, musicians, record industry executives and podiatrists.

The show will be recorded live at the Club Max in Boston, and will spotlight, in addition to dance lessons, Vicki Van Mater and Doug Telson, a top disco dance team which has appeared on the Merv Griffin show.

There will also be a number of short features highlighting aspects of the disco craze from roller disco and laser lighting to health hints.

Executive producer of the show is Sylvia Davis.

## Hoofers Seek \$1,850 Prizes

CHICAGO—Disco dancers will compete for cash as a prelude to major league baseball, Tuesday (19).

More than \$1,850 in cash prizes is offered in the "Quest For The Best" disco dance contest, sponsored jointly by the Chicago White Sox, Coca-Cola and WGCFM, a disco-formatted station.

Organizers say more than 100 couples will dance in the infield of Sox Comiskey Park prior to the night game. Twenty-eight, by 16-foot platforms are being built to hold contestants.

## ANNUAL EMI UNDERTAKING

# N.Y. Firm Selected To Manage International Dance Competition

NEW YORK—Dance On America, a new corporation headed by Larry Silverman, formerly of Digital Lighting, has been formed to run the

North American segment of the International Disco Dance Championships sponsored annually by EMI Leisure Enterprises, England.

The New York-based corporation also will operate to structure other national dance contests and disco-related activities.

However, top priority will be given to the EMI dance championships which will be kicked off in 16 regional markets in July, with the national finals tentatively scheduled for Radio City Music Hall Oct. 31, 1979.

The show, open to both amateurs and professionals, will be run on a regional level by special licensees now being considered by Silverman and Dance On America. However, club operators and other entrepreneurs may also stage individual state wide contests, providing the finalists of those contests are entered in the regional finals.

Among the cities earmarked for regional contests are New York, San Francisco, Los Angeles, Boston, Detroit, Chicago, Baltimore/Washington, Miami, Phoenix, Seattle/Portland, Atlanta, Dallas/Houston, Philadelphia, New Orleans and Pittsburgh.

Licensees in regional markets will be afforded all local rights to the show including local tv rights, ac-

ording to Silverman. They will also share in a percentage of the profits generated by the national show.

Silverman is working on having a special disco LP assembled for use during the contest. The disk, he states, will feature between 8 and 10 of the best disco tunes released over the years.

Silverman hopes to make the disk also available for commercial sale, and does not anticipate too much resistance from the record labels to which he will have to go for necessary clearances.

The show itself is open to single males and females in a freestyle dance category. Silverman explains that there will be no couples contest as the official rules of the competition do not include this category.

However, to offset this, a couples dance contest, not connected with the international dance championships, is being structured by Dance On America for the spring of 1980.

The winner of national finals of the EMI international dance championship will be flown to London with all expenses for the international finals. Prizes for the winners is said to amount to more than \$100,000.

Silverman discloses that he is also planning, in New York, a re-match

(Continued on page 47)

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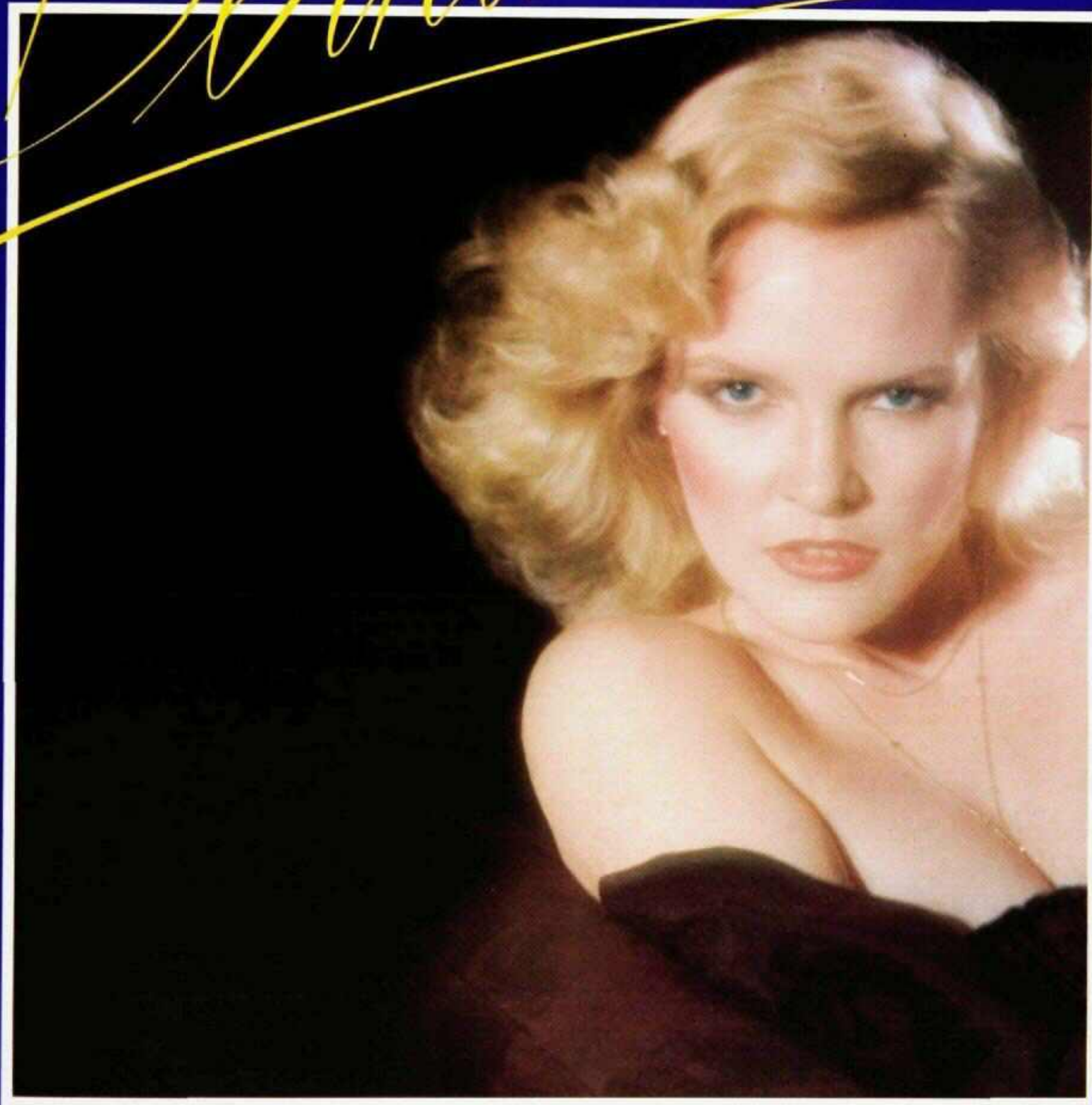
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# Billboard's Disco Action

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Disco

## Disco Mix

By BARRY LEDERER

NEW YORK—This week marks the official beginning of summer, a time when most record companies have already released, or are about to release their latest product. It is always a pleasure, and certainly interesting to review new material.

However, too many record companies are going overboard with the volume of disco product made available to the public and reviewers, deejays and club owners feel inundated. This policy has hurt the number of records that can be played on any given night in a club, and restricts radio play.

Also, with such volume in releases, the companies are only hindering other products on their own label that are out at the same time. Consequently, certain records never realize the full chart potential due to the fact that another record on the same label is climbing up its back. Because of this, it is impossible to review all the material which comes out. As in last week's column, a listing of what is considered to be viable product for the deejay's turntable will be listed to accommodate this influx of material.

Two records that will capture the spotlight during the summer months are "Here Comes That Sound Again" by Love Deluxe on RSC Records. And Diana Ross will be making a big splash with a disco version of "The Boss," which is taken from her newest LP on Motown Records.

Alton McClain and Desmond will have a new 12-inch 33 1/3 r.p.m. from Polydor titled "Crazy Love." Also from this label are the following releases that seem to have the best possibility for disco success: Roy Ayers' 12-inch 33 1/3 r.p.m. "Love Will Bring Us Back Together," the Simon Soussan Orchestra 12-inch "I Closed My Eyes," and the Tomiko Jones 12-inch "Can't Live Without Your Love."

Finally, David Steel, disco promotion manager from the Polydor label, has stated that Don Ray has signed a multi-record deal with the company which includes a forthcoming 12-inch and LP.

Working together at Midsong Records are John Davis and Patrick Adams, whose work is well-known. Their project is being kept secret but guarantees to produce results.

From De Lite Records Keith Carlos reports strong response from the Kay-Gees album "Burn Me Up" from which the 7:57 minute 12-inch 33 1/3 r.p.m. has been taken. Salsoul is releasing "Body To Body Boogie" by ORS which contains the groups previous hit "Moon Boots." This label also reports reaction from a special remix of "First Time Around" by the group Sky, as well as the two sided 12-inch 33 1/3 r.p.m. "Jingo" and "Dancing And Prancing" from the group Candido.

The Bohannon album "Too Hot To Hold" is standard material from this artist on the Mercury label with most of the cuts being strong and funky and in the groove. Not to be overlooked is the second release from TEC Records titled "I Just Can't Stop Dancing" by Gene Wells. The record was mixed by Wayne Geffman of the Second Story in Philadelphia and is starting to get interesting response.

The Chic 12-inch 33 1/3 r.p.m. from Atlantic is titled "Good Times" and runs 8:13 minutes. It seems to be the least commercial of the group's releases and has a solid yet simple beat that is based on handclapping and guitar rhythm track. The group's harmonies are toned down to a certain slickness that has a sound reminiscent of "We Are Family." A drum and guitar break propels this disk into an instrumental section which lasts about half the record.

With such rock performers as the Rolling Stones, Rod Stewart and Wings turning to disco, it is not surprising to have Kiss join the ranks in this arena. "I Was Made For Loving You" was taken from the Casablanca album, "Dynasty" and lengthened and remixed by Jim Burgess into what should bring Kiss full tilt with other rock turned disco stars. The group's rough edges which are prevalent on the album have been toned down to a mellower vocalization and instrumentation. Piercing guitar chords as well as the group's strong harmonies blend well with the intense arrangements that propel this 7:54 disk for non-stop dancing.

Peter Brown's 12-inch 33 1/3 r.p.m. from TK is titled "Crank It Up (Funk Town)." It runs 10:31 minutes with several interesting drum breaks interspersed. Produced and mixed by Carey Wade and Peter Brown, the result is a mixture of hard edged vocals by the artists, as well as a funk/rock oriented instrumentation that give a certain drive and momentum to the song.

Also from the TK family is Ralph MacDonald's latest release which seems to be ahead of his

(Continued on page 41)

### ATLANTA

- This Week
1. BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
  2. RING MY BELL—Anita Ward—TK (12 inch)
  3. HAVE A CIGAR—Rosebud—Warner (12 inch)
  4. CUBA—Gibson Bros.—Island/RFC (12 inch)
  5. STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
  6. LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12 inch)
  7. MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP/12 inch)
  8. PUSSEZ—all cuts—Phonix—Vanguard (LP)
  9. BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
  10. DANCE WITH YOU—Carole Lucas—Salsoul (12 inch)
  11. BAD, BAD BOY—all cuts—Theo Vanezis—Prelude (LP)
  12. BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
  13. WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12 inch)
  14. ANYBODY WANNA PARTY—Gloria Gaynor—Polydor (12 inch)
  15. CRANK IT UP—Peter Brown—TK (12 inch)

### DALLAS/HOUSTON

- This Week
1. BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
  2. HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch)
  3. RING MY BELL—Anita Ward—TK (12 inch)
  4. BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
  5. JUST KEEP THINKIN' ABOUT YOU BABY—Tata Vega—Motown (12 inch)
  6. CUBA—Gibson Bros.—Island/RFC (12 inch)
  7. STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
  8. HAVE A CIGAR—Rosebud—Warner (12 inch)
  9. IT'S OVER—Rina Faye—Casablanca (12 inch)
  10. H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12 inch)
  11. WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12 inch)
  12. HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch)
  13. CRANK IT UP—Peter Brown—TK (12 inch)
  14. MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
  15. GET ANOTHER LOVE—Chantel Curtis—Key (12 inch)

### NEW ORLEANS

- This Week
1. BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
  2. BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
  3. HAVE A CIGAR—Rosebud—Warner (12 inch)
  4. HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch)
  5. BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
  6. LET ME TAKE YOU DANCING—Bryan Adams—A&M (12 inch)
  7. BAD, BAD BOY—all cuts—Theo Vanezis—Prelude (LP)
  8. DISCO CHOO CHOO—Nightlife Unlimited—Casablanca (LP)
  9. TO FREAK OR NOT TO FREAK—Stewart Thomas Group—Arista (12 inch)
  10. CRANK IT UP—Peter Brown—TK (12 inch)
  11. RING MY BELL—Anita Ward—TK (12 inch)
  12. UNDER COVER LOVER/DON'T YOU WANT MY LOVE—Debbie Jacobs—MCA (12 inch)
  13. DISCO CIRCUS—all cuts—Martin Circus—Prelude (LP)
  14. LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12 inch)
  15. DANCIN' AT THE DISCO—L.A.—Prelude (12 inch)

### PITTSBURGH

- This Week
1. BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
  2. CUBA—Gibson Bros.—Island/RFC (12 inch)
  3. HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP)
  4. CAFE—D.D. Sound—Emergencies (12 inch)
  5. BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
  6. SPEND THE NIGHT/WHY DOES IT RAIN—Bob & Rita—Channel (12 inch)
  7. HAVE A CIGAR—Rosebud—Warner (12 inch)
  8. RING MY BELL—Anita Ward—TK (12 inch)
  9. WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12 inch)
  10. JUST KEEP THINKIN' ABOUT YOU BABY—Tata Vega—Motown (12 inch)
  11. DISCO CHOO CHOO—Nightlife Unlimited—Casablanca (LP)
  12. UNDER COVER LOVER/DON'T YOU WANT MY LOVE—Debbie Jacobs—MCA (12 inch)
  13. LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12 inch)
  14. AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
  15. I GOT THE ANSWER/LOVE SICK—Carol Douglas—Midson (LP)

### BALT./WASHINGTON

- This Week
1. BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
  2. RING MY BELL—Anita Ward—TK (12 inch)
  3. BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
  4. LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12 inch)
  5. BAD, BAD BOY—all cuts—Theo Vanezis—Prelude (LP)
  6. STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
  7. HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch)
  8. TO FREAK OR NOT TO FREAK—Stewart Thomas Group—Arista (12 inch)
  9. PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th C. (LP)
  10. WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12 inch)
  11. HAVE A CIGAR—Rosebud—Warner (12 inch)
  12. DISCO CIRCUS—all cuts—Martin Circus—Prelude (LP)
  13. AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
  14. DISCO CHOO CHOO—Nightlife Unlimited—Casablanca (LP)
  15. CRANK IT UP—Peter Brown—TK (12 inch)

### DETROIT

- This Week
1. BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
  2. WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12 inch)
  3. SHOULD'VE GONE DANCIN'—High Energy—Motown (12 inch)
  4. JUST KEEP THINKIN' ABOUT YOU BABY—Tata Vega—Motown (12 inch)
  5. YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—PIR (12 inch)
  6. HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch)
  7. NIGHT DANCIN'/RED HOT—Taka Boom—Arista (LP/12 inch)
  8. RING MY BELL—Anita Ward—TK (12 inch)
  9. BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
  10. STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
  11. LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12 inch)
  12. HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch)
  13. ALL THROUGH ME/SOME LOVE—Laura Taylor—TK (LP/12 inch)
  14. BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
  15. CRANK IT UP—Peter Brown—TK (12 inch)

### NEW YORK

- This Week
1. BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
  2. RING MY BELL—Anita Ward—TK (12 inch)
  3. BAD, BAD BOY—all cuts—Theo Vanezis—Prelude (LP)
  4. CUBA—Gibson Bros.—Island/RFC (12 inch)
  5. AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
  6. MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP/12 inch)
  7. WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12 inch)
  8. HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch)
  9. STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
  10. YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—PIR (12 inch)
  11. LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12 inch)
  12. HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch)
  13. BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
  14. PUSSEZ—all cuts—Phonix—Vanguard (LP)
  15. THIS TIME BABY—Jackie Moore—Columbia (12 inch)

### SAN FRANCISCO

- This Week
1. BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
  2. BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
  3. DON'T YOU WANT MY LOVE/UNDER COVER LOVER—Debbie Jacobs—MCA (12 inch)
  4. RING MY BELL—Anita Ward—TK (12 inch)
  5. LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12 inch)
  6. LET ME TAKE YOU DANCING—Bryan Adams—A&M (12 inch)
  7. WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12 inch)
  8. YOU CAN DO IT—A. Hudson & the Soul Partners—MCA (12 inch)
  9. BOOGIE WONDERLAND—Earth, Wind & Fire—Emotions—ARC (12 inch)
  10. HAVE A CIGAR—Rosebud—Warner (12 inch)
  11. BOOGIE BUSINESS—Lamont Dozier—Warner (12 inch)
  12. STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
  13. CRANK IT UP—Peter Brown—TK (12 inch)
  14. YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—PIR (12 inch)
  15. H.A.P.P.Y. RADIO—Edwin Starr—20th C. (12 inch)

### BOSTON

- This Week
1. BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
  2. BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
  3. RING MY BELL—Anita Ward—TK (12 inch)
  4. WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12 inch)
  5. LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12 inch)
  6. AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
  7. HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch)
  8. HAVE A CIGAR—Rosebud—Warner (12 inch)
  9. STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
  10. CUBA—Gibson Bros.—Island/RFC (12 inch)
  11. CRANK IT UP—Peter Brown—TK (12 inch)
  12. SPEND THE NIGHT/WHY DOES IT RAIN—Bob & Rita—Channel (LP)
  13. HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch)
  14. NIGHT DANCIN'/RED HOT—Taka Boom—Arista (LP/12 inch)
  15. BAD, BAD BOY—all cuts—Theo Vanezis—Prelude (LP)

### LOS ANGELES

- This Week
1. BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
  2. BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
  3. RING MY BELL—Anita Ward—TK (12 inch)
  4. AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
  5. HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch)
  6. HAVE A CIGAR—Rosebud—Warner (12 inch)
  7. BAD, BAD BOY—all cuts—Theo Vanezis—Prelude (LP)
  8. YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—PIR (12 inch)
  9. HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch)
  10. STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
  11. WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12 inch)
  12. H.A.P.P.Y. RADIO—Edwin Starr—20th C. (12 inch)
  13. CUBA—Gibson Bros.—Island/RFC (12 inch)
  14. JUST KEEP THINKIN' ABOUT YOU BABY—Tata Vega—Motown (12 inch)
  15. LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12 inch)

### PHILADELPHIA

- This Week
1. BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
  2. RING MY BELL—Anita Ward—TK (12 inch)
  3. WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12 inch)
  4. YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—PIR (12 inch)
  5. AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
  6. LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12 inch)
  7. IT'S TOO FUNKY IN HERE—James Brown—Mercury (12 inch)
  8. MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP/12 inch)
  9. EVERYBODY HERE MUST PARTY—Direct Current—TEC (12 inch)
  10. BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
  11. MOTOWN REVIEW—Philly Cream—WMD/Fantasy (12 inch)
  12. BAD, BAD BOY—all cuts—Theo Vanezis—Prelude (LP)
  13. BOOGIE WONDERLAND—Earth, Wind & Fire—Emotions—ARC (12 inch)
  14. THE BEST BEAT IN TOWN—Switch—Motown (12 inch)
  15. PUSSEZ—all cuts—Phonix—Vanguard (LP)

### SEATTLE/PORTLAND

- This Week
1. BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
  2. NIGHT DANCIN'/RED HOT—Taka Boom—Arista (LP/12 inch)
  3. BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
  4. STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
  5. RING MY BELL—Anita Ward—TK (12 inch)
  6. HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch)
  7. UNDER COVER LOVER/DON'T YOU WANT MY LOVE—Debbie Jacobs—MCA (12 inch)
  8. JUST KEEP THINKIN' ABOUT YOU BABY—Tata Vega—Motown (12 inch)
  9. ANYBODY WANNA PARTY—Gloria Gaynor—Polydor (12 inch)
  10. MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP/12 inch)
  11. BAD, BAD BOY—all cuts—Theo Vanezis—Prelude (LP)
  12. HAVE A CIGAR—Rosebud—Warner (12 inch)
  13. WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12 inch)
  14. CUBA—Gibson Bros.—Island/RFC (12 inch)
  15. H.A.P.P.Y. RADIO—Edwin Starr—20th C. (12 inch)

### CHICAGO

- This Week
1. BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
  2. BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
  3. HAVE A CIGAR—Rosebud—Warner (12 inch)
  4. RING MY BELL—Anita Ward—TK (12 inch)
  5. CUBA—Gibson Bros.—Island/RFC (12 inch)
  6. AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
  7. ANYBODY WANNA PARTY—Gloria Gaynor—Polydor (12 inch)
  8. WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12 inch)
  9. H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12 inch)
  10. CRANK IT UP—Peter Brown—TK (12 inch)
  11. JUST KEEP THINKIN' ABOUT YOU BABY—Tata Vega—Motown (12 inch)
  12. BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
  13. LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12 inch)
  14. BAD, BAD BOY—all cuts—Theo Vanezis—Prelude (LP)
  15. UNDER COVER LOVER/DON'T YOU WANT MY LOVE—Debbie Jacobs—MCA (12 inch)

### MIAMI

- This Week
1. BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
  2. RING MY BELL—Anita Ward—TK (12 inch)
  3. BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
  4. BAD, BAD BOY—all cuts—Theo Vanezis—Prelude (LP)
  5. HAVE A CIGAR—Rosebud—Warner (12 inch)
  6. SPEND THE NIGHT/WHY DOES IT RAIN—Bob & Rita—Channel (LP)
  7. HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch)
  8. CUBA—Gibson Bros.—Island/RFC (12 inch)
  9. AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
  10. BOOGIE WONDERLAND—Earth, Wind & Fire—Emotions—ARC (12 inch)
  11. MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP/12 inch)
  12. WORK THAT BODY—Fanny Gardenier—West End (12 inch)
  13. FORBIDDEN LOVE—Madeline Rose—Warner (LP/12 inch)
  14. STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
  15. YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—PIR (12 inch)

### PHOENIX

- This Week
1. BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
  2. BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
  3. UNDER COVER LOVER/DON'T YOU WANT MY LOVE—Debbie Jacobs—MCA (12 inch)
  4. DANCE MAN LOVE EXCITER—E. L. Cook—A&I (12 inch)
  5. RED HOT NIGHT DANCIN'—Taka Boom—Arista (12 inch)
  6. STARS—all cuts—Sylvester—Fantasy (12 inch)
  7. THE RUNNER—Dave Digre—Arista (12 inch)
  8. RING MY BELL—Anita Ward—TK (12 inch)
  9. BAD, BAD BOY—all cuts—Theo Vanezis—Prelude (LP)
  10. SPEND THE NIGHT/WHY DOES IT RAIN—Bob & Rita—Channel (LP)
  11. DISCO CHOO CHOO—Nightlife Unlimited—Casablanca (LP)
  12. HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP)
  13. H.A.P.P.Y. RADIO—Edwin Starr—20th C. (12 inch)
  14. CRANK IT UP—Peter Brown—TK (12 inch)
  15. I'VE GOT THE NEXT DANCE—Debbie Williams—MCA (12 inch)

### MONTREAL

- This Week
1. BAD GIRLS—all cuts—Donna Summer—Polydor (LP)
  2. RING MY BELL—Anita Ward—TK (12 inch)
  3. AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
  4. ROCK IT TO THE TOP—Mantus—Quality (LP)
  5. PUSSEZ—all cuts—Phonix—London (LP)
  6. BORN TO BE ALIVE—Patrick Hernandez—CBS (12 inch)
  7. BAD, BAD BOY—all cuts—Theo Vanezis—Quality (12 inch)
  8. STARS—Sylvester—CAT (12 inch)
  9. DANCER/DANCE TO DANCE—Gino Sestini—Quality (LP)
  10. NEW YORK WITH PROUD MARY—Nuggets—London (12 inch)
  11. DANCE WITH YOU—Carole Lucas—RCA (12 inch)
  12. HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—A&M (12 inch)
  13. THIS GROOVE IS BAD—Sally—RCA (12 inch)
  14. NIGHT DANCIN'—Taka Boom—Quality (12 inch)
  15. WE ALL NEED LOVE—Domino—Isolano—Capitol (12 inch)

Compiled by telephone from Disco DJ 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.

JUNE 23, 1979, BILLBOARD

# Disco Top 80

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TW	LW	TITLE(S), ARTIST, LABEL	TW	LW	TITLE(S), ARTIST, LABEL
★	1	BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch) NBLP 2 7150/NBD 20167	41	58	CAFE—D.D. Sound—Emergency EM LP 7501
	2	RING MY BELL—Anita Ward—TK (12 inch) TKD 124	42	32	ROCK IT TO THE TOP—Maitius—S.M.I. (LP) SM 601
★	8	BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch) 23 10987	★	59	PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP) T 583
4	4	HAVE A CIGAR—Rosebud—Warner Bros (12 inch) WBSO 8784	44	31	EVERYBODY HERE MUST PARTY—Direct Current—TEC (12 inch) #59
5	5	I WHO HAVE NOTHING/STARS/BODY STRONG—Sylvester—Fantasy (LP/12 inch) F 9579/D 129	45	36	MAKIN' IT—David Naughton—RSD (12 inch) RSS 300
6	6	BAD, BAD BOY—all cuts—Theo Vanessa—Prelude (LP) PRL 12165	46	33	HOT NUMBER—Foxy—TK (LP/12 inch*) 300-10
7	7	BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch) CDS 2316	47	57	BOOGIE BUSINESS—Lamont Daves—Warner Bros. (12 inch) WBSO 8792
★	10	HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch) WT 6109/DSCO 161	48	48	BABY BABA BOOGIE/SHAKE—The Gap Band—Mercury (LP/12 inch*) SRM 13758
9	9	CUBA—Gibson Bros.—Island/Mango (12 inch) MLPS 7779 A	★	62	MARTIN CIRCUS—all cuts—Martin Circus—Prelude (LP) PRL 12167
10	11	AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch) ZS8-3675	★	72	YOU CAN DO IT—Al Hudson & the Soul Partners—MCA (LP/12 inch*) AA 1136
★	18	WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12 inch) WBSO 8820	51	69	SUPER SWEET—Wardell Piper—Midsong (12 inch) MD 508
★	20	LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12 inch) 23 10976	★	76	I'VE GOT THE NEXT DANCE—Deniece Williams—ARC/Columbia (12 inch) 23-10991
13	3	WE ARE FAMILY/HE'S THE GREATEST DANCER/LOST IN MUSIC—Sater Sledge—Cotillion (LP) SD 5209	★	71	AIN'T NOTHING GONNA KEEP ME FROM YOU—Toni DeSario—Casablanca (LP/12 inch*) NBLP 20157
★	16	YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—PIR (12 inch) Z28-3682	★	74	GROOVIN' YOU—Harvey Mason—Arista (12 inch) CT 53
★	17	HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch) M00020	★	65	WANT ADS—Ullanda—Ocean (12 inch) OR 7500
16	15	POUSSEZ—all cuts—Poussez—Vanguard (LP) VSD 79412	56	42	PANIC—French Kiss—Polydor (LP) PD 1-6197
★	22	JUST KEEP THINKIN' ABOUT YOU BABY/GET IT UP FOR LOVE—Tata Vega—Motown (LP/12 inch) T7 360/M0021	57	49	DISCO NIGHTS—G. Q.—Arista (LP) AB 4225
★	27	UNDER COVER LOVER/DON'T YOU WANT MY LOVE—Debbie Jacobs—MCA (12 inch) 13920	58	60	LADY NIGHT/SWISS KISS—Patrick Juwet—Casablanca (LP/12 inch) NBLP 7148/NBD 20160
★	29	H.A.P.P.Y. RADIO—Edwin Starr—20th C. (12 inch) TCD 76	59	56	THE RUNNER—Three Degrees—Arista (12 inch) AR 7746
★	38	CRANK IT UP—Peter Brown—TK (12 inch) TKD 151	★	-	THIS TIME BABY—Jackie Moore—Columbia (12 inch) 23 10994
21	23	NIGHT DANCIN'—Taka Boom—Arista (LP/12 inch) SW 50041/AR 9010	61	63	LOVE EXCITER/DANCE MAN—El Coco—AVI (12 inch) 12 270
22	19	MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP) JE 35772	62	68	I GOT THE ANSWER/LOVE SICK—Carol Douglas—Midsong (LP) MSI 007
23	21	HOT FOR YOU—Brainstorm—Tabu (12 inch) Z28-5515	63	45	LA BAMBA—Antonia Rodriguez—Buddah (12 inch) DSC 138
24	12	MY BABY'S BABY—Liquid Gold—Parachute (Casablanca) (12 inch) RRD 20523	64	73	DANCIN' AT THE DISCO—LAX—Prelude (12 inch) PRO 71116
25	13	DANCE WITH YOU—Carrie Lucas—Solar (12 inch) YD 11483	65	-	THE BOSS—Diana Ross—Motown (12 inch) M000260-1
26	14	ONE MORE MINUTE/FILL MY LIFE WITH LOVE/BELLE DE JOUR—St. Tropez—Butterfly (LP) FLY 3100	66	64	SHAKE YOUR BODY (DOWN TO THE GROUND)—The Jacksons—Epic (LP/12 inch) JE35552/28 50721
27	28	SPEND THE NIGHT/WHY DOES IT RAIN—Bob-A-Rela—Channel (LP) CLP 1002	67	53	DOUBLE CROSS/GREAT EXPECTATIONS—First Choice—Salsoul (LP) GA 9502
28	25	WORK THAT BODY—Taana Gardner—West End (12 inch) WES 22116	68	47	GO WEST/IN THE NAVY—Village People—Casablanca (LP/12 inch) NBLP 7144/NBD 20165
29	24	FORBIDDEN LOVE/SECRET LOVE AFFAIR (Medley)—Madtjen Kane—Warner Bros. (LP/12 inch*) BSK 3315	69	-	NIGHT RIDER—Venus Dodson—Warner/RFC (12 inch) RCSD 8824
★	46	BOOGIE WONDERLAND—Earth, Wind & Fire—Emotions—ARC (12 inch)	70	-	MARRIED MEN—Betty Midler—Atlantic (12 inch) DSKO 187
★	43	LET ME TAKE YOU DANCING—Bryan Adams—A&M (12 inch) SP 12014	71	51	I GOT MY MIND MADE UP—Instant Funk—Salsoul (LP/12 inch) SA 8513/SG 207
★	44	DISCO CHOO CHOO—Nightlife Unlimited—Casablanca (LP) NBLP 7139	72	70	IT'S OVER—Alma Faye—Casablanca (LP/12 inch) NBLP 7143/NBD 20170
33	30	I CAN TELL—Chanson—Arista (12 inch) AR 9006	73	67	STEPPIN' OUT—Ray Dabrouge—Polydor (12 inch) TOD 508
34	26	DANCE TO DANCE/DANCER—Gino Soccio—Warner/RFC (LP) RFC 3309	74	66	LET'S LOVE DANCE—Gary's Gang—SAM/Columbia (LP/12 inch*) JC 35793
35	39	ANYBODY WANNA PARTY—Gloria Gaynor—Polydor (12 inch) TOD 507	75	-	GOOD TIMES—Chic—Atlantic (12 inch) DSKO 192
36	34	HAPPINESS—Pointer Sisters—Planet (12 inch) AS 11407	76	77	IT'S TOO FUNKY IN HERE—James Brown—Mercury (12 inch) PDD 510
37	37	LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP/12 inch*) RSD-3902	77	78	FLY BY NIGHT—Pat Hodges—Parachute (LP/12 inch*) RRLP9016
38	41	TO FREAK OR NOT TO FREAK—Stewart Thomas Group—Arista (12 inch) CT 702	78	-	GET ANOTHER LOVE—Chantal Curtis—Key (12 inch) K 5100A
39	35	SHOULD GONE DANCING—Hi-Nergy—Motown (LP/12 inch) G 7987/M00019	79	52	GOOD, GOOD FEELING—War—MCA (12 inch) MCA 13913
★	50	SHAKE IT BABY LOVE/LOVE ATTACK—Ferrara—Midsong (LP/12 inch) MSI 008/MD 509	80	55	STAY WITH ME—Charo—Salsoul (12 inch) SG 212

\*non-commercial 12-inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

## Disco

### AT JERSEY RESORT

# Clubs Making Move To Disco

WILDWOOD, N.J.—Disco has added a new dimension to the after-dark scene at this popular South Jersey seashore resort lying within the shadow of Atlantic City. For many summers, musical attractions at the clubs were geared to rock music lovers. While many honkey-tonk places still cater to the pitchers-of-beer crowd, and "family trade" night clubs still drew the family trade, disco is making a breakthrough as a number of spots drop rock in favor of disco for the summer months.

Long considered the night club capital of the Jersey coast, Wildwood this summer will probably have more clubs and discos per capita than any other resort along the coastline. And while disco was looked upon as a fad in previous summers, it seems to have taken real hold this season. A number of rock clubs which in recent summers offered "disco nights" when their bands took off, are now going all disco. Typical is Paul Gillingham, who operates the Mansion Disco. He just finished a \$100,000 renovation in the club. He claims the same people who did the lighting at Studio 54 in New York, also created the light show for his club.

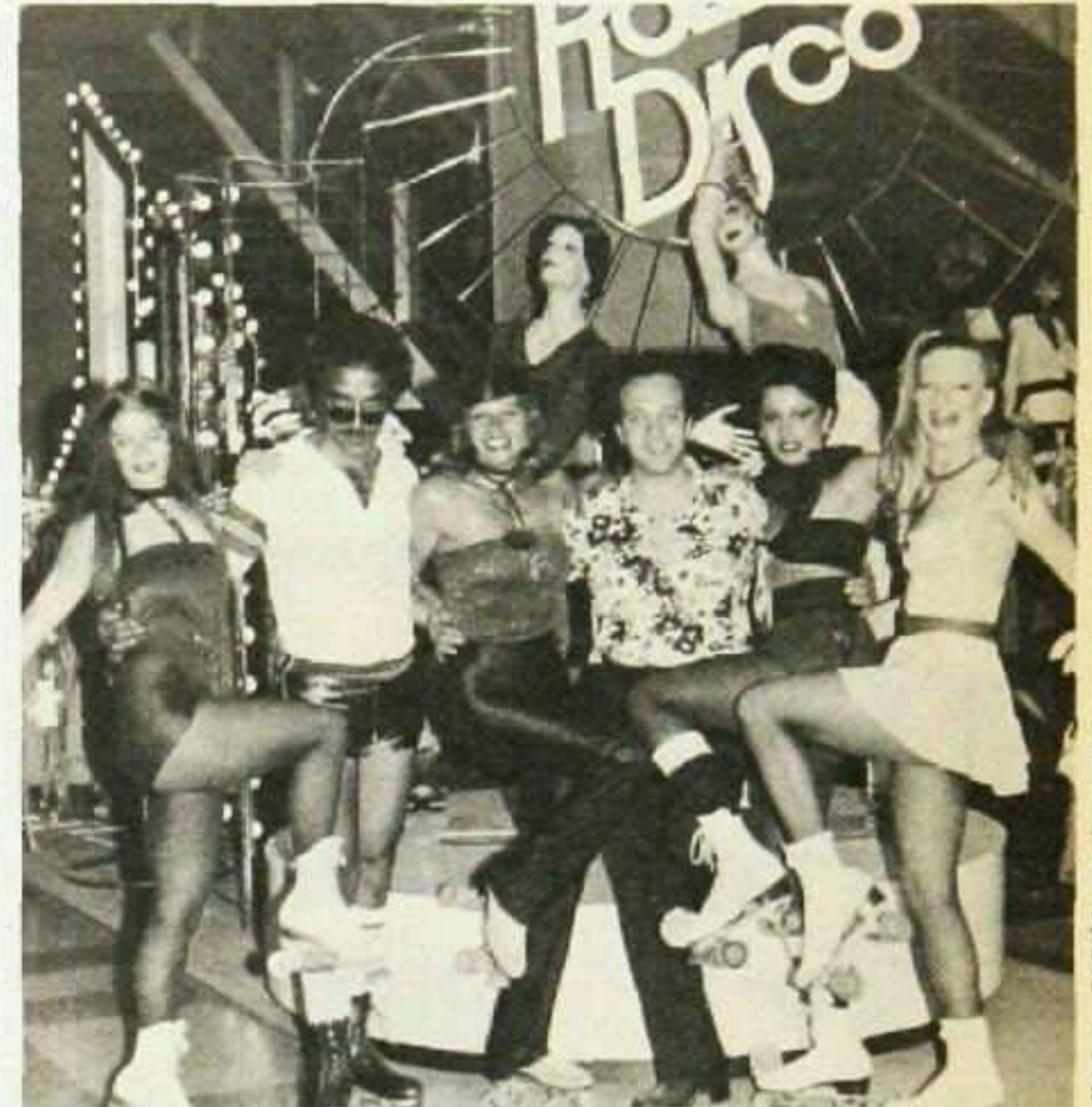
Enrico's in the Wildwood Crest area, which enjoyed nominal success in past seasons with lesser known acts, has switched to disco this season. It is now called the Flamenco Room and boasts of having the most elaborate light and sound system at the shore. The Regency Motor Inn,

which provides entertainment in its Rooftop Restaurant, has entered the scene with a 7th Heaven Disco with the opening night May 26 which called for a \$10 admission ticket, featuring a disco show tagged "Bionic Boogie." Regency Motor Inn is located in the North Wildwood sector.

Holiday Inn in Wildwood Crest, which has musical units in its dining room every night, also enters the disco world with the opening of a Club Manhattan Disco which operates Thursday through Monday. Among the rock clubs, Club Oasis has added disco lights, a new sound system and a new dance floor as it

goes disco; Hurricane East Disco, under new management, has a four-foot high dance floor, and a fog machine. Sam Reno is the house deejay. Stardust II, which still plays rock music, will be opening a disco later this month on its second floor.

Sundance, in going to disco, has signed with Disco Design to send in different deejays throughout the summer. Since deejays have individual styles, it will mean an opportunity to give dancers something different in the creating of a party atmosphere. First record spinner in is Bill Kennedy, who also handled the turntables at Philadelphia's Second Story. MAURIE ORODENKER



JUNE 23, 1979, BILLBOARD

ROLLER GIRLS—Andy Ebon, third from the right, of the Music Man mobile disco operation, San Francisco, is flanked by a bevy of becoming roller disco girls from the We Skate group. Occasion was a roller disco promotion held recently at the Emporium Dept. store, Santa Rosa, Calif.

## Disco Mix

Continued from page 46

earlier works in its production and arrangements. Side A contains an instrumental cut "You Are My Love." Lush orchestration with emphasis on the string section is a backdrop to the bongo and percussion beat with synthesizer effects that are sparingly but effectively used.

The album, titled "Counterpoint," contains one other cut on Side B worth noting. "Discalypso" is a standard reggae/Latin flavored tune with much of the instrumentation similar to MacDonald's earlier albums. The artist's vocals add a highlight which gives this song an atmosphere of the islands with a certain commerciality for sale here. The album as an entity is a toned-down effort in that MacDonald has melowed his work but surely had matured in a better direction as his continued versatility and talents prevail.

Robbie Leslie from the Sandpiper at Fire Island Pines reports good response from his crowd on the following releases: "I Got The Next Dance With You," Denise Williams; "Let Me Take You Dancing," Brian Adams; "This Time Baby," Jackie Moore; "People Come Dance," Edna Holt and Starlun, and the "Hot Butterfly" remix by Bionic Boogie.

## EMI Dance Set Oct. 31

Continued from page 44

between last year's contest winner, Takadi Dan of Japan, and the first runner-up, Ricky Villard of the U.S. The winner of that competition will be invited to test his dancing skills against the winner of this year's international championships.

Silverman, who is negotiating with national tv syndicators and networks to air the finals of the national dance contest, states that his organization is trying to bring the worldwide respectability and recognition now enjoyed by ice skating to disco dancing.

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## BMI Copyright Suit Hits 2 N.Y. Discos

NEW YORK—In a continuing drive against alleged infringement of copyrights by users of its music across the country, Broadcast Music Inc. has brought suit against Xenon

and New York New York, two of this city's more popular discotheques.

The suite, filed in U.S. District Court here last week, charges that Xenon and New York New York performed BMI's copyrighted songs without authorization and in violation of the U.S. Copyright Act.

Among the tunes Xenon is charged with infringing are Amii Stewart's "Knock On Wood," the Village People's "Y.M.C.A.," Alicia Bridges' "I Love The Nightlife," Donna Summer's "Heaven Knows," Dan Hartman's "Instant Replay," the Bee Gees' "Tragedy" and Paul Jabara's "Last Dance."

New York New York is accused of infringing many of the same tunes as well as Edwin Starr's "Contact," Chic's "Le Freak," and Taste Of Honey's "Boogie Oogie Oogie."

According to Edward Chapin, chief counsel for BMI, the suits were filed only after all other attempts to collect performance fees from the defendants were exhausted.

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**NATURAL HIGH**—In an enviable position, Fantasy Records artist Sylvester, lifts Charo (Salsoul Records) high in the air at the MGM Grand Hotel, Las Vegas, recently. Pair were in town for the taping of a Dinah Shore television show.

## Mortimer Snerde's Is the Newest Club To Light Up the Skyline In Chicago

CHICAGO—Mortimer Snerde's, a disco and restaurant atop the St. Clair Hotel, is moving toward a late June grand opening.

The club is believed to be this city's first high rise discotheque, 22 floors above Chicago's near north side.

Included in the complex are main disco room with balcony, separate restaurant, adjoining soundproofed lounge with oak bar, and a 1,680-square foot outdoors terrace. Work on the project has been underway for more than a year, according to Linda Horacek, a spokesperson for the establishment.

Frank Nielson, a Chicago building contractor, is renovating the room and will operate the private club, explains Horacek.

Local spinners and record pool execs confirm that the high-rise site will be a first in this area.

JBL, MacIntosh and Technics sound equipment is being installed under engineer Stuart Simmons.

## Liberty Theatre On Staten Island Joins Bandwagon

NEW YORK—The old Liberty Theatre on Staten Island is the latest addition to the disco scene. Built in the 1920s, the reconverted movie house has a capacity of approximately 1,000 patrons. It has been renamed Park Villa II.

Owners are Michael Figueroa, Vince Montoya, Tom Creighton and Louis Aromanda. Figueroa and Montoya had previously run a mobile DJ operation on the Island. Montoya was also an original member of the N.Y. Record Pool.

Most lighting was supplied by Varaxon, and includes 12 columns of lights on pulleys a la Studio 54 and two 20-foot square backdrops used in conjunction with a Starburst computer light system.

Admission is \$8 with two drinks. The 10,000 square foot dance floor is surrounded by wooden benches that flank the walls. Customized sound system includes McIntosh, Altec and BGW components. Rosner Custom Sound helped handle the installation.

Park Villa II is at 70 Beach St. in the Stapleton section. Location was last used as a bowling alley. It's the second old movie palace on Staten Island to find new life as a disco. The Ritz Theatre in Port Richmond is being used as a roller disco.

## Prelude Bow July 12-15

NEW YORK—Prelude Records plans to introduce the first commercial album, featuring two 12-inch disco singles, at the upcoming Billboard International Disco Forum (July 12-15) in New York.

As previously indicated (Billboard, May 26, 1979), the package will feature Musique and carry a retail list of \$8.98. In addition to disco singles concept, the label, adds Marvin Schlachter, president, will also market a convention album by the group.

In addition to the Musique project, Prelude plans a number of new releases within the next 60 days. Schlachter considers a major endeavor the signing of 16-year-old Canadian artist France Joli. Her recording debut will be promoted by Prelude via tour support in the U.S. Additionally, the label is producing a 10-minute video presentation, with particular emphasis on overseas licensees.

Another new act, Masquerade, is due as produced by Boris Midney, and one of the label's best sellers, Saturday Night Band, will have a new set, "Keep Those Lovers Dancin'."

## Disco

### ACCOUTREMENTS

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## N.J. Operators Bank On New Resort Club

By MAURIE ORODENKER

BRICK TOWNSHIP, N.J.—While resort discos in nearby communities are gearing up for the summer season, the disco lights shine brightest here where a "teenagers only" operation is making the big noise. It's the new Patrons of Sound, billed as a "sophisticated" teen-age disco opened May 26 in a one-story building at the Lake Riviera Beach Club by Jean Sportelli and Maryann Russomano. After leasing the beach club, the two women and their husbands spent eight weeks transforming the spot into a showplace.

Located along the lake, sitting on a sandy shore, the club required a complete overhaul, including wiring and plumbing, to make it suitable for a disco. Featuring a 17 by 24-foot dance floor, flashing lights, mirrors and the sound of record music, it has a non-alcohol bar, an ice cream parlor, pinball machines and a cafe selling hamburgers, hot dogs and soft drinks. No smoking or alcoholic beverages are allowed and appropriate dress is required—no cutoff shorts or torn jeans.

The lighting and sound system cost \$17,000 and, to date, \$45,000 has been invested in the enterprise. The disco can accommodate 400 persons and is open Thursday, Friday, Saturday and Sunday nights

with admission set at \$3. The women and their husbands also operate the beach club during the summer, which includes swimming pool.

The main room features chrome fixtures and yards of royal blue carpet stretching across the walls, the bench-like seats and the floor.

The dance floor is illuminated by brightly-colored, flashing lights. The disk jockey's booth is built on one side. Large mirrors cover parts of the walls to catch the movement of the lights and dancers.

At the bar, youngsters may order a whiskey sour, a Hawaiian cocktail and other exotic non-alcoholic drinks with prices ranging from 65 to 95 cents. Food prices are also kept low. The disco bars admission to anyone younger than 13 but there is no limit on the other side of the age scale. Adults are welcome, but they must adhere to the rules set up for the teenagers.

City officials see the teen disco as a plus for the community, which has been concerned with a rising rate of juvenile delinquency and vandalism. Many have complained that there's not enough constructive activity to keep the kids occupied and Patrons of Sound seems to provide a welcome alternative.



Billboard Photo by Chriss Ross

**PEACHES SHAKES**—Peaches of the WMOT Records group, Philly Cream, shakes her tambourine with an energy that reflects her buoyancy during a May Day party for her label hosted by the IDRC record pool, New York.

## Cher Roller-Discos In Las Vegas

LAS VEGAS—Caesars Palace hotel here will convert its 4,400-foot sports pavilion into a giant roller disco as part of a "Welcome To Caesars Palace" party for Casablanca Records artist Cher, who opens at the trendy hotel June 28 for a one-week engagement.

More than 1,000 celebrities have

been invited to the all-night bash which will follow her opening performance.

Cher, a relative newcomer to the roller disco arena, made her first faltering moves at the Empire Roller-dome last February at a party thrown at the rink by her label.

## Good Atlanta NAMM Run; 1st CAMEO Seminars Hit

By LARRY BLAKELY

ATLANTA—The semi-annual National Assn. of Music Merchants' international music and sound expo wound up its four-day run here Tuesday (12) with attendance estimated between 17,500 and 18,000, slightly below last year's 19,500 figure in Chicago.

NAMM officials said, however, that the event was the largest ever held outside Chicago, traditionally the biggest traffic-draw for the summer event. More exhibit space was booked here, with more than 500 companies in the World Congress Center, compared to about 400 in McCormick Place in 1978.

Last held in Atlanta two years ago, NAMM this year saw attendance up about 25% from the previous event.

Although many attendees were concerned about the economy and the status of the music market, according to the American Music Conference, sales volume of the overall music industry is up 10% from last year through the first six months of 1979.

In talking with many exhibitors and attendees here, one was able to deduct the following sales are increasing, not only in dollar volume but also in the number of music dealers selling these types of products: school music instrument sales are holding about the same, piano sales are increasing, organ sales are going down.

Taking a close look at the categories of exhibitors here, as well as the number of exhibitors in each, tells something about the state of today's music industry and is an indication of the future direction.

Of the 500 exhibitors, the breakdown shows approximately 163 sound equipment and accessories, 62 synthesizers/sound modification devices/accessories, 18 recording equipment, 171 guitars and accessories, 101 keyboard instruments/accessories, 55 string instruments/accessories, 88 band instruments and 36 music publishers/associations/periodicals. A number of firms offer more than one of the above lines, thus the total is over 500.

The growing number of performers who are using sound equipment is reflected in the large number of exhibitors in such product lines as electric guitars, electric keyboard instruments, synthesizers and sound units such as mixers, speakers, microphones, sound modification devices and accessories.

Recording equipment such as multitrack units is being purchased by many musicians, which has prompted more musical instrument dealers to add this type of equipment.

In an effort to aid this electronic and sound segment of the music market, a joint venture between NAMM and the new Creative Audio & Music Electronics Organization (CAMEO) provided 12 education seminars. These were held for dealers and their sales personnel who are currently into this market or are interested in selling this expanding area.

Purpose of the seminars was to in-

## Sound Business



**TRACKING TRIO**—Peter Frampton, left, engineer Chris Kimsey, and assistant engineer Tim Boyle work on final mixes for Frampton's new "Where I Should Be" A&M LP. The project was recorded and mixed at FilmWays/Heider recording studios in Los Angeles.

## New Sources For 'Tape Controllers'

By IRWIN DIEHL

NEW YORK—It was not too many years ago that tape transport "remote controls" were a special order or custom fabricated item. Today, not only do the transport manufacturers routinely supply such hardware but they offer numerous additional options related to monitoring and control of tape positioning and cueing.

In addition to the availability from original equipment manufacturers, transport controllers are now second-sourced by a number of companies not engaged in the manufacture of tape transports, including BTX, Audio Kinetics and El-Tech.

The BTX Corp. was an early entrant into the SMPTE time code generator/reader market as it developed several years ago in the record industry. In the fall of last year the company introduced the model 4600-SMPTE Tape Controller, designed to interface with its SMPTE synchronizer to provide full control and synchronization of studio transports.

The new tape controller features dual displays of tape positions, indicating hours, minutes, seconds and frames via a SMPTE code. The basic 4600 system controls two transports but is expandable to control up to four.

Obviously designed with production applications in mind, the 4600 permits pre-programming of as many as 30 production sequences. Pre-programming is accomplished

crease dealers' knowledge to help them sell this equipment more effectively and provide their customers with better information on the products and their capabilities.

The seminars covered a range of topics including synthesizers, power amplifiers, becoming a pro sound dealer, technical sales language, sound systems packaging, loudspeakers, mixers, microphones, guitar amplification, multitrack tape recorders, sound modification devices and trouble-shooting.

These CAMEO educational seminars were well attended and many expressed a desire to have this type of educational program continued. CAMEO and NAMM are currently investigating a number of new areas to provide education and additional information to this greatly expanding segment of the music industry.

CAMEO seminar highlights and a NAMM exhibitor recap on new equipment will appear next week.

by a keyboard initiation. Selecting a program mode allows keystrokes to be memorized in sequence without activating the transport.

Multitrack drop-ins/outs may be rehearsed repeatedly and performances tightened without affecting existing tracks. When ready, the drop-ins may be executed automatically at SMPTE correct, operator-designated tape positions under the 4600 system control.

A replay keystroke selection causes all controlled transports to return to their initial locations and may also be used to execute the pre-programmed sequence of commands.

The 4600 Controller also features a manual mode of operation where all keystrokes are immediately executed. This unit may be used on a stand-alone basis to read SMPTE code and control transports. It features much desired offset, advance and retard synchronization modes. The BTX 4600 lists for just over \$5,000.

★ ★ ★

Audio Kinetics manufactures the QLOCK 210 Synchronizer which provides extensive tape position locate and sync functions by way of a multi-microprocessor design. The U.K.-based firm has integrated the features of capstan-controlled tape position locators and SMPTE synchronizer/readers to achieve auto-locate operation without the need to read code.

Tach pulses from capstan drives are used to measure tape position, velocity and direction of travel in the fast winding modes, while SMPTE is read during play modes. The QLOCK design eliminates the need for wide-band amplifiers and high speed tape-to-head, contact necessary when reading SMPTE for high-speed tape search functions.

Another feature of the QLOCK design is the "intelligent search program" which allows the controller to "learn" and store the deceleration and hunting conditions relative to a given tape locate position. Subsequent searches to a "learned" tape position require less hunting and become faster due to this automatic programming feature.

The Audio Kinetics synchronizer, which may be used to lock audio and/or video transports, provides 10 memories for storing locate positions, offers user definable pre-roll, instant replay or cycle functions and provision for connecting two QLOCK synchronizers to control three transports. Copyrighted material

## CES Offers New A/V Technology Showcase



MAGNAVOX drew largest crowds through June 3-6 Chicago expo for continuing demonstrations of Magnavision videodisk system now available only in Atlanta and Seattle/Tacoma marts.



TOSHIBA inventor Dr. N. Sawazaki, right, shows off compact fixed-head LVR videotape recorder system to Osami Suzuki. He holds cassette, contrasts simple transport with Beta unit.



JVC VHD/AHD electroconductive videodisk/digital audiodisk system is shown by director T. Inoue, left, and Dick O'Brion.

Billboard photos by Stephen Traiman & Alan Penchansky



MEDIA Home Entertainment's Jerry Nieves, right, and Ken King of Video Unlimited, Ill./Mich. distrib, look over new music vidtapes.



TEAC Tascam Multitrack Series gets oncover from Dave Oren, left, and Gary Beckerman. Rack has open-reel decks, mixer, meter bridge.



CARVER compact 9-pound power amp with 200 watts per channel, front, and new control console are demonstrated by inventor Bob Carver.



NIMBUS direct-disk Beethoven piano sonata boxed set gets approval of Jon Soyka, right, head of U.K. Quadramail Audiophile disk exporter.



FUJITSU Ten "Compomobile" is innovative demo environment for the firm's expanding car audio line. The company's K.C. Winker, left front, looks on as Steve Jones, Umin TV Parts, Plainfield, N.J., tries out comparative cassette units. In rear, with various speakers, are Joe Frattasi, Cosmopolitan Sales, Fujitsu N.Y. metro area rep, and Umin's Norman Jones.

### PROGRAMS, BLANKS, GAME CARTRIDGES **More Video Software Available**

• Continued from page 3  
• Nearly half the volume in computerized video game sales, estimated at \$700 million, will be in cartridge software, up to \$350 million representing six to seven cartridges (at an average \$20 list) per game unit sold.  
Leading program distributors, blank tape marketers and video game manufacturers acknowledge the importance of the record/tape retailer as a prime location for software sales. At the same time most are aware the significantly higher investments and limited returns policy, particularly on tape programs, is

keeping the majority of record retailers and distributors out of the market at this time.  
However, anyone who made the trip to CES—and all too few music industry personnel were there—found a wide variety of video software on display.  
• New or expanded blank videocassette lines were shown by Maxell (new Epitaxial VHS), TDK (T-30 and T-90 VHS, and L-125 Beta additions), Fuji (L-750 Beta addition), Memorex (new T-60 and T-120 VHS), and BASF (samples of T-60 and T-120 VHS), plus Ampex get-

ting a VHS license. With 3M actively promoting its videotape line through Pickwick and other major rackjobbers, virtually every tape marketer recognizes the ability of the music retailer to move blank videocassettes. They anticipate more product moving through this pipeline as machine population escalates to a projected 550,000 to 600,000 this year.  
• With video game cartridges representing half the projected volume of the market this year, Phil Quigley of Atari—which just added Superman to its expanding game line—

(Continued on page 52)

### **Key Audio Crossover Continuing**

By JIM McCULLAUGH  
CHICAGO—The proliferation of esoteric, high-end audio products for the consumer, disco, semi-pro and creative audio fields continued in earnest at the recently concluded Summer CES in Chicago.  
New product introductions were evident in just about every product category—power amplifiers, open reel decks, turntables, cassette decks, tuners, receivers, speakers, and accessories.  
Much of the newer equipment, in addition to audiophile use, continued to have applications to creative audio and small recording studio situations.  
Professional technology continues

(Continued on page 54)

### **Upscale Accessories Seek Record Stores**

By ALAN PENCHANSKY  
CHICAGO—Upscale record and tape accessories, originally designed for the hi fi market, are moving increasingly into record store distribution channels.  
This pattern, evident at the recent summer CES, is being aided by introduction of new point-of-purchase displays and consumer education materials, and new packaging designs geared to mass merchandising.  
At CES, the trend in accessories was clearly toward innovative, high-end merchandise, with many record and tape care accessory price points vaulting well over the \$10 mark.  
Another big trend in accessories is the introduction of products keyed to the explosive home video market. New videocassette and videodisk storage concepts were shown by several established case suppliers in-

cluding Marsand and Le-Bo, and by newcomers, Pusher Products Inc. and Shape Inc., introducing home storage cases for audio and video product.  
In the record and tape care field, new packaging concepts for stronger mass market penetration were shown by Ball Corp., which has completely redesigned its Sound Guard product line's graphics, and Empire Scientifics which has introduced pegboarding for the first time.  
Accessory price points are continuing their climb today, as increasingly sophisticated solutions are directed to record and tape care problems.  
At the same time, margins on accessories hover around the 50% mark, contrasted with the 20% to 25% dealers are lucky to get on audio hardware and prerecorded records and tapes.

Sophisticated accessories drawing attention include new anti-static record fluid applicator kits, shown by Audio-Technica, Bib and Stanton Magnetics, second and third generation scaled-up wet cleaning systems for records; record "pucks" for flattening warped disks during playback; turntable "feet" for reducing feedback and resonances; gold-plated cables and audio connectors for an edge in signal quality, and expensive anti-static inner sleeves packaged in quantity.


Many new point-of-purchase displays were shown, designed to aid the record outlet in moving accessories. Counter displays were unveiled by Bib Hi Fi, Keith Monks



TELARC chief Jack Renner, above center, presents Audio-Technica's Jon Kelly with "Pictures At An Exhibition," new digital by Soundstream, as system inventor Tom Stockham looks on.

(Continued on page 53)

JUNE 23, 1979, BILLBOARD



Our recording tape is considered by most audiophiles to be the world's finest tape.

Our tape window is welded in to keep dust out.

Our pressure pad is locked into a special four-sided retainer to maintain perfect tape-to-head contact.

Our slip sheet is made of a substance that's so slippery, even glue can't stick to it.

Our leader not only keeps you from making recording errors, it also keeps your tape heads clean.

Our special guide rollers make sure our tape stays perfectly aligned with your tape heads.

Our cassette is held together by steel screws to assure precise alignment and even distribution of pressure on all sides of the cassette.

Our standard cassette shell is finished to higher tolerances than industry standards.

Our tape is anchored to our hub by a special clamping pin that makes slippage impossible.

# There's more to the world's best tape than the world's best tape.

Our reputation for making the world's best tape is due in part to making the world's best cassettes.

In fact, we put more thought

and more work into our cassettes than most manufacturers put into their tape.

We do all this, because at Maxell

we believe in a simple philosophy.

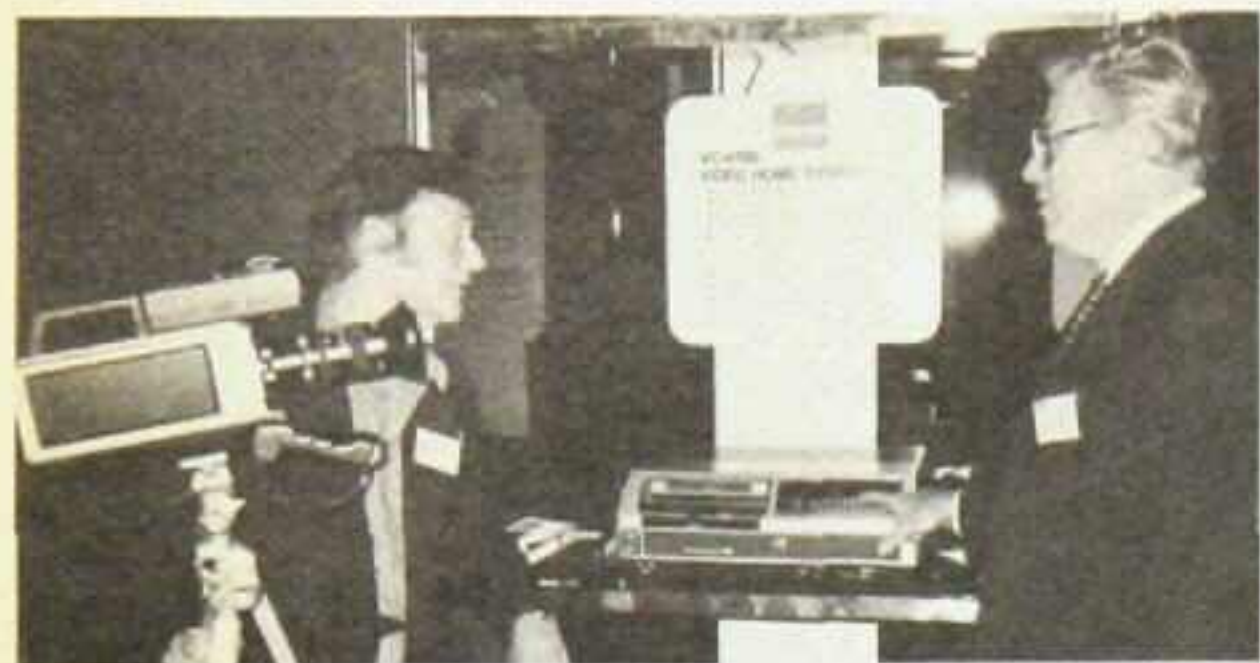
To get great sound out of a cassette takes a lot more than just putting great tape into it.

**maxell**

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# CES: A/V Opportunities For Music Industry



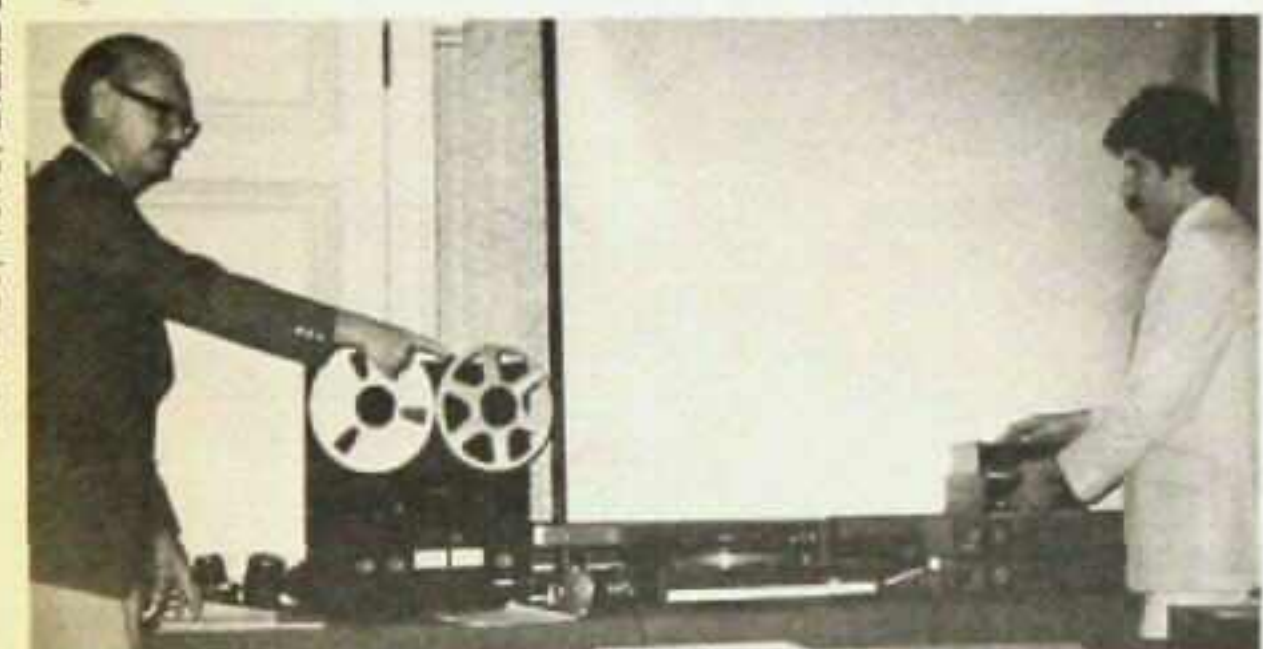
HOME VIDEO at CES provided such breakthroughs as Sharp's new 2/6-hour VHS, shown by Bob Whitehouse, above right, new division head, to rep Martin Rothman, first with microprocessor circuit to locate any points on 6-hour tape; Akai ActiVideo portable 1&2-hour VHS system with lightest 3.2-pound color camera, demonstrated by Jerry Astor, below.



JBL's John Eargle, far left, and Ed Hart show firm's first car speakers and home disco unit. New TDK video product manager Ed Pessara has L-125 Beta, T-30 VHS for rep Doug Booth.



ECONOMY and its effect on second half audio sales occupies Jim Parks, above left, Technics national sales manager, and George Meyer, who heads JVC U.S. sales/marketing efforts.



Billboard photos by Alan Penchansky & Stephen Traiman  
DBX demonstration by Jerry Ruzicka, left, and Frank Applestein, provides effective A/B comparison between open-reel tape source and new dbx audiophile "Encoded Disks."



DOLBY FM demonstration is offered by Ed Schummer, first showing differences with and without noise reduction, then highlighting the new HX headroom extension system that claims improvement of 10 dB output.



NAUTILUS Recordings' Baxter Boyington shows off the company's new digital recording of the Kingston Trio, "Aspen Gold," for audio and record dealers mingling in the Orion Marketing suite at McCormick Inn.



MARSAND videocassette carry/storage case with drop sides for 20 Beta or VHS tapes is shown by the firm's Ron Newswander.



KEITH Monks, left, is about to demo his pro record cleaning machine with the aid of Allen Cohen, new U.S. agent for the unit.



PHILIPS blank tape lines, imported from Europe, are topic for firm's Phil Welch, right, reps Gary Goslin, Art Rubinstein, Repco Pacific.

## More Video \$\$...

• Continued from page 50

sees record retailers as a natural outlet for the software. He notes several tests with rackjobbers, including Alta in the Rockies and Pickwick, venturing that most record salesmen are knowledgeable about software and more likely to promote the impulse sales. Atari has developed a handsome, compact floor display that showcases 20 game titles in a rotating two-tier turntable. With cartridges averaging 7 to 8 at the time of game sale, he sees growing profit opportunity for both Atari and record dealers.

• Pre-recorded video programs drew the most attention, especially with the expanded range of longer-recording VHS and Beta-format machines being shown by almost every major importer of the Japanese-built units. The growing number of family-oriented catalogs, as opposed to adult and X-rated fare which is taboo to most record/tape dealers, is evidence of the video program distributor's interest in the music outlet. Even some of the "adult" firms have come up with new ideas to help

move this product into music channels, or have added "general entertainment catalogs to complement their X-rated tapes.

• Alan Roberts of Select-a-Tape points to research that shows most people would prefer to buy their tapes at record stores by as much as 2 to 1 margin, and reports much interest from foreign record stores for his firm's adult line. He sees "cult" films like "Truck Stop Women" with Playboy playmate of the year Claudia Jennings as one entry-way into record shops here, but is also looking to a production deal aimed at new music material for home videotape and videodisk.

• Jim Flynt of Cinema Video Classics has an innovative By-Pass Ordering For Retailers (B.P.O.R.) program that involves a non-inventory situation with a tasteful point-of-purchase easel and full-color brochures. Each is coded with the store number, and any orders are computer-credited to the location at \$25 per tape, with 72-hour turnaround guaranteed. In-store programs offer up to \$40 per sale, with more "album cover" packaging offered to tone down any offensive sexual connotations.

• At least two major video-one-

stops offered a wide array of mostly X-rated catalogs. But TVX Distributors of Hollywood also has the Magnetic Video, Nostalgia Merchant and MEDA rock concert lines. Dave Hadey sees the record retailer gearing for the videodisk, but notes Sound/Video Unlimited in Chicago is a major buyer for both family and adult catalogs, the latter including Wonderful World of Video, Mitchell Bros. Film Group, Quality X Videocassette, Video Shack and Scorpio Etc., with about 3,000 titles in the combined catalogs.

VTS of Encino, Calif., also with multiple lines, sees more interest for the chain store buyer for soft-core tapes, although Phil Cole and Norm Berkhoff report Kestor Marketing one of the first music distributors to take their product. "We've talked to Integrity (Wherehouse) but they're walking slowly, and we're cleaning up our packaging for the family-type record outlet," Berkhoff says.

• Among firms adding family-type catalogs to broaden their market through record stores are Video Warehouse, Atlantic Highlands, N.J. with a new Showcase Collection of family and classic movies at \$29.95 and \$39.95 lists, available in point-of-purchase counter display

for non-inventory situations, as is the soft-core product, and Video-Audio Electronics, Williamsport, Pa., with "Family" and "Adult" catalogs of videocassette movies.

Media Home Entertainment has more than 70 titles in its MEDA family entertainment catalog, including growing music titles such as "20 Years Of Rock & Roll" and "Fantastic Animation Festival," while Jerry Nieves also offers a separate Erotic Tape Catalog for adult fare. With Video Unlimited MDA's Illinois/Michigan distributor, the family catalog is available from such new music outlets Rose Records, Sounds Good, Sound Warehouse and Rolling Stone Records.

• The big mover in the film business, Magnetic Video, has 47 new titles and is offering a 15% dealer/distributor discount on all titles through July 31. Bob Vandegrift notes. The firm showed its new counter display with condensed catalog throwaways, and a mockup of its three-piece display module, each holding 144 tapes, and available free with cumulative dealer purchases. Music & Video Trend of Detroit is the firm's "test" of the music distribution market. Vandegrift

admits, claiming "we've got record distributors standing in line for our product. It's not too many years from being a 'rack item' and we want to be ready." Brian Payne will be setting up a U.K. subsidiary around Sept. 1 with 30 "sure bet" titles at around \$60 retail including value added tax, and a Canadian venture also is planned for the fall.

• Allied Artists had 14 new Sherlock Holmes features in its growing catalog, and Joe Pershes also sees the music retailer as a prime future outlet. Allied also expects to have PAL product for Europe by September.

(Continued on page 54)

## Digital Unit Not Used

NEW YORK—Although it had been hoped to use the new Matsushita/Technics 3/4-inch 4-channel digital audio record/reproducer system for a Eastman Jazz Ensemble session in Rochester, N.Y., the unit has been awaiting shipment back to Japan since its recent AES showing in Los Angeles (Billboard, May 26, 1979). A two-channel Technics PCM professional unit was used instead by producer Bert Whyte for the May session. Copyrighted material

## Audiophile Recordings

**HEAVEN MUST HAVE SENT YOU**—Bonnie Pointer, Motown Records M00020D1, distributed by Motown, \$4.98 list.

Digital recording and pop music incompatible? Don't believe it for a second. Pop music's most infectious qualities are happily wedded to extraordinary high fidelity in this 12-inch disco single, recorded on 3M multitrack digital equipment. Cleaner sound rarely has been afforded pop music, and the added accuracy and range of digital reproduction are effectively exploited in the production and sizzling disco arrangement. Motown isn't really promoting the disk as an audiophile release, yet a more impressive digital demo track would be hard to find. Pointer originally recorded this song in a different arrangement for her recent Motown LP, and that analog tape version is included here on the flip side. Admittedly production and arrangement differ, however it's a most startling a/r comparison of sonic quality.

**MAHLER: SYMPHONY NO. 4**—Barbara Hendricks, soprano, Israel Philharmonic conducted by Zubin Mehta, London Digital Recording LDR10004, distributed by London Records, \$9.98 list.

A segment of the audiophile market will suffer disappointment in this Tel Aviv production, London's second digital series release. At the same time commercial outlook remains unquestionably bright. Mahler's music has not before

been recorded in digital and Zubin Mehta stands at the forefront of today's younger generation of conductors. Add to the plus column the excellent London digital series album graphics and the remarkable distortion-free aspects of the recording. Many eye opening examples of the digital sonic "edge" can be pointed to—such as the uncanny presence of singer Barbara Hendricks in the final movement. The shortcomings are introduced in London's pick up of the orchestra, which has an excessively "wet" somewhat murky sound—a tendency in Decca productions. Lacking are the exacting detail and fine stereo imaging characteristics of today's best audiophile productions, qualities in greater evidence on the first London digital release.

**"DARK SIDE OF THE MOON"**—Pink Floyd, Mobile Fidelity Sound Lab MFSL1017, distributed by Mobile Fidelity Sound Lab, \$15.98 list.

From the opening heartbeats of "Speak To Me" the difference in quality from the original Harvest (Capitol) release is apparent, with virtually no background or surface noise. The clarity of the recording adds to the realism of the clocks, cash registers and other sound effects, while vocals and quiet passages are more enjoyable. The clean sound also seems to work better at high volume, improving separation and bringing out more of the original detail. Mobile Fidelity has breathed new life into this rock master-

piece, now in its 264th consecutive week on Billboard's Top LPs & Tape chart.

**J.S. BACH: ORCHESTRAL SUITES NOS. 3 & 4—New Chamber Soloists** conducted by George Malcolm, Merlin 78901, distributed by Direct-Disk Labs, \$15.98 list.

These festive baroque scores have enjoyed countless recordings on major labels, including several recent versions by prestigious baroque specialists. Merlin, a small, virtually unknown British company, manages to stand remarkably high in the competition. In Merlin's favor is a superb "direct-to-stereo" analog tape production that offers superior qualities of stereo localization and dynamic range. Artistic excellence goes with this technical expertise, as renowned British harpsichordist George Malcolm leads brilliant baroque style performances using modern instruments. Beautiful use of harpsichord continuo, transparent orchestral textures, authentic baroque rhythmic procedures and the soaring baroque trumpet sound all add to the enjoyment. A very intelligent discussion of Merlin's production philosophy is included in the liners.

**BITS OF PERCUSSION AND JAZZ**—Farrell Morris, Audio Directions AD-102, distributed by Audio Directions, \$14 list.

This admirable first digital effort from a new audiophile label offers a great display of the variety and range of percussion instruments. The Sony PCM 1600 production by Digital Systems Recording and Tom Semmes provides a sense of immediacy and "aliveness" to the efforts of Morris and a glittering roster of guests, including Stan Getz on tenor sax, Ron Carter on acoustic bass, Buddy Spicher on viola/violin and George Tidwell on trumpet. The separation on various percussive elements is superb for the most part, with delicate wind chimes, vibes and flute piercing through the other instruments, although a dryness invades some of the passages. Particularly good as a demo cut is Billy Joel's "Rosinda's Eyes," which gives every soloist a chance to shine, and then blend together, with some fine horn transients by Tidwell featured. Lively cover art is an added dealer bonus.

**NEW ORLEANS JAZZ**—The Dukes Of Dixieland, Direct-Disk Labs D.D. 113, distributed by Direct-Disk Labs, \$15.98 list.

Direct to disk is still alive and well as this bright blend of Dixieland at its best emphatically dramatizes. The challenge of difficult shifts from effective instrument isolation—particularly on bass and piano—to improvisational jams on the opening "Wolverine Blues" cut is well met to set the album's tone. Good, clean sound comes through on all tracks in the careful production, ranging from the super bass line in "I Found A New Baby" to the closing classic "When The Saints Go Marching In" as all the instruments get a chance to sparkle, and a lively re-creation of the jazz street parade in "Bogalosa Strut." While direct disks may be giving way to digital, more productions like this one will keep the medium competitive in the market.

Audiophile Recordings for review should be sent to Alan Penschansky, Chicago, and Stephen Traiman/Is Horowitz, New York. Earlier reviews appear in issues of Jan. 3; Feb. 3, 17; March 10, 17, 31; April 14, 28; May 12, 26; June 9.

## Upscale Accessories Widen Mart

Continued from page 50

Audio, and Transcriber Co. for its Sound Saver products.

The grouping of record care items together in costly, highstyle kits, also contributes to the upgrading, with Discwasher and Speaker Uppers designing for this market.

Empire's \$80 "Dry System," another example, combines piezoelectric anti-static gun, universal cartridge head shell, record brush, stylus cleaner, etc. in mahogany storage base with black vinyl cover.

Though interest in record and tape care has mushroomed in the last five years, suppliers estimate that only a small fraction of the market has been opened up.

"There's pretty good saturation in terms of our widgets," says Jon Kelly of Audio-Technica, "but for sophisticated items the penetration is pretty low."

Statistics vary widely, but few manufacturers place penetration at more than 25% of regular record purchasers.

"A lot of companies that make lower priced items have done a good job in getting into the market with a good percentage," Allen Cohen, U.S. marketer for Keith Monks Audio, says.

"For companies that make higher-price accessories the penetration is much less," Cohen notes.

## Remote Control Tops Sony Line

LONDON—High technology is the keynote of advanced new hi fi product by Sony in showroom previews here during May, and set for European and American retail launch this fall.

Top of the line are the Z600 system and HMK9000 music center, featuring remote-control operation of all key functions, including tone arm movement and output volume. Strong dealer response is reported, though it is not clear whether remote-control is seen as a real innovation or simply as an eye-catching toy.

"Retailers want the equipment as a flagship," said a Sony spokesman. (Continued on page 55)

"If it is 25% I'd be surprised."

A new counter-top display was introduced by Monks, demonstrating function of its line of record care products. The company also plans expansion of its effort to place Monks' professional record cleaning machines in hi fi stores and record shops with a new smaller model at \$700 to be introduced.

Also broadening its target market for upscale accessories is Empire Scientific. The firm brought its line to NARM this year—a first—and has begun pegboarding disk care accessories for the record merchandiser, says John Hines, Empire's national sales manager.

"The sale of record care products is up over 1978," explains Hines, "and the major reason is the cost of records is escalating."

"People are more concerned about taking care of what they have," he adds.

Hines estimates that 90% of the record buying market is not exposed to high quality record care. He notes that the Cecil Watts wet care line,

## French Firm Into Home Video Mart

PARIS—New company Regie Cassette plans to be the first in France to supply prerecorded videocassettes to record dealers, with initial product expected before the end of the year. Set up by Yves Rousset Rouard, the firm has also signed an agreement with the country's biggest television rental outfit, Locatel.

Rouard hopes to start operations with around 1,000 outlets. Videocassettes will sell for \$80 to \$100 though here as elsewhere in Europe it is the rental market which is expected to be of primary importance.

By 1980 there should be 100,000 video machines in French homes, according to Rouard. He sees two main objectives: First, competing with foreign rivals as they appear, and second, helping the film industry, which he says is a "victim of tv."

At the moment, he explains, films can only be shown on tv three years after release, by which time the tv operators can acquire rights to show them at ridiculously low costs.

imported by Empire, is newly packaged for the U.S. market, with pegboarded product including step-by-step instructions.

Other record and tape care manufacturers stepping up their lines are Artie Lewis Enterprises, with a new \$15 list deluxe version of its Groove Tube wet cleaner; and Horian Industries, which bowed its \$16 list Protec I wet system, the firm's most deluxe model to date.

## 1st Duping Plant Running In China With Gauss Units

NEW YORK—The first high-speed tape duplicating systems fully operational in the People's Republic of China went into action this April for owner-operators Pacific Audio & Video Co. Ltd., affiliated with the Kwong Tung Province Broadcasting Group in Canton.

Installation of the two 64:1 Gauss cassette systems came after a year of negotiation through Westrex Co., Asia, agents for Cetec Gauss equipment in the Far East, according to Mort Fujii, president of the Los Angeles-based manufacturer, who placed the transaction at approximately \$200,000.

Two complete ElectroSound high-speed duping systems were announced earlier this year for the China Record Co. of Peking, a \$250,000 deal arranged by Audiomatic Corp., the duping firm's international sales rep, and announced by its president, Milton Gelfand (Billboard, March 10, 1979).

Pacific Audio & Video is using the Gauss systems for exportation of Chinese music to Chinese-speaking people worldwide, and for domestic educational and instructional duplication, with initial production of several million units annually, Fujii says.

Present at the installation ceremonies in Canton were Fujii and Jim Williams, Gauss quality assurance manager, along with Messrs. Kan of Westrex, Lui and Mak of Pacific Audio & Video, and Chen of Bailey Records, Hong Kong.

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## Crossover Continues For Key Audio Lines

• Continued from page 50

to filter down into the consumer realm at affordable price points. Just one example of that is the availability now of time delay units for the automobile.

In addition to the high-end sound that is already available in car stereo, a consumer can now create concert hall ambience in the auto by delaying the rear signal to the rear speakers by fractions of seconds.

Among additional highlights:

• Nikko introduced the NA790 integrated stereo amplifier, EQ-2 6-band, 2-channel graphic equalizer; ATD-1 time delay synthesizer; five stereo receivers, four integrated amplifiers, two AM/FM stereo tuners; and a new preamp and power amp in the firm's Professional series.

• Carver Corp., Woodinville, Wash., had its new amplifier on exhibit. According to the firm, the M400 Magnetic Field Amplifier is believed to be the smallest (6 1/4-inch cube) and lightest (8 1/2 lbs.) amplifier in its power class today. Retailing for \$349 the firm claims it is less than half the price of most other 200 watt per channel amplifiers. One new aspect of the new technology of the Carver Magnetic Field Amplifier is that its stepped-down voltage stores the energy in a relatively small, lightweight and low cost magnetic field, thereby eliminating the need for a power transformer and electrolytic capacitors. Consequently the amp produces very little heat at all times with no need for heat sinks or fans.

• dbx introduced a new \$109 list disk/tape decoder which makes the benefits of dbx Encoded Disks (Billboard, June 16, 1979) and tapes available to more consumers. Identical to the Type 11 decoding functions of the dbx models 122, 124 and 128 noise reduction systems, the new unit offers a more accessible means of properly decoding dbx Encoded Disks.

• TEAC Tascam displayed its entire lineup of semi-pro multi-track recording equipment including the Model 15 mixer, 2-channel graphic equalizer, 4-channel multi-track tape deck with simul-sync and stereo Syncaset. The Syncaset, according to the firm, is the first cassette deck to offer synchronized overdub recording.

• Audio Control Corp. introduced its model C-101 octave equalizer with built-in LED display real-time analyzer for \$550.

• Sansui introduced four digitally tuned receivers, three integrated amplifiers, an entire line of metal compatible cassette decks and two graphic equalizers. Also on hand were its three new "Pro Series" products.

• ADC introduced new models of its "Sound Shaper" graphic equalizers for both consumer and semi-pro applications. In fact, ADC's upcoming ads will stress the fact that a studio engineer equalizes sound according to his taste and now consumers can re-equalize according to their taste.

• Audio Pulse introduced its third digital time delay system, model 1000, intended for the high end accessory audio market.

• **HIGHWAY HI FI:** Panasonic introduced "Cockpit"—a ceiling-mounted modular control unit, model RM-610, that includes a Dolby cassette deck, FM stereo tuner and pre-amp—all integrated

into a slender console that hangs overhead in the cabin of any vehicle. The stereo main amp offers 60 watts total output power; Pioneer's new top of the line unit is the KPX-9500, an in-dash component cassette deck with Supertuner AM/FM stereo and Dolby noise reduction for both tape and FM. The unit requires a separate power amplifier and has a suggested list of \$329.95.

Marantz introduced at the high-end its CAR-427 stereo Computer/Tuner/preamplifier/auto reverse cassette deck with Dolby and digital quartz clock. One new exclusive feature, according to the firm is AIR, Atmospheric Interference Rejection, which maintains optimum stereo reception under a wide range of changing signal conditions. The unit also has a tape EQ selector for use with special tape, including metal tapes.

JBL's first entrants into car stereo speakers were the A30 for 40 watts maximum power at a suggested \$219.95 and the A15, a 5 1/2-inch coaxial unit for 30 watts maximum power at \$179.95, with availability in July. Bose entered the car stereo market for the first time with its 1401 Direct/Reflecting autosound system which includes a booster/graphic equalizer equipped with four separate amplifiers of 25 watts output each. And they individually control the four speakers that make up the total system which has a suggested retail of \$300; and high-end speaker specialist ESS displayed a prototype of small bookshelf-type speaker with car stereo applications.

Visionik introduced a PA-1 car stereo preamplifier to its high-end selections. At a suggested \$150 it's a stereo preamp with bass, mid and treble controls and two sets of outputs, one of which is variable to accept virtually any source; B.I.C. introduced what it claims is the world's first two speed metal capable car stereo cassette deck. With a suggested list of \$230, the C-1 features tape speeds of 3 3/4 i.p.s. and 1 7/8 i.p.s., LEDS that show selected speed, Dolby and EQ selector.

At the top end of the Motorola introductions is the model 830SX, an all electronic AM/FM stereo radio that has station scan and search, 10 station memory, a cassette player with Dolby and a mute switch for filtering out static between AM and FM stations; and Jensen added three new "receivers" to its car stereo products. The top of the line model is the R-405 at \$280 with stereo FM/AM cassette featuring auto-reverse.

Fosgate had an updated version of Tetrasound, which it introduced at the previous CES. The car model is a preamp, equalizer/decoder combination housed in a small slim package that can fit in-dash. Connected to the 200-watt trunk-mounted amplifier the unit creates a 360 degree "Special" sound effect according to the firm.

### Panasonic N.J. Strike

NEW YORK—A strike Friday (8) by Teamsters Local 805 over basic wage demands has closed the Panasonic Corp. warehouse and service area in Secaucus, N.J., headquarters. No progress was reported on negotiations last week, with other Panasonic operations unaffected. A toll-free number for dealer/consumer service center information is operating: 800-447-4700, and management says it is ready to meet with the union at any time.

### Report From



CES

### Bang & Olufsen Wins 'Test' Case Vs. French Chain

PARIS—Danish hi fi firm Bang & Olufsen has been awarded nominal damages of 20 cents in the case brought against leading French discount chain FNAC over comparative advertising (Billboard, April 21, 1979).

Bang & Olufsen complained that by testing its equipment and comparing it to rival makes FNAC was in breach of French law, which forbids comparative advertising.

In fact, the Danish firm's hardware always fared well in such comparison, and the real motive for the action was believed to be something different, namely an attempt to control discounting.

By praising the product and then selling it 20% cheaper than elsewhere, FNAC made life difficult for the official Bang & Olufsen importer, Vibrasson, in its efforts to sell to other retailers. Like many other suppliers, Bang & Olufsen is strongly opposed to discounting.

During the hearing, FNAC pleaded it was serving the public, but the court found FNAC had no right to set itself up as a public body carrying out tests that were completely uncontrolled. The use of the results for its own publicity was impermissible, however fair they might be.

Since FNAC's success has been in large part due to comparisons and discounts, the finding is a significant one. FNAC has said it will appeal, and the new hearing is bound to be followed with considerable interest. It should be noted that the French government is known to be toying with the idea of legalizing the practice of comparative advertising.

### More Video \$\$

• Continued from page 52

depending on rights for the films, with at least 30 titles available. "We've had our problems," he says, acknowledging the parent company's financial situation, "but we're getting more into the music distribution pipeline as the retail marketplace is quickly evolving."

• Among other family oriented lines seen at CES, Columbia Pictures is the newest major film company entry in the home video mart, with the first of several dozen releases available this month, notes Steve Schiffer, all to be handled by Columbia Pictures Videocassette Services duplicating subsidiary in suburban Chicago.

Home Theatre Movies is partnered with Omni-Com in the first two of a series of Las Vegas-produced shows, "Ice Fantasy" and "Bordello," and has a full array of Wolfman Jack music tapes, and a new videocassette retail display system incorporating a 6-foot-high modular unit.

### Audio & Auto Dealers Told 'Be Creative'

By JIM McCULLAUGH

CHICAGO—The importance of creative advertising and merchandising approaches for both audio and autosound retailers were stressed at separate CES Retail Audio Seminars here.

During "How To Sell A Complete Audio Mix At Retail," Mark Phillips, president and director of marketing for the Sound Advice chain in Florida with five outlets stated, "It's necessary to develop the concept of empathy with the consumer, especially today when technology is changing so rapidly."

"The consumer, in general," continued Phillips, "is faced with uncertainty on all levels. Of prime importance is to find out what makes the consumer tick? It doesn't matter if you are selling a \$99 cassette deck or a \$3,000 amplifier. The consumer has certain insecurities and hostilities."

Pointing out that not every consumer is motivated by price, Phillips detailed a number of print ads that have worked successfully for Sound Advice in the last few years.

Examples of slogans used in institutional ads included "We don't Have A Favorite Brand. We Have Them All," "We Fix What We Sell" and "We Have The Lowest Prices in Sound."

Another successful series of ads struck at the consumer who is interested in buying components but who is intimidated by stereo stores, added Phillips.

Using a similar theme throughout the basic ad, it depicted a 35-year-old male with the slogan "I Didn't Know A Woofer From A Tweeter Until I Got Some Sound Advice."

"This humanized hi fi for our customers," noted Phillips.

Other examples using an ethnic approach were "I Didn't Know A Midrange From A Maraca Until I Got Some Sound Advice" using a young Cuban woman in the ad and one that said "I Didn't Know A Stylus From A Stylistics" using a young black male.

Another successful ad featured pictures of 20 consumers who had purchased components from Sound Advice. The slogan: "This Week These People Got Some Sound Advice."

Ken Katch of the Sound Room in Kalamazoo, Mich., indicated during the "How To Sell An Audio/Video Mix At Retail" that the biggest prob-

### SONY & JVC DISPUTE U.K. VIDEO SHARE

LONDON—Video leaders Sony and JVC have become involved in a battle of words here over British market shares for their respective Betamax and VHS systems.

Speaking to dealers at a trade dinner May 21 in London, Sony U.K.'s national marketing manager Tim Steel hit out at what he called the "VHS camp" whose claims of market share and units sold were, he said, highly exaggerated.

"Homework is something the VHS camp needs to do more of." (Continued on page 57)

lem he was facing in getting into video was the audio oriented name of his store. Hence, he changed the name of one store to Video World.

"There really is," he noted, "a different socio-economic mix between audio consumers and video consumers."

One important approach to retailing video he added, was obtaining specialized sales personnel who are knowledgeable about video hardware.

"Consumer awareness of video is still low," he pointed out. "It's like audio was 15 years ago." He also added that video is a lower margin product requiring higher turnover.

Tasso Spanos of Opus 1, Pittsburgh, indicated that the key to selling video is "creating excitement in the store."

Spanos creates excitement in his store by showing consumers a large screen tv interfaced with video-cassette stereo hi fi speakers and time delay. The program material Spanos takes off the air, usually FM stereo simulcasts.

The keys to successful autosound merchandising according to Lee Brillhart of Tape Town, Seattle, and Randy Veselka of CB Warehouse/Car Stereo World in Corpus Christi, Tex., are servicing installation and backup.

While both admitted that their servicing departments are not making money, they are essential to the operations.

Veselka noted that he experimented with import products earlier in the year, lured by their attractive 50% plus profit margins. Much of that product came back from consumers and the store found no manufacturer support for servicing and parts.

Now, he indicates, he stocks only the major, established brands of car stereo.

### SEPARATES & COMPACTS

## Finn Stereo Mart Healthy

By KARI HELOPALTIO

HELSINKI—Around 100,000 stereo systems are sold annually in Finland, according to a survey financed by Elektronikan Tukukauppiast ry, a wholesalers' organization for the home appliances industry.

Some 75% is sold through specialist radio and television shops, with just 7% coming from department stores and supermarkets.

Most popular stereo apparatus here is the "complete compact stereo," comprising tuner-amplifier, with a built-in record player and cassette recorder. This combination now has a 45% share of the market. Next in popularity are tuner-am-

plifier with cassette recorder (25%), tuner-amplifier with record player (16%), and tuner-amplifier alone (15%).

Best selling stereo companies here are Philips, Salors, ASA, Dux and Luxor, with a combined market share of 65%. Most of their equipment is assembled in Finland, proving there is still plenty of scope for trade development by major U.S. and Japanese companies in Finland.

An industry spokesman says: "The trend here is shifting towards separates with more people wanting to build stereo systems piece by piece. But the compact stereo is doubtless here for the long term."

# TV Promotions Fuel Sales

Continued from page 1

While the statistics show success, economic arguments still rage that tv-promotion is on the way out. Overkill is emphasized; suggestions of diminishing returns are stressed. It is said that the novelty value is wearing off. Yet there are no real signs of a downturn in business, despite ever-increasing rate-card pricings.

If sales are otherwise slumping, then the industry pumps money into television campaigns. This is underlined by the sudden splurge of activity in the spring of 1979. There had been an all-time record tv spending spree in the pre-Christmas buildup, with 53 albums on show at the same time.

In the early spring, sales dropped and the big television blitz started. Chrysalis, for instance, launched its first-ever television campaign in March, "The Very Best Of Leo Sayer." EMI entered the arena with a Cliff Richard package. United Artists spotlighted Shirley Bassey, and Arista was on screen with Barry Manilow. All this on top of heavy and consistent action from K-tel, Ronco and Warwick.

The push continued with EMI's "Monument To British Rock," costing \$500,000 nationwide. Phonogram pumped \$400,000 into Bing Crosby's "Songs Of A Lifetime."

And a new trend in the U.K. has been the use of television to promote unknown or debutant artists, such as the Nolan Sisters (WEA, and a chart success with oldies dressed up in new style), and the drive by Polydor

on Patti Boulaye, "You Stepped Into My Life."

Simultaneous radio and television advertisements came along in Scotland in February, via a CBS compilation by the Three Degrees, but this seems likely to be an infrequent promotional tool.

The state-controlled BBC started advertising on the opposition Independent Television networks in January with a campaign for BBC Records' Paul Gambaccini compilation, "America's Greatest Hits," though with a comparatively modest budget of around \$150,000.

Another development: the link of two majors, EMI and Polydor on a spring-launched Hollies' compilation this year. This was the first direct cooperation between two majors in the U.K., though WEA had linked with Arista on a previously released Drifters' television project LP.

The anti-television brigade still argues that as album sales overall show virtually nil growth, and the cost of television promotion is more enormous than anything from the old days, the very expense of tv promoting must be a major contribution to the industry's current financial hang-ups.

And in West Germany, the tv-promotion boom is at full intensity. A recent chart showed 17 albums in the Top 50 coming from television campaigns. The trend started with the specialists, like K-tel and Arcade, then the majors moved in.

From compilations, the German industry turned to one-artist albums, featuring such names as Udo Jürgens, Heino, Richard Clayderman,

Lale Andersen, the Montanara Choir, Peter Alexander and James Last, the latter selling more than 800,000 units of one LP.

Breakeven point for a tv record in Germany is around 300,000 units based on a promotion budget of \$500,000, whereas 150,000 is the comparable figure for U.K. trading success, based on an artist royalty of around 12% and a dealer percentage of 25%, according to EMI's Bob More.

Gerhard Weber, deputy managing director of Phonogram, Hamburg, says television successes are largely due to a shortage of really big hit sellers among the new product not tv-promoted. "Only heavy radio and tv advertising support could shift material."

Television merchandising in Germany does suffer one handicap in that a total 25 minutes for advertising on television is allowed each day. Oskar Drechsler, managing director of Deutsche Grammophon Gesellschaft in Hamburg, believes record sales turnover would be greatly enhanced if this restriction could be lifted.

But there are in-industry limitations because of the sheer cost of tv advertising. Rudolf Wolpert, managing director of CBS in Frankfurt, says: "Extend the time limits and it would be helpful. But costs of advertising spots would, at the same time, have to be reduced."

And Albert Czapski, Ariola marketing chief in Munich, says: "The small time available via ZDF and ARD is a very real problem. Producers, publishers, the trade and, specially the record companies, can no longer survive without the additional sales brought by tv-merchandised product."

Today's German concentration on one-artist tv albums has wide implications. Weber says sales range from "hugely successful to near flops. Tv merchandising in this field offers no guarantee of success. The artist and product have to suit the market."

Czapski lists Billy Vaughn as a prime example of big, perhaps unexpected, success in the one-artist packaging. The U.S. bandleader topped the local chart with an album licensed from Ariola to Arcade. He says: "Other key examples include Nini Rosso, Rudolf Schock, Peter Alexander and Udo Jürgens."

"As for a tv-album helping back catalog sales of an artist, the boost may not come at the same time but in the months following. But certainly a tv campaign does help build or maintain an artist's popularity."

German industry chiefs feel the tv-promotion market will hold up well as long as attractive product is packaged for it. But while turnover stays steady or goes up slightly, it has to be remembered that it is spread over a greatly increased amount of product. Market share of tv albums is basically standing still.

It was towards the end of 1974 that Austrian tv viewers first saw a commercial for an album. Pioneer from Vienna was K-tel, offering "Music Power" and "Pop Greats," both compilations eventually selling 120,000 units, amazingly high in this territory.

Arcade followed in April, 1975, with "20 Top-Speed Hits," distributed by Polydor. K-tel then opened its own office in Vienna, while Arcade remained with Polydor until late 1978 when it switched to Ariola.

Since the pioneering days, companies such as Polydor, Phonogram, Musica and Lesborne have come in on the tv advertising push. Ariola

(Continued on page 56)

## PRICE RISES LOOM

# Tory 'Sales Tax' Hike Blow To U.K. Industry

By NICK ROBERTSHAW

LONDON—The U.K. record industry's worst fears were confirmed last week by news that Chancellor Sir Geoffrey Howe's first tory budget has virtually doubled the standard rate of value-added-tax (VAT) to 15%. Substantially higher record prices are now inevitable.

To make matters worse, provisional figures from the British Phonographic Industry indicate that the vital album market, which last year was almost static, has now actually gone into a decline. Unit sales for the first quarter of 1979 are expected to fall 7% below totals for the same period last year.

BPI director-general John Deacon said: "We're not terribly happy, obviously. The budget surprised a lot of people who were expecting an increase from 8% to maybe 12½%, and it's going to have a very considerable effect on prices. We reckon a \$10 LP will be up to something like \$10.65.

"The increase in singles prices will

only be 10 cents or so, and the singles market is much more buoyant anyway. We had a staggering sales increase last year of 41% and first quarter figures this year suggest a further increase in sales of 23%, with value probably up as much as 60%, thanks to the volume of 12-inch product that's now available. It's really a case of VAT hitting the albums hardest, and of course they are the very thing that could do without additional problems at the moment.

"Had there been differential rates of VAT, corresponding to the old rates for luxury and everyday goods, then we would have lobbied, but as it's gone up over the entire range of products it's very hard to argue a case. Naturally we are pleased that the switch to indirect taxation means there's more disposable income about, but I suspect people are going to be spending that on overseas holidays and the like, rather than records."



FLOATILLA—Members of the Floaters join with MCA Records executives during a promotional boatride along London's Regent Canal that plugged the group's new album. Left to right are Paul Mitchell, Jonathan Murray and Ralph Mitchell of the Floaters; Stuart Watson, MCA marketing manager; Lou Cook, international vice president, MCA; Floaters Larry Cunningham and Charles Clarke, and John Wilkes, international manager, MCA.

## AT POLYGRAM SWEDEN

# Johannessen In Surprise Takeover

By LEIF SCHULMAN

STOCKHOLM—Following the merging of Phonogram and Polydor activities here into one Polygram unit earlier this year, there has been an unexpected top-level executive switch with the drafting of Sigurd Johannessen, Norwegian Polydor head, as managing director here.

Originally Bo Gyllenpalm and Ivan Nordstroem, managing directors of the separate Phonogram and Polydor units here, jointly shared the Polygram responsibility.

Johannessen, formerly managing director of Polygram AS in Oslo and also head of the Polygram Scandinavian companies, is to split his time between his offices in Oslo and Solna, near Stockholm. Deputy

managing director of Polygram Sweden is to be Per-Arne Lindholm, previously marketing director of Polygram AB.

This switch of top-level power came as a shock to Polygram staffers here who knew nothing of the move until the appointment of Johannessen was signed and sealed.

Gyllenpalm has now left the Polygram organization and has not yet announced any future plans. Nordstroem is to continue with the Swedish Polygram group, heading up a production company working exclusively for Polygram Records AB. This new company will deal with music production as well as talent spotting at local and international levels.

## Technology Keys New Line

Continued from page 53

"but they believe they can sell it too." Sony also points out the specialist benefit to the blind or disabled. Retail prices likely to be \$2,000-plus (Z600) and around \$1,500 (HMK9000).

The record industry itself may find benefit in the PS-B80 bio-tracer tone-arm, as a source of relief from the perennial problem of "faulties." The arm is said to play even the most severely warped disks perfectly, thanks to the first-time use of micro-processors to give instantaneous tracking adjustment. Better reproduction and longer-lasting styli are also promised.

Finally, Sony has taken a stage further its attempts to combat heat buildup in amplifiers. During 1978 pulsed power supply was introduced

in all top-of-the-range models, permitting the use of smaller transistors and other components.

Now a NASA-inspired innovation is to be incorporated, involving the use of heat pipes with a conductivity several hundred times higher than copper. This means very small microcomponents can be used even in powerful amps with output of 50 watts per channel and more without danger of "blow-ups" or distortion.

Sony plans its autumn consumer launch with the strong Christmas market in mind. Like other Japanese manufacturers, the company prefers to show prototypes through its own showrooms rather than by going into the big consumer shows. Early showings and dealer deliveries allow Sony retailers to boost business by demonstrating new models,

## International Briefs

• LONDON—On his return from Moscow, Elton John said that the Russians were now particularly keen to have concert visits from Paul McCartney, Eric Clapton, Nana Mouskouri, Pink Floyd and Neil Diamond.

• BRUSSELS—Kluger International, publishing arm of Belgian record company RKM, dominated the list of 1978 top-earning copyrights here, prepared by the Societe Belge des Auteurs, Compositeurs et Editeurs. Out of the top 10 titles, it claimed six, including Boney M's "Daddy Cool" and "Ma Baker," and Abba's "Dancing Queen" and "Fernando." All are the result of sub-publishing deals.

• HAMBURG—RCA Schallplatten is heavily promoting "Helen Schneider Live In Hamburg" album, recorded before 4,000 fans in this city's Congress Centrum. The sales drive coincides with the Wingsong artist's current European tour, taking in dates in Austria and Switzerland as well as Germany.

• SYDNEY—International country music promoter, Mervyn Conn, is to stage what he claims to be Australia's first International Festival of Country Music in early 1980. One name being touted for headline status is American Don Williams.

• LISBON—Carlos Pinto, currently managing director of Polygram in Portugal, becomes deputy managing director of Fonogram, Spain, from July 1. He will be replaced by Claudio A. Conde, who joined Polygram in Brazil three years ago. His appointment is seen as significant because Brazilian tv series have boosted the Portuguese popularity of such South American acts as Gal Costa, Elis Regina, Chico Buarque and Maria Bethania.

• PARIS—Phonogram and Radio Luxembourg joined forces to organize "Frenchrockmania" here, a gala featuring seven top local rock bands, performing before enthusiastic crowds. Venue was the Palais de Sport, and the event included competitions, with albums as prizes.

• SYDNEY—RCA Records, stung by the loss of ABC to Astor Records (local licensee for MCA), has gained some solace by the exclusive acquisition of Ariola International and Hansa labels for Australia.

• LONDON—George Shearing, British-born jazz pianist, is to make appearances at three major European jazz festivals this summer, part of a two-week tour in July. Shearing will perform in Holland, Germany and Britain.

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# TV Promos Spur Sales Activity

• Continued from page 55

came in for the first time in March this year.

So the money spent on such campaigns grows. In January and February this year, the record companies paid around \$672,000 to the Austrian Television Company (CHF). Percentage payment by the companies: K-tel (34.8%), Polydor (21%), Arcade (20.8%), Polystar (11.9%), Lesborne (7.2%) and Musica (4.3%).

Erich Krapfenbacher, Ariola marketing manager, believes increasing competition is lowering turnover of each competitor. But all say it is mostly a lucrative business, though turnovers in excess of 100,000 units are few and far between.

The breakeven point for most tv-promoted albums in Austria is 25,000-30,000, depending on costs and artist fees. The commercials themselves are sometimes taken from parent companies of record organizations, sometimes from outside Austrian agencies, but seldom from within the local companies themselves.

France is a major territory which has to do without direct tv advertising. Outlets via Luxembourg and Monte Carlo are available to the record companies, but only K-tel from within France use them. French television itself, state-owned, does sell time, but advertising is limited to product on a list known as the "Regio"—and recordings are not included.

French record companies appear unworried at the lack of opportunity. They say television advertising leads to an "avalanche" of spending. And they don't use radio to any great extent either, except for very special releases. Then Luxembourg, or Monte Carlo, or Radio Sud are used in the absence of any all-French radio commercials.

Jean-Marc Bel, at K-tel, says that Luxembourg covers only the north-east of France, or around one-tenth of the total territory, so television alone is not responsible for his company's local success. His method of

operating is to start a five-day, 30-second spot at the end of the month, when the "pay-packet is well lined." After the first week, the number of spots are reduced to the end of the month. He runs perhaps 10 campaigns a year.

K-tel in France produces all its own films, though an agent buys the actual on-screen time. In price terms, 30 seconds on Luxembourg television costs \$1,700. On Monte Carlo, it is \$500. If French television accepted records in product terms, half-a-minute would cost \$17,000.

Though the impact of tv albums in Italy has been somewhat limited so far, they represent a growing area of the overall market. But the media is still very much in an experimental stage. A major problem is lack of time availability on national television, RAI-TV, due to high costs and long-term planning.

But three companies, K-tel, Phonogram and CGD-MM, have had compilations through two foreign television stations (Monte Carlo and Capodistria Koper, in Yugoslavia), which cover northern and central Italy, and also through a select number of local television stations.

K-tel handles most of its own commercials, but sometimes uses material from its creative centers in the U.K. and Holland when marketing albums compiled in other countries. Some commercials feature soundtracks switched to the Italian language and sometimes slides are

switched, too, to cover track changes.

Italian campaigns tend to be national rather than regional, but it is difficult to cover the entire country. Monte Carlo and Capodistria cover only two-thirds of the territory.

Says K-tel's Liliana Izzolini: "The south can be contacted only through local stations. We're still experimenting there. Regional tests are a nonsense in Italy, because market situations vary from region to region."

In the main, investment in television advertising is growing in Italy. Breakeven point is given at around 50,000 units sold. But costs are very high.

Phonogram in Italy has had "Star Show" on Polystar featured on television. Says Franco Cabrini, marketing manager: "We used commercials on Monte Carlo and

*Assistance on this feature provided by Nick Robertshaw, U.K.; Wolfgang Spuhr, Germany; Manfred Schreiber, Austria; Henry Kahn, France; and Daniele Caroli, Italy.*

Capodistria and they were satisfactory. Now we plan another experiment, using the same stations, plus local stations for the rest of the territory."

Last year, CGD-MM staged a promotional campaign in the tv field with three compilations, Johnny Porta, promotion manager, sees tv as a promotional aid which will be more and more popular in Italy.

"We virtually covered the whole territory through Monte Carlo and three powerful local stations," he says, "but we also added in radio commercials and press advertising. Our breakeven point for the three albums in the 'Twenty Top Hits' series was 70,000 units."

*To be continued with reports from other European markets.*

## For the Record

LONDON—Kurt Richter, director of Teldec, was among those elected emeritus members of the board of the International Federation of Producers of Phonograms and Videograms at a recent meeting in Majorca.

## UP 30% IN YEAR

# Brisk Pattern Of Growth Set By Record Industry In Korea

By JAMES WADE

SEOUL—The recording industry here is issuing disks at a record rate, and the licensing of foreign albums is turning into a big international business, according to sources at the Assn. of Korean Record Manufacturers.

With the new-found prosperity of Korea's export-based affluence, the domestic market, it's felt, is bound to keep growing at least as rapidly as it has in the recent past. Familiarity with foreign big-name acts should also lay the basis for personal appearances, an activity that has been more noticeable in the case of classical artists and groups so far.

Foreign artists and groups who are currently popular among Korea's youth basically reflect the tastes of their counterparts abroad.

They include the Bee Gees, Olivia Newton-John, Shaun Cassidy, Linda Ronstadt, Donna Summer, Village People, Leif Garrett, Billy Joel, George Harrison, Eric Clapton, the Beatles, Queen, Dire Straits, Elvis Presley, Bonnie Tyler, John Denver, among others.

As for Korean pop artists, there are many—usually the predictable teen idols whose pretty, sullen, retouched photos adorn the jackets,

A stereo LP of an international artist or group costs about \$3 on the retail market, while a Korean vocal or instrumental disk runs from \$1.20 to \$2.

Technical quality is quite good, since the foreign licensed firms use imported stampers and the technology for making local stampers for domestic disks is considered adequate.

The "quality" Korean disk industry is largely a product of the '70s. Today, there are 13 record companies, including the big three—Jigu, Sung Eum and Oasis—that have histories dating back more than a decade.

Jigu licenses RCA Victor and CBS-Sony of Japan; Sung Eum is affiliated with Decca-U.K., Philips and Polydor; Oasis has ties with Britain's EMI and WEA in the U.S.; Asia Records has ties with the European Ariola group; Daedo with JVC of Japan; and Hit with Teletunken.

The labels as a group turned out five or six million records in 1978 to supply the nation's estimated five million phonographs, plus two million cassettes, all of which represent a 30% increase over the previous year.



Foreign Politesse: Henry Kissinger, former U.S. Secretary of State, strolls a hotel corridor followed by Coen Sollevald, left, president of the Polygram Group, and Kurt Kinkele, executive vice president, during a break in the recent Polygram Record Operations managing directors meeting in Palm Beach where Kissinger was guest speaker.

## Polygram Conclave Mulls Strategies For the 1980s

• Continued from page 6

what is honestly competitive and what is destructive.

In the long run, he said, accepting unjustified royalties, guarantees, discounts or other conditions damages business. "To work for our own development makes a lot more sense than to work against others."

Dr. Vogelsang also warned that price increases might be necessary as the industry's most salient defense against economic fluctuations, especially inflation.

He strongly condemned the activities of bootleggers and pirates. "This phenomenon should get our full attention and preparedness to fight it and to kill it wherever and whenever we discover it. The piracy market should be our number one enemy throughout the world."

In an address Pieter R. Schellevis, vice president of Polygram Group

and president of Phonogram International, called for international cooperation throughout the global Polygram organization as a prerequisite for continued growth and prosperity.

He termed this approach "The Creative Link" and made the following recommendations: greater selectivity of artist releases with efficient and effective promotion; promotional expenditures maximized to the fullest with allocations made in the most effective way to ensure optimum results.

New strategies should be developed for maximizing artists' international potential, with particular emphasis on those artists who are already popular in individual countries; sometimes international projects should take priority over the normal day-to-day local projects; label management should work in close cooperation with the direct marketing division with the possibility of substantial additional volume.

Schellevis also placed emphasis on the continuing need to attract, train and motivate young middle management.

Dr. Henry Kissinger, former U.S. Secretary of State, spoke to the assemblage on Tuesday (12). He focused on foreign policy, but remarked: "My distinction in music is limited to the fact that I took piano lessons for eight years and today I can't read a word of music."

However, Coen Sollevald, president of the Polygram Group, said in introducing Dr. Kissinger: "There is no doubt in my mind that if he were a recording artist, his singles and albums would all be platinum, for his image throughout the world is platinum."

## Black Acts Eye S. African Gigs

JOHANNESBURG — Tour of South Africa by the Temptations has been a big talking-point here recently. For a while, top black acts were wary of accepting engagements in this territory, but both Johnny Mathis and Isaac Hayes proved outstanding ambassadors, and its now thought that other big names will follow suit.

The Temptations brought in a rhythm section and musical director, the rest of the band being made up of South African musicians.

Virtually all theatres in the Republic are now fully multi-racial.

## Austrian Society Collects \$5.4 Mil

VIENNA—Collecting society Austro-Mechana reports royalties received for the second half of 1977 and the first half of 1978 amounted to \$5,377,000.

Of this sum, \$1,974,000 came from the Austrian Broadcasting Company (ORF), \$3,231,000 from record companies, and the remainder from studios, background music and similar sources.

Revenue from overseas territories slightly exceeded foreign expenditure. Income from abroad was \$1,787,000, 78% of this total coming from the German Federal Republic copyright society GEMA.

Austro-Mechana paid \$1,594,000 to foreign copyright societies, 80% of it to GEMA. Second largest payment went to Switzerland with \$58,175.

## Deejay Signed

LONDON—Expatriate American Al Matthews, onetime British hit-maker with "Fool" in 1975, will host BBC Radio 1s Saturday night series, "Discovatin."



# From The Music Capitals Of The World

## LONDON

Debut tour for *Sky*, the all-star band featuring classical guitarist *John Williams*, was a huge success with *Aniela* throwing a big celebration party. July 24 at Hammersmith Odeon is set for debut U.K. concert date by *Stuff*, the group comprising six key New York session players.

WEA into the cassette-only market here with a series "Startracks," featuring specialist material in disco, soul, country, all-girl and "original artist" areas. *Roger Upright*, formerly EMI promotion and singles sales manager, and *Mike Tobin*, formerly RCA promotions, now together in new independent promotion company Magnum Associates Promotion, already known as MAP.

Warwick Records here released soundtrack album of "The Buddy Holly Story" (14), linked with the movie's U.K. premiere. Ex-Beatle *George Harrison* drove *Stirling Moss's* Monaco-winning Lotus in the *Gunnar Nilsson* Memorial Trophy race meeting here.

The *Who* likely to use the 100,000-capacity Wembley Stadium for an all-day August gig, first time at the venue since the *Beach Boys* in 1975.

Ex-Mud lead singer *Les Gray* to tour now with his own band the "Ooigans." BBC-TV to revive the 1960s pop show "Juke Box Jury," with *Noel Edmonds* handling the host role originally filled by *David Jacobs*. **PETER JONES**

## PARIS

*Christian Ninin*, an expert in mail order, now director of records development for CBS here. *Pathe Marconi* released a second album of *Tino Rossi* songs, covering the 1938-49 period, following the 1932-37 years covered in the first.

Music Distribution has a new jazz label, "All Life," featuring such artists as *Chet Baker*, *Jimmy Rowles*, *Red Mitchell* and others, and it also distributes *SteepleChase* here. Following success with color vinyl, *Pathe Marconi* EMI here now using picture disks, featuring photographs of such acts as *Patti Smith*, *Julien Clerc* and *Stevie Wonder*. *Intersong* publishes the French language version of Eurovision winner "Hallelujah," sung by *Enka Zarai*, an Israeli now living in France.

Some French retailers run a telephone service giving details of what jazz concerts are being organized and where and when. **Inter-**

national jazz festival at Lyons included only ECM jazzmen, notably *Jan Garbarek*, *John Surman*, *Bill Connors*, *Lester Bowie* and *John Taylor*. **HENRY KAHN**

## SYDNEY

*Jimmy Cliff* has followed the example of *Joe Cocker* in cancelling his Australian tour at the last moment, though whether promoter *Kevin Jacobsen* will follow comrade *Gary Van Egmond's* lead in suing the artist remains to be seen. CBS has inked progressive New Zealand act *Mi-Sex*, currently resident in Australia. *Dragon* producer *Peter Dawkins* will record the act at EMI's Studio 301.

RCA, as part of celebrations of its forthcoming 50th anniversary of Australian operations, is to issue a special anthology album of 21 rare local rock recordings, many of which are highly sought after by collectors. After being primarily responsible for the Australian breakout of *Dire Straits*, Sydney free-form rock radio station, 2JJ, has thrown its weight behind English A&M act, the *Police*. "Roxanne" looks set for chart action.

*Raphael Ravenscroft*, sax session player on hits for *Gerry Rafferty*, *Al Stewart* and *Mike Oldfield*, had his Australian tour with local star *Richard Clapton* cut short, when he was rushed to Los Angeles suffering from blood poisoning. A metal splinter lodged in a finger during a *Rafferty* recording session caused an infection which reached a peak during a *Sydney Opera House* concert. **GLENN BAKER**

## Oporto

Ticketless thugs attacked police with stones to try to gatecrash a sell-out concert by local top act *Arte and Oficio* (Orfeu), with several fans ending up in hospital. Among touring acts here have been EMI rock group *Tantra*, and "social song" artists *Eugenia Melo*, *Afonso Dias* and *Francisco Fanhais*.

Chart singer *Jose Cid* recording an album in English in Villeneuve, France, a co-production of *Orfeu Portugal* and *Vogue France*, for international promotion. Greek singer and politician *Melina Mercouri* visiting for concerts and political rallies. **FERNANDO TENENTE**

## SONY VS. JVC

# Dispute U.K. Video Share

*Continued from page 54*

Their claim of support by 17 U.K. manufacturers is totally unfounded. Half of them are not selling in the U.K. or if they are, not selling video.

Squashing "ridiculous rumors" that Betamax was about to join forces with the opposition, *Steel* said the format had now achieved record production level of 1 million machines—more than any other manufacturer. It was an established and international format, he said, with technological superiority over its competitors.

These remarks brought swift response from rival JVC. U.K. chairman and managing director *Kurt Lowy* told his company's dealer convention in Scotland that it had been

claimed VHS had made exaggerated statements about its position.

"We were accused of not stating facts. Let me quote a few incontrovertible facts to set the record straight. First, the fact is that VHS machines have a market share in Japan of well over 50%. Second, the fact is that in the U.S. VHS has a market share greater than 60%. Third, VHS has a market share in the U.K. of over 50%.

"Fourth, the fact is that more manufacturers are licensed to make and market VHS machines than all the other systems put together. Fifth, the fact is that more than 1 million VHS machines are in use worldwide. Sixth, the fact is that in 1979 more companies will actually manufacture VHS than any other system."

Apparently unaware of this reply, *Steel* pressed home his attack in a bulletin to Sony's national sales force in the U.K. accusing the VHS camp of "conning both the trade and public" and calling for an investigation of VHS advertising.

"The point that my comments were based on fact is proved by the total lack of any response from the VHS group. On this assumption, they should immediately cancel their present advertising campaign. It is a blatant misrepresentation to suggest, as they do, that the format war has been won by VHS. Nothing is further from the truth."

"Perhaps," *Steel* concluded, "The Advertising Standards Authority should consider investigating these claims and take the appropriate action."

## A&M Budget Rights Assigned In Britain

LONDON—U.K. budget label Music For Pleasure has signed a three-year deal with A&M, giving it rights to release certain albums in Britain. This is the first time that A&M product has been available at low prices, and MFP plans a major press campaign for July under the banner "Sail Into Summer."

The campaign centers on the first eight releases scheduled, which will include titles from the *Carpenters*, *Sergio Mendes*, *Herb Alpert*, *Wes Montgomery*, the *Sandpipers* and *Chris Montez*.

# Plug 'Leaks' In Shipment Of Wings LP

TORONTO—Stringent security surrounded the release of the first *McCartney and Wings LP* on CBS here and, unlike "London Town," there were no leaks in the system.

"Back To The Egg" was air-expressed to national branches across the country the afternoon of June 6 and delivered to major market radio and print media the following morning by hand. Only exceptions were Ottawa and Newfoundland where copies were couriered. In Edmonton, copies of the latest *Wings* album were delivered by a CBS rep who flew in from Calgary for the occasion.

CBS has not given exact figures on initial press run figures, but reports that the album ships platinum.

Unlike an earlier system adopted by *McCartney* when he was with Capitol and lacquers were flown to England for approval, CBS affiliates received finished lacquers which had already been approved by the artist.

Secondary market stations were mailed promotional copies of the album June 7 and first commercial copies hit the major retail stores June 12 with an \$8.98 suggested list price.

# Canada

148% GAIN CITED

# Acquisitions Support CBS Publishing Rise

By DAVID FARRELL

TORONTO—CBS Canada's publishing arm jumped 148% in business in its first quarter, compared to 1978, due to an aggressive acquisition and placement program, claims *Wayne Patton*, director of publishing for April/Blackwood in Canada.

He won't divulge corporate figures, but suggests the most valuable catalog acquisition in the recent past is that of *Billy Joel*. Others cited include former Argentinian guitarist *Russ Ballard*, *James Taylor*, *Dave Mason*, *Melanie* and *Ramsey Lewis*.

The division has also employed two song pluggers to work out of the head office in Toronto, and employs another scout in the Quebec market where CBS Disques is becoming a dominant a&r division.

*Patton* discounts the general consensus among a&r heads that while Canada is rich in creative talent, it lacks sophisticated writers with hot, current material.

"It's a question of placing the material—being in the right place with the right song at the right time," he argues.

As Canadians *April/Blackwood* represents, *Patton* cited *Dale Jacobs*,

rock groups *Zon*, *Hellfield* and the *Wade Brothers*.

All are signed to CBS or CBS affiliated labels, but the *April/Blackwood* division head reports that there is no pressure applied to have CBS artists sign publishing deals with his firm. "But there are many advantages in it," he counters.

These "advantages" include having both the publishing and label arms coordinating efforts to seek out foreign releases. In this, he suggests that the company has been extremely successful "and where we can't get the record released, then we turn to our publishing affiliates and have them work songs by the artist to see if they can place them abroad as cover versions."

Perhaps the most lucrative Canadian entity right now for the arm is in the team of *Bob Yoemans* and *Tim Ryan*, formerly with the CBS group *Jackson Hawk*. The song "You Can't Dance" was placed with *Rick Nelson*, and *England Dan & John Ford Coley*. Several more of their songs have now been recorded by a new *Chrysalis* signing, *Katie Steagall*.

# STRESS LOCAL CUTS Ontario Pool To Test Club Breakout Muscle

TORONTO—Spinners in the 75-member Ontario Disco Record Pool have adopted a resolution which seeks to pinpoint club strength in breaking new records in this market.

Under the rules established at a recent general meeting of the Pool at Le Tube here, spinners will select three tunes per week that they believe stand a chance of mobilizing audiences on the dance floor and program the cuts at least twice during prime time hours, nightly.

It was suggested that spinners select Canadian disco mixes initially in order to ascertain the sales punch member clubs have in the disco marketing process.

According to a Pool executive, by selecting local cuts record companies could judge sales impact

without interference from the attendant sales and advertising spill-over that comes with U.S. promotion on international or North American releases.

This was the main news to come out of the monthly general meet, June 7, which followed the successful first annual disco awards show held the previous Sunday (*Billboard*, June 16, 1979).

Other items discussed included A&M Canada introducing "listening sessions" at its head office here on a monthly basis and rotating club spinners who drop in for discussions on product previews. Capitol-EMI has ordained a disco product manager and plans to follow A&M's lead.

Capitol's disco product manager *Claude Lavoie* used his time in front of the spinners to announce several label acquisitions which include the new EMI London Sidewalk label and finished masters from Montrealer *Tony Greene*.

Other pertinent news made available at the meeting included the fact that RCA is forthwith importing all of its promotional 12-inch disco releases in order to get a lead start while local plants press copies, and from CBS disco rep, *Dominique Zgarka*, a sales report on "Born To Be Alive" by *Patrick Herdaz*.

According to the company, the song has sold 84,000 singles (12-inch and 45 version combined) across the country without the support of a single radio station.

## TV Series To Go Abroad?

TORONTO—CITY-TV here, producer of 10 television shows featuring Canadian talent, is planning to move into the international syndication market with a series next year.

Says producer *Bud Pierce*, "We can't hope to recoup our costs in Canada on syndication, so we are going to look outside the country for interested buyers."

The commitment to Canadian talent, originally part of an agreement hammered out with the radio, tv and telecommunications commission (CRTC) last year in tandem with CHUM-FM, will be retained.

But, continues *Pierce*, "I would like to see a third of the shows done this time with quality Canadian groups on the verge of breaking, another third comprised of new local talent, and the final percentage made up of international groups who are looking for exposure."

The original series will re-run later this month through the fall season.

## Acts Inked For Maritime Fest

TORONTO—Talent booked for the three-day Maritime Festival—to be staged at Ardeness, Nova Scotia, June 29 to July 1—includes *Nick Gilder*, *Molly Oliver*, *Crystal Gayle*, *Jose Feliciano*, *Lisa Dal Bello*, *Colleen Peterson*, *Christopher Ward* and *Michel Pagliaro*.

The event is expected to draw as many as 30,000 patrons, with tickets priced at \$30 for the full affair, or \$15 per day. It's being organized by Associated Creative Talent and Mad Productions, and could land the Eastern Canada provinces their largest and most profitable rock gig to date.

## A&M Act Eyes Heavy Grosses

TORONTO—Supertramp's 15-date concert tour of Canada, which kicks off July 9-11 in Winnipeg and winds up Aug. 11 in Vancouver, could draw 600,000 and gross around \$6 million.

The Los Angeles-based A&M act has been playing mostly arena dates in the U.S., but on the "Breakfast In America" Canada swing, the group is booked mostly into outdoor venues. In several cities, these could pull audiences of 45,000 or more.

Canada was a breakout market for Supertramp from 1975's "Crime Of The Century" album. A&M here claims that the new LP has already sold 300,000 units, enough for triple platinum certification.

## Chart Reference

SYDNEY—Three Australian chart scholars have published, at their own expense, a 400 pages-plus book of local chart statistics, titled "Top 40 Research." Selling for \$19.95 (plus postage), the publication has become an aid to radio stations and music magazines throughout the country. Details from *Hank Facer*, 6 Merrylands Mall, Merrylands 2160, Australia, righted main

JUNE 23, 1979 BILLBOARD

# Billboard Hits Of The World

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## BRITAIN

(Courtesy of Music Week)  
As of 6/16/79  
SINGLES

This Week	Last Week	Title	Artist
1	3	RING MY BELL	Anita Ward, TK
2	1	SUNDAY GIRL	Blondie, Chrysalis
3	2	DANCE AWAY	Roxy Music, Polydor
4	4	BOOGIE WONDERLAND	Earth Wind & Fire, Emotions, CBS
5	8	AIN'T NO STOPPIN' US NOW	McFadden & Whitehead, P.I.R.
6	6	SHINE A LITTLE LOVE	Electric Light Orchestra, Jet
7	20	ARE FRIENDS ELECTRIC	Tubeway Army, Beggars Banquet
8	21	WE ARE FAMILY	Sister Sledge, Atlantic
9	10	THEME FROM DEER HUNTER	Shadows, EMI
10	22	H.A.P.P.Y. RADIO	Edwin Starr, 20th Century
11	5	REUNITED	Peaches & Herb, Polydor
12	11	HOT STUFF	Donna Summer, Casablanca
13	25	UP THE JUNCTION	Squeeze, A&M
14	17	MASQUERADE	Skids, Virgin
15	9	BOYS KEEP SWINGING	David Bowie, RCA
16	33	THE LONE RANGER	Quantum Jump, Electric
17	14	THE NUMBER ONE SONG IN HEAVEN	Sparks, Virgin
18	28	WHO WERE YOU WITH IN THE MOONLIGHT	Dollar, Carrere
19	7	POP MUZIK	MCA
20	13	PARISIENNE WALKWAYS	Gary Moore, MCA
21	19	JIMMY JIMMY	Undertones, Sire
22	18	BRIGHT EYES	Art Garfunkel, CBS
23	24	I FOUGHT THE LAW	Clash, CBS
24	37	SAY WHEN	Lene Lovich, Stiff
25	12	DOES YOUR MOTHER KNOW	Abba, Epic
26	34	NIGHT OWL	Gerry Rafferty, United Artists
27	38	GERCHA	Chas & Dave, EMI
28	30	ACCIDENTS WILL HAPPEN	Elvis Costello & The Attractions, Radar
29	NEW	LIVING ON THE FRONT LINE	Eddy Grant, Ice Ensign
30	32	CAVATINA	John Williams, Cube
31	15	ONE WAY TICKET	Eruption, Atlantic/Hansa
32	16	ROXANNE	The Police, A&M
33	31	I WANT YOU TO WANT ME	Cheap Trick, Epic
34	35	PRIME TIME	Tubes, A&M
35	23	KNOCK ON WOOD	Amii Stewart, Anola
36	NEW	HEAD OVER HEELS IN LOVE	Kevin Keegan, RAK
37	NEW	MAYBE	Thom Pace, RSP
38	NEW	CRACKIN' UP	Nick Lowe, Radar
39	NEW	GO WEST	Village People, Mercury
40	NEW	I'D BE SURPRISINGLY GOOD FOR YOU	Linda Lewis, Ariola

33	38	WAR OF THE WORLDS	Jeff Wayne's Musical Version, CBS
34	NEW	REPLICAS	Tubeway Army, Beggars Banquet
35	NEW	THE BEST OF EARTH, WIND & FIRE	CBS
36	33	LION HEART	Kate Bush, EMI
37	30	C'EST CHIC	Chic, Atlantic
38	NEW	RUMOURS	Fleetwood Mac, Warner Bros.
39	NEW	IT'S ALIVE	Ramones, Sire
40	NEW	REMOTE CONTROL	The Tubes, A&M

## WEST GERMANY

(Courtesy of Musikmarkt)  
As of 6/18/79  
SINGLES

This Week	Last Week	Title	Artist
1	2	POP MUSIK	M. MCA
2	1	BORN TO BE ALIVE	Patrick Hernandez, Aquarius
3	3	SOME GIRLS	Racey, RAK
4	6	BRIGHT EYES	Art Garfunkel, CBS
5	5	SO BIST DU	Peter Maffay, Teldec
6	4	SAVE ME	Clout, Carrere
7	7	ONE WAY TICKET	Eruption, Hansa Int.
8	12	HOT STUFF	Donna Summer, Casablanca
9	8	DSCHINGHIS KHAN	Jupiter
10	17	RASTA MAN	Saragossa Band, Ariola
11	10	DOES YOUR MOTHER KNOW	Abba, Polydor
12	NEW	SUNDAY GIRL	Blondie, Chrysalis
13	13	CASANOVA	Luv, Philips
14	11	UND MANCHMAL WEINST DU SICHER EIN PAAR TRAENEN	Peter Alexander, Ariola
15	15	HOORAY HOORAY IT'S A HOLIDAY	Boney M, Hansa
16	9	HEART OF GLASS	Blondie, Chrysalis
17	20	KNOCK ON WOOD	Amii Stewart, Hansa Int.
18	18	LET'S GET BACK TOGETHER	Promises, EMI
19	14	HALLELUJAH	Gali Atari & Milk and Honey, Polydor
20	16	RUF TEDDYBAER EINS VIER	Jonny Hill, RCA
21	21	MUSIC BOX DANCER	Frank Mills, Polydor
22	29	THE LOGICAL SONG	Supertramp, A&M
23	19	I WILL SURVIVE	Gloria Gaynor, Polydor
24	23	SANDOKAN	Oliver Onions, RCA
25	NEW	HEAD OVER HEELS IN LOVE	Kevin Keegan, EMI
26	26	IT TAKES ME HIGHER	Ganymed, Bellaphon
27	25	LOVE YOU INSIDE OUT	Bee Gees, RSO
28	24	LAY YOUR LOVE ON ME	Racey, RAK
29	28	BABICKA	Karel Gott, Polydor
30	27	TRAGEDY	Bee Gees, RSO

This Week	Last Week	Title	Artist
1	NEW	COMMUNIQUE	Dire Straits, Vertigo
2	NEW	VOULEZ VOUS	Abba, Polydor
3	5	DIRE STRAITS	Vertigo
4	3	BREAKFAST IN AMERICA	Supertramp, A&M
5	4	STEPPEWOLF	Peter Maffay, Telefunken
6	2	IMMER GRUENE AKKORDEON ERFOLGE	Die Kirmesmusikanten, RCA
7	7	ANGEL STATION	Mantfred Mann's Earthband, Bronze
8	6	SPIRITS HAVING FLOWN	Bee Gees, RSO
9	9	HENRY JOHN DEUTSCHENDORF GENANNT JOHN DENVER SEINE GROSSEN ERFOLGE	John Denver, RCA
10	8	EIN TRAUM FUER ZEWI	Mantovani, Decca
11	11	PARALLEL LINES	Blondie, Chrysalis
12	NEW	IN THE SKIES	Peter Green, Creole
13	14	WISH YOU WERE HERE	Pink Floyd, Harvest
14	10	PYRAMID	Alan Parson Project, Ariola
15	15	GONE TO EARTH	Barclay James Harvest, Polydor
16	12	TRAEUMEREIEN	Richard Clayderman, K-tel
17	23	BAD GIRLS	Donna Summer, Casablanca
18	24	KEINE RUHIGE MINUTE	Reinhard Mey, Intercoad
19	18	WAVE	Patti Smith Group, Arista
20	16	210 GOLDEN HITS	The Beatles, Arcade

## ITALY

(Courtesy of Germano Ruscolto)  
As of 6/11/79  
LPs

This Week	Last Week	Title	Artist
1	1	ZERO ZERO	Renato Zero, RCA
2	3	LUCIO DALLA	RCA
3	5	DA MANUELLA A PENSAMI	Julio Iglesias, CBS/CGD MM
4	4	BLONDES HAVE MORE FUN	Rod Stewart, WEA
5	2	SPIRITS HAVING FLOWN	Bee Gees, RSO/Phonogram

6	6	OUT LINE	Gino Soccio, WEA
7	NEW	BLASTEROID	Rockets, Rockland/CGD MM
8	7	ALDEBARAN	New Trails, WEA
9	10	E TU COME STAI	Claudio Baglioni, CBS/CGD MM
10	8	E IO CANTO	Riccardo Cocciante, RCA
11	9	AGNESE DOLCE AGNESE	Ivan Graziani, Numero 1/RCA
12	NEW	SONO UN PIRATA SONO UN SIGNORE	Julio Iglesias, CBS/CGD MM
13	12	FIRE NIGHT DANCE	Peter Jacques Band, Goody/CGD MM
14	NEW	KNOCK ON WOOD	Amii Stewart, RCA
15	13	BANDIDO	La Bionda, Baby/CGD MM
16	11	PARALLEL LINES	Blondie, Chrysalis/Phonogram
17	15	GO WEST	Village People, Durium
18	NEW	BAD GIRLS	Donna Summer, Durium
19	NEW	TI PERDO	Franco Califano, Ricordi
20	NEW	THE BEST OF EARTH, WIND & FIRE	CBS/CGD MM

## AUSTRALIA

(Courtesy of Kent Music Report)  
As of 6/11/79  
SINGLES

This Week	Last Week	Title	Artist
1	1	LAY YOUR LOVE ON ME	Racey, RAK
2	3	LUCKY NUMBER	Lene Lovich, Stiff
3	2	KNOCK ON WOOD	Amii Stewart, RCA
4	4	ON THE INSIDE	Lynne Hamilton, RCA
5	7	I WILL SURVIVE	Gloria Gaynor, Polydor
6	5	HEART OF GLASS	Blondie, Chrysalis
7	6	BABY IT'S YOU	Promises, EMI
8	8	DREAM LOVER	Glenn Sherrock, EMI
9	12	GOODNIGHT TONIGHT	Wings, Parlophone
10	10	FIRE	Pointer Sisters, Planet
11	NEW	HOT STUFF	Donna Summer, Casablanca
12	11	I'M COMING HOME	Bee Birtles & Graham Goble, EMI
13	9	IN THE NAVY	Village People, RCA
14	15	SHAKE YOUR GROOVE THING	Peaches & Herb, Polydor/MVP
15	13	WHAT A FOOL BELIEVES	The Doobie Brothers, Warner Bros.
16	17	THE LOGICAL SONG	Supertramp, A&M
17	18	CARE FOR KIDS	Kids, Albert
18	14	SO MANY WAYS	John St. Peeters, RCA
19	16	HEAVEN KNOWS	Donna Summer, Casablanca
20	NEW	SOMETHING'S MISSING (IN MY LIFE)	Marcia Hines, Miracle

This Week	Last Week	Title	Artist
1	3	RICKIE LEE JONES	Warner Bros.
2	1	THE BOB SEGER COLLECTION	Bob Seger, Capitol
3	2	BREAKFAST IN AMERICA	Supertramp, A&M
4	4	BOB DYLAN AT BUDOKAN	Bob Dylan, CBS
5	9	VOULEZ VOUS	Abba, RCA
6	5	PARALLEL LINES	Blondie, Chrysalis
7	6	MINUTE BY MINUTE	The Doobie Brothers, Warner Bros.
8	8	DRAGON'S GREATEST HITS VOL. 1	Dragon, CBS
9	7	SPIRITS HAVING FLOWN	Bee Gees, RSO
10	10	BREAKFAST AT SWEETHEARTS	Gold Chisel, Elektra
11	14	FOREVER AND EVER	Demos Roussos, Philips
12	NEW	THE VERY BEST OF LEO SAYER	Leo Sayer, Chrysalis
13	11	PROMISES	EMI
14	20	BAD GIRLS	Donna Summer, Casablanca
15	13	STATELESS	Lene Lovich, Stiff
16	NEW	LODGER	David Bowie, RCA
17	12	AGAINST THE GRAIN	Phoebe Snow, CBS
18	17	HEARTS OF THE NIGHTLINE	Richard Clapton, Interfusion
19	18	LOVE TRACKS	Gloria Gaynor, Polydor
20	15	GO WEST	Village People, RCA

## HOLLAND

(Courtesy of Billboard Benelux)  
As of 6/12/79  
SINGLES

This Week	Last Week	Title	Artist
1	1	BRIGHT EYES	Art Garfunkel, CBS
2	NEW	REUNITED	Peaches & Herb, Polydor
3	4	POP MUZIK	M. MCA
4	5	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN	Dr. Hook, Capitol
5	3	I WANT YOU TO WANT ME	Cheap Trick, Epic
6	NEW	BOOGIE WONDERLAND	Earth, Wind & Fire, CBS
7	8	LOVE'S WHAT I WANT	Cashmere, Fleet
8	2	DOES YOUR MOTHER KNOW	Abba, Polydor

9	NEW	THEME FROM DEER HUNTER	Shadows, EMI
10	NEW	SING FOR THE DAY	George Baker, Bov. Negr.

This Week	Last Week	Title	Artist
1	1	FATE FOR BREAKFAST	Art Garfunkel, CBS
2	2	AT BUDOKAN	Cheap Trick Epic
3	NEW	COMMUNIQUE	Dire Straits, Vertigo
4	3	VOULEZ VOUS	Abba, Polydor
5	6	PLEASURE AND PAIN	Dr. Hook, Capitol
6	8	LODGER	David Bowie, RCA
7	NEW	DISCOVERY	ELO, Jet
8	4	BREAKFAST IN AMERICA	Supertramp, CBS
9	NEW	LOTS OF LUV	Luv', Philips
10	NEW	PUKUL TIFFA	Massada, Kendari

## BELGIUM

(Courtesy of Billboard Benelux)  
As of 6/12/79  
SINGLES

This Week	Last Week	Title	Artist
1	3	BRIGHT EYES	Art Garfunkel, CBS
2	9	POP MUZIK	M. EMI
3	2	DOES YOUR MOTHER KNOW	Abba, Vogue
4	1	I WANT YOU TO WANT ME	Cheap Trick, CBS
5	6	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN	Dr. Hook, EMI
6	4	ONE WAY TICKET	Eruption, Anola
7	NEW	HOT STUFF	Donna Summer, Phonogram
8	NEW	GO WEST	Village People, Phonogram
9	NEW	HOORAY HOORAY	Boney M, Ariola
10	5	CASANOVA	Luv', Phonogram

This Week	Last Week	Title	Artist
1	1	VOULEZ VOUS	Abba, Vogue
2	2	BREAKFAST IN AMERICA	Supertramp, CBS
3	NEW	FATE FOR BREAKFAST	Art Garfunkel, CBS
4	3	AT BUDOKAN	Cheap Trick, CBS
5	6	A VOUS LES FEMMES	Julio Iglesias, CBS
6	NEW	BAD GIRLS	Donna Summer, Philips
7	NEW	NIGHT OWL	Gerry Rafferty, EMI
8	4	AT BUDOKAN	Bob Dylan, CBS
9	NEW	LADY NIGHT	Patrick Juvet, Barclay
10	NEW	LOTS OF LUV	Luv', Philips

## NEW ZEALAND

(Courtesy of Record Publications Ltd.)  
As of 6/3/79  
SINGLES

This Week	Last Week	Title	Artist
1	2	BABY IT'S YOU	Promises, EMI
2	1	HEART OF GLASS	Blondie, Festival
3	NEW	REUNITED	Peaches & Herb, Polygram
4	4	KNOCK ON WOOD	Amii Stewart, RCA
5	3	CHIQUITITA	Abba, RCA
6	NEW	GOODNIGHT TONIGHT	Wings, EMI
7	5	MUSIC BOX DANCER	Frank Mills, Polygram
8	NEW	SHAKE YOUR BODY	The Jacksons, CBS
9	NEW	TROJAN HORSE	Luv, Polygram
10	NEW	LAY YOUR LOVE ON ME	Racey, EMI

This Week	Last Week	Title	Artist
1	2	BREAKFAST IN AMERICA	Supertramp, Festival
2	3	VOULEZ VOUS	Abba, RCA
3	4	PARALLEL LINES	Blondie, Festival
4	1	DON'T WALK BOOGIE	Various Artists, EMI/CBS
5	7	THE CARs, WEA	Various Artists, EMI/CBS
6	5	SPIRITS HAVING FLOWN	Bee Gees, Polygram
7	6	WAVE	Patti Smith, EMI
8	8	NEW BOOTS AND PANTIES	Ian Dury, Polygram
9	9	MINUTE BY MINUTE	The Doobie Brothers, WEA
10	NEW	MORE SONGS ABOUT BUILDINGS AND FOOD	Talking Heads, WEA

## FINLAND

(Courtesy of Seura)  
As of 6/10/79  
SINGLES

This Week	Last Week	Title	Artist
1	6	VALO YOSSA	Tuomari Nurmio, Love
2	10	HOORAY, HOORAY, IT'S A HOLIDAY	Boney M, Hansa
3	NEW	ONE WAY TICKET	Eruption, Hansa
4	NEW	I WILL SURVIVE	Gloria Gaynor, Polydor
5	NEW	DSCHINGIS KHAN	Jupiter
6	NEW	HALLELUJAH	Milk and Honey, Polydor
7	3	IN THE NAVY	Village People, Arrival
8	2	CHIQUITITA	Abba, Polar
9	NEW	HEART OF GLASS	Blondie, Chrysalis
10	NEW	HAN ON TAALLA TANAAN	Tuomari Nurmio, Love

This Week	Last Week	Title	Artist
1	6	VOULEZ VOUS	Abba, Polar

2	1	SUMMERNIGHT MOODS	Francis Goya, Finnlevy
3	NEW	HIGH ENERGY	Various, K-tel
4	NEW	ROCKABILLY REBEL	Teddy & Tigers, Poko
5	NEW	MAXIMUM JEE JEE	Eppu Normaali, Poko
6	NEW	ME HALUTAAN OLLA	Kake Singers, Kraek
7	5	GO WEST	Village People, Arrival
8	10	PELKO JA VIHA	Pelle Miljoona, Love
9	8	EINO LEINO	Vesa-Matti Loiri, Gold
10	NEW	ROCKABILLY BOOBIE	Robert Gordon, EMI

## SOUTH AFRICA

(Courtesy of Springbok Radio)  
As of 5/18/79  
SINGLES

This Week	Last Week	Title	Artist
1	1	MICHAEL ROW THE BOAT ASHORE	Richard Jon Smith, Bullet
2	3	HEART OF GLASS	Blondie, Chrysalis
3	5	I WILL SURVIVE	Gloria Gaynor, Polydor
4	2	CHIQUITITA	Abba, Sunshine
5	NEW	BABY IT'S YOU	Promises, EMI
6	9	YOU NEEDED ME	Anne Murray, Capitol
7	7	DARLING	Frankie Miller, Chrysalis
8	4	SULTANS OF SWING	Dire Straits, Vertigo
9	6	TRAGEDY	Bee Gees, RSP
10	10	SAVE ME	Clout, Sunshine

## SWEDEN

(Courtesy of GLF)  
As of 6/9/79  
SINGLES

This Week	Last Week	Title	Artist
1	1		

Gregg Sutton sings like a rock 'n' roll private eye; uncovering stories on street corners, he crams rock with people and places, and ends up with a city of sound not listed in America's Safest Suburbs.



It's Gregg Sutton's "Soft as a Sidewalk," a debut on Columbia Records and Tapes.



# Indie Distributors Shunning Video Software

By IRV LICHMAN

NEW YORK—Major independent distributors, with few exceptions, are shying away from handling prerecorded videotapes.

Although they are watching developments in this area carefully, they cite a number of reasons why they are taking a pass in moving in on video software, among them:

- Demand from their accounts has yet to reach wide proportions.
- The moral antipathy to selling porno tapes which many point to as the bestselling video product by far.
- Distribution is too "fragmented" to make it economically feasible to handle prerecorded lines.

These distributors' wait-and-see stance comes despite the continuing loss in recent months of major indie labels to manufacturer distribution organizations.

One major independent distributor, however, recently acquired exclusive rights—rights other distributors surveyed consider a "must"—to the Magnetic Video line of prerecorded videotapes in his market. He's Gene Silverman of Detroit, who, in fact, changed the name of

his company to Music & Video Trend of Detroit to reflect his new involvement (Billboard, May 26, 1979).

to attend the Consumer Electronics Show in Chicago (Billboard, June 16, 1979). Pickwick reps were present, too. This company is



**EQUESTRIAN PROMOTION**—From left, Stephen Stills, Paul Fuhr, program director of KNAC-FM and Ken Weiss, Stills' manager, ride through Los Angeles' Griffith Park as part of a promotion the station sponsored in conjunction with Stills' recent appearance at the Greek Theatre.

Silverman and his partner in video product, Jeff Freedman, were among the few music industry fac-

torily engaged in testing video centers at the retail level.

Harry Apostoleris of Alpha Distributing in New York is presently not considering the videocassette market, with the view that it's basically a porno market. "I won't touch this type of product," he says.

"Anybody handling videocassettes has to handle porno product and right now I can't sort out any catalogs for other material that I think can sell to my accounts. I'm just not getting requests from my customers."

But, the key New York distributor adds, "I didn't handle X-rated records years ago and today they're considered acceptable. Maybe 10 years from today, 'Deep Throat' will play on Channel 2 with an introduction by Walter Cronkite."

Apostoleris says he'd like to see more "How to" product available. All in all, he says he's "watching this area very carefully."

Another distributor who will not handle porno cassettes "as a matter of policy" is Harold Lipsius of Universal Distributors in Philadelphia. With regard to non-porno product, Lipsius says he's "not satisfied with possible involvement because I'd have to handle four times the inventory necessary because of the different videocassette configurations."

At Progress Distributing in Cleveland, Joe Simone, president, declares that while he is an outlet for Panasonic hardware and blank tapes he doesn't feel he can enter the prerecorded area with its current method of multiple distribution.

"I'm a pure distributor and I'd have to sell my product at the same price as a one-stop. There just

wouldn't be enough of a markup for me."

He, too, will not consider a porno line if he were to enter the prerecorded market. "I'm told porno is a big business, but what's the point in carrying it when I'd be ashamed to advertise it."

Larry Smith, executive vice president of Bee Gee Distributing Corp., the distributor/rack operation out of Buffalo, maintains that a "more realistic" pricing policy is required before there's a greater demand for prerecorded videocassettes, which the company does not presently handle. This is why, he adds, he is "very enthusiastic" about the emergence of the videodisk with its far lower pricing levels.

At the same company, Herb Dorfman, sales manager, says that at this point "all industry figures point to the fact that blank tape sales far surpass prerecorded material."

Dorfman calls for the prerecorded field to "get their act together" in terms of distribution, which he claims to be "too fragmented, at best."

## MOVIE REVIEW

### Who Documentary Shows The Kids Are Still Alright

NEW YORK—"The Kids Are Alright," a concert and documentary film about the Who, which opened in New York Friday (15), may well emerge as the best rock movie of the year.

Released by Roger Corman's New World Pictures, with the soundtrack on MCA Records, the film was written and directed by Jeff Stein, who in the last four years has assembled some rare concert and interview films dating from the beginning of the Who's 15-year history. Additional footage was filmed last year at Shepperton Film Studios in London, which marked the last public performance of the band before the death of drummer Keith Moon.

Some of the early film clips included in the film are live performances of the Who doing "Anyway, Anyhow, Anywhere," or the "Ready Steady Go," television program in Britain in 1965; as well as "I Can't Explain" on "Shindig" in 1966; and "I Can See For Miles" and "My Generation" on the Smothers Bros. tv show in 1968.

With sales direct to retailers and a large mail-order business, Dorfman claims this industry is "by-passing the professional distributor and they've got to get their act together in order to get the market penetration they deserve. It doesn't make economic sense for us to handle this product at this time."

Also, Dorfman feels "we'd be taking all the risk in marketing this material based on a guaranteed exchange basis."

"It's still an industry in its infancy and although it's growing, there really aren't enough VCR units in consumer hands at this point."

Whatever their involvement in prerecorded material, porno would not be part of the product mix at Bee Gee, the execs state.

"There's no room for the middle man at present and we can't get a proper markup," claims Irv Gomprecht, vice president of marketing at Zamorski Co. in Baltimore. "We'd definitely not handle porno tapes under any circumstance," he asserts.

At a screening of the film an enthusiastic industry crowd gasped and cheered when they were reminded just how punky the Who looked and sounded in the beginning.

In between the music and the interviews there are also some rare private and promotional films of the band. Throughout, the late Keith Moon, who was a truly madcap personality, dominates, whether it is by destroying a hotel room, trading not-too-sober observations with Ringo Starr, or tearing off his shirt in the middle of an interview.

Other noteworthy segments in the documentary include Peter Townshend deflating any pretensions about the artistic worth of his music, and then calmly admitting that he is a madman once he gets on stage, who will get violent if anyone should try to interfere with his performance. Also visually striking is a segment where bass player John Entwistle calmly skeet-shoots his gold and platinum records with a machine gun.

ROMAN KOZAK

### George Thorogood Seeks Stop On Record Release

LOS ANGELES—George Thorogood has instituted suit in Federal District Court here seeking to halt the release of an album which he recorded in September, 1974 for Music Designers Inc., Boston studio.

The pleading contends that Danny Lipman and Eddie Kintzer, doing business as Airplay Productions here, have negotiated with MCA Records to release a Thorogood album.

Thorogood contends the album is not the property of Lipman, with whom he made a deal in 1974 to cut 16 sides in the MDI studio. The filing claims Thorogood and Lipman agreed that unless MDI could get Thorogood a record deal within nine months after the session was recorded, the session masters reverted to Thorogood.

Thorogood, in his filing, notes

that he could have bought back the masters in return for the recording cost but no one ever asked him to repay the money.

In a deposition, Thorogood states release of the old masters would generally damage his musical reputation as he considers these recordings of inferior quality.

Marian Leighton, president of Rounder Records for whom Thorogood now records, in a separate deposition states that Thorogood's "Destroyers" album has sold in excess of 150,000 and his second, "Move It On Over," has sold about 420,000. Rounder has never sold in excess of 35,000 on any other album in its history, she states.

The court is told that Thorogood is recording a Rounder album for fall release. Copyrighted material

Billboard SPECIAL SURVEY For Week Ending 6/23/79

## Billboard Special Survey Hot Latin LPs™

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### SAN ANTONIO (Pop)      NEW YORK (Salsa)

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	<b>CHELO</b> Cuentas Claras, Muzart 1758	1	<b>W. COLON/R. BLADES</b> Siembra, Fania 537
2	<b>VICENTE FERNANDEZ</b> A Pesar de Todo, Caytronics 1526	2	<b>C. CRUZ/J. PACHECO</b> Eternos, Vaya 90
3	<b>YOLANDA DEL RIO</b> El Perdón de la Hija de Nadre, Arcano 3448	3	<b>J. PACHECO/HECTOR CASANOVA</b> Los Amigos, Fania 140
4	<b>JULIO IGLESIAS</b> Emociones, Alhambra 3122	4	<b>ISMAEL MIRANDA</b> Sabor, Sentimiento y Pueblo, Fania 530
5	<b>LUCHA VILLA</b> Las Consentidas de José Alfredo, Muzart 1763	5	<b>TÍPICA 73</b> En Cuba, Fania 542
6	<b>LOLITA</b> Caytronics, 1539	6	<b>BOBBY VALENTIN</b> La Boda de Era, Bronco 107
7	<b>CADETES DE LINARES</b> Pescadores de Escenada, Ramex 1078	7	<b>WILLIE COLON</b> Solo, Fania 535
8	<b>JÓE Y LA FAMILIA</b> Sea la Paz la Fuerza, LRC 019	8	<b>JONNY VENTURA</b> El Gallo Negro, Combo 2010
9	<b>CAMILO SESTO</b> Sentimientos, Pronto 1042	9	<b>ISMAEL MIRANDA Y RICARDO MARRERO</b> Fébrica, Vaya 182
10	<b>ROBERTO CARLOS</b> Caytronics 1540	10	<b>LOUIE TEXITOR</b> Nuestra 704
11	<b>RENACIMIENTO 74</b> Esta Mi Canción, Ramex 1076	11	<b>DIMENSION LATINA</b> Soldis Soldis, Lafi 805
12	<b>LUPITA D'ALLESIO</b> Déjame, Orfeon 16030	12	<b>LUIS PERICO ORTIZ</b> Super Salsa, New Generation, 710
13	<b>ROCIO DURCAL</b> Volumen 11, Pronto 1041	13	<b>ADALBERTO SANTIAGO</b> Popseye 13 Marino, Fania 536
14	<b>MANOLO MUNOS</b> Siempre de Marzacho, Gas 4701	14	<b>JOSE MANGUAL JR.</b> Para Bailar y Gostar, Velvet 8019
15	<b>JUAN GABRIEL</b> Cue Marzacho, Pronto 1041	15	<b>TOMMY OLIVENCIA</b> Sweet Trumpet and Hot Salsa, TH 2038
16	<b>ROLANDO OJEDA</b> Aquellas Boleros, Air 150	16	<b>SONORA PONCENA</b> La Orquesta de Mi Tierra, Inca 1064
17	<b>ROBERTO CARLOS</b> Amigo, Caytronics 1505	17	<b>TITO ALLEN</b> Desfuchable, Alegre 6070
18	<b>FLOR SILVESTRE</b> Ahora Si Váen Serio, Muzart 1742	18	<b>R TORREZ</b> Safouf 1009
19	<b>LOLA BELTRAN</b> Concierto Bellas Artes Vol. 1, Gas 4171	19	<b>LOUIE COLON</b> Algo Solido, Sonido 2088
20	<b>PEQUENA COMPANIA</b> Y Al Principio Boleros, Alhambra 4502	20	<b>ORQUESTA YAMBU</b> Monte Mi Amor, Chisero 3011
21	<b>CEPILLIN</b> Fiebre, Orfeon 025	21	<b>RAUL MARRERO</b> La Casa, Mexicana 154
22	<b>AMALIA MENDOSA</b> Mucho Amalia, Gas 4703	22	<b>EDDIE PALMIERI</b> Locom Marzacha Zoológico, Epi, 8527
23	<b>CARLOS GUZMAN</b> La Onda De Acción, Falcon 5029	23	<b>ROBERTO ROENA</b> El Progreso, Internacional 934
24	<b>JIMMY EDWARD</b> My Special Moments, Texas Best 1081	24	<b>HECTOR LAVOE</b> La Comedia, Fania 572
25	<b>LDS' BADES</b> Sobolaje, Pronto 1084	25	<b>GILBERTO MONROY</b> Sonando La Bolera Capis, Artemis 619

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5	Providence, RI	Leroy Theatre
7	Asbury Park, NJ	Convention Hall
8	New York City	Belmont Raceway
9	New York City	Central Park
10	Raindate	
11	Pittsburgh, PA	Stanley Theatre
13	Philadelphia, PA	Tower Theatre
14	Washington, DC	Lisner Auditorium
15	Richmond, VA	The Mosque
16	Norfolk, VA	Omni
18	Greensboro, NC	Aycock Hall
20	Louisville, KY	The Gardens
21	Cleveland, OH	The Music Hall
22	Cincinnati, OH	The Palace
23	Chicago, IL	Park West (Rockpile Headlines) Masonic Auditorium
24	Detroit, MI	Keil Opera House
26	St. Louis, MO	Fox Theatre
29	Atlanta, GA	TBA
31	Tampa, FL	TBA

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## Closeup



Night

**NIGHT, Planet P2 (Elektra/Asylum). Produced by Richard Perry.**

Night's calling card is the sultry vocals of Stevie Lange. A former backup singer for Elton John, Thelma Houston, Bad Company and others, Lange's voice, though rooted in mainstream rock, boasts a distinct r&b texture, giving her delivery a magnificently dynamic effect.

Lange's voice leaves one breathless on tracks like "If You Gotta Make A Fool Of Somebody," "Hot Summer Nights" and others. She comes off as both sexy and engrossing.

Lange's presence in this otherwise all-male band gives the material a Fleetwood Mac or Heart sound, although the superior playing of band members along with Perry's production, carves out an identity all its own.

Sharing vocal chores with Lange is guitarist Chris Thompson, a noted singer in his own right, as former lead singer of Manfred Mann's Earth Band and featured vocalist on "Blinded By The Night."

Rounding out this polished new act is guitarist Robbie McIntosh and bassist Billy Kristian, both traveled players. Assisting on these sessions are drummer Rick Marotta and Nicky Hopkins on piano.

Night tackles both original material as well as songs by Walter Egan, Tom Snow and Marvin Gaye, giving those hits fresh interpretations.

Not taking anything away from Walter Egan, Night's version of "Hot Summer Nights" is superior, benefiting from Lange's fiery vocal. The way she uses her voice, caresses every emotion to the point where one feels the perspiration trickling down. Steve (Toto) Porcaro joins on synthesizer while Thompson and McIntosh interact on guitars.

Thompson is featured vocalist on Tom Snow's "Cold Wind Across My Heart," a haunting, lyrical ballad which Lange joins on harmony. Next to "Hot Summer Nights" this is the album's classiest production and reveals the musical and vocal depth of the group. Piano, synthesizer and guitars keep the track rocking.

"If You Gotta Make A Fool Of Somebody" is breath-taking only because of Lange's vocal. It's a lyrical ballad milked of emotion by Lange's wailing, soulful voice. Billy Payne contributes organ and Nicky Hopkins' electric piano nicely cushions Lange.

Night covers the old Marvin Gaye "Ain't That Peculiar" tune, replacing the original's r&b base with a rock foundation. Thompson and Lange trade lead parts in duet fashion. Doobie Brothers' Michael

McDonald plays piano, while Bobby Lakind (also of Doobie fame) contributes congas. Guitars, as on all cuts, are outstanding.

Side two kicks off with "Come Around (If You Want Me)," a Thompson original that is basic rock'n'roll fare. Thompson and Lange sing about life on the road.

"You Ain't Pretty Enough" is another of those songs in which Lange takes control. Here, her voice is bit rougher and more frenetic with lyrics like "you throw me 'round like a teddy bear." Derek Austin chips in on clavinet, while Billy Payne plays acoustic piano and Mike McDonald is on electric piano. Thompson and McIntosh give it its kick with their guitar riffs.

"Shocked" is a fiery rock ballad with Thompson handling lead vocals. The organ (Vince Melamed) plays a more predominate role here than in the album's other tracks. The arrangement and delivery make this track somewhat out of sync with the rest of the album, but it's powerful nonetheless.

Lange is out in front on "Love Message," a guitar-oriented r&b flavored rocker. The album ends with "Party Shuffle," a funky uptempo party tune highlighted by McIntosh's slide guitar.

Contributing to Night's successful debut is producer Perry whose instinct for commerciality again shines through. **ED HARRISON**

## MUSIC PLUS SPENDING BIG

LOS ANGELES—At a time when industry advertising allowance purse strings are tightest in a decade, Music Plus distributed 1.1 million 12-page four-color tabloid inserts through two metropolitan dailies here Sunday (10).

Lou Fogelman of the 18-store Southern California chain would not comment, but it is believed the 11 advertising pages and the Music Plus frontcover probably cost \$60,000. The insert was supported by teaser ads in the Los Angeles Times and the Herald-Examiner Friday (8).

Full page advertisers of reduced album covers included: Casablanca, Capitol, Inner City and Classic Jazz, RSO, Polydor, RCA, A&M, MCA and CBS Records and WEA. Half-pagers came from Chrysalis and Motown.

Music Plus ran its second such supplement in the two papers Dec. 17, 1978.

## General News

### Petty Broke, Lists Debts Of \$Half Million

By JOHN SIPPEL

LOS ANGELES—Recording artist Thomas Earl Petty, 2605 Hacienda Way, Santa Barbara, Calif., has filed bankruptcy here under Chapter XI, showing known debts of \$576,638.16 against assets of \$56,845.

Petty's voluntary bankruptcy action caused Judge Calvin K. Ashland to stay and enjoined from continued prosecution two litigations filed recently by MCA and Shelter Records against Petty in local courts (Billboard, June 9, 1979).

Creditors of Petty have been requested to meet before Judge Ashland June 19 at 9:30 a.m.

Petty's debts include wages due of \$135.72; U.S. taxes of \$42.18; state taxes of \$64.93 and unsecured creditors who are owed \$576,395.33. The majority of the listed creditors are shown as being owed "unknown" amounts.

Among unsecured creditors known amounts are ElectroSound, North Hollywood, \$3,254; Cherokee Recording, \$2,158; Sound City, \$31,065; BMI, \$40,000 (estimated); Shelter Records, \$115,749 (disputed); and ABC Records, \$373,379 (disputed).

In listing his assets Petty shows the following: real property, \$200; cash on hand, \$36; deposits in banks, Home Savings and Loan and Credit Union, \$24,735; household goods, \$6,777; wearing apparel, \$113; autos, \$7,000; business equipment, \$4,780; contingent and unliquidated claims, \$7,235, and interests in partnerships, \$5,969.

### Publisher Sues Over Pop Song

LOS ANGELES—Stone Diamond Music and Motown Records charge Dick Griffey, doing business as Dick Griffey Productions; Solar Records, RCA Sales Corporation, Art Posey and Josef Powell, doing business as Art Josef Music; Melvin M. Ragin, Sonny Burke and the group Whispers, and Wah Watson Music and Free Delivery Music, with infringing the song, "We're Almost There."

In a local Federal District Court action the plaintiffs state that Eddie and Brian Holland copyrighted the song through Gold Forever Music which in turn appointed Stone Diamond to handle administration and renewals. The pleading seeks \$100,000 exemplary damages and accounting.

The court is asked to enjoin the defendants from using the song "(Let's Go) All The Way" which, it alleges, was illegally copyrighted by Solar and Griffey in 1978.

### 'Empire' Film Track 1980 RSO Release

LOS ANGELES—RSO Records will release the soundtrack to "The Empire Strikes Back," the sequel to "Star Wars," early in 1980. The release signifies the beginning of the long-term arrangement for world-wide distribution of Music-For-Films that resulted in the agreement between Stigwood International, Ltd. and Lucasfilm, Ltd. (Billboard, June 16, 1979).

## Lifelines

### Marriages

Muddy Waters (McKinley Morganfield) to Marva Jean Brooks June 9 in Chicago. Groom is the 64-year-old bluesman who records prolifically.

Karen Robbins, salesperson for CBS Records in Portland, Ore., to Steve Bjorkman in Portland June 9.

### Births

Daughter, Megan Carole, to Linda and Mike Curb in Los Angeles June 12. Father is the veteran West Coast producer and label chief who also serves as lieutenant governor of California.

### Deaths

Jock Ordean, 63, featured several years as solo alto saxophonist with Stan Kenton's early orchestra, in Bakersfield, Calif., recently after a lengthy illness during which his leg was amputated. An Ohioan, he spent most of his life in California as a musician.

William C. "Bill" Rank, 74, noted jazz trombonist, May 21 in Cincinnati. He made numerous records with Bix Beiderbecke, and performed with the Joan Goldkette Orchestra before moving to California in the 1940s to toil as a staff musician at Paramount Studios. He is survived by his widow, a son, daughter, brother and six grandchildren.

Hayden L. Causey, 58, guitarist featured with Harry James in the 1950s and leader of his own jazz group, recently in Los Angeles.

Ruby Raksin, 62, arranger and composer who was employed in motion picture, radio and television studios in Los Angeles for more than three decades, last month in Los Angeles. He is survived by two children, Wendy and Will, and his brother, composer David Raksin, composer of "Laura" and numerous other film scores.

Nat Vincent, 89, who composed "I'm Forever Blowing Bubbles," "When The Bloom Is On The Sage" and other songs, June 6 in Los Angeles. A member of ASCAP since 1922, Vincent was a Kansas Citian who worked in vaudeville, demonstrated songs in dime stores and operated publishing firms in his long career in music.

Alton Redd, 75, pioneer New Orleans jazz drummer, in Los Angeles June 7. He had led his own band, toured Europe with Kid Ory and worked at Disneyland many years, recording occasionally through the decades. He is survived by his widow, a daughter, Vi Redd, alto saxophonist; son, drummer Buddy Redd, six grandchildren and two great-grandchildren.

William Richi, 43, New York retail executive, found dead at his home June 11. For five years he managed King Karol's Third Avenue store, and he previously was with Korvettes.

Vernon Brown, 72, trombonist noted for his solos with the Benny Goodman orchestra and for his numerous records, in Los Angeles last month.

John P. Clatch, 51, of a heart attack in Wilmington, Del., May 26. He was for many years a trombone player in Sammy Kaye's "Swing and Sway" dance orchestra.

Nat Lieberman, 58, SESAC's vice president of licensing, in New York. He joined SESAC in 1967 as collections manager.

Alvin Thomas Jr., 49, pianist who accompanied Sarah Vaughan and recorded jazz disks with James Moody, Philly Joe Jones and Al Grey, in Philadelphia May 22 of a heart attack while on his way to a job.

## New Companies

Nouveau Monde Promotions Ltd. formed by Maye Hampton James as an independent promotion company, representing such artists as Chic, Chanson, Linda Evans, and Ulland McCoullough. Address: 1500 Broadway, New York 10036, (212) 398-0511.

Louie-Miller Management formed by Miles Louie and Alan L. Miller as a personal management organization. Louie will be primarily in New York, while Miller will be in Los Angeles. Addresses: 314 West 71st St., New York 10023, (212) 595-4330; and 8740 Hollywood Blvd., Los Angeles 90069, (213) 657-7764.

Skyfield Music Publishing Co. formed as a subsidiary of Skyfield Productions with Joan Robb as director. Address: 928 Broadway, 7th floor, New York 10010, (212) 764-0749.

Pauline Conboy Ltd., a fashion and design firm headed by Pauline Conboy to work on fashions and visuals for album covers, advertisements, publicity shots, stage performances, film, tv, video and video cassettes. Address: 66 Madison Ave., Suite 71, New York 10016, (212) 684-0422.

Cedarcrest Publishing Company formed by Harold Thomas, president, for the purpose of publishing and promoting gospel music. Address: P.O. Box 41034, Dallas 75241, (214) 376-5833.

Keylock Records formed as a full service independently distributed record label specializing in disco, r&b and Top 40. Executive vice president is Wally Roker. Label began operations several months ago as Key Records with disco single, "Get Another Love" by Chantal Curtis. Address: 250 West 57th St., New York, N.Y. 10019, (212) 247-3805.

Mel-Dav Music, formed as a division of Melvin Simon Productions, top independent film production company. The new publishing firm's first signing is Bill Wray, who wrote and performed most of the songs in "TILT," a Simon Productions film released by Warner Bros. Pictures with a soundtrack on MCA. Address: 1209 N. Kings Road, Los Angeles 90069, (213) 656-7664.

# Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 6/23/79

Number of LPs reviewed this week **40** Last week **37**

## Spotlight



**WINGS—Back To The Egg, Columbia FC36057. Produced by Paul McCartney, Chris Thomas.** McCartney bows on CBS with an album that is structured similarly to "London Town," meaning that there are 14 cuts ranging in length from a little over a minute to one nearly five minutes. The music features typical McCartney fare of late with nothing here that will distinguish it as one of his classics. The arrangements, though, are interesting, encompassing a variety of styles. McCartney's keyboards and bass get support from guitarist Denny Laine, drummer Steve Holly and guitarist Laurence Juber, the latter two joining Wings for the first time. The highlight is the much publicized "Rockestra Theme," an instrumental played by an all-star band that gives the impression of a rock orchestra. That band is also heard on "So Glad To See You Here."

**Best cuts:** "Getting Closer," "Winter Rose/Love Awake," "Rockestra Theme," "To You."  
**Dealers:** Wings remains a perennial favorite.



**ABBA—Voulez-Vous, Atlantic SD16000. Produced by Benny Andersson, Bjorn Ulvaeus.** This LP should cement ABBA's American popularity, which was established through last year's platinum "The Album." Mining the rich vein of "Euro-pop" which the band has all but invented and polished to perfection, ABBA uses a mixture of American rock funkiness, disco's slick pervasiveness, European pop sentiments, and a dose of universal sex appeal to create a package appealing to a broad demographic. With a heavy emphasis on the group's charming vocal harmonies, this LP is not so much an advance as a culmination of ABBA's previous musical achievements.

**Best cuts:** "Does Your Mother Know," "Chiquitita," "Voulez-Vous," "I Have A Dream."  
**Dealers:** Expect promotion and future U.S. tour to reflect ABBA's superstar status.



**WHO—The Kids Are Alright, MCA211005. John Entwistle is musical director.** This is the soundtrack LP of a new film about the Who. With a couple of exceptions the double disk LP contains the same songs as the film, which includes just about all of the most famous tunes of the most explosive rock band of the last 15 years. The LP features songs originally recorded during the group's television appearances, some as early as 1965 and 1966, when the sound quality was not as good as it is now. But obviously a great deal of work has gone into cleaning up the tracks. Mixed with newer state of the art recordings, it gives the LP a historical perspective. This is a very strong record.

**Best cuts:** "My Generation," "I Can't Explain," "Long Live Rock," "Young Man Blues," "Tommy, Can You Hear Me," "Pinball Wizard," "See Me Feel Me," "My Generation Blues," "Won't Get Fooled Again."  
**Dealers:** Potential multi-platinum with film tie-in.



**THE CARS—Candy-O, Elektra SE507. Produced by Roy Thomas Baker.** This followup album by the most critically acclaimed new group of 1978 has been on hold for several months because its first LP resurged in popularity; that disk is now in its 52nd week on the chart as it closes in on double platinum. The five-man group again deals in a punchy pop-rock style accessible enough for AM pop playlists and eclectic enough for FM album action. The tunes range from smooth, slick numbers like "It's All I Can Do" to raucous rockers like "Got A Lot On My Head," all pushed by the three-guitar attack of Elliot Easton on lead, Ric Ocasek on rhythm and Benjamin Orr on bass. Ocasek wrote all the songs. The group began a national tour Saturday (16).

**Best cuts:** "Let's Go" (the single), "It's All I Can Do," "Double Life," "Dangerous Type," "Night Spots," "You Can't Hold On Too Long."  
**Dealers:** The sexy cover art by Vargas recalls his classic work for Playboy and should be displayed.

## Pop

**NICK GILDER—Frequency, Chrysalis CHR1219. Produced by Peter Coleman.** Gilder's last album, "City Nights," went top 40 and produced a No. 1 single in "Hot Child In The City," so it's rather surprising that the Britisher is not again being produced by the red-hot Mike Chapman. But Coleman, Chapman's former engineer, infuses Gilder's third Chrysalis album with the same modified metal pop-rock sound that pushed the last LP to gold. The themes again include sex and success, as on the new single "You Really Rock Me," a fuzz-toned driving number. There are also several brooding, pensive cuts on the album.

**Best cuts:** "(You Really) Rock Me," "Time After Time," "Metro Jets," "The Brightest Star," "Watcher Of The Night."  
**Dealers:** Artist is coming off his biggest LP to date.

**AMERICA—Silent Letter, Capitol SD11950. Produced by George Martin.** The act surfaces on Capitol after seven years on Warner Bros. as a duo, with Dan Peek having exited some time ago to cut Christian music for the Lamb & Lion label. The music here is the soft rock mix of uptempo tracks and midtempo melodic numbers familiar to listeners through the group's many hits. The Tower Of Power horn section enlivens several of the funkier cuts, backing up Dewey Bunnell on guitar and Gerry Beckley on piano and guitar. Most of the tunes are originals.

**Best cuts:** "And Forever," "All Night," "No Fortune," "All My Life," "One Morning," "1960."  
**Dealers:** The label switch could revitalize this act, which started slipping three years ago from its early '70s position of strength.

**WILLIE NELSON & LEON RUSSELL—One For The Road, Columbia KC236064. Produced by Willie Nelson, Leon Russell.** This double LP set features a new pairing of talents, as the "red-headed stranger" meets up with the former "master of space and time." The duo blends talents on a number of old chestnuts that include "Danny Boy," "Don't Fence Me In," "Summertime" and "Am I Blue," as Nelson continues his predilection for the classic tunes of yesteryear. Guest artists on the album, Maria Muldaur and Bonnie Raitt, add to a track or two, but the general pacing here is slow and mellow throughout.

**Best cuts:** "Don't Fence Me In," "Wild Side Of Life," "Heartbreak Hotel."  
**Dealers:** Pitch to rock and country fans.



**NORMAN CONNORS—Invitation, Arista AB4216. Produced by Norman Connors.** Connors' latest Arista album has him backed by the Starship Orchestra. Featured vocalist is Miss Adaritha, while Connors helps out on background vocals. He also did some of the arrangements and plays drums and percussion. The other guest musicians include Jean Carr, the Jones Girls, Gary Bartz, Bobby Lyle and Eddie Henderson. The tunes range effectively from disco-tinged tracks like "Your Love" to pretty ballads like "Handle Me Gently."

**Best cuts:** Those cited plus "Together," "Invitation," "Disco Land," "I Have A Dream," "Kingston."  
**Dealers:** Connors' recent albums have sold well pop and soul.

**LARRY GRAHAM WITH GRAHAM CENTRAL STATION—Star Walk, Warner Bros. BSK3322. Produced by Larry Graham.** Graham lays down funky tempos on his latest LP, as exemplified by the single "(You're A) Foxy Lady," with its sizzling horn arrangement by Ron Kersey and Jerry Martin. Bobby Martin serves as executive producer and also did the lively string arrangement on "Tonight," a change of pace mid-tempo ballad. Graham wrote all of the tunes in addition to playing bass, clavinet, synthesizer, drums and percussion. This is highly danceable material, perfect for dance floors and disco play.

**Best cuts:** "(You're A) Foxy Lady," "Sneaky Freak," "Star Walk," "Scream."  
**Dealers:** Stock with Graham Central Station.



**WU: CONCERTO FOR PIPA AND ORCHESTRA—Teh Hai, Boston Symphony, Ozawa, Philips 9500692.** The PIPA Concerto, added to the Boston Symphony repertoire during its

recent Chinese tour, caresses the ear with simple, picturesque ideas. It's gentle, pastorate music that will lift the spirits of classical buffs as well as generalists. The album includes several highlights of the orchestra's historic visit, one of the most publicized musical and political events of the year.

## First Time Around

**BRAM TCHAIKOVSKY—Strange Man, Changed Man, Polydor PD16211. Produced by Peter Ker, Nick Garvey, Bram Tchaikovsky.** Sensuous rock that depends on guitars for its impact, with strong vocal harmonies riding over them in the best tradition of English rock. The sound this trio puts out is impressive and delivered at breakneck speed. But while the beat is strong the lyrics are fairly tame, with some notable exceptions. The ferocity of delivery is matched with a controlled attack that rivals the best of the current new wave. Mike Oldfield lends a hand on "Lonely Dancer," an anthem for the disco generation from a hard-rocking point of view. This is a power trio with something to say.

**Best cuts:** "Lonely Dancer," "Strange Man, Changed Man," "I'm A Believer," "Bloodline."  
**Dealers:** A tour could help sell this.

**GORDON MICHAELS—Stargazer, Horizon SP737 (A&M). Produced by Hugh McCracken.** This is undoubtedly Horizon's most overtly rocking release and a strong one at that. Playing guitar, piano and other instruments, Michaels weaves a tapestry of intelligent, soothing and punchy songs. All are well-crafted with peppy arrangements and his writing is to be taken seriously. Producer McCracken plays guitars and bass harmonica and the rest of the players are some stellar musicians like Mike Mainieri, David Sanborn, Rick Marotta and a full string section. At times, Michaels sounds very reminiscent to Paul McCartney.

**Best cuts:** "Stargazer," "Monkey Mother," "Bermuda," "Danny Dies In Dublin."  
**Dealers:** Play in store.

**AIRBORNE—Columbia JC36076. Produced by Keith Olsen with David De Vore.** As long as bands like Boston, Foreigner and Toto keep selling multi-platinum units, new corpo rock entities like Airborne will be put together to grab a slice of the

record market pie. Like its predecessors, Airborne features slick harmonies, catchy riffs, AOR radio nurtured arrangements, and absolutely no character, imagination or excitement. But the five-man band sounds good, and the members, some of them studio vets, all play very well.

**Best cuts:** Pick your choice.  
**Dealers:** Pitch to Boston/Foreigner fans.

## Billboard's Recommended LPs

### pop

**ARLO GUTHRIE with SHENANDOAH—Outlasting The Blues, Warner Bros. BSK3336. Produced by John Pilla.** Guthrie's latest LP mixes original songs with material by Pete Seeger and Hoyt Axton. The backup by Shenandoah, a five-member group, gives the tunes some flavorful instrumental punch. While there are some acoustic ballads here, such as "Wedding Song," more of the numbers have an earthy, midtempo, band-backed charm. **Best cuts:** "Which Side," "Wedding Song," "World Away From Me," "Evangeline."

**ROBERT FRIPP—Exposure, Polydor PD16201. Produced by Robert Fripp.** With a little help from Barry Andrews, Phil Collins, Brian Eno, Peter Gabriel, Daryl Hall, Peter Hammill and others of the same ilk, Robert Fripp has fashioned the most refreshing and downright enjoyable LP since his "Court Of The Crimson King" masterpiece almost a decade ago. The LP rocks when it needs to, slows down to smooth soul when it has to, and explores arty electronics when it feels compelled to. **Best cuts:** All.  
*(Continued on page 69)*

**Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Dave Dexter Jr., Paul Green, Sally Hinkle, Kip Kirby, Roman Kazak, Irv Lichtman, Jim McCullough, Dick Nusser, Alan Penchansky, Hanford Saart, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.**



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**TOGETHERNESS...**

And now  
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Management: Tentmakers




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# Billboard's

Billboard SPECIAL SURVEY For Week Ending 6/23/79

Number of singles reviewed  
this week **112** Last week **87**

# Top Single Picks

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## Pop

**HOT CHOCOLATE—Going Through The Motions (3:54);** producer: Mickie Most; writer: E. Brown; publisher: Finchley ASCAP, Infinity 50016. From a forthcoming album of the same title, Hot Chocolate comes up with a strong followup to "Every 1's A Winner." A catchy beat is propelled by pulsating bass and guitar lines and a dominant synthesizer. Vocals are another asset.

**THE WHO—Long Live Rock (3:58);** producer: not listed; writer: Peter Townshend; publisher: Tower Tunes BMI, MCA 41053. Culled from the Who's new "The Boys Are Alright" double LP soundtrack, "Long Live Rock" is a festive uptempo number celebrating the virtues of rock. Powerful vocals, guitars and a steady drum beat drive home the point.

**PATTI SMITH GROUP—Frederick (3:01);** producer: Todd Rundgren; writer: P. Smith; publisher: Ninja, Arista AS0427. Smith's fiery and dynamic vocals are out in front on this melodic track that sounds very similar to "Because The Night." Standout guitar riffs are unrelentless as is Smith's energy.

**THE CARS—Let's Go (3:32);** producer: Roy Thomas Baker; writer: Rick Ocasek; publisher: Elektra BMI, Elektra E-46063-A. The Cars scored two Top 40 hits off their debut album last year: "Just What I Needed" and "My Best Friend's Girl." This catchy midtempo number has the same sassy rock sound, driven by guitar and punctuated by handclaps.

### recommended

**THE CHARLIE DANIELS BAND—The Devil Went Down To Georgia (3:35);** producer: John Boylan; writers: C. Daniels, F. Edwards, J. Marshall, C. Hayward, T. Crain, T. DiGregorio; publisher: Hat Band BMI, Epic 850700.

**AIRBORNE—That's Where My Love Goes (3:15);** producer: Keith Olsen; writers: D. Zychek, B. Hill; publishers: No Gags/We're Prose BMI, Columbia 311011.

**JOHN TRAVOLTA—Sandy (2:30);** producer: John Farrar; writers: L. St. Louis, S. Simon; publishers: Stigwood/Unichappell/Ensign BMI, RSO930.

**BADFINGER—Lost Inside Your Love (2:39);** producer: David Malloy; writer: Tom Evans; publisher: Dune ASCAP, Elektra E46022A.

**DOUCETTE—Nobody (3:27);** producer: John Ryan; writers: J. Doucette, D. Maxwell; publisher: Champignon ASCAP, Mushroom M7042.

**VOYAGER—Halfway Hotel (3:58);** producer: Gus Dudgeon; writer: P. French; publisher: Panache ASCAP, Elektra E46055A.

**JAPAN—Life In Tokyo (3:30);** producer: Giorgio Moroder; writers: David Sylvian, Giorgio Moroder; publishers: Chadwick Nomis/Ariola America BMI, Ariola 7756.

**TEAZE—Stay Here (3:36);** producer: Myles Goodwyn; writers: M. Bradac, M. Kozak; publisher: Crescent/Rags to Riches CAPAC, Capitol P4737.

**CARILLO—She Takes The Night (3:15);** producer: Jimmy Douglass; writers: Frank Carillo, Luke Spagnuolo; publishers: Kyknos Cantos/Vindaloo ASCAP, Atlantic 3589.

**THE GUESS WHO—Sweet Young Thing (3:49);** producer: The Guess Who; writers: J. Kale, V. Masters, D. McDougall, K. Winter; publishers: Prairie Son/PRD/Slalom BMI, Hitlax HT7807 (Atlantic).

**HOT—Taking My Love For Granted (3:00);** producers: Clayton Ivey, Terry Woodford; writers: Eddie Brown, Jef Labes; publisher: Favor/BMI, Big Tree BT16134 (Atlantic).

**PAUL KORDA—Out Of Gas (2:30);** producers: Paul Korda, Richard Digby Smith; writer: Paul Korda; publisher: Rock main Transport BMI, RCA JH11645.

## Soul

**BARRY WHITE—It Ain't Love, Baby (Until You Give It) (3:30);** producer: Barry White; writers: Barry White, P. Polit; publisher: Seven Songs/Bo Dake BMI Unlimited Gold ZS81404 (CBS). A funky female vocal intro replaces the patented White opening rap on his latest single, which is aimed a bit more overtly at the disco market than some of his recent releases. The saucy instrumentation really cooks.

**TAVARES—Let Me Heal The Bruises (3:40);** producer: Bobby Martin; writer: Sam Dees; publisher: Unichappell BMI Capitol P4738. As a followup to "Never Had a Love Like This Before," Tavares changes the pace to a sensuous love ballad, highlighted by the graceful lead vocal and top notch harmonies.

### recommended

**MILLIE JACKSON—A Moment's Pleasure (4:12);** producers: Brad Shapiro, Millie Jackson; writer: George Jackson; publisher: Muscle Shoals Sound BMI, Spring SP197 (Polydor).

**THE TRAMMPS—Teaser (3:30);** producer: Norman Harris; writers: Norman Harris, Ron Tyson, Allan Felder; publisher: Six Strings BMI, Atlantic 3573.

**BILLY PAUL—I Gotta Put This Life Down (3:30);** producers: Billy Paul, Ed Green; writers: C. Gilbert, E. Green; publisher: Mighty Three BMI, Philadelphia International ZS83699 (CBS).

**ROY AYERS—Love Will Bring Us Back Together (3:28);** producer: Roy Ayers; writer: R. Ayers; publisher: Roy Ayers Ubiquity ASCAP, Polydor PD14573.

**JR. WALKER—Back Street Boogie (4:07);** producer: Norman Whitfield; writer: N. Whitfield; publisher: May Twelfth/Warner Tamerlane BMI, Whitfield WHI 8861 (WB).

## Country

**DAVE & SUGAR—Stay With Me (2:38);** producers: Jerry Bradley and Dave Rowland; writer: Jimmy Pennington; publisher: Chinnichap, BMI, RCA JH11654. Flanked by powerful drum support and electric guitar, the trio's vocal efforts soar with this energized number. Highlighting steel and drum solos accentuate as the trio blends efforts with a mix of solo vocals.

**VERN GOSDIN—All I Want And Need Forever (3:29);** producer: Gary S. Paxton; writer: Dennis B. Payne; publisher: Gary S. Paxton Pub., BMI, Elektra E46052. This warm and entrancing love ballad provides Gosdin with an excellent interpretative effort. Instrumentation is creatively effective utilizing harmonica and acoustic guitar as a base from which to build orchestrated climaxes.

**JANIE FRICKE—Let's Try Again (3:33);** producer: Billy Sherrill; writer: D. Steagall; publisher: Texas Red Songs, BMI Columbia 311020. Fricke pulls another love notation from her latest LP and tries to put the pieces back together again if it's not too late. Her sensitive, yet effortless style is colored with a backdrop of flowing strings, guitars, piano and drums.

**GEORGE JONES—Someday My Day Will Come (2:30);** producer: Billy Sherrill; writers: E. Montgomery/C. Ryder/V. Haywood; publisher: Window, BMI, Epic 850684. Slender production reinforces the true country feeling of this ballad. Accents of piano, pedal steel and acoustic guitar coupled with mixed under background vocals allow Jones' authentic country inflections to shine.

**DAVID ROGERS—You Are My Rainbow (2:28);** producer: Dave Burgess; writers: Harland Sanders/R.C. Bannon; publisher: Warner Tamerlane, BMI/WB Music, ASCAP, Republic 042. A light-hearted paragon to the woman who has turned his rain to rainbows gives Rogers a chance to show off his singing talents. Lively percussion, lead guitar and chorus vocals keep the pace rolling.

**MEL McDANIEL—Play Her Back To Yesterday (3:05);** producer: Johnny MacRae; writers: H. Morrison/M. Hughes; publisher: Music City, ASCAP, Capitol P4740. Memories on a jukebox are the theme of this easy-moving song. Fiddle, steel, piano and sing-along chorus underscore the lyric that's full of reminiscences of days gone by.

### recommended

**RAY PILLOW—Super Lady (2:16);** producer: Eddie Kilroy; writers: Ray Pillow/Larry McFaden; publisher: Twitty Bird, BMI, MCA 41047.

**GARY STEWART—Mazelle (3:11);** producer: Roy Dea; writer: Russ Kirkpatrick; publisher: Frank & Nancy, BMI, RCA JH11623.

**FARON YOUNG—Second Hand Emotion (3:19);** producer: Eddie Kilroy; writers: Charlie Black/Rory Bourke; publishers: Trichappell, SESAC/Chappell, ASCAP, MCA 41046.

**WOOD NEWTON—Julie (Do I Ever Cross Your Mind?) (2:45);** producer: Even Stevens; writers: Randy DuBois/Tim DuBois/Wood Newton; publishers: DebDave/Briarpatch, BMI, Elektra 46059.

**TOMMY CASH—When The Lovin' Starts (2:15);** producer: Larry Butler; writers: Curly Putman/Sonny Throckmorton/Don Cook; publishers: Tree, BMI/Cross Keys, ASCAP, Monument 45286.

**JOHN DENVER—Garden Song (2:38);** producer: Milton Okun; writer: Dave Mallett; publishers: High Road/Cherry Lane, ASCAP, RCA JH11637.

**AVA BARBER—Even A Fool Would Let Go (2:55);** producer: Dean Kay; writers: Kerry Chater/Tom Snow; publisher: Unichappell, BMI, Ranwood 1089.

**BILLY LARKIN—Every Night (2:47);** producer: Jerry Gillespie; writer: Layng Martine, Jr.; publisher: Ray Stevens, BMI, Mercury 56065.

**RICKY SKAGGS—Could You Love Me One More Time (2:55);** producer: Unlisted; writers: Carter Stanley; publisher: Fred Rose, BMI, Sugar Hill 453706.

**IRIS LARRATT—You Can't Make Love To A Memory (3:12);** producer: Andy Dimarino; writer: Ron Jankowski; publisher: Dynablast, ASCAP, Infinity 50015.

**RON SHAW—One And One Make Three (2:45);** producer: Gary Brandt; writer: Ron Shaw; publisher: Pacific Challenger, BMI, Pacific Challenger 1635.

**DONNIE HUFFMAN—Doctor, Can You Mend A Heartbreak (3:09);** producer: L.D. Allen; writer: Donnie Huffman; publisher: Big Swing, BMI, Phono 2691.

**PAUL OTT—A Salute To The Duke (time: unlisted);** producer: Fred Foster; writers: Fred Foster-Paul Carruth; publisher: Combine, BMI, Elektra (no number).

## Disco

**LOVE DE-LUXE WITH HAWKSHAW'S DISCOPHONIA—Here Comes That Sound Again (3:48);** producer: Alan Hawkshaw; Steve Gilston; writer: Alan Hawkshaw; publishers: Hawkshaw, Al Gallico/Geoff & Eddie/Blackwood BMI, Warner Bros. WBS 8839. This infectious track alternates between a rather raucous, rhythmic hook and slick, string-laden passages. The contrast is what makes this single work.

### recommended

**BAZUKA—(C'est) Le Rock (3:42);** producers: Tony Camillo, Cecile Barker; writer: Tony Camillo; publisher: Barcom BMI, Venture V110.

**DADDY DEWDROP—The Real Thing (7:40);** producer: Pardo Jones; writer: Lu Janis; publisher: Mispris-Unart BMI, Inphasion TKD153A (T.K.).

## Adult Contemporary

**JOHNNY MATHIS—Begin The Beguine (3:56);** producer: Jack Gold; writer: C. Porter; publisher: Harms ASCAP, Columbia 311001. Mathis goes disco on this venerable Cole Porter classic. Jack Gold's production is danceable and brassy, but still doesn't overshadow Mathis' excellent vocal, which is wisely positioned upfront in the mix.

### recommended

**TONY ORLANDO—Sweets For My Sweet (3:57);** producers: Hank Medress, Dave Appell; writers: Doc Pomus, Mort Shuman; publishers: Rightsong/Trio BMI, Casablanca NB991DJ.

**ENGELBERT HUMPERDINCK—A Much, Much Greater Love (3:55);** producer: Joel Diamond; writers: A. Bernstein, R. Adams; publisher: Silver Blue ASCAP, Epic 850732.

## First Time Around

**THE KNACK—My Sharona (3:58);** producer: Mike Chapman; writers: D. Fieger, B. Averre; publishers: Eighties Music/Small Hill ASCAP, Capitol P4731. Debut single from this highly touted quartet is an energetic rocker with a subtle melody line. Guitar, bass and drums back the lead vocal.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

## Billboard's Recommended LPs

Continued from page 64

**BILL QUATEMAN—Just Like You, RCA AFL2879.** Produced by Dee Robb. This is Quateman's most satisfying album in some time. His writing is sharper, his guitar more noticeable and the arrangements encompass rock and r&b textures. Among the luminaries contributing are Michael McDonald, Neil Larsen, Jeff Baxter, Valerie Carter, Buzz Feiten, David Hungate and Steve Porcaro. **Best cuts:** "Didn't Have The Heart," "It's Alright," "And The Night Goes On Forever."

**FCC—Baby I Want You, Free Flight AHL13405 (RCA).** Produced by Clayton Ivey, Terry Woodford. Free Flight's first mainstream rock release features this five man outfit which calls itself Funky Communication Committee. The arrangements employ r&b influences and the tasty string and horn parts gives the material a funky base. Vocals are strong and carry the album. **Best cuts:** "Shot From The Saddle," "Baby I Want You."

**CHOPPER, Ariola SW50049.** Produced by Jeff Barry. Chopper is a five-man rock outfit that plays melodic rock 'n' roll. Spearheaded by lead vocalist/guitarist George Legion, the band tightly fuses sharp punchy guitar riffs with Kim Bullard's keyboards for a rhythmic sound. All cuts are originals with the exception of Nils Lofgren's "Beggars Day." **Noted producer/writer** Jeff Barry is the guiding light behind the band. **Best cuts:** "Keep The Ball Rollin'," "Abalina," "Beggars Day," "I'll Hold On To You."

**YELLOW MAGIC ORCHESTRA, Horizon SP736 (A&M).** Produced by Harry Wesone. Japanese group is in the Kraftwerk,

Tangerine Dream vein with emphasis on spacy synthesizers and electronic effects. A vocal pops up in one song, but the album is primarily progressive in nature. **Best cuts:** Pick your own.

### soul

**MELBA MOORE—Dancin' With Melba, Arista BDS5720.** Produced by Gene McFadden, John Whitehead, Victor Carstarphen, Van McCoy, McFadden and Whitehead, hot with their current single "Ain't No Stoppin' Us Now," co-wrote and co-produced two of the best cuts here: "Standing Right Here" and "Promised Land." Richie Rivera did the disco mixes on the songs which are targeted at the dance floors more than on any previous Moore LP. **Best cuts:** Those cited plus "Make Me Believe In You" (written by Curtis Mayfield).

**ORIGINALS—Come Away With Me, Fantasy F9577.** Produced by the Originals. Five of the six cuts on this LP are midtempo rhythmic tracks written by such notables as Lamont Dozier, Gene Page and Rodgers and Hart (the venerable "Blue Moon," a recent 12-inch disco disk). The LP also includes one lovely ballad, "Stay (With Me)," with a beautiful string arrangement, in addition to the more disco-oriented tunes. **Best cuts:** "Jezebel," "While The Cat's Away," "Stay (With Me)," "Blue Moon."

**BROWNIE MCGHEE & SONNY TERRY—Storyville SLP4007.** Produced by Karl Emil Knudsen. This duo has been performing together through four decades, McGhee with his guitar and Terry with his nervous, frenetic harmonica. They sing the

blues well, as this taping from 1971 (in Copenhagen) confirms. There's a raw, unsophisticated appeal to this music as the very roots of jazz are exposed. **Best cuts:** "Two Points Of View," "Midnight Special."

### country

**SAMMI SMITH—Girl Hero, Cyclone CYS2000.** Produced by Johnny Morris. Smith draws from the writing team of T. Skinner and J.L. Wallace, whose penning of "What A Lie" brought her a strong single. Production effectively accentuates the strength of Smith's interpretations via electric guitars, horns and piano for ballads and uptempo, driving numbers. **Best cuts:** "What A Lie," "The Letter," "For The First Time In My Life," "Affair."

### jazz

**RALPH MACDONALD—Counterpoint, Marlin 2229.** Produced by Ralph MacDonald, William Eaton, William Salter. The popular percussionist covers all the bases on these six cuts, delivering a variety of tunes and tempos with Grover Washington aboard as guest saxophonist. But one questions the need of vocals. **Best cuts:** Your choice.

**RON CARTER—Parade, Milestone M9088.** Produced by Ron Carter. Top-ranked bassist employs Chick Corea, Joe Henderson, Tony Williams, Urbie Green, Frank Wess and other superior musicians backing him on these six tracks, all but one

composed by Carter. And yes, the leader performs on piccolo bass as well as the larger, acoustic bull fiddle. It all comes off as contemporary jazz of the highest caliber. **Best cuts:** "Tinderbox," "Parade."

**THE DANNY STILES FIVE—In Tandem Into The '80s, Famous Door HL126.** Produced by Harry Lim. Trombonist Bill Watrous shares honors with the leader's trumpet and flugelhorn on six entertaining tracks, Bobby Rosengarden and Butch Miles alternating on drums. Stiles is, of course, one of the ever-existing horn men in New York who remains underrated on vinyl. **Best cuts:** "Cocktails For Two," "I'll Never Stop Loving You."

**ART PEPPER—Today, Galaxy GXY5119.** Produced by Ed Michel. Long-time alto saxist Pepper pops up with six invigorating instrumentals backed only by rhythm—Cowell, McBee, Haynes and, on but one track, Kenny Nash. It's a delightful mix of standards and originals and confirms Pepper's skills, in a boppish vein. **Best cuts:** "Lower Come Back To Me," "Miss Who?"

**DIZZY GILLESPIE—Manteca, Pickwick Quintessence QJ25211.** Reissue produced by Gene Norman. Taken from 1946-47 RCA masters, this historically important LP reactivates nine memorable performances by Diz when he was leading an ill-fated big band in which the legendary Chano Pozo was percussionist. Gillespie had a lot of fire, a lot of originality in those days and these tracks helped change the course of jazz. **Best cut:** "Manteca," "Two Bass Hit," "Good Bait."

# Soul Sauce

# Billboard Hot Soul Singles

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## Vibes Good At Philly's BMA Meet

By JEAN WILLIAMS

PHILADELPHIA—The vibes were mostly positive among the more than 1,000 persons attending the Black Music Assn.'s first Founder's Conference here.

Many were smiling, touting "There's hope for blacks in the music industry and BMA will help us get our share of the multibillion-dollar pie."

Then here were those who remained a bit skeptical, maintaining "This is just the first year. We'll wait until next year to see what happens."

And there was another group of skeptics who whispered, "Look at the people in charge; this is going to be another National Assn. of Radio & Television Announcers (NATRA)." This comment was not meant to be complimentary.

But unlike the last few NATRA conventions this reporter attended, the majority of the conference attendees appeared to be on hand to learn, share their knowledge of their particular segment of the industry and the overall feeling was one of total unity. In addition, also unlike NATRA, the sessions were extremely well attended, with some sessions overflowing.

It is true that some of the organizers were a part of the NATRA hierarchy but this reporter finds no problem with that as long as the objective is uplifting and strengthening the position of black music and keeping egos where they belong—in the background.

Many of the former NATRA leaders should contribute to the running of BMA. After all, who knows better than this group the mistakes that can easily be made in operating an organization and they are "hopefully" better equipped to avoid some of the hazards. On the other hand, there is some new blood at the top levels of BMA, which is a positive move that should give the organization balance.

The organizers of the conference took great pains and care in packaging the event. They attempted to cover as much territory as possible in a short period of time; they called on some of the most knowledgeable individuals in the music and broadcasting industries for dissemination of information.

Mary Mason, convention coordinator, is to be commended for pulling together a first class conference and she maintained, as much as humanly possible, an element of smoothness throughout. She was always there taking care of business.

This reporter can report from first hand conversations prior to the convention that some voiced a large degree of apprehension concerning Mason, saying that "she is too difficult to deal with."

But it would be extremely hard for even these persons not to applaud her for a job well done. A couple more organizers like Mason would be welcome in the black music industry.

But about the seminars. There were four concurrent, which split the gathering four ways. The reason was the limited time allotted to get so much done.

Unfortunately, there were people attending whose business interests extended beyond one area and they

(Continued on page 71)

This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)	
☆	1	7	RING MY BELL—Anita Ward (F. Knight), Juana 3422 (TK) (Two Knight, BMI)	34	21	19	HOT NUMBER—Foxy (J. Ledwina), Dash 5050 (TK) (Sherlyn/Ludbeyann/Bukaroo, BMI)	69	68	6	TRUST ME, D. J.—D. J. Rogers (D. J. Rogers), Arc 3-10953 (CBS) (Circle K, ASCAP)	
☆	2	6	BOOGIE WONDERLAND—Earth, Wind & Fire, With The Emotions (I. Lind, A. Willis), Arc 3-10956 (CBS) (Dorville/Irving/Deertrack/Ninth, BMI)	35	23	18	IN THE MOOD—Tyrone Davis (P. Richmond, D. Ellis, R. Locke Jr.), Columbia 3-10904 (Content/Tyrone, BMI)	70	53	10	BAD FOR ME—One One Bridgewater (D. Thomas, C. Veal Jr.), Elektra 4603 (Harris/Chat, ASCAP)	
	3	3	HOT STUFF—Donna Summer (P. Bellotte, H. Fatermeier, K. Torsey), Casablanca 378 (Rick's/Stop, BMI)	☆	44	6	FIRST TIME AROUND—Skye (R. Muller), Sabul 22087 (RCA) (One Too One, ASCAP)	☆	81	2	DOING THE LOOP DE LOOP—Leony Williams (L. Williams, D. Stallings), MCA 41034 (Leo-Lot, BMI)	
☆	7	12	AIN'T NO STOPPIN' US NOW—McFadden & Whitehead (J. Cohen, J. Whitehead, C. McFadden, J. Cohen), P.R. 3681 (CBS) (Mighty Three, BMI)	37	35	8	I JUST WANNA DANCE WITH YOU—Dramatics (C. Womack, D. Davis), MCA 41017 (Greenville, BMI/Conquistador, ASCAP)	72	54	7	YOU NEVER KNOW WHAT YOU'VE GOT—Bell & James (L. Bell, C. James), A&M 2137 (Mighty Three, BMI)	
	5	5	WE ARE FAMILY—Sister Sledge (H. Rodgers, B. Edwards), Cotillion 4425 (Atlantic) (Chic, BMI)	38	37	7	FOXY LADY—Larry Graham with Graham Central Station (L. Graham), Warner Bros. 8818 (Nineteen Eighty Four, BMI)	☆	83	2	ARE YOU BEING REAL—Bar-Kays (J. Alexander, L. Deason, H. Henderson, C. Allen, F. Thompson, M. Beard, L. Smith, W. Stewart, A. Jones), Mercury 74048 (Bar-Kays/Warner-Tamerlane, BMI)	
	6	6	I WANNA BE WITH YOU—Isley Brothers (Isley Brothers), T.Neck 82279 (CBS) (Bovina, ASCAP)	39	43	10	SAY WON'T CHA—Chocolate Milk (J. Smith III, A. Costello, D. Richards, F. Richard, K. Williams, M. Tui, R. Gabon), RCA 11547 (Maravent, BMI)	74	57	7	HEAVEN MUST HAVE SENT YOU—Sonnie Painter (E. Holland Jr., L. Doran, B. Holland), Motown 1455 (Stone Age, BMI)	
☆	13	8	CHASE ME—Con Funk Shun (M. Cooper, F. Pilate), Mercury 74059 (Vai-In-Joe, BMI)	☆	50	4	WHEN YOU WAKE UP TOMORROW—Candi Staton (P. Adams, K. Morris, C. Staton, W. Garfield), Warner Bros. 8821 (Pap/Lend/Stacey Lynne/ Stacey, ASCAP)	☆	85	2	DANCE "N" SING "N"—L.T.S. (J. Osborne, J. Riley), A&M 2142 (Aimo/McRae/ASCAP/Irving/McDonor, BMI)	
	9	9	DO YOU WANNA GO PARTY—KC & The Sunshine Band (H. W. Casey, R. Finch), TK 1033 (Sherlyn/Harris, BMI)	☆	48	7	WHY LEAVE US ALONE—Five Special (R. Banks, T. Green, R. Johnson), Elektra 46032 (At Home/Baby Dump, ASCAP)	☆	76	61	7	MORNING DANCE—Spreo Gyra (J. Beckwith), Infinity 50013 (MCA) (Warren/Crossed Bear, BMI)
	10	8	BUSTIN' OUT—Rick James (R. James), Gordy 7167 (Motown) (Jubete, ASCAP)	☆	52	5	BEST BEAT IN TOWN—Switch (B. Debaige), Gordy 7158 (Motown) (Jubete, ASCAP)	☆	87	2	SUPER SWEET—Warbell Piper (M. Brown, J. Fish Jr., R. Cross), Motown International 1085 (April Summer/Diagonal, BMI)	
	11	10	REUNITED—Peaches & Herb (D. Fekaco, F. Perren), MFP/Polydor 14547 (Perren/Vibes, ASCAP)	43	38	11	MR. ME, MRS. YOU—Creme De Coco (R.G. Young, H.B. Barnum), Venture 106 (Audio Arts, ASCAP/Madebi, BMI)	☆	88	2	DR. ROCK—Captain Sky (D. Cameron), A&I 273 (Mr. T/Upper Level, BMI)	
☆	20	7	YOU GONNA MAKE ME LOVE SOMEBODY ELSE—The Jones Girls (K. Gamble, L. Huff), P.R. 8 3680 (CBS) (Mighty Three, BMI)	44	39	8	EVERYBODY UP—Ohio Players (Ohio Players), Arista 0488 (P.P.O., BMI)	☆	79	82	4	I CAN DANCE ALL BY MYSELF—Daitan & Dubarr (G. Dalton, D. Dubarr), Hillack 7806 (Atlantic) (Daitan & Dubarr/Asadale, ASCAP)
☆	18	10	LET ME BE GOOD TO YOU—Lou Rawls (K. Gamble, L. Huff), P.R. 3684 (Mighty Three, BMI)	☆	55	5	BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry (M. Barakand, J. Evers, K. Forley, J. Kordulietz, C. Barry), Orjyale 1232 (Addison/Lambda/Lollipop Music, BMI)	☆	90	5	LEAD ME ON—Mazie Hightingale (L. Willis, D. Lacey), Windward 11530 (RCA) (Aimo, ASCAP)	
	14	16	JAM FAN—Bootsy's Rubber Band (W. Collins, G. Dinton, P. Collins), Warner Bros. 8818 (Rubber Band, BMI)	46	46	6	ROCK 'N' ROLL—Atlantic Starr (W. Lewis), A&M 2125 (Aimo/Newman/Kudu, ASCAP)	☆	NEW ENTRY		WHERE DO WE GO FROM HERE—Exclamation (E. Johnson), Roadshow 11808 (RCA) (Desert Rain/ Sky Tower, ASCAP)	
	15	15	DON'T GIVE IT UP—Linda Clifford (G. Akins, L. Clifford), BSO 921 (Mayfield/Andrax, BMI)	47	40	10	RAISE YOUR HANDS—Brick (R. Hagis, R. Ramon, J. Brown), Bang 4802 (CBS) (Warner Bros./Good High, ASCAP)	☆	82	84	2	DANCE SING ALONG—Freedom (Armstrong, Smith, TruPera), Malaco 3057 (TK) (Malaco/Thomas Weakley, BMI)
	16	17	ANYBODY WANNA PARTY—Gloria Gaynor (D. Fekaco, F. Perren), Polydor 14538 (Perren/Vibes, ASCAP)	☆	58	5	RADIATION LEVEL—Son (B. Eyns), Capitol 4713 (Glenwood/Delente, ASCAP)	☆	NEW ENTRY		I LEAVE YOU STRONGER—Sweet Thunder (C. Bax, L. James), Fantasy WMGT 860 (Parker/ WMGT, BMI)	
	17	12	GOOD, GOOD FEELIN'—War (Allen, Brown, Jordan, Miller, Oskar, Rabb, Scott, Goldstein), MCA 40995 (Far Out/Milwaukee, ASCAP/BMI)	☆	59	4	CAN'T SAY GOODBYE—Bobby Caldwell (B. Caldwell, G. Penn), Cloudb 15 (TK) (Sherlyn, Lindsey Ann, BMI)	☆	NEW ENTRY		FIRECRACKER—Mass Production (R. Williams), Cotillion 44234 (Atlantic) (Two Peppas, ASCAP)	
	18	14	YOU CAN'T CHANGE THAT—Raydio (R. Parker Jr.), Arista 0399 (Raydio, ASCAP)	☆	60	4	SORRY—Katalie Cole (Jackson, Yancy, Dixon), Capitol 4722 (Dava/Cappell, ASCAP)	☆	NEW ENTRY		I THOUGHT OF YOU TODAY—Randy Brown (H. Banks, C. Brooks), Parachute 524 (Casablanca/ Onag, BMI)	
	19	11	DISCO NIGHTS—G.O. (E.R. LaBlanc), Arista 0388 (G.O., Arista, ASCAP)	51	47	13	WALK ON BY—Average White Band (H. David, B. Rockarachi), Atlantic 3553 (Blue Seas/Jan, ASCAP)	☆	86	86	3	SOMEONE DUGHT TO WRITE YOU A LOVE SONG—Delegation (Gold, Deane), Shabazz 1057 (SRT) (Screen-Gems, BMI, BMI)
	20	22	NIGHT DANCIN'—Yaka Boom (F. Summerson, L. Macaluso), Avola 774R (Stone Wood/Philly West, ASCAP)	52	34	19	I BELONG TO YOU—Rance Allen (R. Allen), Stax 2217 (Fantasy) (Stax/Doctor Jack, ASCAP)	☆	NEW ENTRY		FEELIN' THE LOVE—Cavin Christopher (E. Christopher, C. Mowley), RSO/Curtis 533 (Rocke/Masque, ASCAP)	
☆	28	9	MEMORY LANE—Minnie Riperton (M. Riperton, K. St. Lewis, G. Ditzer, D. Rudolph), Capitol 4706 (Minnie's/Bull Pen, BMI)	53	56	6	SHOULD'A GONE DANCIN'—High Energy (D. Jones, A. Mazoni), Gordy 7166 (Motown) (Old Brighton Road, ASCAP)	☆	88	75	12	LOST IN LOVING YOU—McCrarys (L. McCrary, A. McCrary, S. Tucker), Parade 6-7029 (Zep), Island, BMI)
☆	29	9	IF YOU WANT IT—Nefelyte (S. Tazone, H. Johnson), Arista 7747 (Face, BMI)	☆	64	4	I'LL NEVER LOVE THIS WAY AGAIN—Dionne Warwick (R. Kerr, W. Jennings), Arista 0419 (Living, BMI)	☆	NEW ENTRY		CUBA—Gibson Brothers (J. Kluhn, D. Vandenberg), Island 8832 (Warner Bros.), (Rocke, ASCAP)	
☆	31	9	WHAT CHA GONNA DO WITH MY LOVE—Stephanie Mills (J. Milne, R. Lucas), 20th Century 2401 (RCA) (Scazab, BMI)	☆	66	3	GOOD TIMES—Chic (B. Edwards, N. Rodgers), Atlantic 3584 (Chic, BMI)	☆	NEW ENTRY		COUNT THE DAYS—A Wilson (G. Gilbert, T.G. Conway), Roadshow 11863 (RCA) (Mighty Three, ASCAP/Fifty-Fifty/Desert Moon, BMI)	
☆	32	5	MUSIC BOX—Evelyn "Champagne" King (T. Lyle, S. Peake, J. Fitz), RCA 11586 (Mills/Six Continents, BMI)	☆	67	4	CRYING—Instant Funk (B. Sigler), Sabul 2088 (RCA) (Lucky Three/Henry Suitmay, BMI)	☆	91	91	3	WHEN YOU'RE YOUNG AND IN LOVE—Stacey Lattime (V. McCly, Cotillion 44750 (Atlantic, WREN, BMI)
☆	33	5	IT'S TOO FUNNY IN HERE—James Brown (H. Shapiro, G. Jackson, R. Miller, W. Shaw), Polydor 14557 (Muscle Shoals, BMI)	☆	69	4	HOW COULD YOU BREAK MY HEART—Bobby Womack (B. Womack, P. Mulren), Arista 0421 (Arista, ASCAP)	☆	NEW ENTRY		MINUTE BY MINUTE—Doozie Brothers (M. McDonald, L. Abrams), Warner Bros. 8029 (Onag, BMI/Lemela, ASCAP)	
	26	24	SHAKE YOUR BODY—Jacksons (R. Jackson, M. Jackson), Epic 8505h (Pracock, BMI)	☆	70	4	I JUST KEEP THINKING ABOUT YOU BABY—Tata Vega (H. Johnson, S. Cathey), Tamla 54299 (Motown) (Jubete, ASCAP)	☆	92	74	3	FREAKY PEOPLE—Crowd Pleasers (A. Carr, C. Maxwell, L. Emmanuel), Westward 55420 (Atlantic) (Bridgeport, BMI)
	27	19	FEEL THAT YOU'RE FEELIN'—Maze (F. Beverly), Capitol 4686 (Ainsworth, BMI)	☆	72	3	I'VE GOT THE NEXT DANCE—Deniece Williams (L. D. Williams, C. Fowler, K. Johnson), ARC/Columbia 3-10971 (Kee/Dick, BMI) (Cheyenne/Motie, ASCAP)	☆	93	71	7	NEVER CHANGE LOVERS IN THE MIDDLE OF THE NIGHT—Milla Jackson (K. Forney, M. Barklund, J. Jay), Spring 182 (Polydor) (Van Magill, ASCAP)
☆	36	6	I'M A SUCKER FOR YOUR LOVE—Teena Marie (R. James), Gordy 7169 (Motown) (Jubete, ASCAP)	☆	73	4	GEORGIE PORGY—Toto (D. Paich), Columbia 310944 (Nutmeg, ASCAP)	☆	94	79	12	LOVE BALLAD—George Benson (Scarborough), Warner Bros. 5758 (Dischappell, BMI)
☆	49	4	BAD GIRLS—Donna Summer (D. Summer, B. Sudano, F. Hakenson, J. Espesola), Casablanca 388 (Glorie/Sabrosa/ Sweet Summer Night, BMI)	☆	77	3	H.A.P.P.Y. RADIO—Eddie Starr (E. Starr), 20th Century 2408 (RCA) (LNR/Zonal, BMI)	☆	95	42	17	THIS TIME I'LL BE SWEETER—Angela Ballif (G. Guthrie, P. Grant), Arista-GRP 2500 (Perumbex, BMI)
	30	30	EYEBALLIN'—Heatwave (B. Tompkins), Epic 8 50679 (Aimo, ASCAP)	☆	80	2	CRANK IT UP—Peter Brown (P. Brown, R. Ross), Drive 4278 (T.K.) (Sherlyn/Dechert, BMI)	☆	97	95	4	GIVEN IN TO LOVE—Lakside (S. Schockley), Solar 11589 (RCA) (Spectrum VIB, ASCAP)
☆	51	3	TURN OFF THE LIGHTS—Taddy Pendergrass (K. Gamble, J. Huff), P.R. 3036 (CBS) (Mighty Three, BMI)	☆	65	65	HOT FOR YOU—Brimberg (T. Womack, B. Woods), TNU 8 5514 (CBS) (Ludlow, BMI)	☆	98	26	20	IT MUST BE LOVE—Alton McGain & Destiny (J. Footman, J. Winder), Polydor 14532 (Specialite/ Train, ASCAP, BMI)
	32	25	READY OR NOT—Herbie Hancock (R. Parker, J. Cohen), Columbia 3-10936 (Raydio/ ASCAP/Philo Grounds, BMI)	☆	76	3	LIGHT MY FIRE—Ami Stewart (Carr, B. Long, S. May), Arista 7251 (ATU, BMI)	☆	99	89	3	WHEN THE WHISTLE BLOWS—La Flavour (M. Asenc, P. Norvi), Mercury 74055 (BEMA, ASCAP)
	33	27	DANCE WITH YOU—Carrie Lucas (Rosa Gardner), Lucas, Solar 11482 (RCA) (Spectrum VII/Hinds, ASCAP)	☆	78	3	THE BOSS—Diana Ross (N. Ashford, V. Simpson), Motown 1462 (Nick D VAI, ASCAP)	☆	100	94	4	EVERYBODY HERE MUST PARTY—Direct Current (D.D. & D. Clements), T.E.C. 758 (MCA, ASCAP)

JUNE 23, 1979, BILLBOARD

BOOK REVIEW

# More Tips For Amateur Tuners

"If They Ask You, You Can Write A Song," by Al Kasha and Joel Hirschhorn. To be published in August by Simon and Schuster, New York. Price unlisted.

LOS ANGELES—The authors have been collaborating for 15 years in conceiving music and lyrics for songs. Two of their works won Oscars.

Their book, designed to guide aspiring songwriters into the frenetic world of achieving chart standing and a resulting royalties bonanza, is well-intended. But so are a dozen or more strikingly similar "how to" books which have crossed this reader's desk in the last quarter-century.

They drop scores of names casually, they cite hundreds of tunes which garnered big money for the writers, publishers and performing rights societies and they indicate they know all there is to know about the art of creating, promoting and popularizing a song.

But they fail to instruct the rookie writer how he can succeed with his songs. Nor can Debaquey teach heart surgery with a book. Can a Guidry or a John show a superb athlete how to win 20 games on the mound, using only the printed word?

DAVE DEXTER JR.



STREET SCENE—Mercury's Southside Johnny and the Asbury Jukes entertain at WMMR-FM Philadelphia's 10th anniversary on South St. before an estimated 100,000 partygoers including several rooftop observers.

# Soul Sauce

Continued from page 70  
were unable to attend the other sessions.

Although the session moderators offered a synopsis in a general session, an excellent idea, it was impossible to convey the feeling, spirit and total results of the meetings.

And in still another area (BMA's hospitality—making the attendees feel welcome), many forget that the first impression quite often determines how the registrants will feel about the organization and its convention.

BMA board members appeared to do their part in making the attendees feel the conference would not be productive without them.

However, BMA president Kenny Gamble, its vice president Ed Wright, Mary Mason or the other executives are generally not the first persons one meets. It's the hotel personnel and those manning the registration desk.

Hotel personnel are often forgiven for bad manners. One tends not to necessarily associate them with the organization renting space. But that for the most part does not apply to the registration personnel.

And that was one of the "major" problems.

While most were pleasant enough, with Maria Duvall of BMA standing out as possibly one of the most efficient persons to ever work at registering, there was one person who throughout the convention treated registrants like they were snakes.

This reporter heard so many complaints about BMA's Brian King, not believing that anyone would intentionally be so rude and "nasty." I decided to stand back and watch for a bit. I did—and the people were right. King is a poor representative for the Black Music Assn.

Remember... we're in communications, so let's communicate.

COMMENTARY

# The Pitfalls Of Crossover

Continued from page 17

ing that that's their music to call themselves "crossover music" stations. The basic concept is that it is country, or it isn't country. It's all black or all white, and there's no gray area.

So if you're honest with your listeners, then play country music. And if you get a job on a rock station, to be honest with your listeners, you should play rock music. That's what they tuned in for.

Country radio will continue to grow in this direction until it's hurt. Then it will just have to either play country or change the format. It's possible that we have too many country stations. If that's the case, those country stations that hire individuals who are knowledgeable about country music will do best.

The greatest thing that could happen to the country music industry is that everybody be honest to themselves. Deejays who get jobs on country radio stations should only be those who like country music and know something about it. It's not the hardest thing in the world to learn. If they play any other format, they would have to learn a little about the history of that format.

Country music will get bigger and bigger—both in the U.S. and internationally—because the leaders of the country music industry are working very hard at it.

It's a great industry, and I'm proud of what Nashville has done and what the Country Music Assn. has done. The CMA is the strongest music trade organization in the world. It had to be strong because we were once a minority music. We had closet listeners—people who

wouldn't come right out and say they were listening to country because they thought it was beneath them.

Today, it's changed. The college students are all listening. Even many rock stars are listening. So, suddenly, we haven't got a stigma. We never really had one in the first place—it was just in people's minds.

By being honest to ourselves, and to our industry, we can assure a future for country music as solid and impressive as its past.

Wesley Rose is president of Acuff-Rose Publications. A past president of the Country Music Assn., he currently serves the organization as a director.

## New Headquarters

NEW YORK—Boutwell/Nocus, artist merchandiser for Kiss, Queen, Barry Manilow, Cheap Trick and Donna Summer, is moving to a new headquarters in New York, effective May 1, at 251 Park Ave. S., New York 10010. In Los Angeles the company has recently moved to 8440 Santa Monica Blvd., Los Angeles 90069. (213) 650-4100.

## Prizes Distributed

NEW YORK—A total of \$15,000 is being distributed to 19 winners of ASCAP's first Foundation Grants To Young Composers.

Composers of all forms of music are represented. Top prize of \$2,000 went to Anthony Kork. Martin Bookspan is director of the foundation grants and can be reached for more information at ASCAP's New York office.

# Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	2	6	BAD GIRLS Donna Summer, Casablanca NBLP 2 7150	39	35	16	KNOCK ON WOOD Anita Stewart, Arista SW 50054
	2	1	18 WE ARE FAMILY Sister Sledge, Cotillion SD 5209 (Atlantic)	40	40	10	THE MESSAGE IS LOVE Barry White, Unlimited Gold AZ 35763 (CBS)
★	4	6	SONGS OF LOVE Anita Ward, Juana 200 004 (T.K.)	41	39	20	FUNK Instant Funk, Saboul SA 8513 (RCA)
★	12	2	WINNER TAKES ALL Isley Brothers, T-Neck PZ 2 36677	42	37	6	HEART STRINGS Earl Klugh, United Artists UALA 942 (Capitol)
★	6	6	McFADDEN & WHITEHEAD McFadden & Whitehead, P.I.R. JZ 35800 (CBS)	43	41	10	GO WEST Village People, Casablanca NBLP 7144
	6	3	31 2 HOT Peaches & Herb, MVP/Polydor PD 1 6172	44	44	21	LOVE TRACKS Gloria Gaynor, Polydor PD1 6184
★	9	5	CANDY Can Funk Shun, Mercury SRM 1-3754	★	55	11	IN THE PUREST FORM Mass Production, Atlantic SD 5221
	8	5	13 DISCO NIGHTS G.O., Arista AB 4275	★	56	10	SKYY Skyy, Saboul 8517 (RCA)
★	NEW ENTRY		I AM Earth, Wind & Fire, Arc/Columbia FC 35730	47	47	6	IN DANCELAND Carrie Lucas, Solaire BSL1 3219 (RCA)
	10	10	9 GAP BAND Mercury SRM 1-3758	★	58	3	TAKA BOOM Taka Boom, Arista SW 50041
	11	11	11 INSPIRATION Maze, Capitol SW 11912	49	48	4	BETTY TRAVELIN' IN THE WRIGHT CIRCLE Betty Wright, Alston 4410 (TK)
	12	7	20 BUSTIN' OUT OF L SEVEN Rick James, Gordy G7 984 (Motown)	50	43	18	SPIRITS HAVING FLOWN Bee Gees, RSO RS 13041
	13	13	5 SWITCH II Switch, Gordy G7 988 (Motown)	51	42	11	MORNING DANCE Spym Gyra, Infinity INF 9004
	14	8	10 ROCK ON Raydio, Arista AB 4212	52	52	13	MILKY WAY Chocolate Milk, RCA AFL1 3081
★	20	7	ANY TIME, ANY PLACE Dramatics, MCA AA 1125	53	46	19	ANGIE Angela Bolin, GRP/Arista GRP 5000
	16	15	29 DESTINY Jacksons, Epic IE 35552 (CBS)	54	50	25	T-CONNECTION T-Connection, Dash 30009 (T.K.)
	17	17	6 HOT PROPERTY Heatwave, Epic IE 35970	★	NEW ENTRY		WHERE THERE'S SMOKE Smokey Robinson, Tamla T7 366 (Motown)
	18	14	11 THE MUSIC BAND War, MCA MCA 3085	★	66	3	THE ADVENTURES OF CAPTAIN SKY Captain Sky, A&I 6042
★	25	3	STREET LIFE Cruaders, MCA MCA 3094	57	54	15	JOURNEY TO THE LAND OF ENCHANTMENT Enchantment, Roadshow BKL1 3269 (RCA)
★	30	3	LET ME BE GOOD TO YOU Lou Rawls, P.I.R. JZ 36006 (CBS)	58	49	13	IT'S ALRIGHT WITH ME Patti LaBelle, Epic IE 35772 (CBS)
★	29	6	MINNIE Minnie Riperton, Capitol SD 11936	59	57	3	BAD FOR ME Dee Dee Bridgewater, Elektra 6E 158
	22	19	10 HOT NUMBERS Foxy, Dash 30010 (TK)	60	60	24	HERE, MY DEAR Marvin Gaye, Tamla T 364 (Motown)
★	34	6	THE JONES GIRLS The Jones Girls, P.I.R. JZ 35757 (CBS)	61	62	27	CROSSWINDS Peabo Bryson, Capitol ST 11875
	24	24	7 WHATCHA GONNA DO WITH MY LOVE Stephanie Mills, 20th Century T-583 (RCA)	62	68	2	SHOTGUN III Shotgun, MCA MCA 1118
	25	26	5 FEVER Roy Ayers, Polydor PD 1-8204	63	45	40	LIVE AND MORE Donna Summer, Casablanca NBLP 7119
★	33	8	WILD & PEACEFUL Teena Marie, Gordy G7 986 (Motown)	64	53	30	C'EST CHIC Chic, Atlantic SD 19209
	27	27	15 FEETS DON'T FAIL ME NOW Herbie Hancock, Columbia IC 35764	65	64	12	ALTON McCLAIN & DESTINY Alton McClain & Destiny, Polydor PD1 6163
	28	16	13 IN THE MOOD WITH TYRONE DAVIS Tyronne Davis, Columbia IC 35723	66	61	12	FEEL NO FRET Average White Band, Atlantic SD 19207
	29	22	11 MUSIC BOX Evelyn "Champagne" King, RCA AFL1 3033	67	NEW ENTRY		DIONNE Dionne Warwick, Arista AB 4230
	30	21	9 PARADISE Graver Washington Jr., Elektra 6E 182	68	51	8	STARS Sylvester, Fantasy F 9579
	31	23	10 EVERYBODY UP Ohio Players, Arista AB 4226	69	69	8	GROOVIN' YOU Harvey Mason, Arista AB 4277
	32	31	12 LET ME BE YOUR WOMAN Linda Clifford, RSO 2-3902	70	70	8	A MOMENT'S PLEASURE Millie Jackson Spring SP 16722 (Polydor)
	33	28	11 WHISPER IN YOUR EAR Whispers, Solar BSL1 3105 (RCA)	71	71	11	TRY MY LOVE Tata Vega, Tamla T7 360 (Motown)
	34	18	14 LIVIN' INSIDE YOUR LOVE George Benson, Warner Bros. 2838 3277	72	59	17	AWAKENING Narada Michael Walden, Atlantic SD 19222
★	NEW ENTRY		THE BOSS Diana Ross, Motown M7 923	73	73	2	INVASION OF THE BOOTY SNATCHERS Parlet, Casablanca NBLP 7146
	36	36	6 STONEHEART Brick, Bang JZ 35969 (CBS)	74	NEW ENTRY		BOOGIE WOOGIE DANCIN' SHOES Claudia Barry, Chrysalis CHR 1232
	37	32	11 I LOVE YOU SO Natalie Cole, Capitol SD 11928	75	67	4	UNWRAPPED Denise LaSalle, MCA MCA 3098
	38	38	12 LOVE TALK Manhattans, Columbia IC 35693				

# Billboard HOT 100

**Chart Bound**  
GOING THROUGH THE MOTIONS—Hot Chocolate (Infinity 50016)  
LONG LIVE ROCK—The Who (MCA 41053)  
SEE TOP SINGLE PICKS REVIEWS, page 69

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)			
												ALB	WBM	CLM
★	1	10	HOT STUFF—Donna Summer (George Moroder, Pete Bellotte), P. Bellotte, N. Faltermeier, K. Forsey, Casablanca 978	ALM	35	25	15	IN THE NAVY—Village People (Jacques Morali), J. Morali, H. Belolo, V. Willis, Casablanca 973	CPP	69	59	9	GOOD TIMIN'—Beach Boys (Bruce Johnston, Beach Boys, James William Guercio), B. Wilson, C. Wilson, Caribou 89029 (CBS)	ALM
★	2	9	WE ARE FAMILY—Sister Sledge (Bernard Edwards, Nile Rodgers), N. Rodgers, B. Edwards, Cotillion 44251 (Atlantic)	WBM	★	43	5	SHADOWS IN THE MOONLIGHT—Anne Murray (Jim Ed Norman), R. Bourke, C. Black, Capitol 4716	CHA	70	66	10	HONESTY—Billy Joel (Phil Ramone), B. Joel, Columbia 3-10559	ABP/BP
★	3	7	RING MY BELL—Anita Ward (Frederick Knight), F. Knight, Juana 3422 (TK)	WBM	★	29	11	DEEPER THAN THE NIGHT—Olivia Newton-John (John Farrar), T. Snow, J. Vastano, MCA 41009	CPP	71	49	11	LITTLE BIT OF SOAP—Nigel Olsson (Paul Davis), B. Barnes, Bang 84800 (CBS)	HAN
★	4	4	JUST WHEN I NEEDED YOU MOST—Randy VanWarmer (Dell Newman), R. VanWarmer, Bearsville 0334 (Warner Bros.)	ALM	★	37	13	HOT NUMBER—Foxy (Foxy, Jerry Masters), I. Ledesma, Dash 5050 (TK)	CPP	★	82	2	FEEL THAT YOU'RE FEELIN'—Maze (Frankie Beverly), F. Beverly, Capitol 4686	
★	11	5	BAD GIRLS—Donna Summer (George Moroder), D. Summer, B. Sedano, J. Esposito, E. Hokenum, Casablanca 987	ALM	★	46	4	PEOPLE OF THE SOUTHWIND—Kansas (Kansas), R. Lugren, Kirscher 84284 (CBS)	WBM	73	45	15	IF LOVING YOU IS WRONG—Barbara Mandrell (Tom Collins), H. Banks, R. Jackson, C. Hampton, MCA 12451	ALM
★	6	14	THE LOGICAL SONG—Supertramp (Supertramp, Peter Henderson), R. Davies, R. Hodgson, A&M 7128	ALM	★	58	3	MAMA CAN'T BUY YOU LOVE—Elton John (Thom Bell), L. Bell, C. James, MCA 41042	CPP	★	84	2	MORNING DANCE—Spys Gyx (Jay Beckenstein, Richard Caldera), J. Beckenstein, Infinity 50011 (MCA)	
★	7	9	CHUCK E'S IN LOVE—Rickie Lee Jones (Lenny Waronker, Russ Telford), R.L. Jones, Warner Bros. 8825	WBM	★	47	4	ONE WAY OR ANOTHER—Blondie (Mike Chapman), D. Harry, N. Harrison, Chrysalis 2336	ALM	75	79	5	MUSIC BOX—Evelyn "Champagne" King (T. Life), T. Life, J. Peake, J.R. Fitch, MCA 13021	CLM
★	8	9	SHE BELIEVES IN ME—Kenny Rogers (Larry Butler), S. Gibb, United Artists 1273	CLM	★	50	4	UP ON THE ROOF—James Taylor (Peter Asher), G. Giffin/C. King, Columbia 3-11005	CPP	★	86	2	YOU REALLY ROCK ME—Rick Glider (Peter Coleman), Glider, McCulloch, Chrysalis 2332	CPP
★	10	7	BOOGIE WONDERLAND—Earth, Wind & Fire with the Emotions (Maurice White, Al McKay), J. Lind, A. Willis, Arc 3-10956 (CBS)	ALM	★	40	8	DON'T EVER WANNA LOSE YOU—New England (Paul Stanley), J. Fannon, Infinity 50013 (MCA)	CPP	77	78	9	GEORGIE PORGY—Toto (Toto), D. Paich, Columbia 3-10544	WBM
★	12	10	YOU TAKE MY BREATH AWAY—Kiss (Charles Callio, Stephen Lawrence), S. Lawrence, B. Hart, Columbia 3-10908	B-3	★	51	6	SAD EYES—Robert John (George Tobin), R. John, EMI 8015	CPP	★	88	2	HOLD ON—Triumph (Mike Levine & Triumph), Emmett, RCA 11569	
★	11	5	LOVE YOU INSIDE OUT—Bee Gees (Bee Gees, Karl Richardson, Albi Galuten), B. M. R. Gibb, RSO 925	CHA	★	52	5	IF YOU CAN'T GIVE ME LOVE—Suzi Quatro (Mike Chapman), M. Chapman, R. Chinn, RSO 929	CPP	★	89	2	HEAVEN MUST HAVE SENT YOU—Bonnie Pointer (Jeffrey Bowen, Berry Gordy), E. Holland, L. Ducer, B. Holland, Motown 1459	CPP
★	12	9	REUNITED—Fishes & Herb (F. Perren), D. Fakars, F. Perren, Polydor/MVP 14547	ALM	★	53	5	WEEKENDS—Wet Willie (Lennie Petze & Willie), M. Jackson, T. Mayer, Epic 8-50714	ALM	★	90	2	YOU ANGEL YOU—Maestro Man's Earth Band (Anthony Moore), Dylan, Warner Bros. 8850	
★	13	13	ROCK 'N' ROLL FANTASY—Bad Company (Bad Company), P. Rodgers, Swan Song 70119 (Atlantic)	WBM	★	54	5	GO WEST—Village People (Jacques Morali), J. Morali, H. Belolo, U. Willis, Casablanca 984	CPP	★	91	NEW ENTRY	THE DEVIL'S WENT DOWN TO GEORGIA—Charlie Daniels Band (John Boylan), C. Daniels, F. Edwards, J. Marshall, C. Hayward, D. Gregorio, Epic 842700	WBM
★	16	8	MINUTE BY MINUTE—Doobie Brothers (Ted Templeman), M. McDonald, L. Abrams, Warner Bros. 8828	WBM	★	56	19	HEART OF GLASS—Blondie (Mike Chapman), D. Harry, C. Stein, Chrysalis 2295	ALM	★	92	NEW ENTRY	I'LL NEVER LOVE THIS WAY AGAIN—Dionne Warwick (Barry Manilow), R. Kerr, W. Jennings, Arista 0419	
★	18	13	MAKIN' IT—David Naughton (Freddie Perren), D. Fakars & F. Perren RSO 916	WBM	★	63	3	IS SHE REALLY GOING OUT WITH HIM—Joe Jackson (David Kershenbaum), A&M 2132	ALM	★	93	NEW ENTRY	HIGHWAY SONG—Blackfoot (Al Nali, Henry Weck), R. Medlocke, J. Spines, NTCO 7104 (Atlantic)	
★	19	9	I WANT YOU TO WANT ME—Cheap Trick (Cheap Trick), R. Nelson, Epic 8-50680	CPP	★	64	2	GETTING CLOSER—Wings (Paul McCartney & Chris Thomas), P. McCartney, Columbia 3-11020	CPP	★	94	NEW ENTRY	LIGHT MY FIRE—Ami Stewart (Barry Levy, Simon May), Decca, Arista 7753	
★	20	6	SHINE A LITTLE LOVE—Electric Light Orchestra (Jeff Lynne), J. Lynne, Jet 5057 (CBS)	B-3	★	65	4	MARRIED MAN—Bette Midler (Ari Martin), D. Bugatti, F. Musker, Atlantic 3582	CHA	★	95	NEW ENTRY	HOT SUMMER NIGHTS—Night (Richard Perry), W. Egan, Planet 45903 (Elektra Asylum)	WBM
★	18	14	SHAKE YOUR BODY—Jacksons (The Jacksons), R. Jackson, M. Jackson, Epic 50656	CPP	★	66	10	AIN'T LOVE A BITCH—Rod Stewart (Tom Dowd), R. Stewart, G. Grainger, Warner Bros. 8810	WBM	★	96	NEW ENTRY	MY SHARONA—The Knack (Mike Chapman), D. Fieger, B. Averro, Capitol 4731	
★	24	6	GOLD—John Stewart (John Stewart), J. Stewart, RSO 931	CHA	★	67	5	IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME—Bellamy Brothers (Michael Lloyd), D. Bellamy, Warner/Curb 8790 (Warner Bros.)	WBM	★	97	NEW ENTRY	YOU GONNA MAKE ME LOVE SOMEBODY ELSE—The Jones Girls (Kenneth Gamble, Leon Huff), E. Gamble, L. Huff, P.R. 3480 (CBS)	CPP
★	23	9	DANCE THE NIGHT AWAY—Van Halen (Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth, Warner Bros. 8823	WBM	★	68	16	LOVE IS THE ANSWER—England Dan & John Ford Coley (Kyle Lehning), T. Rundgren, Big Tree 16131 (Atlantic)	ALM	★	98	NEW ENTRY	BORN TO BE ALIVE—Patrick Hernandez (Jean Vanous), P. Hernandez, Columbia 310986	
★	21	15	GET USED TO IT—Roger Young (Michael Omatian), M. Omatian, R. Young, Warner Bros. 8762	WBM	★	69	6	SAY MAYBE—Neil Diamond (Bob Gaudio), N. Diamond, Columbia 3-10545	WBM	★	99	NEW ENTRY	YOU'RE MY WEAKNESS—Faith Band (Greg Baker, Faith Band), J. Casella, Mercury 74068	
★	26	11	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN—Dr. Hook (Ron Hoffman), E. Stevens, Capitol 4705	CPP	★	70	6	DO YOU WANNA PARTY—K.C. & The Sunshine Band (H. W. Casey, R. Finch), H. W. Casey, R. Finch, Sunshine Sound 1033 (TK)	CPP	★	100	NEW ENTRY	LOVE TAKES TIME—Orleans (Orleans), M. Mason, L. Hopper, Infinity 50006 (MCA)	CPP
★	27	9	AIN'T NO STOPPIN' US NOW—McFadden & Whitehead (John Whitehead, Gen McFadden, Jerry Cohen), J. Whitehead, G. McFadden, J. Cohen, P.R. 3681 (Epic)	CPP	★	71	4	WASN'T IT GOOD—Cher (McFadyen), M. Allen/B. Ely, Casablanca 987	ALM	★	101	NEW ENTRY	CUBA—The Gibson Brothers (Daniel Vangarde), J. Klager, D. Vangarde, Island 8832 (Warner Bros.)	WBM
★	28	5	I CAN'T STAND IT NO MORE—Peter Frampton (Peter Frampton & Chris Kimsey), P. Frampton, A&M 2148	ALM	★	72	2	MAIN EVENT—Barbra Streisand (Bob Esty), P. Jabara, B. Roberts, B. Esty, Columbia 3-11008	WBM	★	102	NEW ENTRY	NO TIME TO LOSE—Taraaji Spencer Band (David Kershenbaum), R. Tarney, T. Spencer, A&M 2124	WBM
★	30	4	DAYS GONE DOWN—Gerry Rafferty (Hugh Murphy, Gerry Rafferty), G. Rafferty, United Artists 1298	CPP	★	73	6	MAKE LOVE TO ME—Helen Reddy (Frank Day), Yellowstone, Voice, Tinsley, Capitol 4712	WBM	★	103	NEW ENTRY	DANCE AWAY—Bee Music (Bee Music), Ferry, Alza 7190 (Atlantic)	WBM
★	31	7	HEART OF THE NIGHT—Poco (Richard Sanford Orshoff), P. Cotton, MCA 41073	WBM	★	74	3	VENGEANCE—Carly Simon (Ari Martin), C. Simon, Elektra 46051	WBM	★	104	NEW ENTRY	STUMBLIN' IN—Suzi Quatro & Chris Norman (Mike Chapman), M. Chapman, R. Chinn, RSO 917	WBM
★	32	9	YOU CAN'T CHANGE THAT—Kaydie (Ray Parker Jr.), R. Parker Jr., Arista 0399	WBM	★	75	6	GOOD TIMES—Chic (Nile Rodgers, Bernard Edwards), B. Edwards, N. Rodgers, Atlantic 3584	WBM	★	105	NEW ENTRY	IT MUST BE LOVE—Alton McClain & Deidrey (Frank Wilson), J. Footman, J. Winder, Polydor, 14532	WBM
★	33	6	DOES YOUR MOTHER KNOW—Abba (Benny Andersson, Björn Ulvén), B. Andersson, B. Ulvén, Atlantic 3574	IBM/B-3	★	76	4	KISS IN THE DARK—Pink Lady (Michael Lloyd), M. Lloyd, Elektra/Curb 46040	WBM	★	106	NEW ENTRY	DANCE WITH YOU—Carrie Lucas (Dick Griffey & The Whoppers), K. Gardner, Solar 11482 (RCA)	WBM
★	29	15	DISCO NIGHTS—C. O. (Jimmy Simpson, Beau Ray Flemming), E. Rahem, Le Blanc, Arista 0388	CPP	★	77	9	(I Wish I Could Fly Like) SUPERMAN—Kuku (Ray Davies), R.D. Davies, Arista 0409	WBM	★	107	NEW ENTRY	MY BABY'S BABY—Liquid Gold (Adrian Baker), A. Baker, E. Seago, Parachute 524 (Casablanca)	WBM
★	35	5	I WAS MADE FOR LOVIN' YOU—Kiss (Vin Poncia), P. Stanley, V. Poncia, D. Child, Casablanca 983	ALM	★	78	3	SUSPICIONS—Eddie Rabbitt (David Malloy), E. Rabbitt, R. McCormick, D. Malloy, E. Stevens, Elektra 46053	CPP	★	108	NEW ENTRY	ONE MORE MINUTE—St. Trapp (W. Michael Lewis, Larnie Binder), D. Jordan, B. Blue, Butterfly 10 (MCA)	ABP/BP
★	34	8	SHAKEDOWN CRUISE—Jay Ferguson (Jay Ferguson & Ed Mascha), J. Ferguson, Asylum 46041	WBM	★	79	3	SINCE I DON'T HAVE YOU—Art Garfunkel (Louie Shelton), J. Beaumont, J. Vayel, W. Lester, J. Verschaum, Columbia 310999	CPP	★	109	NEW ENTRY	FEEL THE NEED—Laird Garrett (Michael Lloyd), A. Tilman, Scotti Brothers 402 (Atlantic)	WBM
★	39	5	DO IT OR DIE—Atlanta Rhythm Section (Buddie Bose), Bose, Cobb, Hammond, Polydor/BGO 14548	CPP	★	80	3	AMANDA—Waylon Jennings (B. McMill), RCA 11598	B-3	★	110	NEW ENTRY	TRAGEDY—Bee Gees (Bee Gees), Karl Richardson, Albi Galuten, B. Gibb, R. Gibb, M. Gibb, RSO 918	CHA
★	33	17	GOODNIGHT TONIGHT—Wings (Paul McCartney), P. McCartney, Columbia 310929	B-3	★	81	11	BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry (Jurgen S. Korduletsch), M. Boerlund, J. Evers, K. Forsey, J.S. Korduletsch, Chrysalis 2313	WBM	★	111	NEW ENTRY		
★	34	22	RENEGADE—Spys (Spys), T. Shaw, A&M 2110	ALM										

**★ STAR PERFORMERS:** Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle)

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### HOT 100 A-Z—(Publisher-Licensee)

Ain't Love A Bitch (Riva, ASCAP)	53	Deeper Than The Night (Bassett/Snow, BMG)	37	Good Times (Chic, BMG)	62	I Said You Had A Beautiful Body (William Bruns, ASCAP)	54	Lead Me On (Almo, ASCAP)	48	Muzic Box (Mills & Mills/Son Continents, BMG)	75	Shadows In The Moonlight (Chappell Tri-Chappell, ASCAP)	42	Up On The Roof (Screen Gems, BMG)	42
Am I No Stranger (US Flow, Mercury, Three, BMG)	23	Disc O Nighty (S.O.J., Arista, ASCAP)	29	Go West (Can I Stop, BMG)	41	Heart Of Glass (Riva/Blue-Monster Island, ASCAP)	49	Light My Fire (ATV, BMG)	84	My Baby's Baby (ATV/Duchess, BMG)	71	Shakedown Cruise (Peacock, BMG)	36	Vengeance (C'Est, ASCAP)	61
Armadillo (Goddard, BMG)	6	Does Your Mother Know (Countless, BMG)	5	Heart Of The Night (Taramentula, ASCAP)	26	Heaven Must Have Sent You (Stone Agate, BMG)	79	Little Bit Of Soap (Orleansongs, BMG)	71	My Sharona (Eighteen, Small Hill, RPI, ASCAP)	65	She Believes In Me (Angel Wing, ASCAP)	19	We're No Strangers (Arista, ASCAP)	46
Bad Girls (Chappell, BMG)	7	Do It Or Die (Low Set, BMG)	32	Heaven Must Have Sent You (Stone Agate, BMG)	26	Heaven Must Have Sent You (Stone Agate, BMG)	79	Love Takes Time (Orleansongs, ASCAP)	82	No Time To Lose (STV, BMG)	90	She Believes In Me (Angel Wing, ASCAP)	19	Weekends (Globe/Arms, ASCAP)	2
Boogie Wonderland (Charmelle/Young, Swerlock/Ruby, BMG)	9	Don't Ever Wanna Lose You (Infinity/Black Steady, ASCAP)	53	Highway Song (Bobrow, BMG)	82	Hold On (Through April, CARAC, ASCAP)	70	Love You Inside Out (Shippard/Unichappell, BMG)	50	One More Minute (Heath Levy/RPI, ASCAP)	11	Shine A Little Love (Jet, BMG)	17	When You're In Love With A Beautiful Woman (DeDeDe, BMG)	4
Boogie Woogie Dancin' Shoes (Edson Landolt/Lolipop, GMP)	68	Do You Wanna Party (Shariyu/Harris, BMG)	43	Hold On (Through April, CARAC, ASCAP)	70	Honesty (Impulsive/Agel, ASCAP)	70	Main Event (Vivian Artists/Diana Rick's, BMG)	95	One Way Or Another (Rare Blue/Monster Island, ASCAP)	59	Since I Don't Have You (Barnes, BMG)	66	You Can't Change That (Raydio, ASCAP)	80
Born To Be Alive (Radwax/Zakberger, ASCAP)	88	Feel That You're Feeling (Amazement, BMG)	72	Hot Number (Shariyu/Harris, BMG)	99	I Want You To Want Me (Screen Gems/EMI/Adair, BMG)	1	Make Love To Me (Trapp, ASCAP)	90	People Of The Southwind (Don Winfield/Blackwood, BMG)	15	Renegade (Almo, ASCAP)	94	You Gonna Make Me Love Somebody Else (Mighty Three, BMG)	27
Chuck E's In Love (Easy Money, ASCAP)	7	Feel The Need (Bridgport, BMG)	99	Hot Number (Shariyu/Harris, BMG)	77	I Was Made For Lovin' You (Riva, ASCAP/Mad Vincent, BMG)	30	Mama Can't Buy You Love (Mighty Three, BMG)	40	Reunited (Perren Vides, ASCAP)	12	Ring My Bell (Two Knight, BMG)	59	You Really Rock Me (Blackwood, BMG)	87
Cuba (ADE, ASCAP)	61	Georgie Porgie (Halter, ASCAP)	77	Hot Number (Shariyu/Harris, BMG)	77	Hot Number (Shariyu/Harris, BMG)	31	Mama Can't Buy You Love (Mighty Three, BMG)	40	Ring My Bell (Two Knight, BMG)	59	Rock 'N' Roll Fantasy (Babe, ASCAP)	61	You Take My Breath Away (Not Listed)	76
Dance The Night Away (Van Halen, ASCAP)	20	Get Used To It (See This House, ASCAP/SPIRES, BMG)	21	I Can't Stand It No More (Almo/Frampton/From Dem, ASCAP)	24	I Can't Stand It No More (Almo/Frampton/From Dem, ASCAP)	24	Morning Dance (Hansen/Crosswey Bear, BMG)	74	Sad Eyes (Covers, BMG)	14	Sealed Air (Shimoda, ASCAP)	64	Tragedy (Shimoda, BMG)	100
Dance With You (Spectrum/VII, Hindu, ASCAP)	96	Gold (Suga/Shipwood/Unichappell, BMG)	33	Just When I Needed You Most (Fourth Floor, ASCAP)	73	Kiss In The Dark (R.C.M./Michael, ASCAP)	73	Morning Dance (Hansen/Crosswey Bear, BMG)	74	Say Maybe (Shimoda, ASCAP)	74	Up On The Roof (Screen Gems, BMG)	42		
Days Gone Down (Gerry Rafferty, PGI)	25	Goodnight Tonight (P. McCartney)	53												



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JUNE		JULY		AUGUST	
6/16	Denver, CO	7/2	Jacksonville, FLA	8/1	LaCrosse, WIS
6/17	Kansas City, MO	7/3	Mobile, ALA	8/2	Greenberg, WIS
6/21	Houston, TX	7/4	Jackson, MISS	8/3	Chicago, ILL
6/22	Arlington, TX	7/6	Jackson, MISS	8/4	Detroit, MICH
6/23	Shreveport, LA	7/7	Memphis, TENN	8/5	St. Louis, MO
6/24	Wichita Falls, TX	7/8	Nashville, TENN	8/8	Oklahoma City, OKLA
6/27	Midland, TX	7/11	Lexington, KY	8/9	Tulsa, OKLA
6/28	Austin, TX	7/12	Charleston, KY	8/10	Omaha, NEB
6/29	Little Rock, ARK	7/13	Pittsburgh, PA	8/11	Pecatonica, ILL
6/30	New Orleans, LA	7/14	New Haven, CONN	8/12	Minneapolis, MINN
		7/15	Newark (Columbus), OH	8/15	Marquette, MINN
		7/31	Madison, WIS	8/16	Milwaukee, WIS
				8/17	Springfield, ILL
				8/18	South Bend, ILL
				8/19	Cleveland, OH
				8/24	New York, NY



# LAZY LPS & TAPE

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE		
				ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE
☆	3	8	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	28	7	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	59	7	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98
☆	2	26	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	27	24	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	52	23	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98
☆	4	8	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	32	30	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	53	29	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98
4	1	22	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	29	30	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	54	35	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98
5	5	14	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	34	4	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	55	56	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98
☆	7	6	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	31	31	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	56	46	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98
☆	8	13	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	32	33	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	57	57	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98
☆	9	6	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	96	2	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	58	43	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98
9	6	35	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	38	7	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	82	3	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98
☆	39	2	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	35	36	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	75	3	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98
☆	14	13	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	36	22	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	61	61	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98
12	13	14	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	42	24	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	62	69	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98
13	11	10	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	41	4	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	63	66	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98
☆	19	7	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	39	40	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	85	8	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98
☆	18	7	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	53	23	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	80	7	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98
16	17	23	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	44	6	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	66	65	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98
17	10	20	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	42	37	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	76	4	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98
18	12	10	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	49	6	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	68	60	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98
19	15	22	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	55	4	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	69	52	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98
☆	51	2	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	45	45	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	161	2	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98
21	21	47	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	46	47	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	71	71	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98
22	20	6	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	47	48	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	72	73	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98
☆	27	9	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	48	16	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	73	63	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98
☆	26	8	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	54	7	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	99	3	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98
25	25	13	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	58	63	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98	☆	75	67	<b>LAZY RACER</b> Lazy Racer A&M SP4768	7.98	7.98	7.98

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# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	8-TRACK	CASSETTE						ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE		
★	2	13	<b>SUPERTRAMP</b> Breakfast In America A&M 3708	▲	7.98	7.98	7.98	36	26	35	<b>BILLY JOEL</b> 52nd Street Columbia FC 35609	▲	8.98	8.98	8.98	71	42	11	<b>WAR</b> The Music Band MCA 3085	▲	7.98	7.98	7.98
2	1	7	<b>DONNA SUMMER</b> Bad Girls Casablanca NBLP 2 7150	▲	13.98	13.98	13.98	★	47	8	<b>WAYLON JENNINGS</b> Greatest Hits RCA AHL1 3378	●	7.98	7.98	7.98	★	NEW ENTRY		<b>DOLLY PARTON</b> Great Balls Of Fire RCA AHL1 3361	●	7.98	7.98	7.98
3	3	18	<b>SISTER SLEDGE</b> We Are Family Capitol COT 5209 (Atlantic)	▲	7.98	7.98	7.98	38	38	7	<b>HEATWAVE</b> Hot Property Epic FE 35970	●	8.98	8.98	8.98	73	71	36	<b>VILLAGE PEOPLE</b> Cruisin' Casablanca NBLP 7118	▲	8.98	8.98	8.98
★	4	12	<b>RICKIE LEE JONES</b> Rickie Lee Jones Warner Bros. BSK 3296	●	7.98	7.98	7.98	39	40	39	<b>STYX</b> Pieces Of Eight A&M SF 4724	▲	7.98	7.98	7.98	74	74	57	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> Stranger In Town Capitol SW 11698	▲	7.98	7.98	7.98
★	5	18	<b>CHEAP TRICK</b> Cheap Trick At Budokan Epic FE 35795	▲	8.98	8.98	8.98	★	60	2	<b>GERRY RAFFERTY</b> Night Owl United Artists UALA 958	●	7.98	7.98	7.98	★	NEW ENTRY		<b>PETER FRAMPTON</b> Where I Should Be A&M 3710	●	7.98	7.98	7.98
★	8	13	<b>BAD COMPANY</b> Desolation Angels Swan Song SS 8508 (Atlantic)	▲	7.98	7.98	7.98	41	19	12	<b>G.Q.</b> Disco Night Arista AB 4225	●	7.98	7.98	7.98	76	77	8	<b>ORLEANS</b> Forever Infinity INF 9006 (MCA)	●	7.98	7.98	7.98
7	7	11	<b>VAN HALEN</b> Van Halen II Warner Bros. WS 3312	▲	7.98	7.98	7.98	42	25	14	<b>FRANK ZAPPA</b> Sheik Yer Bouti Zappa SRZ 2 1501 (Mercury)	▲	13.98	13.98	13.98	77	76	15	<b>AMII STEWART</b> Knock On Wood Arista America SW 50054	●	7.98	7.98	7.98
★	62	2	<b>EARTH, WIND &amp; FIRE</b> I Am Arista FC 35730 (CBS)	●	8.98	8.98	8.98	43	43	8	<b>EMMYLOU HARRIS</b> Blue Kentucky Girl Warner Bros. BSK 3318	●	7.98	7.98	7.98	78	75	9	<b>MOLLY HATCHET</b> Epic JE 35347	●	7.98	7.98	7.98
9	9	19	<b>BEE GEES</b> Spirits Having Flown RSO RS1 3041	▲	8.98	8.98	8.98	44	17	28	<b>THE JACKSONS</b> Destiny Epic JE 35552	▲	7.98	7.98	7.98	★	NEW ENTRY		<b>ATLANTA RHYTHM SECTION</b> Underdog Polydor PD 1 6200	●	7.98	7.98	7.98
★	11	5	<b>ANITA WARD</b> Songs Of Love Jama 20004 (TK)	●	7.98	7.98	7.98	45	30	8	<b>MARSHALL TUCKER BAND</b> Running Like The Wind Warner Bros. BSK 3317	●	7.98	7.98	7.98	★	88	6	<b>MINNIE RIPERTON</b> Minnie Capitol SD 11936	●	7.98	7.98	7.98
11	10	7	<b>JAMES TAYLOR</b> Flag Columbia FC 36058	●	8.98	8.98	8.98	46	22	15	<b>ALLMAN BROTHERS BAND</b> Enlightened Rogues Capricorn CPN 0218	●	8.98	8.98	8.98	★	99	3	<b>THE JONES GIRLS</b> The Jones Girls P.R. 12 35757 (CBS)	●	7.98	7.98	7.98
★	14	3	<b>KANSAS</b> Monolith Kirtland FZ 36008 (CBS)	●	8.98	8.98	8.98	★	55	7	<b>CHARLIE DANIELS BAND</b> Million Mile Reflections Epic JE 35751	●	8.98	8.98	8.98	82	82	19	<b>ANGELA BOFILL</b> Angie Arista/GRP 5000 (Arista)	●	7.98	7.98	7.98
13	13	7	<b>BOB DYLAN</b> Bob Dylan At Budokan Columbia PC2 36067	▲	13.98	13.98	13.98	48	27	25	<b>DIRE STRAITS</b> Dire Straits Warner Bros. BSK 3266	▲	7.98	7.98	7.98	83	83	11	<b>GRAHAM PARKER</b> Squeezing Out Sparks Arista AB 4223	●	7.98	7.98	7.98
14	12	27	<b>DOOBIE BROTHERS</b> Minute By Minute Warner Bros. BSK 3193	▲	8.98	8.98	8.98	49	32	15	<b>GEORGE BENSON</b> Livin' Inside Your Love Warner Bros. BSK 3277	●	14.98	14.98	14.98	84	84	9	<b>SYLVESTER</b> Stars Fantasy F9579	●	7.98	7.98	7.98
★	16	28	<b>KENNY ROGERS</b> The Gambler United Artists UALA 934	▲	7.98	7.98	7.98	★	58	6	<b>NEW ENGLAND</b> Infinity INF 9007 (MCA)	●	7.98	7.98	7.98	★	93	7	<b>BLACKFOOT</b> Strikes Arista SD 38112 (Atlantic)	●	7.98	7.98	7.98
16	6	31	<b>PEACHES &amp; HERB</b> 2 Hot Polydor/MWP PD1 6172	▲	7.98	7.98	7.98	51	39	27	<b>ROD STEWART</b> Blondes Have More Fun Warner Bros. BSK 3261	▲	8.98	8.98	8.98	★	134	5	<b>MCCOY TYNER</b> Together Mercury M 9087 (Fantasy)	●	7.98	7.98	7.98
★	NEW ENTRY		<b>KISS</b> Dynasty Casablanca NBLP 7152	●	7.98	7.98	7.98	★	70	4	<b>LOU RAWLS</b> Let Me Be Good To You P.R. 12 36006 (CBS)	●	7.98	7.98	7.98	87	86	29	<b>GEORGE THORGOOD</b> Move It On Over Rouder 3024	●	7.98	7.98	7.98
18	18	6	<b>PATTI SMITH</b> Wave Arista AB 4221	●	7.98	7.98	7.98	53	48	17	<b>POLICE</b> Outlandos D'Amour A&M SP 4753	●	7.98	7.98	7.98	★	120	2	<b>DIANA ROSS</b> The Boss Motown M7 923	●	7.98	7.98	7.98
★	23	9	<b>REX SMITH</b> Sooner Or Later Columbia JC 35813	●	7.98	7.98	7.98	54	44	8	<b>PAT METHENY</b> New Chautauque ECM 1 1131 (Warner Bros.)	●	7.98	7.98	7.98	89	91	90	<b>BILLY JOEL</b> The Stranger Columbia JC 34887	▲	7.98	7.98	7.98
★	50	2	<b>ISLEY BROTHERS</b> Winner Takes All T-Neck PZ 2 36077 (CBS)	▲	13.98	13.98	13.98	55	41	13	<b>TYCOON</b> Arista AB 4215	●	7.98	7.98	7.98	90	64	13	<b>ROXY MUSIC</b> Manifesto Arista SD 38 114 (Atlantic)	●	7.98	7.98	7.98
21	20	52	<b>THE CARS</b> Ekko GE 135	▲	7.98	7.98	7.98	56	56	11	<b>ROCKETS</b> RSO RS1 3047	●	7.98	7.98	7.98	★	111	4	<b>RANDY VANWARMER</b> Warmer Beatsville BRK 6588 (Warner)	●	7.98	7.98	7.98
★	29	4	<b>TED NUGENT</b> State of Shock Epic FE 36000	▲	8.98	8.98	8.98	57	45	7	<b>RON WOOD</b> Gimmie Some Neck Columbia JC 35702	●	7.98	7.98	7.98	92	81	4	<b>THIN LIZZY</b> Black Rose Warner Bros. BSK 3338	●	7.98	7.98	7.98
23	15	11	<b>VILLAGE PEOPLE</b> Go West Casablanca NBLP 7144	▲	8.98	8.98	8.98	★	72	4	<b>CON FUNK SHUN</b> Candy Mercury SRM 1 3754	●	7.98	7.98	7.98	93	73	11	<b>EVELYN "CHAMPAGNE" KING</b> Music Box RCA AFL1 3033	●	7.98	7.98	7.98
24	24	9	<b>GROVER WASHINGTON JR.</b> Paradise Ekko GE 182	●	7.98	7.98	7.98	59	61	8	<b>TRIUMPH</b> Just A Game RCA AFL1 3224	●	7.98	7.98	7.98	94	51	11	<b>FOXY</b> Hot Numbers Dash 30010 (TK)	●	7.98	7.98	7.98
★	NEW ENTRY		<b>ELECTRIC LIGHT ORCHESTRA</b> Discovery Arista FZ 35769 (CBS)	●	8.98	8.98	8.98	60	49	6	<b>EARL KLUGH</b> Heartstrings United Artists UALA 942 (Capitol)	●	7.98	7.98	7.98	95	68	6	<b>JEAN-LUC PONTY</b> Live Atlantic SD 19229	●	7.98	7.98	7.98
26	28	11	<b>JOURNEY</b> Evolution Columbia FC 35797	●	8.98	8.98	8.98	61	52	31	<b>POCO</b> Legend MCA AA 1099	●	7.98	7.98	7.98	★	126	10	<b>JAY FERGUSON</b> Real Life Ain't This Way Asylum AE 158	●	7.98	7.98	7.98
★	35	6	<b>JOHN STEWART</b> Bombs Away Dream Babies RSO RS1 3051	●	7.98	7.98	7.98	62	59	4	<b>SWITCH</b> Switch II Gordy G7 588 (Motown)	●	7.98	7.98	7.98	97	96	12	<b>MAZE</b> Inspiration Capitol SW 11912	●	7.98	7.98	7.98
★	31	12	<b>JOE JACKSON</b> Look Sharp A&M SP 4743	●	7.98	7.98	7.98	63	53	41	<b>DONNA SUMMER</b> Live And More Casablanca NBLP 7119	▲	12.98	12.98	12.98	98	87	11	<b>KENNY ROGERS &amp; DOTTIE WEST</b> Classics United Artists UALA 946 (EMI)	●	7.98	7.98	7.98
★	65	2	<b>DAVID BOWIE</b> Lodger RCA AQL1 3254	●	8.98	8.98	8.98	64	54	20	<b>RICK JAMES</b> Busting Out Of L. Seven Gordy G7 588 (Motown)	●	7.98	7.98	7.98	★	109	30	<b>EARTH, WIND &amp; FIRE</b> The Best Of Earth, Wind & Fire Columbia PC 35647	▲	8.98	8.98	8.98
★	33	12	<b>SPYRO GYRA</b> Morning Dance Infinity INF 9004 (MCA)	●	7.98	7.98	7.98	65	46	25	<b>GLORIA GAYNOR</b> Love Tracks Polydor PD 1 6184	▲	7.98	7.98	7.98	100	95	53	<b>ROLLING STONES</b> Some Girls Rolling Stones COC 29108 (Atlantic)	▲	7.98	7.98	7.98
★	37	4	<b>MCFADDEN &amp; WHITEHEAD</b> P.R. 12 35808 (CBS)	●	7.98	7.98	7.98	66	66	14	<b>SUZI QUATRO</b> If You Knew Suzi RSO RS1 3044	●	7.98	7.98	7.98	101	69	19	<b>INSTANT FUNK</b> Instant Funk Salsoul SA 8513 (RCA)	●	7.98	7.98	7.98
★	80	3	<b>CRUSADERS</b> Street Life MCA 3094	●	7.98	7.98	7.98	67	67	11	<b>RAYDIO</b> Rock On Arista AB 4212	●	8.98	8.98	8.98	★	112	6	<b>GAP BAND</b> The Gap Band Mercury SRM 1 3758	●	7.98	7.98	7.98
33	34	68	<b>VAN HALEN</b> Warner Bros. BSK 3075	▲	7.98	7.98	7.98	68	57	36	<b>TOTO</b> Columbia JC 35317	▲	7.98	7.98	7.98	103	107	4	<b>CLAUDIA BARRY</b> Boogie Woogie Dancin' Shoes Chrysalis CHR 1232	●	7.98	7.98	7.98
34	21	40	<b>BLONDIE</b> Parallel Lines Chrysalis CHR 1192	●	7.98	7.98	7.98	★	79	5	<b>ROY AYERS</b> Fever Polydor PD1 6204	●	7.98	7.98	7.98	104	104	83	<b>SOUNDTRACK</b> Saturday Night Fever RSO RS 2 3902 (RSO)	▲	11.98	11.98	11.98
35	36	9	<b>IAN HUNTER</b> You're Never Alone With A Schizophrenic Chrysalis CHR 1214	●	7.98	7.98	7.98	70	63	12	<b>LINDA CLIFFORD</b> Let Me Be Your Woman RSO RS 2 3902 (RSO)	●	11.98	11.98	11.98								

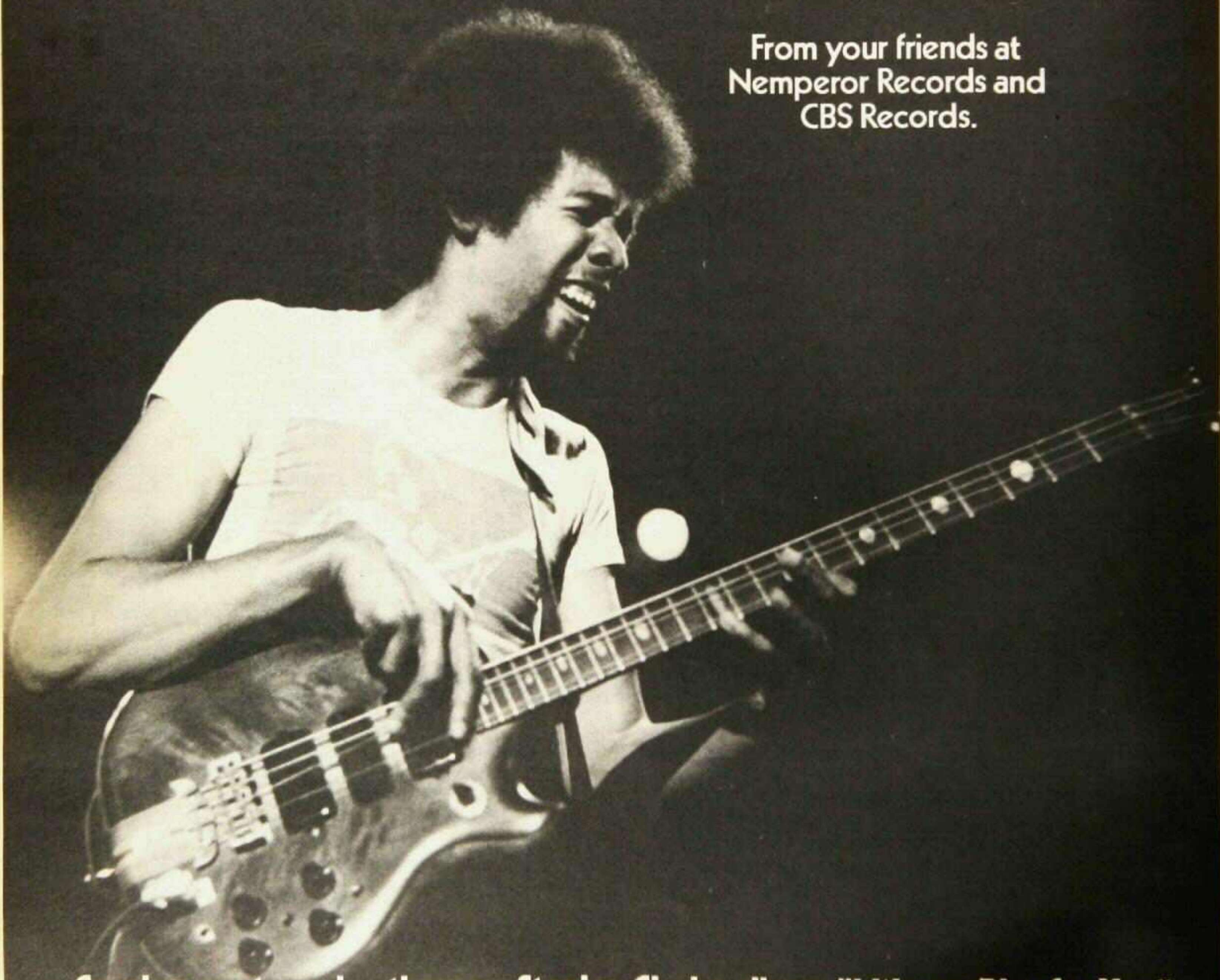
★ STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

JUNE 23, 1979, BILLBOARD

# Stanley Clarke.

Congratulations on  
your triumphant tour with  
The New Barbarians.

From your friends at  
Nemperor Records and  
CBS Records.



Coming next week...the new Stanley Clarke album, "I Wanna Play for You."

Produced by Stanley Clarke. Distributed by CBS Records. Managed by Contemporary Artists.

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# TOP LPs & TAPE

POSITION 105-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE		
				ALBUM	8-TRACK	CASSETTE
105	90	29	OLIVIA NEWTON-JOHN Totally Hot MCA 5067	7.98	7.98	7.98
116	8	8	TEENA MARIE Wild & Peaceful Gordy G7 586 (Motown)	7.98	7.98	7.98
107	78	30	CHIC C'Est Chic Atlantic SD 13029	7.98	7.98	7.98
108	97	5	KENNY ROGERS Ten Years Of Gold United Artists UALA 835 (Capitol)	7.98	7.98	7.98
133	5	5	ROBERT FRIPP Exposure Polydor PD1 6201	7.98	7.98	7.98
110	110	30	ERIC CLAPTON Backless RSO 1 3839	8.98	8.98	8.98
111	94	11	OHIO PLAYERS Everybody Up Arista AB 4236	7.98	7.98	7.98
112	101	30	BARRY MANILOW Greatest Hits Arista AZ1 8601	13.98	13.98	13.98
113	98	10	GINO SOCCIO Outline RCA SD19 (Warner Bros.)	7.98	7.98	7.98
114	108	13	ALTON McCLAIN & DESTINY Polydor PD1 6163	7.98	7.98	7.98
115	105	18	CHER Take Me Home Capitol NBLP 7133	7.98	7.98	7.98
128	3	3	DIONNE WARWICK Dionne Arista AB 4236	7.98	7.98	7.98
117	117	6	SKYY Sabbat SA 8517 (RCA)	7.98	7.98	7.98
118	118	4	SOUNDTRACK Rock 'N' Roll High School See SRK 6070 (Warner Bros.)	7.98	7.98	7.98
119	119	6	CARRIE LUCAS In Danceland Solar BXL1 3219 (RCA)	7.98	7.98	7.98
120	114	22	EDDIE MONEY Life For The Taking Columbia JC 35598	7.98	7.98	7.98
131	4	4	BAD COMPANY Bad Company Swan Song SS 8410 (Atlantic)	7.98	7.98	7.98
122	122	22	BABYS Head First Chrysalis CHR 1195	7.98	7.98	7.98
123	89	12	NATALIE COLE I Love You So Capitol SD 11928	7.98	7.98	7.98
124	102	15	GEORGE HARRISON Dark Horse DMK 3255 (Warner Bros.)	7.98	7.98	7.98
175	2	2	THE ROCHESES Warner Bros. BSK 3298	7.98	7.98	7.98
126	103	12	SOUNDTRACK Hair—Original Soundtrack RCA CBL 2 3274	14.98	14.98	14.98
127	127	15	HERBIE HANCOCK Feels Don't Fail Me Now Columbia JC 34764	7.98	7.98	7.98
129	100	6	BRICK Stoneheart Bang 12 35969 (CBS)	7.98	7.98	7.98
140	2	2	RONNIE MILSAP Images RCA AHL1 3346	7.98	7.98	7.98
151	6	6	STEPHANIE MILLS What Cha Gonna Do With My Love 20th Century T 585 (RCA)	7.98	7.98	7.98
142	3	3	ORIGINAL BROADWAY CAST Sweeney Todd RCA/Red Seal ARL2 3379	15.98	15.98	15.98
143	5	5	FLASH IN THE PAN Epic JE 36818	7.98	7.98	7.98
143	5	5	CAROLE KING Touch The Sky Capitol SW 11953	7.98	7.98	7.98
135	135	66	VILLAGE PEOPLE Macho Man Capitol NBLP 7095	8.98	8.98	8.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE		
				ALBUM	8-TRACK	CASSETTE
146	5	5	BARBARA MANDELL Moods MCA AY 1088	7.98	7.98	7.98
137	137	19	ANNE MURRAY New Kind Of Feeling Capitol SW 11949	7.98	7.98	7.98
148	4	4	BETTY WRIGHT Travelin' In The Wright Circle Arista 4410 (RCA)	7.98	7.98	7.98
139	85	8	ST. TROPEZ Belle De Jour Butterfly 016 (MCA)	7.98	7.98	7.98
150	58	58	SOUNDTRACK Grease RSO WS 1 4002	12.98	12.98	12.98
152	4	4	PURE PRAIRIE LEAGUE Can't Hold Back MCA AF 1 3335	7.98	7.98	7.98
143	144	4	ATLANTIC STARR Straight To The Point A&M SP 4764	7.98	7.98	7.98
144	144	4	HENRY PAUL BAND Grey Ghost Atlantic SD 19232	7.98	7.98	7.98
154	2	2	RENAISSANCE Azure "D" Or See SRK 6068 (Warner Bros.)	7.98	7.98	7.98
145	125	6	DIXIE DREGS Night Of The Living Dregs Capricorn CPN 0216	7.98	7.98	7.98
146	124	16	BOB WELCH Three Hearts Capitol SD 11907	7.98	7.98	7.98
147	147	5	HIGH INERGY Should Have Gone Dancin' Gordy G 987 (Motown)	7.98	7.98	7.98
148	121	13	TUBES Remote Control A&M SP 4751	7.98	7.98	7.98
149	129	22	ELVIS COSTELLO Armed Forces Columbia JC 35709	7.98	7.98	7.98
160	2	2	BILLY THORPE Children Of The Sun Capricorn CPN 0221	7.98	7.98	7.98
151	115	12	TYRONE DAVIS In The Mood Columbia JC 35723	7.98	7.98	7.98
152	138	54	LITTLE RIVER BAND Sleeper Catcher Capitol SW 11783	7.98	7.98	7.98
153	139	51	FOREIGNER Double Vision Atlantic SD 19999	7.98	7.98	7.98
154	145	13	PATTI LABELLE It's Alright With Me Epic JE 35772	7.98	7.98	7.98
180	2	2	LEE RITENOUR Feel The Night Elektra 61 192	7.98	7.98	7.98
156	136	12	BEACH BOYS L.A. Light Album Capitol 12 35752 (CBS)	7.98	7.98	7.98
157	132	32	NICOLETTE Warner Bros. BSK 3243	7.98	7.98	7.98
158	149	8	SOUNDTRACK The Warriors A&M SP 474	7.98	7.98	7.98
159	141	15	FRANK MILLS Music Box Dancer Polydor PD1 6192	7.98	7.98	7.98
160	164	7	FRANK MARINO & MAHOGANY RUSH Tales Of The Unexpected Columbia JC 35753	7.98	7.98	7.98
162	162	3	DR. HOOK Pleasure & Pain Capitol SW 11859	7.98	7.98	7.98
173	3	3	LE ROUX Keep The Fire Burning Capitol SD 11926	7.98	7.98	7.98
173	3	3	EDDIE RABBITT Loveline Elektra 61 181	7.98	7.98	7.98
184	2	2	THEO VANESS Bad, Bad Boy Private PR1 12165	7.98	7.98	7.98
165	92	18	MCGUINN, CLARK & HILLMAN Capitol SW 11910	7.98	7.98	7.98
166	166	28	BOB JAMES Touch Down Tappan ZX 12 35598 (Columbia)	7.98	7.98	7.98
167	167	7	MANFRED MANN Angel Station Warner Bros. BSK 1302	7.98	7.98	7.98
168	161	15	JUDY COLLINS Hard Time For Lovers Elektra SE 121	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE		
				ALBUM	8-TRACK	CASSETTE
169	169	3	TIM WEISBERG Best Of Tim Weisberg A&M 4749	7.98	7.98	7.98
170	170	30	POINTER SISTERS Energy Planet PT (Dunhill/Atlantic)	7.98	7.98	7.98
171	171	3	TAKA BOOM Arista SW1 5094	7.98	7.98	7.98
172	156	20	JOE SAMPLE Carmel MCA SA 1126	7.98	7.98	7.98
173	123	27	BLUES BROTHERS Brief Case Full Of Blues Atlantic SD 19217	7.98	7.98	7.98
174	130	4	LOU REED The Bell Arista AB 4239	7.98	7.98	7.98
175	181	28	NEIL DIAMOND You Don't Bring Me Flowers Columbia SC 35625	8.98	8.98	8.98
176	176	3	WET WILLIE Which One's Willie Epic JE 35794	7.98	7.98	7.98
177	177	11	TIM WEISBERG BAND Night Rider MCA 3084	7.98	7.98	7.98
178	178	30	WILLIE NELSON Live Columbia KC2 35642	11.98	11.98	11.98
179	179	12	AVERAGE WHITE BAND Feel No Fret Atlantic SC 19207	7.98	7.98	7.98
190	2	2	CLIMAX BLUES BAND Real To Reel Warner Bros. BSK 3334	7.98	7.98	7.98
181	163	9	BARRY WHITE The Message Is Love Unlimited Gold 12 35763 (CBS)	7.98	7.98	7.98
182	182	14	SEAWIND Light On The Light A&M SP 734 (RCA)	7.98	7.98	7.98
183	168	4	FRANK ZAPPA Orchestral Favorites Discreet DSK 3294 (Warner Bros.)	7.98	7.98	7.98
184	172	4	JOHN KLEMMER Brazilia MCA 1116	7.98	7.98	7.98
185	155	5	HERMAN BROOD & HIS WILD ROMANCE Arista SW 5059	7.98	7.98	7.98
186	186	40	CHUCK MANGIONE Children Of Sanchez A&M SP 4700	12.98	12.98	12.98
187	158	5	ALVIN LEE Ride RSO BS1 3049	7.98	7.98	7.98
189	189	10	MISSOURI Welcome Two Missouri Polydor PD1 6296	7.98	7.98	7.98
189	189	10	APRIL WINE First Glimpse Capitol SW 11852	7.98	7.98	7.98
191	153	15	RUNNER Island ILPS 9326	7.98	7.98	7.98
191	153	15	MICHAEL FRANKS Tiger In The Rain Warner Bros. BSK 3294	7.98	7.98	7.98
192	188	3	KENNY ROGERS Daytime Friends United Artists UALA 754	7.98	7.98	7.98
193	193	7	ART GARFUNKEL Fate For Breakfast Columbia JC 35780	7.98	7.98	7.98
194	194	30	BARBRA STREISAND Greatest Hits Vol. II Columbia FC 35679	8.98	8.98	8.98
195	198	264	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98
196	185	7	TOM ROBINSON BAND TRB Two Harvest ST 11930 (Capitol)	7.98	7.98	7.98
197	159	16	NARADA MICHAEL WALDEN Awakening Atlantic SD 19222	7.98	7.98	7.98
198	106	11	ENGLAND DAN & JOHN FORD COLEY Dr. Heckle & Mr. Jive Big Top BT 74015 (Atlantic)	7.98	7.98	7.98
199	113	7	TONY WILLIAMS Joy Of Flying Columbia JC 35705	7.98	7.98	7.98
200	195	54	BRUCE SPRINGSTEEN Darkness At The Edge Of Town Columbia JC 35318	7.98	7.98	7.98

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Allman Brothers Band	46	Heatwave	38	Manfred Mann	167	Gerry Rafferty	40	John Stewart	27
April Wine	189	Henry Paul Band	143	Teena Marie	106	Eddie Rabbit	163	Rod Stewart	51
Atlanta Rhythm Section	79	High Inergy	147	Frank Marino & Mahogany Rush	160	Lou Rawls	194	Barbra Streisand	194
Atlantic Starr	142	Ian Hunter	35	Maze	97	St. Tropez	67	St. Tropez	139
Average White Band	179	Instant Funk	101	McGuinn, Clark & Hillman	165	Lou Reed	174	Sly	39
Roy Ayers	69	Isley Brothers	20	McClain & Desbny	114	Renaissance	144	Donna Summer	2
Bad Company	6	Molly Hatchet	78	McFadden & Whitehead	31	Minnie Riperton	80	Supertramp	1
Babys	122	Joe Jackson	28	Pat Metheny	54	Lee Ritenour	155	Switch	62
Claudia Barry	103	Jacksons	44	Frank Mills	131	Tom Robinson Band	196	Sylvester	84
Beach Boys	156	Bob James	166	Stephanie Mills	159	The Roches	125	James Taylor	11
Bee Gees	9	Rick James	64	Ronnie Milsap	130	Rockets	96	Thin Lizzy	82
George Benson	49	Waylon Jennings	37	Missouri	188	Kenny Rogers	15, 108, 192	George Thorogood	97
Blackfoot	85	Billy Joel	36, 89	Eddie Money	120	Kenny Rogers & Dotti West	98	Billy Thorpe	150
Blondie	34	Rickie Lee Jones	4	Anne Murray	137	Rolling Stones	100	Toto	68
Blues Brothers	173	The Jones Girls	8	Willie Nelson	178	Diana Ross	98	Triumph	59
Angela Bofill	82	Journey	26	New England	105	Roy Music	90	Tubes	148
Taka Boom	171	Kansas	12	Olivia Newton-John	105	Joe Sample	190	Marshall Tucker Band	45
David Bowie	29	Carole King	134	Ted Nugent	76	Joe Sample	172	Tycoon	55
Brick	129	Evelyn "Champagne" King	93	Orleans	76	Bob Seger & The Silver Bullet Band	74	McCoy Tyner	86
Herman Brood & His Wild Romance	185	Kiss	184	Graham Parker	83	Skyy	117	Theo Vaness	164
Cars	21	John Klemmer	184	Dolly Parton	72	Sister Sledge	3	Randy VanWarmer	91
Cheap Trick	5	Earl Klugh	60	Peaches & Herb	36	Patti Smith	18	Village People	23, 73, 135
Cher	115	Patti Labelle	154	Teddy Pendergrass	128	Rex Smith	19	Narada Michael Walden	197
Chic	107	Nicolette Larson	157	Pink Floyd	195	Gino Soccio	113	War	71
Eric Clapton	110	Alvin Lee	187	Poco	61	SOUNDTRACK		Anita Ward	10
Linda Clifford	70	Le Roux	162	Pointer Sisters	170	Grease	140	Dionne Warwick	116
Climax Blues Band	180	Little River Band	152	Police	53	Hair—Original	126	Grover Washington	34
		Carrie Lucas	119	Jean-Luc Ponty	95	Rock 'N' Roll High School	118	Tim Weisberg	169, 177
		Barbara Mandrell	136	Pure Prairie League	141	Saturday Night Fever	104	Bob Welch	146
		Chuck Mangione	186	Suzi Quatro	66	Sweeney Todd	132	Wet Willie	176
		Barry Manilow	112			The Warriors	158	Barry White	181
						Seawind	158	Tony Williams	199
						Bruce Springsteen	200</		



Billboard photo by Oggi's Kitchen

**BOOTY SNATCH**—Casablanca's female trio Parlet attempts to snatch the booty of George Gillespie, owner of the Soul Shack, a leading retail outlet in Washington D.C. The femmes, from left, Janice Evans, Jeannette Washington and Shirley Hayden, were in town promoting their new LP "Invasion Of The Booty Snatchers."

## MJA Meet Outlines Print Field Projects

NEW YORK—The Music Jobbers Assn. will bolster its impact in the print field with a number of new projects.

These directions were blueprinted at the association's second annual meeting in Atlanta Saturday (9), held during the National Assn. of Music Merchants convention.

The organization has decided to abandon for the present time aggressive recruitment of print retailers in favor of a structure built around jobber and music publisher membership.

Also, MJA will undertake a marketing research study of the print field, which it will make available to its membership, hopefully before next year's gathering.

A series of forums and seminars is in the works that will grapple with industry problems and serve as an educational format in the merchandising of print.

Linda Press, who handles public relations for the group, is developing a "voice for print" in the shape of a newsletter, which would also include a "product corner" revealing new print material.

Publishers present were generally supportive of the MJA's objectives, although Herman Steiger of Big 3 stressed that such support was conditioned on recognition by jobbers of publisher problems.

"It all looks very encouraging," says George Bielo of Charles Dumont & Sons and president of MJA.

"There was a lot of cooperation and general attitude was good."

One measure of support came from Murray Frank of Cherry Lane Music. He declared that in the future his company's print catalog would list jobbers.

"As we get closer and closer with publishers through MJA, I see a uniting of interests and purpose," claims Ron Ravitz, president of Controlled Sheet Music Service. "For the first time I think we're all stimulated to get things done."

The day-long meeting concluded with a cocktail party hosted by Almo Music Publications.

Among the print/publishers represented at the meet were: Hal Leonard, Alfred Music, Cherry Lane, Bradley Publications, Big 3, Chapell, Theodore Presser, Hansen, Sight & Sound, Singational, Warner Bros. and April/Blackwood.

Jobbers on hand included: Chesbro, Capitol, Controlled Sheet Music Service, Charles Dumont, Georgia Music, Grossman Music, Mark Music Service, Harris-Teller, Music Of The Month, Publisher Sales and Willis Music.

Joan Griggs of Chesbro and Dick DeCoursey of Georgia Music were named to the membership committee, while Cy Simon of Georgia Music and Ed Cranley of Willis Music were named to the election committee. Harold Goydel of Mark Music Service will chair a special committee on mobile jobbers.

**LOU KWIKER**, founder/president of the 12-store Music Stop chain based in Detroit, confirms that he has been working for several weeks with Lee Hartstone of Integrity Entertainment Corp., Los Angeles. Kwiker said he is working as a consultant to the Warehouse, Hits/For/All and Big Ben stores in inventory control management. Kwiker, who fathered the RIMS system at Handleman Co., some years ago, would not comment on whether the nation's second largest retail chain would go further into computerization of inventory or was making serious changes in its present system. ... Composer **Ben Oakland** was honored by the L.A. Public Library system with an exhibit saluting his works at the downtown main library.

The cutout market is getting a hefty 400,000 albums from London Records, with a mix of pop and some classics. Names include **Mantovani** and **Moody Blues**. ... Music & Performing Arts Lodge of B'nai B'rith took in a record \$132,000 at its annual dinner at the Hilton Hotel in New York June 9, happily reports dinner chairman **Herb Linsky**. Awards went to **Billy Joel** (creative) and **Tony Orlando** (humanitarian), while BMI's **Al Feilich** got the "good guy" award for his untiring efforts on behalf of the Lodge. ... **Arthur Fiedler** completed his new Midsong album, "Saturday Night Fiedler," before being felled by a heart attack.

**CBS Records** is pondering plans to build a recording plant in Nigeria to serve the growing African market. The company also wants to form a subsidiary company there but under Nigerian law it must first establish local manufacturing facilities. ... The New York-based **Record Shack** one-stop, exporter and importer is financing a new label, Keylock Records, which will deal in disco, r&b and Top 40.

**Neil Young**, reportedly dissatisfied with the quality of the soundtrack, has cancelled previews of his newest film "Rust Never Sleeps." Warner Bros. has the accompanying LP, where the sound is okay. ... **Kent Duncan** of Los Angeles' Kendun Recorders is reportedly planning another major studio acquisition. ... Singer **Lorri Ham**, part of the Lorri and Bruce duo, was among the passengers on the New York to Fort Lauderdale jet that was hijacked to Havana (11). After spending a night in Cuba, she flew back to the U.S. to resume a Southern tour.

**Ruby Zeidman of Rhody Record and Tape Sales, Inc.**, Warwick, R.I., hosts his seventh annual convention of New England Record & Tape Distributors Monday, July 9, at Francis Farm, Rehoboth, Mass. It's clamcakes and chowder at noon and lobster or chicken at 4:30 p.m. after the softball, basketball and horseshoe competition.

**More Leftovers from the DJ's Sound City Convention, Seattle:** **Bob Herod**, the chain's singles buyer, has worked out a special order program with Lieberman's Northwest One-Stop, wherein the 20 stores will be supplied with self-contained special order forms. **Mike Kelly** of the chain's Hawaii stores was pointed up as the best barometer of breaking singles. Kelly says he sells 12-inch disco best by putting it all on one table. ... **Morry King**, Arista regional rep, has a promo working on **Harvey Mason**, wherein he calls DJ stores and if they have the record on the turntable for instore demo, the store gets \$15. ... **Ed Richter** and **Claudette Ernsdorf** of Sound Distributing, Seattle, have worked out a jazz contest with all the independent levels they represent. KYC, Seattle, is offering a two-week vacation to the Montreux Jazz Festival, all expenses paid. King says contest reaction is so good he's pitching it for L.A. and S.F. duplication. Richter gave the first annual DJ's store award from Sound to **Leo Holzman** of the Totem Lake, Kirkland Wash., store.

**Don Jenne** and **Dick Justham**, co-owners of the chain, matched the \$1,500 stereo systems won by **Tim Ream** and **Terry Carrier** of the Portland area stores in the A&M Styx album contest. DJ's historically match whatever employes win in a national contest. ... Ream did an excellent pitch on how not to run a retail store based on his managerial activity in Oregon. ... Chain advertising chief **Vicki Kost**, former holder of a women's championship record for drag racing, has a mini-pickup truck running from store to store in Seattle on promotions. ... Capitol Records regional boss **Paul Rose** showed a three-song April Wine videotape that took 10 hours to produce recently in the Bay area. He said the tape cost about \$28,000 for production and preparation. ... **Steve Fatica** of H&H Distributing, Seattle, showed a number of new hardware units which managers were auditioning for possible inclusion in the fall line.

## BMA Holds Conclave In Philly

Continued from page 12

disco. This panel, chaired by BMA vice president Ed Wright, consisted of 16 panelists, music industry specialists in several areas.

There were those who believe disco has helped to open many doors for black acts, while hurting ballad singers. Then there were those panelists who claimed blacks are really not into disco music and do not respond to it, while others denounced disco: "It has messed with our creativity."

It was noted that disco, one of the few forms of music without division lines, is now being segregated into black and white.

Radio's role in disco was discussed as well as the evolution of the music.

And in another session, "Tapping The International Market," with panelists Ray Pitts, CBS International marketing specialist in the jazz area; Frank Welzer, vice president business development, CBS International; Curtis White, an attorney specializing in communications law; Tamiko Jones, publisher of Blues & Soul Magazine; and Percy Sutton, chairman of the board, Inner City Broadcasting.

The discussion centered on Africa, with emphasis on Nigeria. White focused on the distribution area, pointing out that in business development "You operate from three premises—proposed development scheme, determine if the market exists and how to penetrate the market."

Welzer, who explained that CBS operates 26 subsidiaries around the world, said Nigeria's most popular music is disco, soul, rock, country and reggae. He further explained the rigorous laws governing the music industry in Nigeria.

Sutton, who is building a pressing plant and studio in Nigeria, pointed out that there are 12 million record buyers in the country, noting that a ban was imposed on imported tapes and records last October. He claims he will produce between five and eight million records in Nigeria by the end of next year.

Jones, a consultant to Sutton's Nigerian project dealt with publishing, royalties and the new facility. She explained that the company plans to bring Nigerians to the U.S. to educate them in operating the facility.

The session titled "Recording: Becoming A Recording Industry Executive," chaired by LeBaron Taylor, had as panelists Larkin Arnold, senior vice president, Arista Records; William Hawkins, Korn Ferry International; Lionel Monagas, special assistant to the chief of the Broadcast Bureau, FCC; Daisy Voight, Equal Employment Opportunity Commission (EEOC); and Octavia Williams, director of recruitment and placement, CBS.

While Taylor explained that most blacks in the music industry are in the areas of a&r and promotion, the panelists were onhand to explain other areas open to blacks. They dealt extensively with how to get jobs, prepare resumes, how to keep the positions and how to move up.

Hawkins, whose company is employed by firms to seek out the best persons to fill vacant positions pointed out what his company looks for; how the person interviewed should handle the situation; questions that should be asked and how to make recommendations.

Discrimination was also heavily discussed, with Voight advising the gathering on how to submit complaints on job discrimination.

Arnold pointed out the pitfalls of

dealing with the music business as strictly a social organization and not as the business that it is. He explained that in addition to ability, executive positions are often secured through the reputation one has built in the industry.

Williams listed methods by which jobs may be obtained, resumes, proper dress, and overall personal projection.

Stanley Gortikov of the Recording Industry Assn. of America (RIAA), who chaired the session titled "Professional Opportunities: How They Are And How They Should Be," pointed out that there are not a lot of opportunities for either blacks or whites in the music industry. He suggested BMA activate a training project to be conducted locally or regionally, while outlining topics that could be addressed.

Other panelists included: Joe Cohen of the National Assn. of Recording Merchandisers (NARM); Steve Gold of Far Out Productions; and Burton Litwin of Belwin-Mills Publishing.

Gold said the problem facing blacks is one of economics. Black music represents 35% of the income with only 20% being spent on these acts. "If we were getting our fair share, black music would represent 50% of the total income over the next five years," he said.

Cohen pledged NARM's support to the Black Music Assn., outlining a 10-point program in its pledge, which includes an open invitation to BMA members to take part in the free NARM regional meetings.

Litwin noted that the opportunities are not as broad in the publishing field as they are in recording, pointing out that publishers must address themselves to blacks and adopt some programs.

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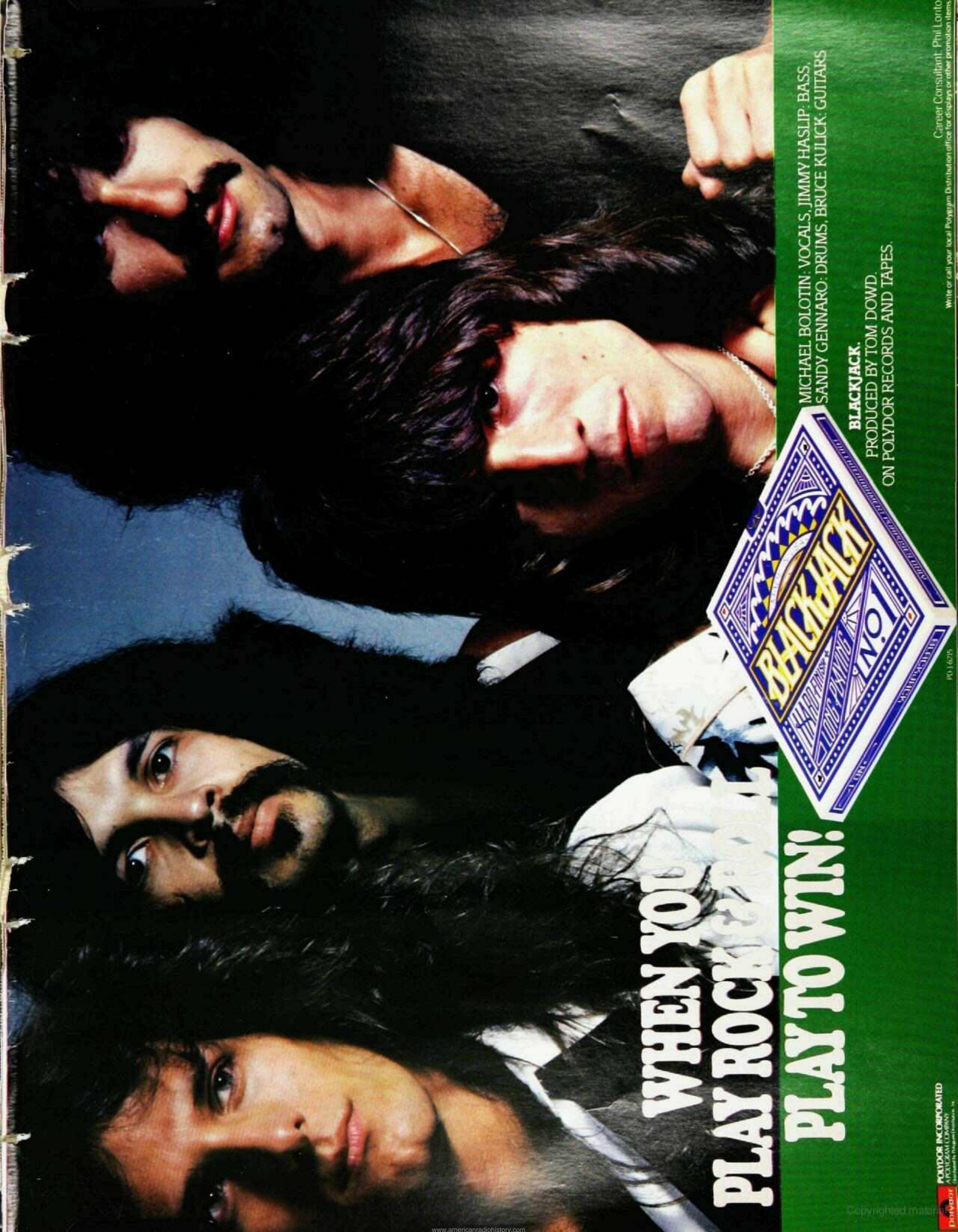
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