



**MIDEM BURGEONING MUSIC MARKETPLACE**  
See Expanded Section In This Issue

08120

# Billboard

84<sup>th</sup>  
YEAR

NEWSPAPER

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## ASCAP Lodges 3 Actions On Multi-Speaker Venues

By ROBERT ROTH

NEW YORK—The first lawsuits under the new Copyright Act against locations using multiple speaker radio systems have been brought in three federal courts by ASCAP. Although licensing activity in this area was suspended in 1975 following the Supreme Court's decision in the Aiken case, since the Copyright Act took effect on Jan. 1, 1978, ASCAP has licensed "in the neighborhood of 3,000" locations, according to executive director Paul Marks. That figure contrasts with the 5,150 establishments the Society claimed to be licensing in a January 1975 brief to the High Court. At that time the fee was \$5 per month, and ASCAP netted \$246,000 per year in income. Currently, locations are asked to pay \$90 annually for the first three speakers and \$18 for each additional speaker up to a maximum of \$780 per year. The best known defendant is the Gap Stores

(Continued on page 85)

## Discount Standards Increased By WEA

By JOHN SIPPEL

LOS ANGELES—WEA has stiffened its requirements for the nation's retailers to earn discounts. Where the minimum net volume from one retailer location receiving a 1% discount was \$10,000, the new low volume point to get the identical discount is \$22,500 for 1979. Now one retail location shipped with a net volume of \$22,500 to \$64,999 earns the 1%, while in 1978 the 1% discount was earned from \$10,000 to \$59,999. To gain 3% in 1979, the single shipped retail location must register a net volume of \$65,000 to \$124,999, wherein last year it was \$60,000 to \$119,999.

(Continued on page 85)

## MIDEM's Magnet Pulls Record Crowd

By HENRY KAHN and PETER JONES

CANNES—As MIDEM 1979 gets underway this week, with all exhibition space long since filled and every last hotel room booked, the success of the event is stressed by a flurry of statistics. Companies participating this year in the 13th annual event total 1,340, or 8% up on last year. Available space is booked solid despite all the extra room provided. There are some 5,550 participants, up 10% on the 1978 figures. The 51 different countries involved make the same total as last year. But even as Cannes bulges at the seams, and with some participants having to find hotel space in Nice, Bernard Chevy, commissioner-general, has his eyes set on MIDEM 1982, three years hence. For final decisions here have been taken

(Continued on page 96)

## Malaysian Brass For Kuala Lumpur Meet

NEW YORK—The presence of senior Malaysian government officials and the chief of Hong Kong's antipiracy division at the first Billboard Asia/Pacific music industry conference signals the importance attached to the event throughout the region. They join leading executives from the international record industry who will attend next month as speakers and delegates. The conference is being held at the Regent Hotel in Kuala Lumpur, capital of Malaysia, from Feb. 9-11. Malaysia's deputy minister of trade and industry, Yb Dato Lew Sip Hon, will declare the event open, while the nation's deputy secretary

(Continued on page 138)

## Tight \$ Threatening Nashville Growth

By GERRY WOOD

NASHVILLE—It's a little late for Scrooge, but Nashville banks are playing the role to perfection. The tight-money situation, compounded by a Tennessee law placing a ceiling on interest rates, could slow the expansion of the Nashville music industry in the coming months. A Billboard survey of Nashville

banks reveals some of the tightest purse strings in recent years, with what little loan money that's available going to proven customers with little chance of failure. The banks are in no mood to loan funds for ventures that carry the most element of risk, indicating that

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## \$7.98 Heart-Shaped Single Due On TK

By JEAN WILLIAMS

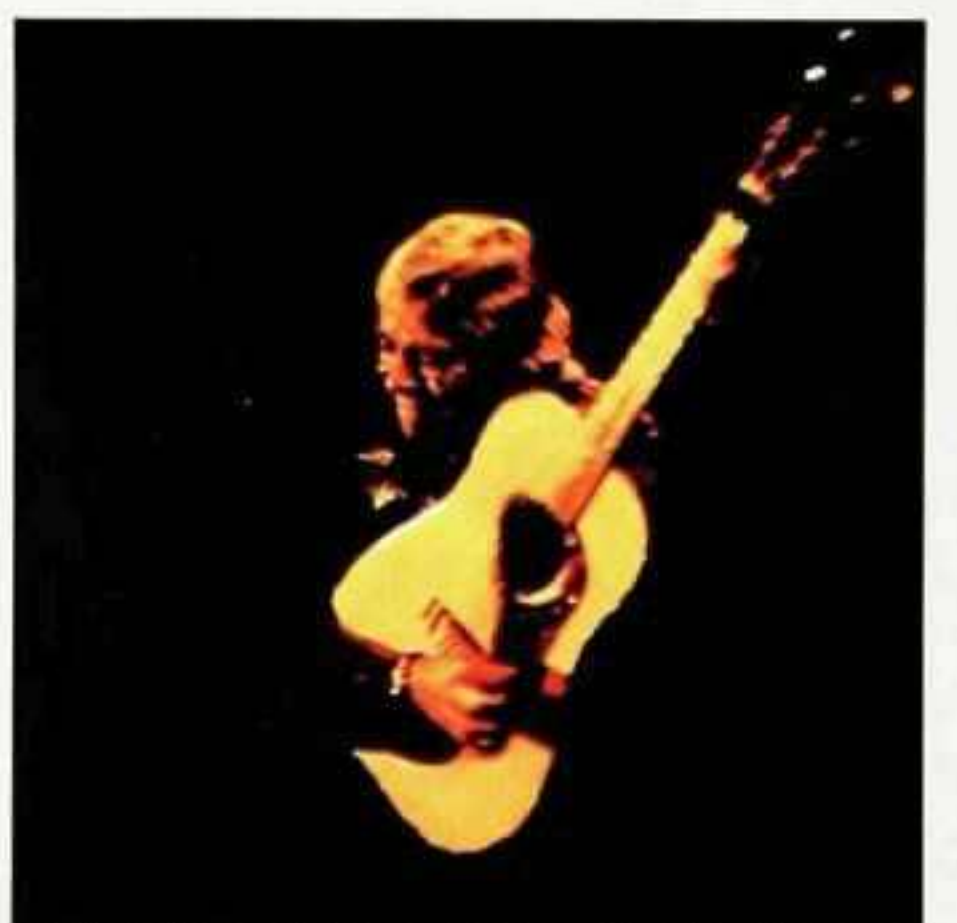
LOS ANGELES—The first commercial die cut single, a heart-shaped, seven-inch TK item, will be released in time for Valentine's Day, listing for \$7.98. Previously, a limited number of die cut singles were issued for promotional purposes. The disk, "What You Won't Do

For Love" by Bobby Caldwell on TK's Clouds label, is a red heart-shaped disk playable on any record player, according to Macy Lipman, head of the marketing firm that developed the concept. "There will be a limited quantity, 50,000, pressed to be in retail record

(Continued on page 136)



T CONNECTION has amassed a rousing, funk-inspired release which captures disco and masterfully crosses it with BOP as well as pop. Such high energy standouts as "Saturday Night," "Midnight Train," "Love Supreme" and the current single smash "At Midnight" promise to keep this LP on the charts for a long time to come. Produced by Cory Wade for Trans-America Productions. (TK/Dash 30009) (Advertisement)



"JOHN DENVER" (AQL1 3075) is a brand new album from John featuring a super band composed of Hal Blaine, drums; James Burton, guitar; Emory Gordy, Jr., bass; Glen D. Hardin, keyboards; Jim Horn, saxophones and flute and Herb Pederson, guitar. (Advertisement)

# IT'S SUPERMAN!

Herbie Mann's smash disco single, from his forthcoming album, "Super Mann." On Atlantic Records & Tapes



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Includes  
the hit  
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Love Like This  
Before."



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RECORDS



**TENSE MOMENT**—There may have been music all around the Winter CES in Las Vegas, but scores of people stopped at scores of television sets to watch the L.A. Rams do battle with the Dallas Cowboys. The Rams lost, 28-0.



**DANCE TIME**—Morse Electrophonic company presents CES attendees with lessons in disco dancing and lots of people watched the regular demonstrations by Arthur Murray instructors.

Billboard photos by Bonnie Tiegel

## ASCAP & BMI File CBS Reply With High Court

WASHINGTON—With arguments set to take place in the Supreme Court Monday (15), ASCAP and BMI filed 11th hour replies to the CBS brief filed earlier this month in the case over blanket licensing of music use on television.

CBS is seeking to overturn the blanket licensing program and is suing ASCAP and BMI. ASCAP in its latest document filed with the high court argues:

"CBS says it does not want a blanket license; instead CBS says it wants a marketplace in which ASCAP's members, competing on a price basis, would license performance rights directly to CBS.

"But the district court found that CBS already has that marketplace: it could get all the licenses it needs directly from ASCAP's members, and the members would compete on a price basis, if asked."

ASCAP further argues that "the trial court perceived no evil, no cognizable antitrust injury to CBS, and hence, no violation of the antitrust laws."

ASCAP states that it and its members "do not engage in price-fixing, does not engage in illegal tie-in or block booking, and does not monopolize."

BMI argues that the "relief" proposed by CBS would be highly anti-competitive, that CBS did not substantiate that the defendants'

(Continued on page 14)

## Grammys Open Up To Rock But Stones, Browne Offset By Manilow-Type MOR

By PAUL GREIN and RAY HERBECK JR.

LOS ANGELES—The Rolling Stones and Jackson Browne got the first Grammy nominations of their long careers and such mainstream rock acts as Elvis Costello, the Cars and Toto are in the running for best new artist.

That's the most solid proof that in their 21st year the Grammys are more open to FM-oriented rock sounds, a trend which was suggested last year by the naming of the Eagles' "Hotel California" and Fleetwood Mac's "Rumours" to the top prizes.

Still, this move toward rock is

counterbalanced by NARAS' more traditional pop/MOR stance. While it's true that the Stones' "Some Girls" and Browne's "Running On Empty"

**Complete Grammy nominations appear on page 122.**

are up for album of the year—as is the "Saturday Night Fever" soundtrack—the finalists in that category also include Barry Manilow's MOR collection "Even Now" and the soundtrack to "Grease" featuring Olivia Newton-John and John Travolta.

Also, such critics' favorites as Bob Seger, Bruce Springsteen, Warren Zevon and the Who went un-nominated for their platinum 1978 LPs.

The Bee Gees lead the nominations with six key awards bids, yet somewhat surprisingly the year's many Gibb written-and/or-produced hits by Andy Gibb, Frankie Valli, Samantha Sang and Yvonne Elliman were ignored by the Academy.

The strong showing of the trio's own music from "Saturday Night" (Continued on page 116)

## German Acts Rate WEA Intl's Muscle

This story written by Mike Hennessy in London and Adam White in New York.

NEW YORK — WEA International is pledged to an extensive effort to break artists and product from its German company on a worldwide basis. The campaign spans rock, disco and jazz fusion repertoire, spotlighting both new talent and acts which have achieved some measure of success in worldwide markets.

They include Mick Jackson, Lucifer's Friend, Luisa Fernandez, Pass-

port, Supermax, Joy Fleming, Joachim Kuhn, Larry Coryell and Philip Catherine.

WEA International president, Nesuhi Ertegun, and WEA Hamburg managing director, Siegfried Loch, believe the thrust will this year establish West Germany—the world's third largest record market, with a 1978 turnover of \$1.173 billion—as the world's third most important source of international hit repertoire, after the U.S. and Britain.

WEA Hamburg's signings are channeled via the various WEA la-

bels into global markets. David Franco, WEA International's West Coast a&r manager, notes that it's company policy to promote new talent in as many territories as possible.

This often involves specifically tailoring repertoire to the requirements of individual countries, Franco agrees. Acts are frequently recorded in different languages, but he emphasizes that much care and consideration is given to how appropriate this is for the artist, the repertoire and the market itself. "We won't do this indiscriminately. It's" (Continued on page 110)

## Imported Disco Disks Undergo Shocking Turnaround

By RADCLIFFE JOE

NEW YORK—In an unprecedented turnaround in trends in the import of recorded disco music for U.S. retail consumption, records by American artists released abroad are, in increasing numbers, showing up on dealers' shelves here as hot imports.

Originally, imported disco records were the products of foreign artists such as Cerrone, Santa Esmeralda, Claudja Barry, Silver Convention and Voyage, and were purchased primarily by disco deejays, constantly on the lookout for a new and different sound with which to enter-

tain their audiences.

However, the most sought-after imports today include American acts such as Gene Chandler, Edwin Starr, Three Degrees, Sylvester, the Four Tops, D.C. LaRue, Afro-Cuban Band, the Whispers, Barry White, THP Orchestra and Leon Haywood.

The turnaround—a source of increasing embarrassment for the domestic labels to which these acts are contracted—is a direct result of the reluctance by local labels to release

commercial 12-inch singles simultaneously with album product for fear the singles will cut into album sales.

The result is that foreign licensees of domestic labels, unencumbered by the fears which restrict their U.S. colleagues, are extracting key singles from U.S. albums, pressing them as commercial 12-inchers and releasing them in Europe and Canada.

From those countries, the records are finding their way back into the U.S. through one-stop distributors and such direct retailer/importers as

Downstairs Records and Record Haven.

The problem is said to have become so bad that RCA Records here was recently forced to send a directive to its Canadian licensee requesting that it cease the pressing of commercial 12-inch singles of the hit disco tune, "Native New Yorker" by Odyssey.

Ariola, Atlantic, Butterfly, Casablanca, Fantasy and 20th Century-Fox Records are among the wide cross-section of labels affected by the new trend. Interestingly, beyond" (Continued on page 90)

## Chi Retailers In Ice & Sales Slip Due To Blizzard

CHICAGO—Record and tape sales volume in this market is being clobbered by snows and the intense cold gripping the city since the beginning of the new year. Not since 1912 have as many consistent sub-zero days been registered here, and the foot of the white stuff which descended New Year's Eve and the following day continues to clog the city's streets.

Noel Gimbel, president of the Sound Unlimited one-stop, estimates that his business is down 20%. Gimbel is hearing complaints from many of his accounts about the fall-off.

"With all the snow, ice and cold, not too many people are venturing out," the executive observes. Parking is a particular hazard, with inner city locations most severely affected by the weather, Gimbel says.

"Definitely sales are down," Mike Conwisher, Record Estate owner relates. Conwisher is ordering sub-

(Continued on page 116)

## Music Impact Big At Winter CES

By STEPHEN TRAIMAN, ALAN PENCHANSKY & JIM McCULLAUGH

LAS VEGAS—Music made the scene in more ways than one—and the recording industry had its biggest impact ever—at the largest Winter Consumer Electronics Show in history.

A growing number of top recording business executives were here for a look at tomorrow's technology. They got a glimpse of some staggering radio/visual products along with more than 53,000 other attendees at the Jan. 6-9 event. That's a 23% rise over last year's prior record.

Although an RCA videodisk announcement came too late to have any effect on activities here, the demonstration of the just launched Magnavox player for the MCA/Philips system at the Advent projection television booth, and Matsushita's Visc videodisk and digital au-

(Continued on page 79)

JANUARY 20, 1979 BILLBOARD



Billboard photo by Einzig/CES

**CROSS CENTER**—Steady traffic visits the second joint hardware/software display of NARM and the Electronic Industries Assn. at the Winter CES in Las Vegas. The exhibit featured a "hit wall" of picture disks and colored vinyls, home videocassettes and videotape recorders, hi fi components, autosound and home computers, and the newest in-store record/tape merchandisers.

## PROMO PROMO Sherwood's Columbia Exit For Mercury Follows Label Pattern

NEW YORK—Once again, a major label has turned to a promotion executive for high corporate responsibilities.

Bob Sherwood leaves his position as vice president of national promotion at Columbia Records to assume the post of president and chief executive officer of Phonogram/Mercury (see Executive Turntable).

Thus, another record company associated with Polygram has turned to a successful promotion figure as a source for label administrative and promotional skills.

Last September, Polydor Records named Dick Kline, a veteran promotion executive, as executive vice president. Kline has received credit from Polydor president Fred Haa-

ven for a series of chart records since his arrival.

Sherwood will undoubtedly utilize his background in promotion to accelerate airplay of Phonogram/Mercury product.

Sherwood becomes only the third president of the label formed 32 years ago by Irving Green. The second president, Irwin Steinberg, was named in 1969, eight years after Mercury Records was acquired by North American Philips Co.

Steinberg, with Mercury since its inception, stays on as Phonogram/Mercury chairman in addition to his slot as executive vice president of

Polygram Corp., which acquired Mercury in 1972.

He stated at the recent Polygram sales convention that he expected to spend more time on Polygram corporate matters in New York, where Polygram headquarters, Phonogram/Mercury continues to be based in Chicago where Sherwood will headquarter.

Under Steinberg, the company reported record sales years in 1971, 1974, 1975 and 1978. Over the past two years, he's made distribution deals for such labels as De-Lite, DJM, Lone Star and Monument.

## Audiophile Mart Requires Educating

By ALAN PENCHANSKY

LAS VEGAS — Audiophile recording manufacturers and distributors stressed consumer and dealer education at the Winter CES, where orders were being taken on more than 600 audiophile titles.

It was by far the widest array of high technology software yet seen at the hardware-oriented expo. Yet despite the intensified search for super-fidelity sound sources, suppliers view market saturation as far off and say most consumers and many dealers remain unenlightened about premium quality software.

To increase market penetration, labels and distributors brought catalogs, point-of-purchase displays, posters and videotapes, in abundance to be

given away here at the four-day show.

The high technology recordings include direct-to-disk, digital and

(Continued on page 72)

## Production Hunt For 'Elvis Film'

NEW YORK—A musical film based on the life of the late Elvis Presley is being planned by a production team consisting of Saul Swimmer, William Cash and George Klein, with former promotion man Pete Bennett listed as executive producer.

Klein, described as Presley's "closest friend," is providing the initial screen treatment. No star, screen writer or director have been named. Bob Sidney has been named choreographer and Ken Heeley-Ray is listed in charge of on-location sound recording.

The producers want to shoot in 70 m.m. and record in Dolby stereo. No distributor has been lined up yet.

## PROFESSIONAL, PROMOTIONAL THRUST

### Welk Music To Center In Nashville

By GERRY WOOD

NASHVILLE—In an industry first, an international publishing operation based in California will have its countrywide professional and promotional activities operated out of Nashville.

The new structure for the Welk Music Group accompanies the appointment of Roger Soyvine to the newly created post of vice president in charge of professional activities (Billboard, Jan. 13, 1979).

The current publishing scene in Nashville consists of locally owned and operated companies, all with many branch operations in other

parts of New York-based pub-

lications. Soyvine will report directly to Dean Kay, executive vice president and general manager of the Welk Music Group, who will also oversee administrative activities from Welk's Santa Monica headquarters.

Soyvine will realign the worldwide professional operations of the Welk Music Group and all its related companies, including Hall-Clement Publications, Jack & Bill Music Co., T.B. Harms, Co. and Vogue Music.

Col. Bill Hall, Welk's Nashville division manager for the past four

(Continued on page 48)

# Executive Turntable

Record Companies

**Robert M. Sherwood** is named president and chief operating officer of Phonogram, Inc., succeeding Irwin H. Steinberg who remains as chairman of the Chicago-based record company. Sherwood, who was recently vice president, national promotion, for Columbia Records, will base in Chicago. He was also a program director at WGCL-FM in Cleveland at one time. ... **Bob Siner**



Sherwood

named president of MCA Records, Los Angeles. He's a 20-year music industry veteran and joined MCA in 1971 as assistant creative director, becoming director of advertising a year later. He was made director, then vice president, of advertising and merchandising and became president of marketing services last year. He assumed the executive vice presidency three months ago. ... **Sam Passamano** appointed executive vice president, MCA Distributing Corp., Los Angeles. He has been with the MCA organization for 28 years, recently as vice president of distribution, a position he has held since 1976. **Jeff Scheible**, vice president of sales for MCA Distributing Corp. for the past year, has left the company. ... **Heinz T. Voigt** and **Willem Zalsman** named vice presidents of the worldwide Polygram Group. The former was president of the Polygram publishing division, while Zalsman was president of the newly created vice division of Polygram. Both will base in Hamburg. ... **Seymour L. Gartenberg** appointed senior vice president, finance and administration, CBS/Records Group, New York. He had been vice president of CBS/Columbia Group. ... **Jack Hakim**, vice president of international for 20th Century-Fox Records, Los Angeles, has departed the label. ... **Dino Barbis**, formerly director of field administration and special projects for ABC Records, Los Angeles, becomes vice president, field administration. ... **Bill Staton** appointed to the position of director, national black music promotion at RCA Records, New York. He joined last year as manager, r&b promotion. ... **Artie Patsiner** promoted to director, artist development, for Arista Records, New York. He had been director of product management. ... **Rochelle Staab** appointed director of research, special projects, for Warner Bros. Records, Los Angeles. Prior to the appointment she was programming director for KIIS AM/FM in Los Angeles and programming vice president for Charter Stations. ... **Don Mupo** promoted to national sales manager of Cream Records, Los Angeles, as well as its division Hi Records. Previously he handled sales for the Cream-distributed Xanadu Jazz line, a responsibility he will continue. ... **Denny Diante** named vice president of a&r at Windsong Records, Los Angeles. He was formerly vice president of a&r at United Artists Records. ... **Rich Holmes**, formerly field audit supervisor with the California State Board of Equalization, appointed manager of accounting for Warner Bros. Records, Burbank. ... **Alan Septoff**, who joined CBS Records, New York, as a designer last year, is appointed art director, creative advertising services, CBS Records. ... **Marty Goldrod** tabbed general manager of West Coast operations for Polydor Inc. and will base in Los Angeles. Most recently he was West Coast artist relations and trades liaison for Phonogram. ... East and West Coast expansions for the merchandising department of Epic/Portrait/Associated Labels see **Stephen Dessau** and **Larry Stessel** both promoted to associate director, East Coast. **Dan Gepp** has rejoined the company as associate director, East Coast. **Cheryl Machat** and **Stephanie Knauer** named product managers for the East and West Coasts, respectively. And two new appointments on the West Coast are **John Vana** to product manager and **Richard August** to associate product manager. ... **Alan Young** named Southeast regional marketing and promotion director for Elektra/Asylum's country division and will base in Atlanta. He was with Billboard Publications for nearly five years, the last three as country chart director. ... New regional vice presidents for Polygram Distribution, Inc., include **Emile Petrone**, vice president of Western sales, **Herb Heldt**, vice president of Southern sales, **Pete Jones**, vice president of Midwest sales, and **Ed Jarman**, vice president of Eastern sales. ... **Jerry "J.L." Wright** appointed r&b regional promotion/marketing manager for the Midwest for MCA Records, headquartered in Cleveland. He had his own independent record production company. And **Clarence "Foody" Rome**, an independent record promotion man, named r&b promotion manager for the Detroit market basing in that city. ... **Kip Gilbert** appointed district promotion manager for the Denver area and **Terry Van Dyne** appointed district promotion manager for the Cleveland area for Capitol. Gilbert was a sales representative for KIMN-AM in Denver while Van Dyne was a promotion manager for Atlantic and Polydor. ... **Les Schwartz** becomes director of West Coast publicity for Warner Bros., Los Angeles. He had been Los Angeles press manager for the label. At the same time, **Melenie Lunkley**, formerly coordinator, national publicity administration, becomes Los Angeles press manager. And **Donna Russo**, formerly coordinator for New York publicity administration, becomes manager/New York publicity administration/special projects. ... **Peter Lubin** appointed tour publicist, East Coast, Columbia Records, New York. He was an account executive at the Howard Bloom Organization. ... Two appointments to press and public information, CBS Records, Nashville, include **Gail Thomas** to tour publicist and **John Dotson** to publicity assistant. Thomas previously was involved with publicity-related responsibilities on a freelance basis with Elektra/Asylum Records, Arjuna Productions and National Geographic magazine.



Siner



Voigt



Zalsman



Passamano



Barbis



Gartenberg



Patsiner



Staton



Staab

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# WORLD CLASS!



**Boston sales have topped 2 million in the International market.**

**In Japan. Where "Don't Look Back" is the best-selling album on the charts.**

**In Canada, where the album is Quintuple Platinum.**

**In Germany, the United**

**Kingdom, Australia, Holland and France. Where both Boston albums have dominated sales since their release.**

**And in Israel, Greece, Austria, Sweden, Spain, Norway, Finland, Denmark and Italy. Boston is the conquering hero.**

**Not bad, for a group that hasn't**

**yet performed outside the United States and Canada.**

**Tom Scholz, Brad Delp, Barry Goudreau, Sib Hashian and Fran Sheehan have created a new universal sound that speaks for itself. In any language.**

**Boston. Now, world class.**

**CBS Records International**

## Portland Chain Promoting Via Clubs

LOS ANGELES—Everybody's Records, the six-store Northwest chain out of Portland, Ore., is taking its "Guaranteed Great Music" promotion behind albums by newcomers to clubs.

Working with Dave Leichen's Double Tee Promotions, Don Crouch of Everybody's is staging a Wednesday (17) Jules and the Polar Bears show at the recently remodeled Euphonia Tavern in the industrial district of Portland.

Up to now, "Guaranteed Great Music" albums were featured in the six stores merchandisingwise, ad-

vertisingwise and at a \$4.44 month-long introductory price for the unestablished act's album.

On concert nights, the appearing group's \$4.44 album will be available at the Tavern.

The tickets, on sale at all six stores, will range in price, dependent on the attraction. The first concert, one show at 9 p.m., will be \$4, while the second, Jan. 20, will be \$6, with two shows that night by Tom Scott and Steve Kahn.

The Tavern accommodates 500, with food and wine and liquor served.



Billboard photo by Richard Creamer

**PUCKER UP**—Kiss' Gene Simmons engages in some arm wrestling with Sha-Na-Na's Bowser, right, during a party at the Beverly Hills branch of Fiorucci's honoring the re-release of Walt Disney's classic "Pinocchio" and Simmons' recording of the film's "When You Wish Upon A Star" theme.

## THEATRE REVIEW

### 'St. Joan' Disco Production Not Likely To Last

NEW YORK—"St. Joan Of The Microphone" at the off-Broadway Amda Theatre here, bills itself as the world's first disco musical. If it is a sign of things to come, then heaven help the poor, long-suffering theatergoer.

It is not that this amateurish little show is a total dud. It does have potential, but it needs an awful lot of work to improve its quality to the level demanded by discerning Broadway audiences.

St. Joan's major fault lies in its writing by Arthur Morey who claims to have trained with such prominent literary figures as Saul Bellow and David Grene. Morey's writing is incredibly undisciplined. It rambles aimlessly and confused, thereby confusing and boring the audience.

The first act starts off well-intentioned, and deals with a group of Hispanic street people who use a little arm-twisting to gain admission to a chic city discotheque. However, the second act completely falls apart as the author starts preaching, and turns what could have been a little fun musical into a ponderous parody of Joan of Arc.

Unfortunately, the efforts of some talented people are wasted on this frothy bit of pap. They include Tony Azito, who has appeared in the Joseph Papp production of "Three Penny Opera," among other shows. He stands out as the club's spinner and emcee. Then there is Mercedes Hall, a talented, stylish, blues/jazz pop singer in the role of the disco's tough owner, and Loida Santos, with credits ranging from "West Side Story," to "Chorus Line," completely wasted as St. Joan.

Lanny Meyer's music features good rhythms, although only about four tunes out of the 20 used can truly be termed disco.

The problem here, and one expects to see much more of it, is that the disco boom has given rise to many speculators in every facet of the industry. "St. Joan Of The Microphone" started out as a summertime street show, and one imagines that its producers figured they could commercialize it a bit and capitalize on a good thing. It does not work.

RADCLIFFE JOE

### Bookkeeper Draws 2 Years In Prison

LOS ANGELES—Dorothy M. Brown, a 40-year-old bookkeeper from Tujunga, has been sentenced to a two-year term in state prison for allegedly stealing approximately \$300,000 from a Hollywood music equipment rental company where she worked.

Brown was found guilty in Los Angeles Superior Court of channeling funds from Royal Percussion, Inc. and Royal Instrument Rentals, Inc. into a sound-alike bank account she opened under the name of Royal Services. Reportedly, she took money from the firm over a three-year period. Last October, she pleaded no contest to the charges of one count grand theft and three counts of forgery.

### Toto To ASCAP

LOS ANGELES—Toto, pop-rock group on Columbia, has signed with ASCAP. Group members include Steve Porcaro, David Paich and Steve Kukather.

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# AUDIOMASTERS



**RECORD STAND**  
Holds 45 long-play albums.

**CASSETTE MODULE LIBRARY**—  
6 interlocking modules for a shelf, table or hung on the wall.

**REVOLVING CASSETTE RACK**  
Holds 20 cassettes vertically or 32 cassettes horizontally.

**C60 OR C90 SIX BLANK CASSETTE "GIFT PACK"**

**C60 OR C90 FOUR BLANK CASSETTE "SPECTRUM PACK"**

**C60 OR C90 FIVE BLANK CASSETTE "RAINBOW PACK"**

While in Cannes—  
for your cassette and  
accessory needs, contact:  
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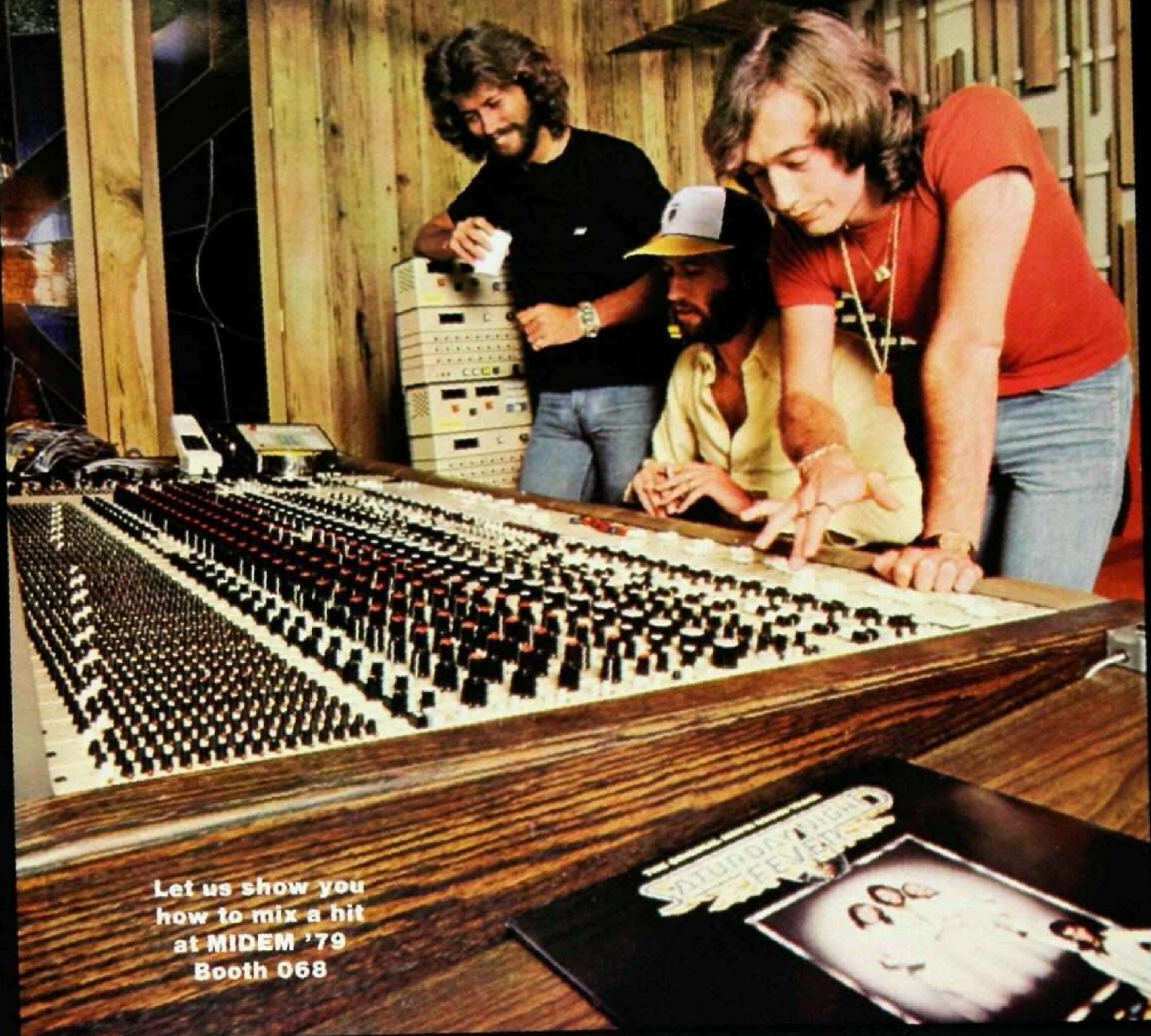
**AUDIOMASTERS INDUSTRIES, INC.**  
P.O. BOX 4037  
Beverly Hills, California 90213, U.S.A.  
Telephone: (213) 271-8139/TELEX: 698280  
CABLE: AUDIOMAS BEVERLY HILLS

**“Sharing The Night Together”<sup>4521</sup>**  
**Was A Gold Experience With Dr. Hook.**  
**Now There Is**  
**“All The Time In The World”<sup>4577</sup>**  
**the new single**  
**from the best-selling album**  
**“Pleasure And Pain.”<sup>SW-11859</sup>**

Producer: Ron Haffkine  
Management: Ron Haffkine & Bobby Heller



# Superb by Definition



Let us show you  
how to mix a hit  
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Booth 068

**Bee•Gees** (bē-jēz) *N.* 1. Barry, Robin and Maurice Gibb. 2. Singers, songwriters, and musicians who have made an important impact on the music industry. 3. Professionals who have displayed an almost uncanny awareness of the directions music is travelling. (see talent, creativity, and perfectionism)

**tal•ent** (tal-ənt) *N.* 1. A mental or physical aptitude; specific natural or acquired ability. 2. Natural endowment of ability or superior quality. 3. Gifted people collectively.

**cre•a•tiv•i•ty** (krē-ā-tiv-ī-tē) *N.* Characterized by originality and imagination.

**per•fec•tion•ism** (pər-fēk-shə-niz-əm) *N.* A propensity for setting extremely high standards and being displeased with anything less. (see perfection)

**per•fec•tion** (pər-fēk-shən) *N.* The highest degree of excellence. (see MCI Professional Recording Equipment. Designed for professionals like the Bee Gees)

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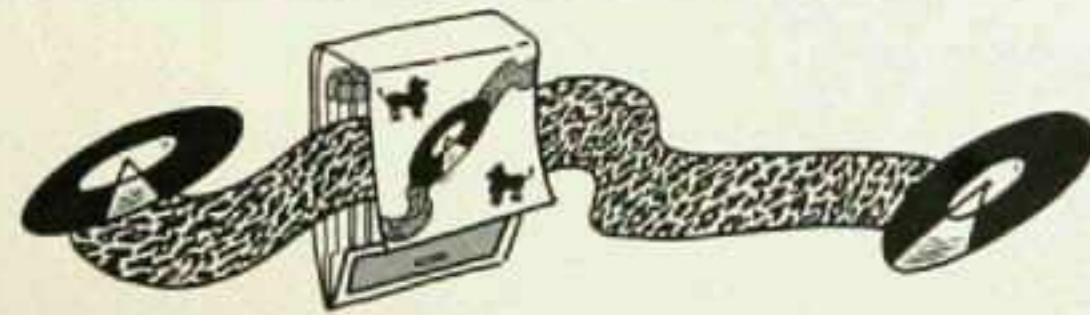




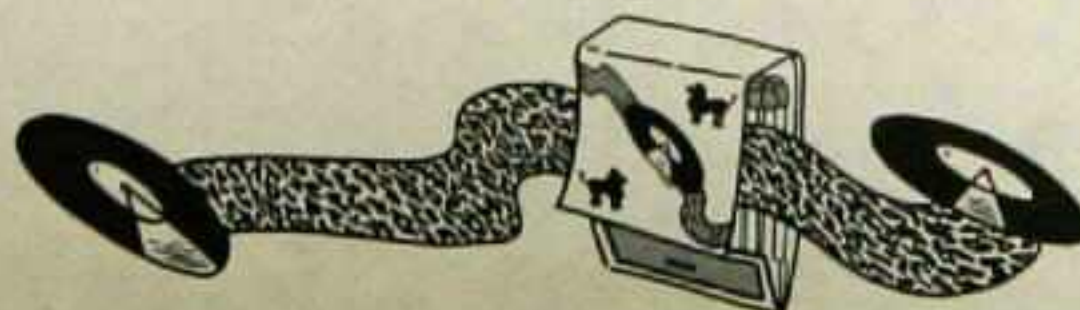


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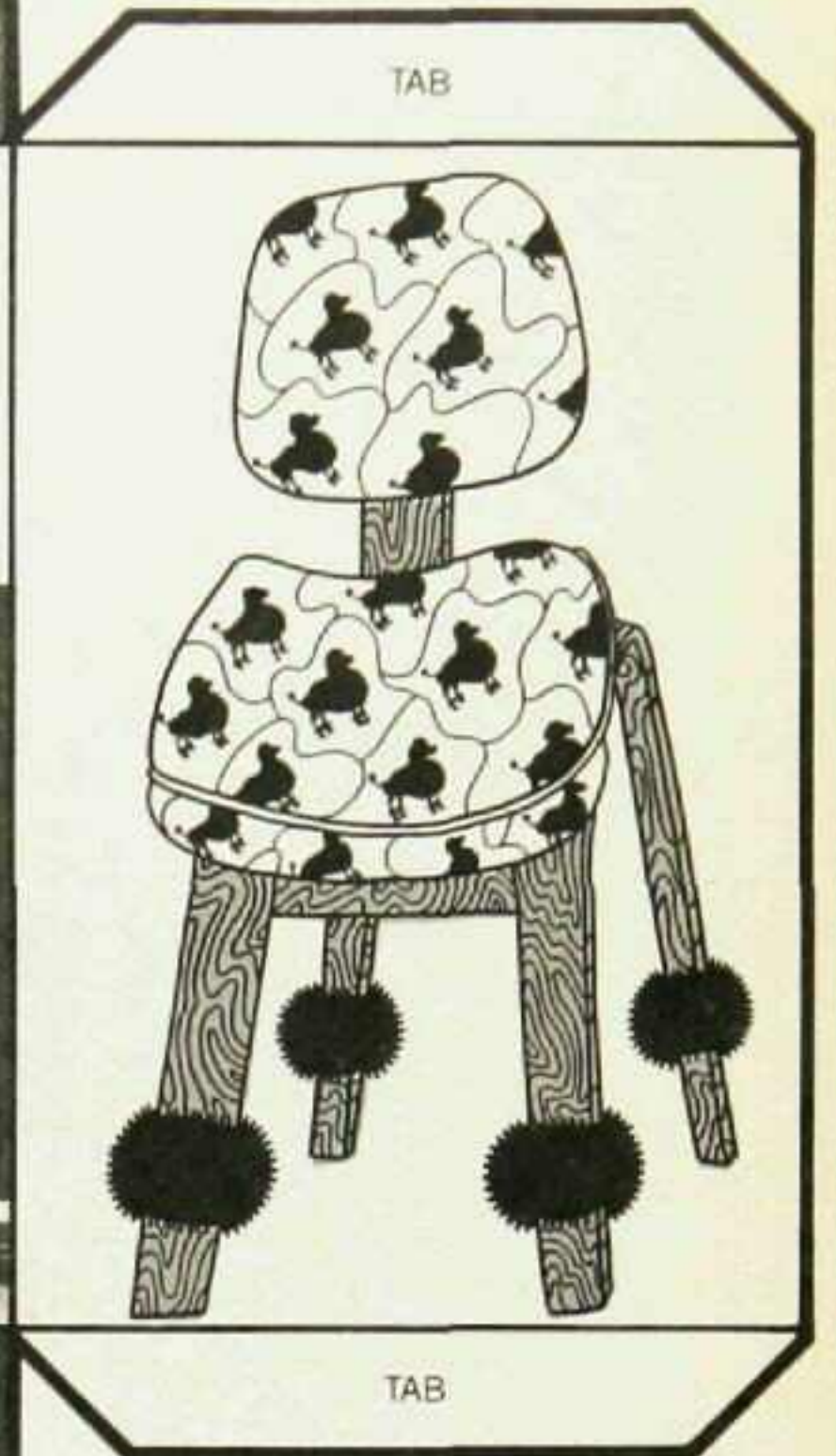
## THE FABULOUS POODLES MIRROR STARS



# THE FABULOUS POODLES DOO IT HERE.



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### Instructions

Carefully fold, spindle and mutilate this piece of fools-cap for your very own doggie device (suitable for scooping), courtesy of Britain's fashionably anthropomorphic Fabulous Poodles.

"Right now, the Poodles must be the tackiest band in the country," avers England's Sounds.

So proceed at a brisk trot to the Fab Poos' recorded boner, the American debut album "Mirror Stars."

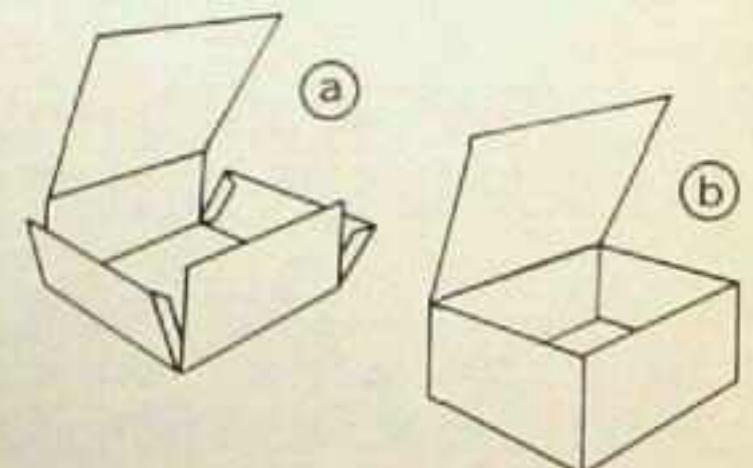
Lovingly produced by John Entwistle and Muff Winwood in the great Anglo art-school tradition, the Fabulous Poodles win, place and show their satiric fangs and ferocious instrumental chops with a litter full of irresistibly shaggy songs.

"The Poodles combine mature musicianship with gross juvenile humor," adduces the New Musical Express.

"We're Poodles, not punks," avow the quatre canines. Listen for yourself and find out why Poodles make such Fabulous house pets.

Even though they bite the hands that feed them.

"Mirror Stars." A substantial doggie dinner from the Fabulous Poodles. A production of Park Lane Records on Epic Records and Tapes.



# Bar Coding Set At A&M; Soon At CBS

By PAUL GREIN

LOS ANGELES—A&M is the latest label on the bar coding bandwagon, with all of its forthcoming albums scheduled to carry the information, while CBS anticipates having bar coding on all its albums by "sometime this year"; according to a source at its New York headquarters.

Elvis Costello's "Armed Forces," released this week, is CBS' first bar coded product, and Columbia's entire Masterworks classical release later this month will also be bar coded. Eddie Money's "Life For The Taking," which was in the same release as the Costello package, does not carry the information.

"Costello wanted to have his album with a bar code," says the source, "and he asked if he could be

the first artist at CBS to have this. It was a very special request on his part and we were able to work it out.

"It takes time to do it right," the source says, "but once it's rolling, all our albums will have it."

A&M's first bar coded products are four LPs in its release of Friday (12): Nazareth's "No Mean City," "Head East Live," "The Best Of Rick Roberts" and Milton Nascimento's "Journey Till Dawn." A Kris Kristofferson & Rita Coolidge package, "Natural Act," released the same day, does not carry bar coding.

Pacific Arts Records and Chrysalis were previously reported as having released bar coded product. In all cases the codes are printed on the back of the record jacket in the upper right hand corner.

# Arista Ties With Nippon In Japan

NEW YORK—Arista Records has signed a new, three-year distribution deal for Japan with Nippon-Phonogram.

It embraces all Arista catalog and new releases, including product from its U.S. and U.K. associated labels, Novus, GRP and Zoom.

Arista was previously handled in the Japanese market by Toshiba-EMI. After the two companies failed to reach agreement on renewal terms towards the end of last year, Arista began discussions with others—including, it's believed, Victor Musical Industries.

The label's most popular act and biggest disk seller in Japan has been the Bay City Rollers, who reached the peak of their success there in 1976-77. Barry Manilow and Eric Carmen are now shaping up as top attractions, among others.

VIA FRISOLI REPORT

# Polygram Reveals Facilities, Systems

NEW ORLEANS—John Frisoli, president of Polygram Distribution Inc., drew back the curtain on the company's new facilities, systems and studies at the firm's national sales meeting here Jan. 4-8.

After citing the company's \$470 million year in 1978—the first 10 months of which exceeded total sales of the prior four years combined—Frisoli stated: "Looking at 1979 and beyond, we see many areas which should be pursued, not, however, on the basis of 'let's jump,' but rather 'let's investigate the feasibility of' and if warranted, then pursue on a timely, methodical basis."

Following the 18-month program to establish the company's new Edison, N.J., facility (Billboard, Jan. 13, 1979), Frisoli said another major move would be breaking ground this spring for a new Midwestern distribution facility located in Indianapolis, where a facility already exists.

This distribution center should be completed by early 1980, and by June of this year, the firm's new headquarter offices in New York will be ready.

Frisoli said that "by the end of 1979, we anticipate that we shall be ready to complete our appraisal regarding a go-or-no-go decision on a fourth distribution center."

Frisoli outlined other moves:

- An in-depth examination in 1979 of a defective customer returns and a quality assurance

program. "We recognize and have a concern about what customers have said about overall industry product quality. We are now at the initial stages of implementing a defective appraisal program which will enable us to identify defect types, so that we can determine causes and thereby take remedial actions if necessary."

- To keep pace with growth and associated operational and informational needs, the company is exploring with Polygram Corp. executives Art Whimore, Jan Cook and Prof. Richard Meir of Harvard Business School the potentials of an entirely new computer system to "help us more effectively meet the needs and demands of today's new dimensions in our business."

- The implementation of a modified compensation program to "effectively and realistically meet the needs of all our salesmen, our labels and our company. Positive modifications to the sales quota system supplemented with improved BPI measurements will impact in a positive way our net market improvement."

- Although not yet on the drawing board, a revised inventory management system could be in place by this time next year.

- Expansion of the company's present customer base will "further our product exposure at the smaller retailer level."

IRV LICHTMAN

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# Final 2 Months Of 1978 'Out Of Sight'

NEW ORLEANS—The Polygram group added more than 50% to its first \$1 billion year in the final two months of 1978.

Final figures for 1978—estimated at \$1.6 billion—were cited by Irwin Steinberg, executive vice president of Polygram Corp. at Polygram Distribution Inc.'s sales meeting Jan. 4-8.

In November, Coen Solleveld, Polygram group president, stated that the company had reached the \$1 billion mark in January to October worldwide sales (Billboard, Nov. 25, 1978). He also commented that he expected about 30% more in holiday business in the final two months.

The U.S. contribution to Polygram's sales amounts to about 30%, since John Frisoli, president of Polygram Distribution Inc., stated at the convention that the company's U.S. sales came to \$470 million in 1978 (Billboard, Jan. 13, 1979).

Steinberg also stated in New Orleans that a survey of U.S. retailers indicated that the company represented 20% of the total U.S. record market in 1978, making it the "third force" in the U.S. industry after WEA and CES.

Besides usual holiday season gains, Polygram also gained additional sales mileage from the international release of "Grease" late in the year and greater global penetration of U.S. disco product as represented by "Saturday Night Fever" (RSO) and Donna Summer (Casablanca). Additionally, Polydor Rec-

ords broke a number of disco acts in the final months of 1978.

About 98% of Polygram's global business involves music-related income.

Steinberg told the awards banquet guests that much of Polygram Distribution's success could be found in the "pages of a 10-year plan, written in 1976."

Additional coverage on page 14; photos on page 20.

"The essence of that plan—and our present success—can be summed up in a single word: ADD: Acquisition, Discovery, Development."

He promised the gathering that "we're going to have to play even harder and smarter to equal and exceed the massive gains we've made in 1978. ... With even 1% of the market now worth roughly \$16 million, market share has become simply too valuable under current conditions not to fight hard and long for it."

Interestingly, Steinberg commented at the Phonogram product presentation—there in his role as president of the label—that his Polygram Corp. duties would be taking more of his time.

Following the convention, it was announced that Bob Sherwood of CBS Records would join Phonogram as Steinberg's replacement as president, with Steinberg moving up as chairman of the board.

JANUARY 20, 1979 BILLBOARD

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**STUDIOS, SONY**

**Betamax Battle Over C'right Due In L.A. Jan. 30**

By JOHN SIPPEL

LOS ANGELES—The precedent battle of the behemoths, pairing Universal Studios, Television and Pictures and Walt Disney Productions against Sony, chain U.S. retailers and citizen defendants over whether Betamax copying of copyrighted tv shows constitutes infringement begins here Jan. 30 before Federal District Court Judge Warren Ferguson.

The 18 volumes of pretrial filings portend a lengthy trial that could trot out more than 100 witnesses, many prominent executives. A second supplemental amended complaint filed late in 1978 spells out unfair competition, intentional interference with contractual and advantageous business relationship and requests declaratory judgment from Judge Ferguson.

The list of witnesses proposed by Sony includes: Berle Adams, former executive vice president at MCA; Ben Armstrong, National Religious Broadcasters Assn.; Andre Blay, Magnetic Video Corp.; Jack Findlater, Lew Wasserman and Norman W. Glenn of MCA; Julian Goodman, NBC chairman until October 1977; and Milton R. Rackmil, one-time president of Decca Records and later an MCA executive, among others.

The 1978 dossier on the 30-month-old suit hints of explosive skirmishes at the trial. Sony, for example, contended it had spent 25.4

(Continued on page 124)

**Fox Agency Garners \$1 Mil Via 'Mop Up'**

By IS HOROWITZ

NEW YORK—More than \$1 million in "mop up" mechanical royalties was collected by the Harry Fox Agency last year from foreign licensing societies, accounting for recordings sold abroad on which musical copyrights were not covered by local subpublishing arrangements.

The amount is increasing annually, says Al Berman, Fox Agency president, as the pace of label licensing deals accelerates, often outstripping assignments of regional publishing rights.

In some cases, he points out, U.S. publishers hold off on new subpublishing arrangements in the hope of getting better deals. Meanwhile, their songs are exploited abroad on disk and the mechanical income earned held in limbo. In other cases, simple neglect is the culprit.

The Fox Agency provides this service only for publishers affiliated with the collection facility, and arm of the National Music Publishers Assn. It is impossible to estimate foreign mechanicals lost by non-affiliates without publisher representation abroad.

The Fox Agency began such "fill-in" collections in 1969, but the totals have mounted each year. Foreign societies provide lists of tunes which are not handled by publishers in their jurisdictions. It is from these lists that the agency pulls those belonging to its publishers.

Berman reports that money received from Australia comprises a large segment of its foreign collections. This follows liaison established with that country's ANZ Musical Copyright Agency, a group formed only a few years ago.

**Siner Disavows Massive MCA Shift Sans Maitland**

By ED HARRISON

LOS ANGELES—Despite widespread speculation that mass change is imminent in the vice president echelon of the label, Bob Siner, who "replaced" Mike Maitland as president of MCA Records last week, says that change will occur "only in the areas that aren't working."

States Siner: "It's not like someone coming into the company and cleaning house and starting all over again. We don't have to develop a new team."

He does acknowledge that executive positions which show weakness will be changed and that responsibilities of others are being altered and expanded.

Siner says he won't interfere with vice presidential decision making, a sign of faith in his sales, marketing, a&r, creative services and promotion staff.

Whereas in the past the purse strings of MCA Records have been tightly controlled, Siner says that a more "free spending" philosophy will see more dollars invested in campaigns and product the label believes in such as the Tanya Tucker campaign.

Siner says he has been granted free reins to the company from Sid Sheinberg, president of parent MCA Inc. Siner also expects to utilize the resources of MCA Inc. more than in the past.

"We will utilize MCA Inc. as a total entertainment company, which we haven't done as much in the past."

In actuality, Siner has been responsible for the day-to-day running of the label since November of last year when he was upped to executive vice president. At that juncture, all label announcements emanated from him instead of Maitland, and was the first sign that Maitland's position was in jeopardy.

Meanwhile, Maitland's situation remains cloudy. He still has about 3½ years remaining in his contract. While rumors persisted about his departure for months, it is believed that a contract settlement was the prime reason for the hangup.

One source close to Maitland says a conflict existed between Maitland and Sheinberg over the future direction of the label. Whether Maitland stepped down on his own volition or was asked to resign is unknown, but whatever the circumstances were it was believed to be a mutual decision.

Maitland, it is reported, is still occupying an office on the eighth floor of MCA's Universal City headquarters.

**For the Record**

LOS ANGELES—Crystal Clear Records is distributed by CC Marketing and is not self distributed as was previously reported.



HELLO WARM—Winner Dianne Auram receives her Acapulco travel folders from Dan Stanton, left, and Steve Hofer, co-owners of Sound Warehouse in Oak Lawn, Ill. Dianne was the grand prize winner of the "Kiss Winter Good-bye" contest co-sponsored by Sound Warehouse, WEFM-FM and Casablanca Records.

**Tucson KHYT-AM Going 24-Hour Route**

Tucson daytimer KHYT-AM, struggling at 500 watts with an application before the Federal Communications Commission 12 years for 24-hour operation, has been given the go-ahead, according to program director Rich "Brother" Robbin.

Additionally, a power increase to 5,000 watts has been approved. Robbin, a long-time programmer in L.A. who recently forged a new hit-oriented format in Tucson, is now scouting locations for a stronger transmitter site.

Billboard SPECIAL SURVEY For Week Ending 1/20/79

**Billboard Special Survey Hot Latin LPs**

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MIAMI (Salsa)		LOS ANGELES (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CHARANGA AMERICA El Sonido 2079	1	VICENTE FERNANDEZ A Pesar de Todo, Caytronics 1626
2	SALSA MAYOR De Frente y Luchando, Velvet 8011	2	ROCIO DURCAL Canta a J. Gabriel, Pronto 1031
3	OSCAR D'LEON TH 2036	3	JUAN GABRIEL Con Mariachi, Pronto 1041
4	CONJUNTO UNIVERSAL Jaguar 5038	4	ESTRELLAS DE ORO America 1005
5	CHARANGA 75 en 78 TR 139	5	LA MIGRA Celos de Ti, Mar Internacional 108
6	C. CRUZ Y J. PACHECO Eternos, JM 80	6	CEPILLIN En Un Bosque de la China, Orfeon 120
7	TITO PUENTE Tico 1425	7	CAMILO SESTO Entre Amigos, Pronto 1034
8	CELI CRUZ/W. COLON Only They Could Have Made This Album, Vaya 66	8	LOS POTROS Peerles 10039
9	CONJUNTO IMPACTO Documento Bailable	9	LUPITA D'ALESSIO Juro Que Nunca Volvire, Orfeon 16-021
10	HECTOR LAVOE La Comedia, Fania 522	10	RIGO TOVAR 2 Tardes de Mi Vida, Mexicana Melody 5610
11	DIMENSION LATINA Tremenda Dimension, Velvet 8012	11	PUNTO 4 AP.5503
12	FANIA ALL STARS Spanish Fever, Columbia 35336	12	CHELO A La Inspiracion de J.A. Jimenez, Muzart 2738
13	ROBERTO ROENA El Progreso, JM 934	13	LOS POLIFACETICOS Camaron Pelao, Latin International 5067
14	ISMAEL MIRANDA Saber, Sentimiento y Pueblo, Fania 530	14	LOS TIGRES DEL NORTE No. 8, Fania 564
15	ANDY MONTANEZ LAD 307	15	NELSON NED Vez y Corazon, WSL
16	MONGO SANTA MARIA A La Carte, Vaya 74	16	ARMANDO MANZANERO Corazon Salvaje, America 1002
17	ORQUESTA BROADWAY Pasaporte, Coco 126	17	JOSE LUIS Top Hits 2021
18	EDDIE PALMIERI The Inevitable Eddie Palmieri, Tico 1420	18	LOS MUECAS Exitos, CVS 7280
19	GRAN COMBO En Las Vegas, GC 015	19	JUAN GABRIEL Espectacular, Pronto 1036
20	J. PACHECO The Artist, Fania 503	20	JOAN SEBASTIAN Muzart 10711
21	CHARANGA 76 Live at Roseland, TR 136	21	LOS FELINOS Estos Son Los Felinos, Muzart 1735
22	SALSA FEVER TH 2046	22	JULIO IGLESIAS A Mis 33 Años, Alhambra 38
23	BORINCUBA Alhambra	23	ALDO Y LOS PASTELES VERDES Disco de Oro, Microton 5001
24	EDDIE PALMIERI Coco 141	24	CONJUNTO ALFA Juguete Caro, Epsilon 8000
25	CELIA CRUZ A Todos Mis Amigos, Tico 1423	25	LOS HUMILDES Besitos, Fania 560

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ISLAND PARTY—Chris Blackwell, chairman of Island Records, jokes with his guests from the Rolling Stones at a recent Christmas party held by Island at the S.I.R. studios in New York. From the left, are: Jane Rose, administrative assistant to the Rolling Stones; Blackwell; Keith Richard; and Earl McGrath, president of Rolling Stones Records, behind Richard.

# L.A. TV Rock Pilots Stir CBS Interest

By RAY HERBECK JR.

LOS ANGELES—Although no one will confirm that anything has gone beyond talking stages, signs indicate that CBS-TV may be more than flirting with returning late night or even prime time rock musical programming to television.

Based on ratings performance here on CBS-owned KNXT-TV of "Rock On," a late night live/videotape clip special hosted by Leon Russell aired Dec. 8, and "78 Solid Gold," a non-hosted New Year's Eve rock special (not simulcast), a series seems in the offing.

Primary clue is that Video Network Productions, creator of both shows, is now busily videotaping every live concert it can find in Europe to amass enough footage for at least one entire season.

Live footage will be augmented with clips provided by labels, as was the case with both earlier productions, according to Sheri Sadler of Target Enterprises, the production firm's syndicator.

"Nothing is signed yet with CBS," says Sadler, "but I hope to be able to talk more about specifics in two or three weeks."

She adds that "Rock On" drew what normally would be considered a dismal 3.0 share, but it had several strikes against it.

First, former Israeli premiere—Golda Meir died Dec. 8 and news of her passing dominated programming, forcing a postponement of air time for "Rock On" until midnight instead of the announced 11:30 p.m.

Second strike was the established late-night reign of Johnny Carson and "The Tonight Show" on NBC-TV, which drew its largest ratings in a while that evening. "People tuned to us, couldn't find us at 11:30, and then tuned into Carson," suggests Sadler. "And once there, they simply stayed."

By comparison, "78 Solid Gold" drew an impressive 10.0 share for its hour slotted at 10 p.m. to 11 p.m.

New Year's Eve, says Sadler, "and we had only two weeks notice to promote it." That means little more was accomplished than blurbs in local tv listings and on-air spots by KNXT-TV.

The tv outlet's spokesperson, Phyllis Kirk-Bush, conceded the CBS-owned stations, which are in five top markets, are interested in scheduling more programming of this type.

"Even with the poor showing of 'Rock On,'" says Kirk-Bush, "everyone realized it did well under the circumstances. And the excellent showing of 'Solid Gold' confirmed our suspicions.

"The two shows proved that there is an audience out there interested in seeing this kind of musical programming on television."

"Rock On" featured live and taped performances for 90 minutes by Russell, Queen, Rob Marley, the Jam, the Clash, Ian Dury, Kate Bush, Liar and Heatwave.

## Ill. '21' Drinking Bill Could Harm Niteries

CHICAGO—A bill proposing to restore the statewide drinking age to 21 from 19 has been introduced in the new 81st Assembly of the Illinois Senate.

It is thought that passage of the bill would seriously harm a flourishing rock club and disco commerce here.

The bill was introduced two years ago, during the 80th Assembly, by Sen. Frank M. Ozinga but was twice voted down by margins of two and one, respectively. Reintroduced last week in the opening session of the new assembly, voting could take place as early as Jan. 31 when the legislature again convenes.

## New Companies

**Magic Bear Music and Magic Bear Records** formed by attorneys Barry Greenhalgh and Barry Bernstein in association with artist/songwriter Diana Blair. Firm will also provide management services. Address: 6255 Sunset Blvd., Los Angeles 90028, (213) 464-4260.

**California Booking Agency** formed by Jim Harris. Address: 6253 Hollywood Blvd., Suite 610, Los Angeles 90028, (213) 462-8184.

**Fixture Concepts, Inc.**, formerly Display Equipment Manufacturing Co., purchased from ABC Record and Tape Sales by R.W. Dossie. Jerry Schoeler appointed vice president and general manager of the new corporation. Firm deals in display fixtures, including specialty units, shelving and cubes. Address: 711 South Orchard, P.O. Box 80815, Seattle (206) 762-0711.

**K. & J. Associates**, a mobile disco music service, launched by Carey "Dr. K." Goin and Glenn Johns. Firm also handles sound and lighting for any event. Address: 2116 3rd Street Northwest, Birmingham, Ala. 35215, (205) 854-3894.

**Wheels Recording Co.**, a label, formed by producer Rod Seagram at the site of his Mastertrax recording studios. First signings are Bull and Bruce Olsen. Address: 2 East Main St., Richmond, Va. 23219, (804) 644-7147.

**Future Development Management Corp.** launched by Randall K. Schworer, president. Initial signings are Malaco artist James Bradley plus Yipes and the Milky Way Band. Address: P.O. Box 377, Manitowoc, Wis. 54220, (414) 684-5573.

**Green And Hayes**, a law firm, formed by William K. Hayes, formerly with MCA and Motown, and Paul A. Green. Firm's emphasis includes entertainment law. Address: 2029 Century Park East, Suite 600, Los Angeles 90067, (213) 277-5951.

**Galliani Brothers**, an independent promotion firm, formed by Lou and Bob Galliani. Specialty is Top 40 music. Address: 1843 Bush St., San Francisco 94109, (415) 563-7100.

**Crown Point Records and Mal & Rac Music Enterprises** launched by Robert "Rac" Racouillat and Mal Warner of Regal Productions Ltd. Related firm is **Rac Racouillat Music Enterprises**, a demo evaluation, publishing (BMI) and management service. Address: 3308 Midway Dr., Suite 120, San Diego 92110, (714) 223-5566, extension 120.

**3rd Day Records**, a contemporary Christian gospel label, launched by Wade Holbrook, operating manager of OSV Music. First release is an LP, "I Can Hardly Wait (To See Your Face)" by Eddie Burton, staff songwriter for ATV Music of Nashville. Address: 200 Noll Plaza, Huntington, Ind. 46750, (219) 356-8400.

**Git Down Productions** formed by San Brown III. Brown is now producing LPs on Al Wilson and St. Luther (Luther Rabb of War). Publishing affiliates are **Play It Again, Sam Music, Verena-Virgo Music and Split Rock Music**. Address: 3434 Oak Glen Drive, Los Angeles 90068, (213) 659-5026, (213) 659-5026.

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# Polygram: 'Third Force' Meets In New Orleans



Jack Kiernan, left, Polygram Distribution vice president of sales, and John Frisoli, right, president of the company, toast four new vice presidents. From left: Pete Jones, Midwestern sales; Emiel Petrone, Western sales; Herbe Heldt, Southern sales; Ed Jarman, Eastern sales.



An overview of the main meeting room with all attendees.



From the left: Dick Kline, Polydor Records executive vice president; Fred Haayen, Polydor president, and Neil Bogart, president of Casablanca.



Al Coury, president of RSO, introduces the label's new product.



From the left: Kline, Fred Haayen, Polydor president, and Bogart.



From the left: Rick Stevens, Polydor vice president of a&r; Kline, and Isaac Hayes, Polydor artist.



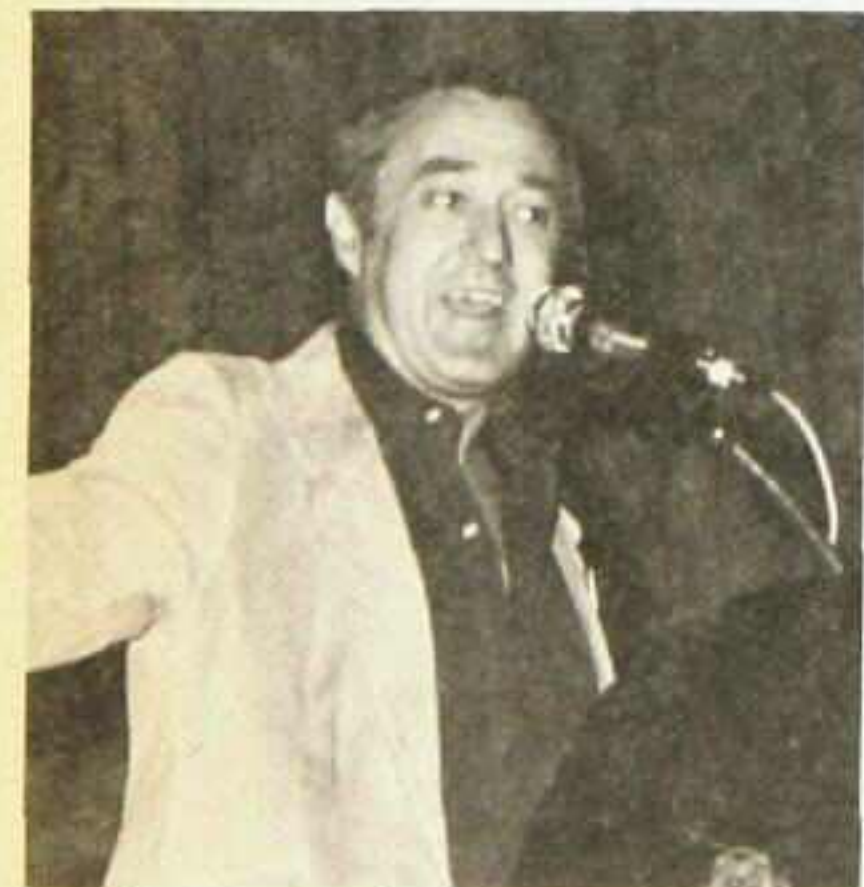
Branch Of The Year: Kiernan and Frisoli flank Larry Hensley, Miami branch manager who holds the placque signifying 1978 achievement.



From the left: Steinberg and Carmen La Rosa, general manager of DJM Records, flank Jimmie Carter lookalike who presented Phonogram product.



Frank Fenter, executive vice president of Capricorn Records, and Frisoli celebrate the label's 10th anniversary.



Jim Frey, vice president of Deutsche Grammophon, makes the classical presentation.



Bogart and Frisoli.



Artist Development Seminar: from the left, Kiernan, moderator, and panelists Bruce Bird, Casablanca executive vice president; Lou Simon, Phonogram senior vice president and director of marketing; Don Schmitzerle, Capricorn vice president and general manager, and Harry Palmer, Polygram Distribution label manager.



Big Production: from the left, Henry Scarpelli of Productions Two, Polygram's audio/visual consultants; John Peisinger, Polygram Distribution vice president of marketing development; Kiernan, and Jim Sotos of Productions Two.

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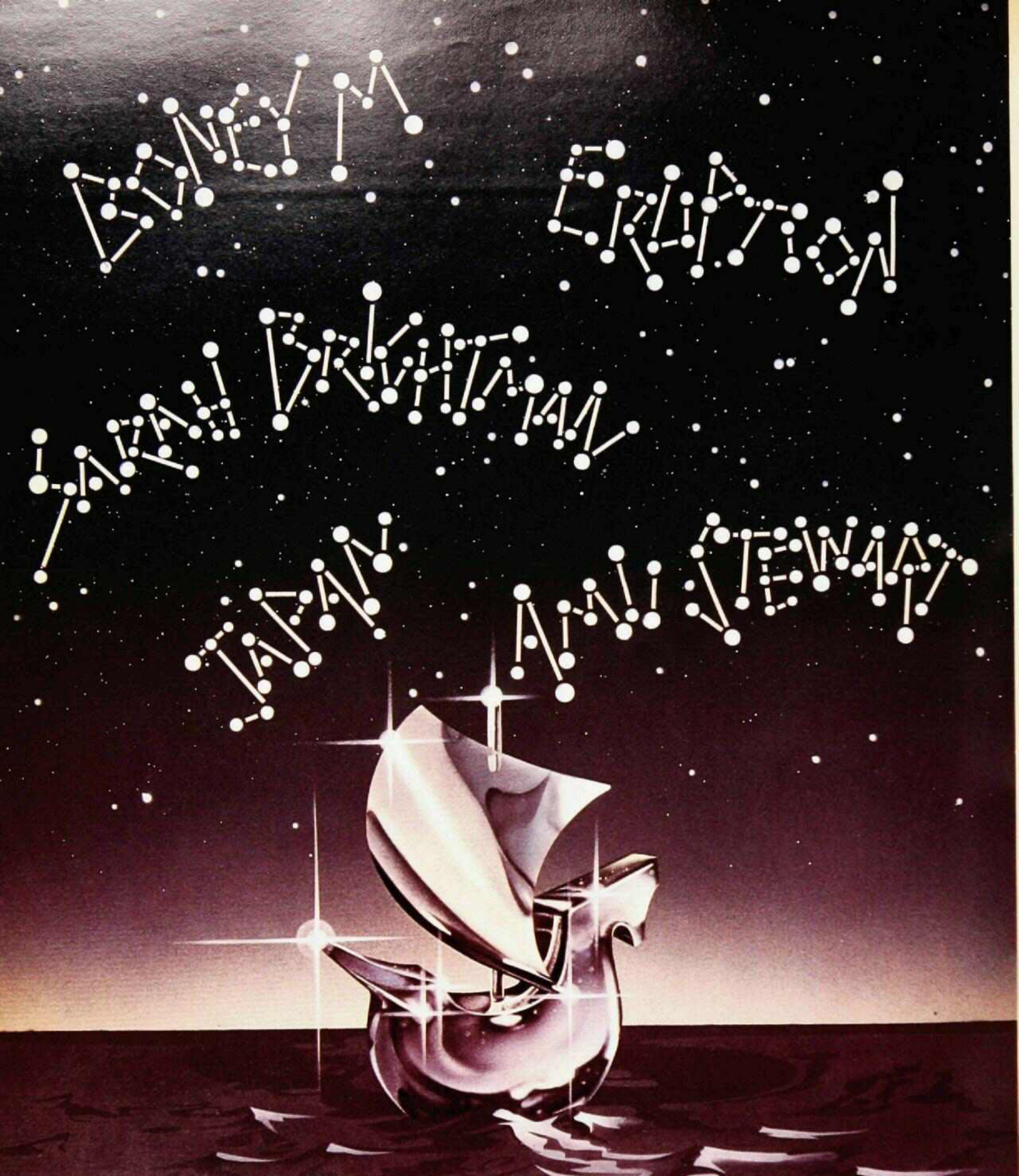
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# RCA's 50th Anny Brightens Sales Conclaves



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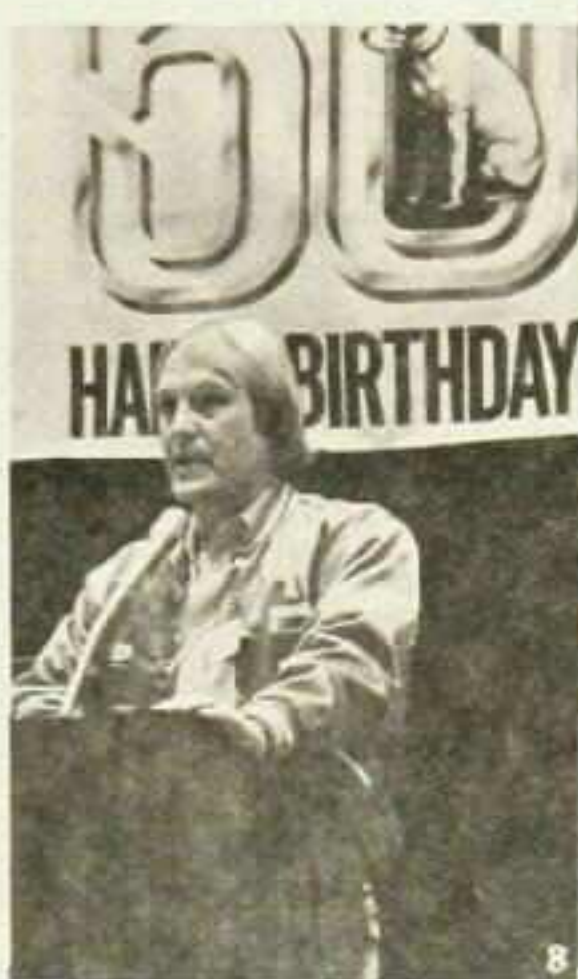
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1) Robert Summer, RCA Records president, keynotes the Dallas meeting. 2) Warren Schatz, right, division vice president, pop a&r, and Neil Portnow, division vice president, pop a&r West Coast, outline plans for 1979. 3) Partying, from left, are Mike Abramson, special merchandising projects director; George Taylor Morris, West Coast album promotion; Atlanta's Lee Arnold; Tony King, director, disco marketing; and Phoenix sales rep Greg DeLaurentis. 4) Thomas Shepard, division vice president, Red Seal a&r, talks classics. 5) King, center, addresses "Power-Promo" seminar, with, from left, Bill Staton, director of black music promotion; Joshua Blando, director, national album promotion; Mike Becce, promotion liaison; and Joe Galante, division vice president, marketing, Nashville. 6) Summer in an informal moment with Tony Brown, manager Free Flight a&r, West Coast; and Larry Gallagher, director national accounts & field merchandising. 7) Tony Montgomery, director national single sales, makes his pitch. Paying heed, from left, are Irwin Katz, Red Seal merchandising; Frank O'Donnell, special merchandising projects; Gallagher; and Dave Wheeler, director, national country sales. 8) Richard Carter, division vice president, field marketing, opens the Nashville meeting. 9) Charley Pride raps with

Steve Kahn, who produced the audio/visual presentations, as production aide Ronnie Jordan eavesdrops. 10) Nipper's birthday cake is sliced by Summer as a clutch of division vice presidents await their cut. From left, Jack Chudnoff, creative services; Herb Helman, public affairs; Mel Ilberman, business affairs & associated labels; Ray Harris, black music marketing; Galante; Carter; and Jerry Bradley, Nashville operations. 11) Norman Granz hears his Pablo product played. 12) Ronnie Milsap, second left, with, from left, his producer, Tom Collins; manager, Bob Thompson; and president Summer. 13) Jeanne Radnetter, disco promotion coordinator, left, King, and Solar's Dick Griffey, react favorably as they listen to Solar product. 14) Tommy Motola, Champion Entertainment chief, left, shares a gag with Harris, Summer and Griffey. 15) Jerry Bradley beams as he unveils new pop label Free Flight. 16) Margo Knesz, director national singles promotion, stresses a point. 17) Product manager panelists, from left, Keith Jackson, black music; Katz; Mort Weiner, pop merchandising West Coast; Jack Mahar, pop merchandising, East Coast; and Abramson. 18) Fred Frank, Roadshow Records president, left, chats with Staton, as Richard Mack, head of Nature's Music listens.



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# Integrity Can't Recover '74, '75 Booster Losses From Insurance

By JOHN SIPPEL

LOS ANGELES—Integrity Entertainment Corp. here publicly held parent company of approximately 120-plus record/tape retail stores, cannot recover any of its estimated \$777,233 loss resulting from booster ring LP heists in 1974 and 1975 from its insurance carrier.

The verdict was part of a multi-segmented decision by a local Superior Court jury before Judge Max Deutz after a five-week trial.

The jury decided that Integrity, defendant and cross-complainant, was not entitled to any indemnity because it had unreasonably delayed its notification to its carrier of

the losses and had failed to cooperate with the plaintiff and cross-defendant's terms of insurance.

Integrity centered blame for its inventory loss on the activity of two booster gangs operating in 1974 and 1975 against area retailers. The insurance firm countered presenting testimony which made it appear that the loss might have occurred from within.

One-time Integrity stores' manager John Feola, a brother-in-law of an unidentified convicted booster, according to testimony by John Clohessy, leader of one of the rings, revealed that Feola was paid \$8 "per

hit" not to report that his store had been boosted. Clohessy stated his gang would boost a Feola-managed Integrity store as often as 20 times weekly. Court records show Lee Hartstone, Integrity president, informed the local sheriff's department in May 1975 that Rocco Manfredi, also a brother-in-law of a member of the booster gang, managed a Warehouse store which was pilfered of \$100,000 in inventory in a year.

Hartstone first learned of the booster attempts through John Iott, rival San Francisco retail chain owner, whose security service found out a nearby Hartstone location had been hit by boosters. David Osborne, named as one of two fences for local booster rings, later confirmed the activity to Hartstone.

Integrity presented testimony from enforcement officers, including Tom Budds, who pioneered local attempts to halt the boosters, indicating that numerous local hits were observed by officers with video-taping equipment.

The insurance company originally filed suit here in April 1976, asking the court to decide if it had responsibility for reimbursing losses reported to it by Integrity. In May of that year, Integrity cross complained that the carrier was breaching its binder by refusing to make good on the booster losses. Integrity sought \$5 million in exemplary damages in addition to the \$777,233 estimated booster losses.

The insurance carrier argued that Integrity improperly filed a cumulative loss figure, while its contract called for a \$500 deductible for each individual heist. Feola, in his deposition, did not answer any question put to him, taking the Fifth Amendment.

## Old & New Rock From Detroit Due

DETROIT—The Seeds & Stems label, co-owned by vocalist Mitch Ryder and his manager Tom Connor, anticipates new activity in 1979, including a second LP by Ryder and a second anthology of Detroit area rock.

The label, which debuted last year with "Michigan Rocks, Vol. 1," a compilation of vintage performances by Ryder, the MC5, SRC and other '60s Detroit artists, has received attention for its release of "How I Spent My Vacation," the first new LP by Ryder in nearly six years.

Connor is presently in negotiations with ABC Records seeking to lease finished, unreleased masters by Ryder, recorded at the time he was signed to the Paramount label.

"Over the period of the next five years, we could become a major force in independent labels," says Connor. "We've got Ryder, and he can rebuild his career here without the high expectations of major labels. His audience is there, and he'd prefer to move slowly rather than sign with a major and record 12 disco songs and have an instant million seller."

Such career guidance in the past, Connor says, was a large part of the reason for Ryder's six-year hiatus from performing and recording.

CARY BAKER



TOUCH ME—Patti Brooks connects with her fans, many costumed, at the Crescendo club in Anaheim, Calif. With her onstage is Lee Bailey of KUTE-FM.

## Penthouse Label Seeks Distribution

LOS ANGELES—Penthouse magazine's first brush with the record/tape industry through its licensing deal with Art Talmadge appears to have piqued its interest in its own label.

The men's magazine, which re-

leased a disco album, "Making Love In Public Places," produced by Talmadge, is seeking major distribution for the totally instrumental soundtrack album from its movie, "Caligula."

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## PHOTO ARCHIVE

William "Popsie" Randolph, New York's most prolific photographer and former manager for Benny Goodman & Woody Herman's Orchestra passed away in January 1978.

The Trustees of the estate have decided to sell Popsie's archive of negatives. These negatives depict the evolution of music from the swing Era to Rock and Roll. The collection includes over 3,000 personalities from the Big Bands of WW II, Popular Singers and Entertainers of the 30's, 40's, 50's, 60's and 70's.

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ROMANS 6: V23

FOR GOD SO LOVED THE WORLD, THAT HE GAVE HIS ONLY BEGOTTEN SON, THAT WHO-SOEVER BELIEVES IN HIM SHOULD NOT PERISH BUT HAVE ETERNAL LIFE.

JOHN 3: V16

HE WHO BELIEVES IN HIM IS NOT JUDGED; HE WHO DOES NOT BELIEVE HAS BEEN JUDGED ALREADY; BECAUSE HE HAS NOT BELIEVED IN THE NAME OF THE ONLY BEGOTTEN SON OF GOD.

JOHN 3: V18

IF WE CONFESS OUR SINS, HE IS FAITHFUL AND RIGHTEOUS TO FORGIVE US OUR SINS AND TO CLEANSE US FROM ALL UNRIGHTEOUSNESS

1 JOHN 1: V9

THAT IF YOU CONFESS WITH YOUR MOUTH JESUS AS LORD, AND BELIEVE IN YOUR HEART THAT GOD RAISED HIM FROM THE DEAD, YOU SHALL BE SAVED.

ROMANS 10: V9

FOR BY GRACE YOU HAVE BEEN SAVED THROUGH FAITH: AND THAT NOT OF YOURSELVES, IT IS THE GIFT OF GOD;

EPHESIANS 2: V8

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## NBC To 'Rediscover' Personality Radio Per Silverman's Directive

By DOUG HALL

NEW YORK—Personality radio is being rediscovered at NBC. Greater emphasis on personalities is one of the ways the newly realigned management of NBC Radio is responding to a directive from NBC president Freddie Silverman to

broaden the appeal of the network's eight radio stations.

Silverman is determined not only to make his stations successful, but number one in their markets. None is number one now and stations such as WNBC-AM New York are "not even successful," according to Bob Mouty, executive vice president.

"Of course it's not successful," says Mouty of the contemporary 50kw clear channel flagship station. "It's been changed too often. It doesn't have any identity. In the past seven or eight years it's been talk, MOR personality and no personality."

And now Mouty is directing general manager Charlie Warner and program director Bob Pittman to get back into personality radio.

It was Pittman who, when he arrived a couple of years ago, threw personalities off the station. Such giants as Cousin Bruce Morrow and Don Imus got the heave.

It was Pittman who developed a plan to put no-personality FM-style radio on the AM dial.

But Mouty has confidence in Warner and Pittman and, despite rumors, he says there are no plans to replace either of them. Mouty also says there are no changes planned in either format or personnel at any of the other AMs.

But at all the stations there will be a greater emphasis on "identifiable service features," he explains. The execution of this will take different forms since each station under Mouty's charge is in a different format.

The most successful station of the AM group, WMAQ Chicago, is adding additional service features to attract audiences beyond those interested in country music, the format of the station.

Mouty notes, "When we heard WIND-AM was going out of music

(the station switched from MOR to talk earlier this year), we accelerated plans to improve WMAQ's service and get some of those listeners."

This may have worked since WMAQ scored a 6.5 audience share in the October/November Arbitron, up from a 5.6 in July/August and a 4.7 a year ago.

For NBC's Washington AM outlet, WRC, adding personality has meant shifting from all-news to news-talk and adding Mort Sahl as a talk host.

At KNBR-AM San Francisco DJs on the MOR outlet are becoming overall hosts of their time slots with supporting casts to call on for various features.

For example, Frank Dill, the morning drive man, now has his own on-the-street reporter, Pat Farneck.

Under Mouty's direction KNBR is leading the way in research to determine such things as public awareness and perception of the station. A \$40,000 to \$50,000 contract will be let to do this job and similar research will follow in the other three markets.

Chicago and New York stations have been doing their own music callout research and this will now be expanded to include measurement of the popularity of the personalities. KNBR has never done callout research.

One of the modifications at WNBC Mouty takes a particular interest in is making morning drive DJ Scotty Brink and his partner stand-up comedian Richard Belzer a team.

"We're almost home with this," Mouty says. "We've added a writer-producer. This is a new role for Brink, being a straight man. I believe there is a place for humor on New York radio in the morning. Ted Brown (on WNEW-AM) comes about as close as anyone."

How has Brink and Belzer's relationship changed? "In September Belzer was doing comic bits. Bits don't work. Humor does," Mouty reasons.



GOOD ANGELS—The Dirty Angels play during a KWST-FM salute to the entertainment industry at Scandals niterly in Los Angeles.

## Gabbert Shakes K101-FM Booty To Disco Beat

SAN FRANCISCO—The Bay Area's number one FM outlet, coming off its best Arbitron book ever, has drastically altered its winning format in favor of disco.

Jim Gabbert's K101-FM will remain adult contemporary during the day, but will shake its booty after 6 p.m. until dawn. It follows by three weeks the 100% shift to disco by sister daytimer, KIQI-AM.

Unique about this approach, concocted by Gabbert and program director/general manager Mike Lincoln, is use of actual disco DJs on-the-air spinning records in tandem with a station radio personality.

Gabbert and Lincoln pulled Tom Williams, club spinner for Alfie's Disco in San Francisco, to station turntables and matched him with K101 DJ Charlie Seraphin, who handles the announcing. Relief for Williams is Marty Blackburn, who won Billboard's national disco DJ award last year at the Disco Forum.

Result, according to a station spokesperson, is that after 6 p.m. "the phones ring off the hook. Listeners can tell the music is being played as it is in clubs."

Competition for Gabbert's move remains ABC's KSFX-FM, which has been all-disco for some time, but with more of an r&b flavor than the stance taken by K101.

## Hawaiian Purchases Chicago WLUP-FM

By CARY BAKER

CHICAGO—WLUP-FM, Chicago's top-rated AOR station, awaits Federal Communications Commission approval on its sale for approximately \$6 million to Hafel Broadcasting of Hawaii.

The transfer of ownership, slated for April 1, provides for the integrity of the station's current format as well as the retention of the existing air staff.

WLUP, better known as the Loop, has been owned by L&P Broadcasting of Chicago since its inception as WSDM-FM, a jazz station. Fronted by Terry Chess, L&P was founded in the 1950s by Leonard & Phil Chess, who also previously owned the Chess/Checker labels and black station WVON-AM.

The station's future owner is Cecil Hafel, a U.S. congressman from Hawaii who owns several radio stations with formats spanning MOR and AOR, plus a Honolulu TV station. His four AORs subscribe to the

Abrams-Burkhart Superstars group, which will consult the Loop upon its sale.

WLUP program director J.D. Blackburn is presently unsure of whether he will continue beyond the change of hands.

"Chess is the best general manager I've ever worked with," Blackburn says. "If he goes and buys more stations, I may continue with him."

Chess, according to Blackburn, is eyeing the purchase of stations in 30 markets, none of them major.

WLUP has beaten ABC-owned WDAI-FM and NBC-owned WKQX-FM in the Arbitrons, promoting format changes to disco and adult contemporary, respectively. The station is also ahead of all FM contemporary stations except WFYR-FM.

Reportedly, Hafel is considering Chicago as the future home of his broadcast operations.

## MOR/Adult Contemporary Now Cutting Back Night Music Shows

By BILL MORAN

LOS ANGELES—MOR/adult contemporary radio, in a life and death struggle for listenership at night, is either abandoning music in the evening hours or severely cutting back on music programming.

Of nearly 30 stations surveyed across the country, the majority indicate that MOR stations can't get numbers playing music at night. Most MOR general managers and program directors surveyed indicate that FM rock stations have grabbed the teenagers and the 18-24 music audience and that the MOR audience in the daytime is watching television at night.

The only alternative is to program to the available audience representing a 35+ demographic.

Talk, sports and drama represent alternative programming at night.

General manager Cullis Tarleton of WBT-AM in Charlotte, N.C., indicates he is about to go talk from 9 p.m.-1 a.m.

"We have always been an adult radio station," states Tarleton. "I can't compete with the FM music

stations at night unless I abandon my programming strategy. I can't boogie with the FMs at night. Talk is a natural extension of our programming. Furthermore, our nighttime signal blankets the entire East Coast. We will never have to press for phone calls and participation."

KSD-AM in St. Louis began a highly political and controversial talk show hosted by Doug Carrick Oct. 2, between 7 p.m. and 11 p.m. General manager Ed Newsome explains why he added talk.

"Unless you are a balls-to-the-wall rock'n'roll radio station, you can't make it with music at night. If you are not carrying sports play-by-play, talk is the way to go. Successful AM stations of the future will have to become more news and service-oriented rather than just being a perpetual jukebox," reasons Newsome.

"I am not ruling out further talk on this station. If the right opportunity presented itself, I would examine talk after midnight and perhaps as early as 6 p.m. We'll have to see what the ratings show."

Early indications from Mediatrends and Ram Research show the audience is slightly up, according to Newsome.

Operations manager John Lund of KHOW-AM in Denver reports that talk at night has brought a dramatic increase in ratings since the debut of the Alan Berg show in February of last year.

"At night when we played music we were seventh to 10th rated in total audience in the market. With talk at night from 6 p.m. to 10 p.m., we are now fourth in total market numbers. In the 25 to 54 demographics, we fluctuate between second and third at night with talk," claims Lund.

Lund points out that Berg's audience is the same basic 25-54 demographics that KHOW gets for music.

Veteran Los Angeles talk show host Bill Ballance joined KFMB-AM in San Diego last March with a nightly five-hour show beginning at 6 p.m. According to program direc-

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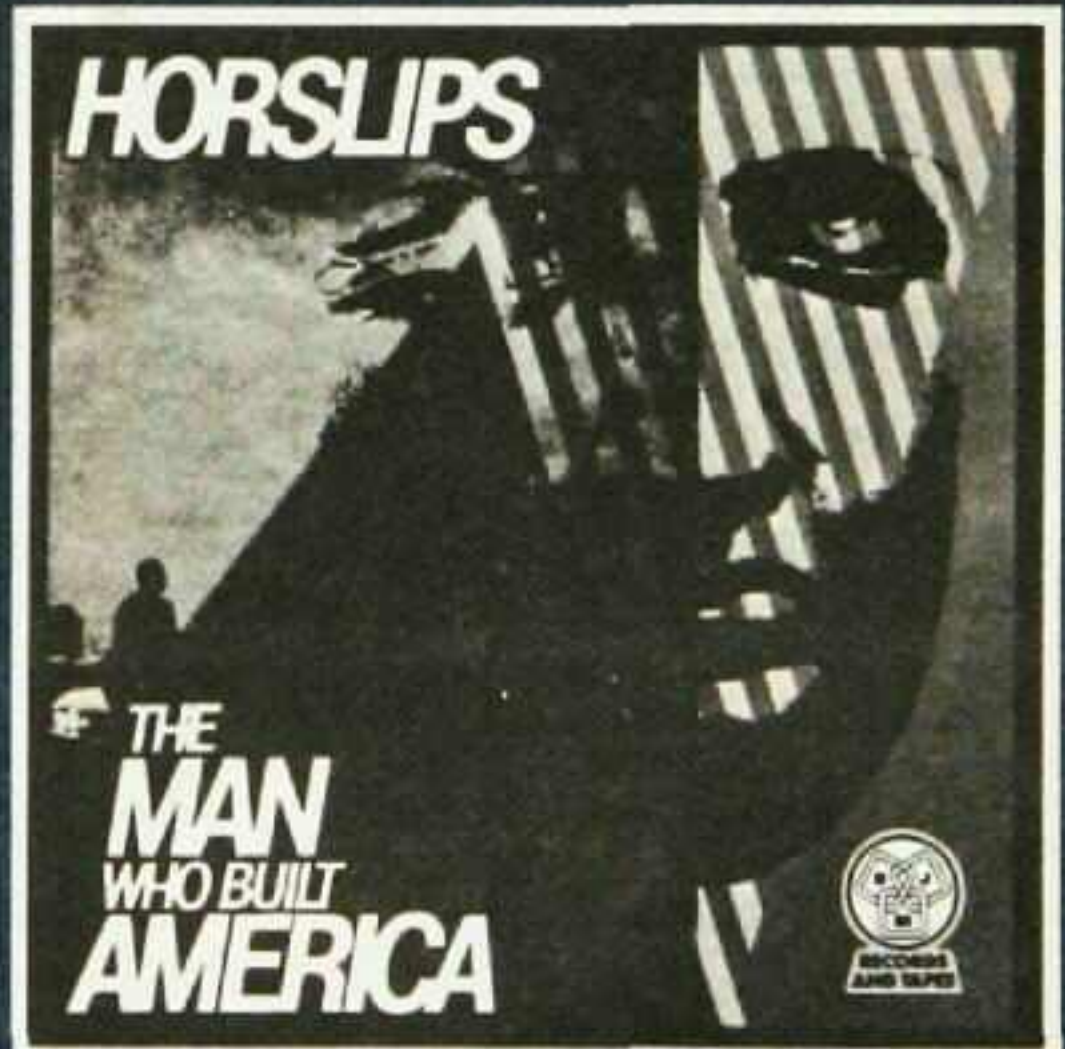


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# MOR/Adult Contemporary Now Cutting Back Night Music Shows

Continued from page 28  
 for Mark Larson, the results were dramatic.

"Balance's ARB numbers in the spring went up 66% in average quarter hour against our music programming at night in the prior book," reports Larson.

KMBZ-AM in Kansas City added a nightly three-hour talk show hosted by Walt Bodine in August of last year. The MOR personality station is virtually all talk in the evening hours with a sports-talk show and the "CBS Mystery Theatre" on the schedule as well. Program director Steve Bell estimates that his programming changes at night to talk have brought about a dramatic increase in the ratings on the basis of early returns.

"In October and November of 1977 with music, we had around 4% to 5% of the available audience at night. I look for these numbers to increase with our talk at night," predicts Bell.

Los Angeles has become a virtual battleground for talk with four MOR/adult contemporary stations involved in varying degrees.

In November, KMPC-AM without any fanfare, converted Roger Carroll from disk jockey to talk-show host. Carroll begins his nightly four-hour stint with 1½ hours of music and then abruptly converts to all-talk for the last 2½ hours.

To many, this move towards talk represents a dramatic change in programming for this long established adult contemporary music station. Program director Mark Blinoff doesn't see this change as a dramatic one.

"We have always been primarily a talk station with our personalities. Talk has always been our strongest point. For the last 10 years, we have only averaged six or seven records an hour. KMPC doesn't cater to a music audience. With Roger's talk show we are affecting our public im-

age. We have something to promote and merchandise," says Blinoff.

Last June, KHS-AM in Los Angeles expanded Bud Furillo's sports-talk show to two hours. Furillo's "Steamroom" is aired from 5 p.m. to 7 p.m. General manager Ed Boyd explains why.

"Bud is no gamble during drive-time. Los Angeles is a tremendous sports town. So much of Los Angeles music radio has become a jukebox and Furillo provides an alternative. Drive-time in Los Angeles is like no other area in the country. People here will drive up to 1½ hours each way."

For the last four months, KGIL-AM in the suburb of San Fernando, has been carrying a nightly three-hour talk show from 8 p.m. to 11 p.m. hosted by former KFI-AM personality Ron McCoy. The station recently added two hours of talk in the overnight.

KPOL-AM in Los Angeles instigated talk in the overnight in August 1978 under former operations manager Al Herscovitz (now with WIP-AM in Philadelphia) by picking up the Mutual Network's late night "Larry King Show." Prior to this, KPOL experimented with talk by originating an 18-hour show on the subject of school busing in Los Angeles, and a 13-hour talk marathon on Proposition 13 from its studios. General manager Pete Newell has not indicated whether there will be any additional talk on his station.

WSMB-AM in New Orleans presents a twist in its programming of talk. While most MOR stations program music during the day and talk at night, WSMB reverses the procedure with music beginning at 8 p.m. Music director Alan Smason sees the station's programming mix as 60% talk and 40% music Monday through Friday with music more evident on weekends.

As Smason explains it, WSMB dropped its music programming

between 2 p.m. and 8 p.m. eight months ago in favor of talk with Larry Ray and Ed Butler.

The interest in non-music programming by AM stations at night is evident by the success story of the Mutual Network with the overnight "Larry King Show" and the CBS Network with its "Mystery Theatre" in the evening hours. Larry King has been cleared on 114 stations. Most of the stations are AM and the preponderance of stations have a music format, reports Larry Butler, director of programming operations for Mutual.

According to Eric Salline, director of the affiliate stations for CBS, the CBS "Mystery Theatre" is on approximately 230 stations, mostly AM, and includes WNEW-AM in New York, WIP-AM in Philadelphia, WCCO-AM in Minneapolis and KOOL-AM in Phoenix.

Another trend may be in the making. In three important markets, an MOR station has recently converted to all-talk in the latter months of 1978.

WXYZ-AM in the Detroit suburb of Southfield, made its decision to drop its MOR/adult contemporary format in August in favor of all-talk and began the implementation in October 1978.

Notes general manager Charles Fritz: "AM music stations have eroded in this market for the last six years. FM has 51%-53% of the total audience in Detroit while AM has 41% or 42%. Nationally, one has to ask how viable music is as a format on the AM band. Not only is the 18-24 audience listening to FM, but strong inroads have been made by the 25-34 audience as these people grew up on FM," claims Fritz.

As Fritz explains it, 1977 was a banner sales year for WXYZ as an adult contemporary station, but the station was fighting audience. "We were keeping our three-quarter million cume, but we couldn't keep our average quarter hour. Our cume and average hour will be better with talk."

WIND-AM in Chicago was a major MOR station for 50 years, but became all talk on Sept. 25. Explains general manager Bob Emery: "Our objective is to regain our position as a number one adult station. We weren't unique as an adult contemporary station. Everybody is playing the same music. With talk, we will be able to establish a clear identity in the marketplace."

KXR-AM in San Jose, Calif., switched from MOR to all-talk two months ago. Program director Don Chamberlain explains the shift as a need to the community in assessing his station's format change.

Telephone talk shows are becoming more commonplace on MOR stations, but many MOR stations have traditionally carried talk at night. WBZ-AM in Boston talks from 6 p.m. to 6 a.m. as does KKDA-AM in Pittsburgh and WTIC-AM in Hartford. WGR-AM in Buffalo has carried nightly public service talk since 1964 and is currently carrying talk from 11:30 p.m. to 2 a.m. WCCO-AM in Minneapolis has carried talk at night for 10 years while WSB-AM in Atlanta offers nightly talk programming, weekly talk features, and sports-talk shows around its extensive sports play-by-play programming.

Not all MOR stations are programming talk at night. Jay Ward,



Richard Wiley



Bree Bushaw

## DJ, Legal Columns Added To Billboard Radio Section

NEW YORK—Billboard's radio/tv programming section is being expanded with the addition of two new features, a column devoted to the legal side of programming and a DJ advice column.

The legal column called The Legal Side will be written by the prominent communications attorney Richard Wiley. Wiley is a former chairman of the Federal Communications Commission and is now the managing partner of the Washington office of the communications law firm of Kirkland & Ellis.

Wiley, 44, served on the Commission from 1972 through 1977. He became chairman in 1974. His first association with the FCC was that of general counsel, a post he held from 1970 until he was named to the commission.

Wiley also is a former national

president of the Federal Bar Assn. and formerly taught law for seven years. He is a native of Illinois.

The DJ advice column will be handled by Bree Bushaw, who began an air personality career six years ago at KUDL-FM Kansas City. Her most recent position was morning drive DJ at NBC's WYNY-FM (Y-97) New York. She also served as a DJ at WKTU-FM New York, the hot disco station, when it was still doing the mellow sound.

The idea of the Bushaw column will be to give DJs a forum to exchange information and problems on the nuts and bolts of being an air personality.

The column will also include advice from programmers to personalities. A major ingredient of the column will be the letters DJs write to Bree.

## Roving Reporter Covers N.Y. Discos For WKTU

By ROBERT ROTH

NEW YORK—WKTU's all-disco format is not the only innovation in the station's programming; it also broadcasts a daily series of one-minute reports custom-tailored to the growing audience of disco lovers.

Disco 92's columnist of the air is Melanie Shorin, who came to the station shortly before its format change.

Her spots are an amalgam of gossip, reviews, news and anecdotes blended in with a bit of humor and occasional banter with the deejays.

While Shorin covers events at the local discotheques, her column is not limited to that one area, although it is related to the nightlife in the Big Apple.

"I feel that I'm taking people to the parties they can't get into," Shorin explains of some of her features, the covering of which usually keeps her awake until 4 a.m. Then she's "up at six and writing" to be on the air live at 8:40 for the first broadcast with one more each hour until 11:40 a.m.

Film screenings, book reviewing and other reportorial chores fill much of the remaining time before the nightlife begins.

While her Friday pieces cover what's "hot" that weekend, on Monday morning it will be back to "features on anything" which she thinks might be of interest to her listeners, who do call in. Aside from the propositions familiar to any air personality, "they ask for good places to go that night," for more information than the time allotment was able to hold as a particular story, or to parlay some gossip of the previous night.

For New Year's Eve, she produced live reports on location at the New York discos.

One question the blonde, blue-eyed reporter hasn't yet gotten is "How do I get into (any popular disco with a selective admissions policy)?" When it is asked, though, she'll have some suggestions of the type of attire likely to find favor in the eyes of the doorman.

## PD Seeks Bow For Taped Duet

LOUISVILLE — WAKY-AM Louisville program director Gary Guthrie wants some credit and maybe some money for creating the idea of a Barbra Streisand-Neil Diamond duet on "You Don't Bring Me Flowers."

Guthrie first put the two singers together by overdubbing tapes of versions both had recorded as a gift to his former wife.

After Guthrie played the tape on the air it got such favorable reactions that several other p.d.s and DJs around the country made their own taped versions.

Finally, the situation came to the attention of CBS, which sent Streisand and Diamond into a recording studio to cut the duet version.

Guthrie received a telegram from Streisand and some flowers from Diamond, but has not heard from CBS directly. His boss, WAKY general manager George Francis is "fighting mad at Columbia," CBS declines to comment on the situation.

JANUARY 20, 1979 BILLBOARD

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# Billboard Singles Radio Action

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

Based on station playlists through Thursday (1/11/79)

## TOP ADD ONS - NATIONAL

- (D) GLORIA GAYNOR—I Will Survive (Polydor)
- (D) CHERYL LYNN—Got To Be Real (Columbia)
- POINTER SISTERS—Fire (Planet)

### D—Discotheque Crossover

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

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

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

### KOPA—Phoenix

- BABYS—Every Time I Think Of You (Chrysalis)
- DONNA SUMMER—Heaven Knows (Casablanca)
- KENNY ROGERS—The Gambler (UA) 28-18
- ACE FRENLEY—New York Groove (Casablanca) 29-22

### KTKT—Tucson

- NO LIST

### KQED—Albuquerque

- PEACHES & HERB—Shake Your Groove Thing (Polydor)
- THE ROLLING STONES—Shattered (Rolling Stones)
- POINTER SISTERS—Fire (Planet) 9-4
- CHERYL LYNN—Got To Be Real (Columbia) 14-27

### KENO—Las Vegas

- LITTLE RIVER BAND—Lady (Harvest)
- DOLLY PARTON—Baby, I'm Burnin' (RCA)
- ROD STEWART—Do You Think I'm Sexy (WB) 18-11
- POINTER SISTERS—Fire (Planet) 13-9

### KFMB—San Diego

- LITTLE RIVER BAND—Lady (Harvest)
- MEAT LOAF—You Took The Words Right Out Of My Mouth (Clef Int'l)
- FOREIGNER—Blue Morning, Blue Day (Atlantic) 13-8
- NICOLETTE LARSON—Lotta Love (WB) 21-12

## Pacific Southwest Region

### TOP ADD ONS:

- LITTLE RIVER BAND—Lady (Harvest)
- CARS—My Best Friend's Girl (Elektra)
- BLUES BROTHERS—Soul Man (Atlantic)

### PRIME MOVERS:

- NICOLETTE LARSON—Lotta Love (WB)
- ROD STEWART—Do You Think I'm Sexy (WB)
- POINTER SISTERS—Fire (Planet)

### BREAKOUTS:

- BABYS—Every Time I Think Of You (Chrysalis)
- (D) GLORIA GAYNOR—I Will Survive (Polydor)
- SANTANA—Stoney (Columbia)

JANUARY 20, 1979 BILLBOARD

### KHJ—LA

- CARS—My Best Friend's Girl (Elektra)
- BABYS—Every Time I Think Of You (Chrysalis)
- NICOLETTE LARSON—Lotta Love (WB) 22-12
- OLIVIA NEWTON JOHN—A Little More Love (MCA) 28-14

### KRTH (FM)—LA

- GLORIA GAYNOR—I Will Survive (Polydor)
- SANTANA—Stoney (Columbia)
- ROD STEWART—Do You Think I'm Sexy (WB) 13-7
- CHERYL LYNN—Got To Be Real (Columbia) 10-5

### KFI—LA

- CAPTAIN & TENNILLE—You Need A Woman Tonight (A&M)
- BLUES BROTHERS—Soul Man (Atlantic)
- ROD STEWART—Do You Think I'm Sexy (WB) 17-7
- POINTER SISTERS—Fire (Planet) 19-13

### KEZY—Anaheim

- EDDIE MONEY—Maybe I'm A Fool (Columbia)
- LINDA RONSTADT—Just One Look (A&M)
- BOB SEGER—We've Got Tonight (Capitol) 13-7
- QUEEN—Bicycle Race/Fat Bottomed Girls (Iskra) 10-4

### KCBQ—San Diego

- NO LIST

### KTFM—San Bernardino

- CHICAGO—No Tell Lover (Columbia)
- TALKING HEADS—Take Me To The River (Sire)
- HEART—Straight On (Mushroom) 18-13
- CARS—My Best Friend's Girl (Elektra) 21-16

### KERN—Bakersfield

- LITTLE RIVER BAND—Lady (Harvest)
- ACE FRENLEY—New York Groove (Casablanca)
- HOT CHOCOLATE—Every 1's A Winner (Infinity) 20-15
- IAN MATTHEWS—Shake It (Mushroom) 26-13

## Pacific Northwest Region

### TOP ADD ONS

- (D) CHERYL LYNN—Got To Be Real (Columbia)
- LITTLE RIVER BAND—Lady (Harvest)
- (D) GLORIA GAYNOR—I Will Survive (Polydor)

### PRIME MOVERS

- NICOLETTE LARSON—Lotta Love (WB)
- ROD STEWART—Do You Think I'm Sexy (WB)
- POINTER SISTERS—Fire (Planet)

### BREAKOUTS

- DOOBIE BROTHERS—What A Fool Believes (He Sees)
- BABYS—Every Time I Think Of You (Chrysalis)
- DONNA SUMMER—Heaven Knows (Casablanca)

### KFRC—San Francisco

- GLORIA GAYNOR—I Will Survive (Polydor)
- FOREIGNER—Blue Morning, Blue Day (Atlantic)
- NONE

### KTA—San Francisco

- FIREBALL—Goodbye, I Love You (Atlantic)
- BARRY MANILOW—Somewhere In The Night (Arista)
- BEE GEES—Too Much Heaven (RSO) 18-3
- CHIC—Le Freak (Atlantic) 6-1

### KLIF—San Jose

- DOBBIE GRAY—You Can Do It (Infinity)
- NONE

### KCBN—Reno

- LITTLE RIVER BAND—Lady (Harvest)
- DOLLY PARTON—Baby, I'm Burnin' (RCA)
- ROD STEWART—Do You Think I'm Sexy (WB) 18-11

### KROY—Sacramento

- BOSTON—A Man I'll Never Be (Epic)
- DONNA SUMMER—Heaven Knows (Casablanca)
- VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 9-5
- CHERYL LYNN—Got To Be Real (Columbia) 12-10

## PRIME MOVERS - NATIONAL

- ROD STEWART—Do You Think I'm Sexy (WB)
- OLIVIA NEWTON JOHN—A Little More Love (MCA)
- NICOLETTE LARSON—Lotta Love (WB)

### KYND—Fresno

- CHICAGO—No Tell Lover (Columbia)
- DONNA SUMMER—Heaven Knows (Casablanca)
- NICOLETTE LARSON—Lotta Love (WB) 30-28
- POINTER SISTERS—Fire (Planet) 18-15

### KGW—Portland

- LITTLE RIVER BAND—Lady (Harvest)
- PAGES—It's So Easy (Epic)
- ELTON JOHN—Part Time Love (MCA) 18-10
- NICOLETTE LARSON—Lotta Love (WB) 11-7

### KING—Seattle

- DOOBIE BROTHERS—What A Fool Believes (He Sees) (WB)
- KENNY ROGERS—The Gambler (UA)
- NICOLETTE LARSON—Lotta Love (WB) 15-8
- ROD STEWART—Do You Think I'm Sexy (WB) 21-12

### KIRB—Spokane

- BABYS—Every Time I Think Of You (Chrysalis)
- FIREBALL—Goodbye, I Love You (Atlantic)
- BLUES BROTHERS—Soul Man (Atlantic) 30-18
- KENNY ROGERS—The Gambler (UA) 17-11

### KTAC—Tacoma

- CHERYL LYNN—Got To Be Real (Columbia)
- ACE FRENLEY—New York Groove (Casablanca)
- CHIC—Le Freak (Atlantic) 6-1
- VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 7-4

### KCPJ—Salt Lake City

- CHERYL LYNN—Got To Be Real (Columbia)
- DOOBIE BROTHERS—What A Fool Believes (He Sees) (WB)
- SAD CAFE—Run For Home (A&M) 29-20
- POINTER SISTERS—Fire (Planet) 13-7

### KRSP—Salt Lake City

- LITTLE RIVER BAND—Lady (Harvest)
- DONNA SUMMER—Heaven Knows (Casablanca)
- ROD STEWART—Do You Think I'm Sexy (WB) 21-12
- POINTER SISTERS—Fire (Planet) 14-5

### KTLK—Denver

- HERBIE MANN—Superman (Atlantic)
- NONE

### KJMN—Denver

- BABYS—Every Time I Think Of You (Chrysalis)
- CHERYL LYNN—Got To Be Real (Columbia)
- ROD STEWART—Do You Think I'm Sexy (WB) 19-13
- OLIVIA NEWTON JOHN—A Little More Love (MCA) 17-12

## North Central Region

### TOP ADD ONS

- (D) CHERYL LYNN—Got To Be Real (Columbia)
- POINTER SISTERS—Fire (Planet)
- ACE FRENLEY—New York Groove (Casablanca)

### PRIME MOVERS

- NICOLETTE LARSON—Lotta Love (WB)
- OLIVIA NEWTON JOHN—A Little More Love (MCA)
- ROD STEWART—Do You Think I'm Sexy (WB)

### BREAKOUTS

- DONNA SUMMER—Heaven Knows (Casablanca)
- TALKING HEADS—Take Me To The River (Sire)
- DOOBIE BROTHERS—What A Fool Believes (He Sees) (WB)

### CKLW—Detroit

- POINTER SISTERS—Fire (Planet)
- TALKING HEADS—Take Me To The River (Sire)
- VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 29-17
- OLIVIA NEWTON JOHN—A Little More Love (MCA) 19-11

### WDQR—Detroit

- ACE FRENLEY—New York Groove (Casablanca)
- DOOBIE BROTHERS—What A Fool Believes (He Sees) (WB)
- NICOLETTE LARSON—Lotta Love (WB) 26-17

### D—CHERYL LYNN—Got To Be Real (Columbia) 29-11

### WTAC—Flint

- CHERYL LYNN—Got To Be Real (Columbia)
- TALKING HEADS—Take Me To The River (Sire)
- EARTH, WIND & FIRE—September (ARC) 11-5
- ROD STEWART—Do You Think I'm Sexy (WB) 20-9

### Z 95 (WZZB FM)—Grand Rapids

- DOOBIE BROTHERS—What A Fool Believes (He Sees) (WB)
- TALKING HEADS—Take Me To The River (Sire)
- NICOLETTE LARSON—Lotta Love (WB) 30-12
- ALICE COOPER—How You Gonna See Me Now (WB) 20-10

### WKAT—Louisville

- BOBBY CALDWELL—What You Won't Do For Love (Cloud)
- BLUES BROTHERS—Soul Man (Atlantic)
- MELISSA MANCHESTER—Don't Cry Out Loud (Arista) 36-23
- LIVINGSTON TAYLOR—I Will Be In Love With You (Epic) 35-28

### WBGN—Bowling Green

- J. GELS BAND—One Last Kiss (EMI)
- LEIF GARRETT—I Was Made For Dancing (Scotti Brothers)
- CHERYL LYNN—Got To Be Real (Columbia) 29-15
- IAN MATTHEWS—Shake It (Mushroom) 40-14

### WGCL—Cleveland

- ROD STEWART—Do You Think I'm Sexy (WB)
- POINTER SISTERS—Fire (Planet)
- NONE

### WZFP—Cleveland

- CHERYL LYNN—Got To Be Real (Columbia)
- DONNA SUMMER—Heaven Knows (Casablanca)
- ACE FRENLEY—New York Groove (Casablanca) 10-2
- OLIVIA NEWTON JOHN—A Little More Love (MCA) 12-5

### Q-102 (WRRQ FM)—Cincinnati

- CHERYL LYNN—Got To Be Real (Columbia)
- SYLVIA—Sing For The Day (A&M)
- BLUES BROTHERS—Soul Man (Atlantic) 37-29
- NICOLETTE LARSON—Lotta Love (WB) 26-22

### WNCI—Columbus

- NONE
- ROD STEWART—Do You Think I'm Sexy (WB) 40-20
- NICOLETTE LARSON—Lotta Love (WB) 15-10

### WCUL—Akron

- DONNA SUMMER—Heaven Knows (Casablanca)
- PABLO CRUISE—I Go To Rio (A&M)
- POINTER SISTERS—Fire (Planet) 20-14
- OLIVIA NEWTON JOHN—A Little More Love (MCA) 16-10

### 13 Q (WRTQ)—Pittsburgh

- GLORIA GAYNOR—I Will Survive (Polydor)
- GLENN SUTTON—The Football Card (Mercury)
- ROD STEWART—Do You Think I'm Sexy (WB) 34-17
- NICOLETTE LARSON—Lotta Love (WB) 14-9

## BREAKOUTS - NATIONAL

- DONNA SUMMER—Heaven Knows (Casablanca)
- LEIF GARRETT—I Was Made For Dancing (Scotti Brothers)
- DOOBIE BROTHERS—What A Fool Believes (He Sees) (WB)

### WPEZ—Pittsburgh

- DONNA SUMMER—Heaven Knows (Casablanca)
- HOT CHOCOLATE—Every 1's A Winner (Infinity)
- EARTH, WIND & FIRE—September (ARC) 9-6
- BOB SEGER—We've Got Tonight (Capitol) 10-8

### KAKC—Tulsa

- JOHN PAUL YOUNG—Lost In Your Love (Scotti Brothers)
- CAPTAIN & TENNILLE—You Need A Woman Tonight (A&M)
- IAN MATTHEWS—Shake It (Mushroom) 13-9
- NICOLETTE LARSON—Lotta Love (WB) 1-5

### KELI—Tulsa

- BARRY MANILOW—Somewhere In The Night (Arista)
- DOBBIE GRAY—You Can Do It (Infinity)
- POINTER SISTERS—Fire (Planet) 30-15
- ROD STEWART—Do You Think I'm Sexy (WB) 20-7

### WTJZ—New Orleans

- DONNA SUMMER—Heaven Knows (Casablanca)
- DOBBIE GRAY—You Can Do It (Infinity)
- OLIVIA NEWTON JOHN—A Little More Love (MCA) 14-7
- CHERYL LYNN—Got To Be Real (Columbia) 17-15

### WNOE—New Orleans

- LEIF GARRETT—I Was Made For Dancing (Scotti Brothers)
- OLIVIA NEWTON JOHN—A Little More Love (MCA)
- ROD STEWART—Do You Think I'm Sexy (WB) 14-7
- CHERYL LYNN—Got To Be Real (Columbia) 21-13

### KEEL—Shreveport

- ROD STEWART—Do You Think I'm Sexy (WB)
- CHERYL LYNN—Got To Be Real (Columbia)
- ANDY GIBB—Our Love (RCA) 19-11
- ACE FRENLEY—New York Groove (Casablanca) 19-11

### KLED—Wichita

- LIVINGSTON TAYLOR—I Will Be In Love With You (Epic)
- ACE FRENLEY—New York Groove (Casablanca)
- ROD STEWART—Do You Think I'm Sexy (WB) 30-22
- ALICE COOPER—How You Gonna See Me Now (WB) 21-10

## Southwest Region

### TOP ADD ONS

- CHICAGO—No Tell Lover (Columbia)
- (D) GLORIA GAYNOR—I Will Survive (Polydor)
- MELISSA MANCHESTER—Don't Cry Out Loud (Arista)

### PRIME MOVERS

- ROD STEWART—Do You Think I'm Sexy (WB)
- OLIVIA NEWTON JOHN—A Little More Love (MCA)
- (D) CHERYL LYNN—Got To Be Real (Columbia)

### BREAKOUTS

- DONNA SUMMER—Heaven Knows (Casablanca)
- HERBIE MANN—Superman (Atlantic)
- LEIF GARRETT—I Was Made For Dancing (Scotti Brothers)

### KILT—Houston

- GLORIA GAYNOR—I Will Survive (Polydor)
- CHICAGO—No Tell Lover (Columbia)
- ROD STEWART—Do You Think I'm Sexy (WB) 16-6
- EARTH, WIND & FIRE—September (ARC) 19-10

### KRBE—Houston

- DONNA SUMMER—Heaven Knows (Casablanca)
- HERBIE MANN—Superman (Atlantic)
- NONE

### KLIF—Dallas

- CHANSON—Don't Hold Back (Arista)
- POCO—Crazy Love (ARC)
- NONE

### KNUS FM—Dallas

- LEIF GARRETT—I Was Made For Dancing (Scotti Brothers)
- VILLAGE PEOPLE—Y.M.C.A. (Casablanca)
- JOE WALSH—At The Station (A&M) 28-16
- CHERYL LYNN—Got To Be Real (Columbia) 31-15

### KFJZ FM (2-97)—Fl. Worth

- CHIC—Le Freak (Atlantic)
- BLUES BROTHERS—Soul Man (Atlantic) 37-29
- DR. HOOD—Sharing The Night Together (Capitol) 10-4
- TOTO—Hold The Line (Columbia) 21-13

### KINT—El Paso

- ROD STEWART—Do You Think I'm Sexy (WB)
- BARRY MANILOW—Somewhere In The Night (Arista)
- IAN MATTHEWS—Shake It (Mushroom) 29-19
- NICOLETTE LARSON—Lotta Love (WB) 16-13

### WKY—Oklahoma City

- MELISSA MANCHESTER—Don't Cry Out Loud (Arista)
- KENNY ROGERS—The Gambler (UA)
- NICOLETTE LARSON—Lotta Love (WB) 12-4
- OLIVIA NEWTON JOHN—A Little More Love (MCA) 14-8

### KTFX—Tulsa

- NO LIST

## Midwest Region

### TOP ADD ONS

- OLIVIA NEWTON JOHN—A Little More Love (MCA)
- HOT CHOCOLATE—Every 1's A Winner (Infinity)
- (D) CHERYL LYNN—Got To Be Real (Columbia)

### PRIME MOVERS

- EARTH, WIND & FIRE—September (ARC)
- ROD STEWART—Do You Think I'm Sexy (WB)
- POINTER SISTERS—Fire (Planet)

### BREAKOUTS

- DONNA SUMMER—Heaven Knows (Casablanca)
- LEIF GARRETT—I Was Made For Dancing (Scotti Brothers)
- GERRY RAFFERTY—Home Aid Dry (UA)

### WLS—Chicago

- CHERYL LYNN—Got To Be Real (Columbia)
- OLIVIA NEWTON JOHN—A Little More Love (MCA)
- GERRY RAFFERTY—Home Aid Dry (UA) 13-6
- EARTH, WIND & FIRE—September (ARC) 11-8

### WPEM—Chicago

- HOT CHOCOLATE—Every 1's A Winner (Infinity)
- NICOLETTE LARSON—Lotta Love (WB) 17-9
- EARTH, WIND & FIRE—September (ARC) 10-7

(Continued on page 36)

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The world of music is an ever-expanding one and Pickwick Records knows the best month our catalog grows is our Pop, Quintessence Jazz Series, Critic's Choice lines.



# Bringing You the World's Music

The world of music is an ever changing art and industry, and Pickwick Records knows the pace and taste of the times. Next month our catalog grows a bit more, with new additions to our Pop, Quintessence Jazz Series and Quintessence Critic's Choice lines.

The variety in these February releases is indicative of our entire catalog — a product line providing consumers with a wide selection of proven hits across the spectrum of musical tastes. And, all at prices they can afford!



Pickwick's Winter Pop release runs the gamut from today's disco sounds to yesterday's classic Beatles. There's a little bit of history too, with a double decade of Rock 'N' Roll and much more . . .

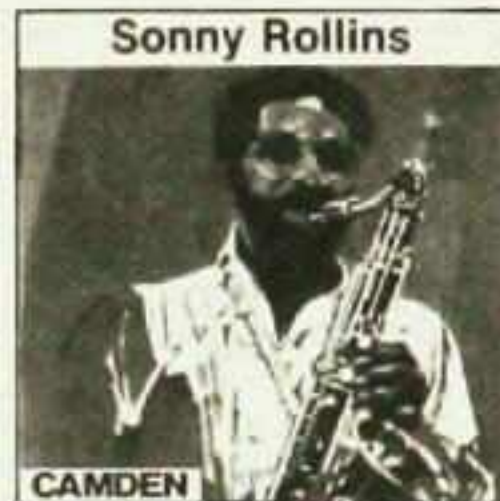
Three Dog Night: Greatest Hits  
Beatles Live, Volume I  
Beatles Live, Volume II  
Lou Rawls:  
You've Made Me So Very Happy  
Discopedia, Volume I  
Discopedia, Volume II  
Blues Project  
History of Rock 'n' Roll - 50's  
History of Rock 'n' Roll - 60's  
Rhythm & Blues: Greatest Hits



The hot and cool sounds of the Quintessence Jazz Series keep coming. Fourteen new releases put the spotlight on greats like Dizzy Gillespie, Count Basie and Gato Barbieri.



Dizzy Gillespie: Manteca  
Count Basie & The Mills Brothers  
Gato Barbieri  
Earl "Fatha" Hines:  
The Grand Terrace Band  
Buddy Rich: Drummer's Drummer  
Benny Goodman: The Great Years  
Gerry Mulligan: Walking Shoes  
Charlie Mingus: Mexican Moods  
Sonny Rollins: Now's The Time  
McGriff & Holmes: Dueling Organs  
Milt Jackson: Bag's Groove  
Paul Desmond & Gerry Mulligan  
Artie Shaw & Orchestra,  
with Roy Eldridge  
Django Reinhardt: Djangology



Quintessence, the "Critic's Choice" of classical recordings, further expands its rich catalog of offerings this Winter with critically acclaimed selections from Europe's finest recording studios, including Harmonia Mundi, Supraphon and Seon Musikfilm.

Schubert: Piano Trio; Nocturne  
Dvořák: Violin Concerto; Romance for Violin  
Four Flute Concertos; Jean-Pierre Rampal



Three Violin Concertos; Jaap Schröder  
Gershwin: Concerto in F; Rhapsody in Blue  
Handel: Royal Fireworks Suite; Concerto in F  
Four Trumpet Concertos; Don Smithers  
Mozart: "Posthorn Serenade"  
Dvořák: Symphony No. 8  
Beethoven: Symphony No. 9  
Mahler: Symphony No. 9, No. 10 "Adagio"  
J. S. Bach: Orchestral Suites

Pickwick Records

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# Billboard Singles Radio Action

Playlist Top Add Ons •  
Playlist Prime Movers ★

Based on station playlists through Thursday (1/11/79)

Continued from page 34

### WROK—Rockford

- **ROD STEWART**—Do You Think I'm Sexy (WB)
- **BABYS**—Every Time I Think Of You (Chrysalis)
- ★ **FIREFALL**—Strange Way (Atlantic) 14-8
- ★ **BOB SEGER**—We've Got Tonight (Capitol) 25-10

### WIFE—Indianapolis

- **DONNA SUMMER**—Heaven Knows (Casablanca)
- **JOHN WILLIAMS**—Superman (WB)
- ★ **HOT CHOCOLATE**—Every 1's A Winner (Infinity) 18-9
- ★ **POINTER SISTERS**—Fire (Planet) 14-5

### WNDE—Indianapolis

- **ACE FREHLEY**—New York Groove (Casablanca)
- **HOT CHOCOLATE**—Every 1's A Winner (Infinity)
- ★ **ROD STEWART**—Do You Think I'm Sexy (WB) 29-15
- ★ **EARTH, WIND & FIRE**—September (ARC) 26-12

### WOKY—Milwaukee

- **OLIVIA NEWTON-JOHN**—A Little More Love (MCA)
- **HOT CHOCOLATE**—Every 1's A Winner (Infinity)
- ★ **NICOLETTE LARSON**—Lotta Love (WB) 17-7
- ★ **EARTH, WIND & FIRE**—September (ARC) 23-14

### WZUJ—Milwaukee

- **DONNA SUMMER**—Heaven Knows (Casablanca)
- **LEIF GARRETT**—I Was Made For Dancing (Scotti Brothers)
- ★ **POINTER SISTERS**—Fire (Planet) 21-10
- ★ **EARTH, WIND & FIRE**—September (ARC) 15-5

### KSLQ—St. Louis

- **GERRY RAFFERTY**—Home And Dry (UA)
- **BARRY MANILOW**—Somewhere In The Night (Arista)
- ★ **LINDA RONSTADT**—Ooh Baby Baby (Asylum) 27-21
- ★ **NICOLETTE LARSON**—Lotta Love (WB) 25-16

### KXOK—St. Louis

- **MARY MacGREGOR**—There Is Love (Ariola)
- **KENNY ROGERS**—The Gambler (UA)
- ★ **BARRY MANILOW**—Somewhere In The Night (Arista) 27-18
- ★ **ROD STEWART**—Do You Think I'm Sexy (WB) 24-12

### KIOA—Des Moines

- **POINTER SISTERS**—Fire (Planet)
- **LINDA RONSTADT**—Ooh Baby Baby (Asylum) 19-15
- ★ **IAN MATTHEWS**—Shake It (Mushroom) 17-12

### KDWB—Minneapolis

- **OLIVIA NEWTON-JOHN**—A Little More Love (MCA)
- **EARTH, WIND & FIRE**—September (ARC)
- D★ **CHIC**—Le Freak (Atlantic) 7-1
- ★ **POINTER SISTERS**—Fire (Planet) 14-7

### KSTP—Minneapolis

- **CAPTAIN & TENNILLE**—You Need A Woman Tonight (A&M)
- **POINTER SISTERS**—Fire (Planet) 5-1
- ★ **CHICAGO**—No Tell Lover (Columbia) 24-20

### WHB—Kansas City

- **NONE**
- **HOT CHOCOLATE**—Every 1's A Winner (Infinity) 20-13
- ★ **ROD STEWART**—Do You Think I'm Sexy (WB) 22-4

### KBEQ—Kansas City

- **CHERYL LYNN**—Got To Be Real (Columbia)
- **10cc**—For You & I (Polydor)
- ★ **ROD STEWART**—Do You Think I'm Sexy (WB) 10-2
- ★ **HOT CHOCOLATE**—Every 1's A Winner (Infinity) 19-9

### RKLS—Rapid City

- **MARSHAL HAIN**—Dancing In The City (Harvest)
- **KENNY ROGERS**—The Gambler (UA)
- ★ **HOT CHOCOLATE**—Every 1's A Winner (Infinity) 19-8
- ★ **OLIVIA NEWTON-JOHN**—A Little More Love (MCA) 14-5

### KQWB—Fargo

- **NO LIST**
- 
- 
- 

## Northeast Region

### TOP ADD ONS

- **POINTER SISTERS**—Fire (Planet)
- **OLIVIA NEWTON-JOHN**—A Little More Love (MCA)
- **NIGEL OLSSON**—Dancin' Shoes (Bang)

### PRIME MOVERS

- **EARTH, WIND & FIRE**—September (ARC)
- **BLUES BROTHERS**—Soul Man (Atlantic)
- **ROD STEWART**—Do You Think I'm Sexy (WB)

### BREAKOUTS

- (D) **GLORIA GAYNOR**—I Will Survive (Polydor)
- (D) **GONZALEZ**—Haven't Stopped Dancing Yet (Capitol)
- **LITTLE RIVER BAND**—Lady (Harvest)

### WABC—New York

- **HOT CHOCOLATE**—Every 1's A Winner (Infinity)
- **OLIVIA NEWTON-JOHN**—A Little More Love (MCA)
- ★ **LINDA RONSTADT**—Ooh Baby Baby (Asylum) 19-13
- ★ **EARTH, WIND & FIRE**—September (ARC) 16-12

### WXLO (99.3)—New York

- **ROD STEWART**—Do You Think I'm Sexy (WB)
- D★ **GLORIA GAYNOR**—I Will Survive (Polydor)
- ★ **NICOLETTE LARSON**—Lotta Love (WB) 20-15
- **ROD STEWART**—Do You Think I'm Sexy (WB) 27-23

### WPTB—Albany

- **LITTLE RIVER BAND**—Lady (Harvest)
- **NIGEL OLSSON**—Dancin' Shoes (Bang)
- D★ **DAN HARTMAN**—Instant Replay (Blue Sky) HB 25
- ★ **GERRY RAFFERTY**—Home And Dry (UA) HB 23

### WTRY—Albany

- **NIGEL OLSSON**—Dancin' Shoes (Bang)
- **BOSTON**—A Man I'll Never Be (Epic)
- **ROD STEWART**—Do You Think I'm Sexy (WB) 16-9
- **BLUES BROTHERS**—Soul Man (Atlantic) 26-13

### WKBW—Buffalo

- **NONE**
- **BLUES BROTHERS**—Soul Man (Atlantic) 23-19
- ★ **IAN MATTHEWS**—Shake It (Mushroom) 30-24

### WYSL—Buffalo

- **BABYS**—Every Time I Think Of You (Chrysalis)
- **BLUES BROTHERS**—Soul Man (Atlantic)
- **EARTH, WIND & FIRE**—September (ARC) 17-8
- **ROD STEWART**—Do You Think I'm Sexy (WB) 24-14

### WBBF—Rochester

- **NIGEL OLSSON**—Dancin' Shoes (Bang)
- D★ **CHERYL LYNN**—Got To Be Real (Columbia)
- **ROD STEWART**—Do You Think I'm Sexy (WB) 18-10
- **NICOLETTE LARSON**—Lotta Love (WB) 27-16

### WRKO—Boston

- **POINTER SISTERS**—Fire (Planet)
- **LITTLE RIVER BAND**—Lady (Harvest)
- D★ **GLORIA GAYNOR**—I Will Survive (Polydor) 26-14
- **BOB SEGER**—We've Got Tonight (Capitol) 17-8

### WBZ FM—Boston

- **BABYS**—Every Time I Think Of You (Chrysalis)
- **EVELYN "CHAMPAGNE" KING**—I Don't Know If It's Right (RCA)
- **NONE**

### F-105 (WVBF)—Boston

- D★ **CHANSON**—Don't Hold Back (Ariola)
- D★ **CONZALEZ**—Haven't Stopped Dancing Yet (Capitol)
- **ERIC CLAPTON**—Promises (RSO) 12-9
- **BOB SEGER**—We've Got Tonight (Capitol) 10-7

### WDRG—Hartford

- D★ **CHERYL LYNN**—Got To Be Real (Columbia)
- **BARRY MANILOW**—Somewhere In The Night (Capitol)
- ★ **BLUES BROTHERS**—Soul Man (Atlantic) 24-14
- ★ **POINTER SISTERS**—Fire (Planet) 21-15

### WPRO (AM)—Providence

- **ROSE ROYCE**—Love Don't Live Here Anymore (Whitfield)
- D★ **PEACHES & HERB**—Shake Your Groove Thing (Polydor)
- ★ **MELISSA MANCHESTER**—Don't Cry Out Loud (Arista) 25-20
- D★ **GONZALEZ**—Haven't Stopped Dancing Yet (Capitol) 24-17

### WPRO FM—Providence

- **MELISSA MANCHESTER**—Don't Cry Out Loud (Arista)
- **POINTER SISTERS**—Fire (Planet)
- ★ **EARTH, WIND & FIRE**—September (ARC) 25-21
- D★ **VILLAGE PEOPLE**—Y.M.C.A. (Casablanca) 5-1

### WICC—Bridgeport

- D★ **GLORIA GAYNOR**—I Will Survive (Polydor)
- **DONNA SUMMER**—Heaven Knows (Casablanca)
- ★ **ROD STEWART**—Do You Think I'm Sexy (WB) 20-14
- D★ **GONZALEZ**—Haven't Stopped Dancing Yet (Capitol) HB 24

## Mid-Atlantic Region

### TOP ADD ONS

- (D) **GLORIA GAYNOR**—I Will Survive (Polydor)
- **PEACHES & HERB**—Shake Your Groove Thing (Polydor)
- **PABLO CRUISE**—I Go To Rio (A&M)

### PRIME MOVERS

- **NICOLETTE LARSON**—Lotta Love (WB)
- **OLIVIA NEWTON-JOHN**—A Little More Love (MCA)
- **IAN MATTHEWS**—Shake It (Mushroom)

### BREAKOUTS

- **DONNA SUMMER**—Heaven Knows (Casablanca)
- **LEIF GARRETT**—I Was Made For Dancing (Scotti Brothers)
- **ROSS, WONDER, GAYE & ROBINSON**—Pops, We Love You (Motown)

### WFIL—Philadelphia

- **GLORIA GAYNOR**—I Will Survive (Polydor)
- **PABLO CRUISE**—I Go To Rio (A&M)
- **EARTH, WIND & FIRE**—September (ARC) HB 17
- ★ **NICOLETTE LARSON**—Lotta Love (WB) 16-12

### WZZD—Philadelphia

- **NO LIST**
- 
- 
- 

### WIFI FM—Philadelphia

- D★ **CHANSON**—Don't Hold Back (Ariola)
- **BARRY MANILOW**—Somewhere In The Night (Arista)
- ★ **NICOLETTE LARSON**—Lotta Love (WB) 27-18
- **OLIVIA NEWTON-JOHN**—A Little More Love (MCA) 29-19

### WPGC—Washington

- **LEIF GARRETT**—I Was Made For Dancing (Scotti Brothers)
- **PEACHES & HERB**—Shake Your Groove Thing (Polydor)
- **IAN MATTHEWS**—Shake It (Mushroom) 21-16
- **BLUES BROTHERS**—Soul Man (Atlantic) 29-21

### WGH—Norfolk

- **HOT CHOCOLATE**—Every 1's A Winner (Infinity)
- **FIREFALL**—Goodbye, I Love You (Atlantic)
- **POINTER SISTERS**—Fire (Planet) 19-10
- **FRANK MILLER**—Darlin' (Chrysalis) X 19

### WCAG—Baltimore

- **ROSS, WONDER, GAYE & ROBINSON**—Pops, We Love You (Motown)
- **DONNA SUMMER**—Heaven Knows (Casablanca)
- **ROSE ROYCE**—Love Don't Live Here Anymore (Whitfield) 21-7
- **OLIVIA NEWTON-JOHN**—A Little More Love (MCA) 13-8

### WYRE—Annapolis

- **CHICAGO**—No Tell Lover (Columbia)
- ★ **PEACHES & HERB**—Shake Your Groove Thing (Polydor)
- ★ **BLUES BROTHERS**—Soul Man (Atlantic) 23-18
- **ROD STEWART**—Do You Think I'm Sexy (WB) 9-5

### WLEE—Richmond

- **FOREIGNER**—Blue Morning, Blue Day (Atlantic)
- **GERRY RAFFERTY**—Home And Dry (UA)
- ★ **HOT CHOCOLATE**—Every 1's A Winner (Infinity) 20-6
- **ROSE ROYCE**—Love Don't Live Here Anymore (Whitfield) 30-19

### WRVQ—Richmond

- **ACE FREHLEY**—New York Groove (Casablanca)
- **DONNA SUMMER**—Heaven Knows (Atlantic)
- **BLUES BROTHERS**—Soul Man (Atlantic) 25-1
- **TOTO**—Hold The Line (Columbia) 17-6

### WKBO—Harrisburg

- D★ **GLORIA GAYNOR**—I Will Survive (Polydor)
- **DONNA SUMMER**—Heaven Knows (Casablanca)
- ★ **ROD STEWART**—Do You Think I'm Sexy (WB) 22-10
- D★ **CHERYL LYNN**—Got To Be Real (Columbia) 20-11

### WAEB—Allentown

- **GLORIA GAYNOR**—I Will Survive (Polydor)
- **NIGEL OLSSON**—Dancin' Shoes (Bang)
- **ROD STEWART**—Do You Think I'm Sexy (WB) HB 18
- ★ **NICOLETTE LARSON**—Lotta Love (WB) 17-12

### WQXI—Atlanta

- (D) **GLORIA GAYNOR**—I Will Survive (Polydor)
- **BLUES BROTHERS**—Soul Man (Atlantic)
- (D) **GENE CHANDLER**—Get Down (20th Century)

### BREAKOUTS

- **DONNA SUMMER**—Heaven Knows (Casablanca)
- **KANSAS**—Lonely Wind (Kirtshner)
- **FOREIGNER**—Blue Morning, Blue Day (Atlantic)

### WQXI—Atlanta

- **BABYS**—Every Time I Think Of You (Chrysalis)
- **DONNA SUMMER**—Heaven Knows (Casablanca)
- **OLIVIA NEWTON-JOHN**—A Little More Love (MCA) 16-5
- ★ **ROD STEWART**—Do You Think I'm Sexy (WB) 12-4

### Z-93 (WZGC FM)—Atlanta

- D★ **GENE CHANDLER**—Get Down (20th Century)
- **CHICAGO**—No Tell Lover (Columbia)
- ★ **BLUES BROTHERS**—Soul Man (Atlantic) 21-13
- D★ **CHERYL LYNN**—Got To Be Real (Columbia) 20-14

### WBBO—Augusta

- D★ **GLORIA GAYNOR**—I Will Survive (Polydor)
- **FOREIGNER**—Blue Morning, Blue Day (Atlantic)
- ★ **ROSE ROYCE**—Love Don't Live Here Anymore (Whitfield) 23-18
- ★ **OLIVIA NEWTON-JOHN**—A Little More Love (MCA) 17-11

### WFOM—Atlanta

- **FIREFALL**—Strange Way (Atlantic)
- **BOBBY CALDWELL**—What You Won't Do For Love (Clouds)
- **ROD STEWART**—Do You Think I'm Sexy (WB) 17-10
- D★ **CHERYL LYNN**—Got To Be Real (Columbia) 13-8

### WPGA—Savannah

- **CHICAGO**—No Tell Lover (Columbia)
- **DONNA SUMMER**—Heaven Knows (Casablanca)
- D★ **CHERYL LYNN**—Got To Be Real (Columbia) 17-14
- D★ **GLORIA GAYNOR**—I Will Survive (Polydor) 24-19

### WFLB—Fayetteville

- **DESMOND CHILD & ROUGE**—Our Love Is True (Capitol)
- **AMISTEWARD**—Knock On Wood (Ariola)
- **IAN MATTHEWS**—Shake It (Mushroom) 29-26
- **BLUES BROTHERS**—Soul Man (Atlantic) 21-17

### WQAM—Miami

- **ROD STEWART**—Do You Think I'm Sexy (WB)
- D★ **GLORIA GAYNOR**—I Will Survive (Polydor)
- D★ **CHERYL LYNN**—Got To Be Real (Columbia) 25-16
- ★ **JACKSONS**—Blame It On The Boogie (Epic) 14-6

### WMJX (96.1)—Miami

- D★ **GLORIA GAYNOR**—I Will Survive (Polydor)
- **BOBBY CALDWELL**—What You Won't Do For Love (Clouds)
- ★ **NICOLETTE LARSON**—Lotta Love (WB) 37-23
- D★ **GENE CHANDLER**—Get Down (20th Century) 35-18

### Y-100 (WHYI FM)—Miami

- D★ **GLORIA GAYNOR**—I Will Survive (Polydor)
- **THE JACKSONS**—Shake Your Body (Epic) 25-1
- ★ **CHAKA KHAN**—I'm Every Woman (WB) 20-11
- D★ **CHERYL LYNN**—Got To Be Real (Columbia) 16-11

### WLOF—Orlando

- D★ **GONZALEZ**—Haven't Stopped Dancing Yet (Capitol)
- **KANSAS**—Lonely Wind (Kirtshner)
- ★ **ROD STEWART**—Do You Think I'm Sexy (WB) 36-21
- ★ **OLIVIA NEWTON-JOHN**—A Little More Love (MCA) 13-3

### Q-105 (WRBQ FM)—Tampa

- **ROSE ROYCE**—Love Don't Live Here Anymore (Whitfield)
- **FOREIGNER**—Blue Morning, Blue Day (Atlantic)
- ★ **ROD STEWART**—Do You Think I'm Sexy (WB) 29-5
- ★ **OLIVIA NEWTON-JOHN**—A Little More Love (MCA) AD 18

### B-105 (WBVN FM)—Orlando

- **FIREFALL**—Goodbye, I Love You (Atlantic)
- **KANSAS**—Lonely Wind (Kirtshner)
- ★ **ROD STEWART**—Do You Think I'm Sexy (WB) 29-18
- ★ **OLIVIA NEWTON-JOHN**—A Little More Love (MCA) 24-14

### WMFJ—Daytona Beach

- D★ **THE RATES**—A Little Lovin' (A&M)
- **DONNA SUMMER**—Heaven Knows (Casablanca)
- ★ **BLUES BROTHERS**—Soul Man (Atlantic) 16-7
- ★ **ROD STEWART**—Do You Think I'm Sexy (WB) 32-22

### WAPE—Jacksonville

- **LEIF GARRETT**—I Was Made For Dancing (Scotti Brothers)
- D★ **CHIC**—Chic Cheer (Atlantic)
- D★ **PEACHES & HERB**—Shake Your Groove Thing (Polydor) 19-5
- ★ **BLUES BROTHERS**—Soul Man (Atlantic) 29-8

### WAYS—Charlotte

- **MARSHAL HAIN**—Dancing In The City (Harvest)
- **BLUES BROTHERS**—Soul Man (Atlantic)
- ★ **ROD STEWART**—Do You Think I'm Sexy (WB) 24-7
- ★ **OLIVIA NEWTON-JOHN**—A Little More Love (MCA) 20-5

### WKIX—Raleigh

- **DONNA SUMMER**—Heaven Knows (Casablanca)
- **ANNE MURRAY**—I Just Fall In Love Again (Capitol)
- ★ **KENNY ROGERS**—The Gambler (UA) 28-19
- ★ **ROD STEWART**—Do You Think I'm Sexy (WB) 24-15

### WAVI (V-97)—Jacksonville

- **KANSAS**—Lonely Wind (Kirtshner)
- **DONNA SUMMER**—Heaven Knows (Casablanca)
- ★

# IT'S ★ TIME AT ATLANTIC-ATCO & CUSTOM LABELS

- ★ LE FREAK, Chic, Atlantic 3519
- ★ I WAS MADE FOR DANCING, Leif Garrett, Scotti Bros. 403
- ★ SOUL MAN, Blues Brothers, Atlantic 3545
- ★ SHATTERED, Rolling Stones, Rolling Stones 19310
- ★ BLUE MORNING, BLUE DAY, Foreigner, Atlantic 3543
- ★ SUPERMAN, Herbie Mann, Atlantic 3547
- ★ GOODBYE, I LOVE YOU, Firefall, Atlantic 3544

## Atlantic-Atco & Custom Labels

SALUTE all who continue to make the ★ ★ ★ ★ a reality.



# Billboard Album Radio Action

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

Based on station playlist through Wednesday (1/10/79)

## Top Add Ons-National

- DAVID BROMBERG—My Own House (Fantasy)
- FABULOUS POODLES—Mirror Stars (Epic)
- THE YANKEES—High 'N' Inside (Big Sound)
- BROWNSVILLE—Air Special (Epic)

## Top Requests/Airplay-National

- BILLY JOEL—52nd Street (Columbia)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- ROD STEWART—Blondes Have More Fun (WB)
- DOOBIE BROTHERS—Minute By Minute (WB)

## National Breakouts

- ELVIS COSTELLO—Armed Forces (Columbia)
- THE BABYS—Head First (Chrysalis)
- EDDIE MONEY—Life For The Taking (Columbia)
- STEVE FORBERT—Alive On Arrival (Nemperor)

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

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

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

### KBPI-FM—Denver (John Bradley)

- BILLY JOEL—52nd Street (Columbia)
- ERIC CLAPTON—Backless (RSO)
- ROD STEWART—Blondes Have More Fun (W.B.)
- TOTO—(Columbia)

### KISW-FM—Seattle (Steve Slaton)

- EDDIE MONEY—Life For The Taking (Columbia)
- BILLY JOEL—52nd Street (Columbia)
- ROD STEWART—Blondes Have More Fun (W.B.)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- GEORGE THOROGOOD AND THE DESTROYERS—Move It On Over (Rounder)

### KYXG-FM—Fresno (Art Farakas)

- NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- POCO—Legend (ABC)
- FIREBALL—Ejan (Atlantic)
- SAD CAFE—Misplaced Ideals (A&M)
- DOOBIE BROTHERS—Minute By Minute (W.B.)
- SANTANA—Inner Secrets (Columbia)
- BILLY JOEL—52nd Street (Columbia)
- GIRO VANNELLI—Brother To Brother (A&M)

### KMOD-FM—Tulsa (Bill Bruhn)

- CAT STEVENS—Back To Earth (A&M)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- STEVE MARTIN—A Wild And Crazy Guy (W.B.)
- BILLY JOEL—52nd Street (Columbia)

### KRBC-FM—Phoenix (J.D. Freeman)

- JOHN DENVER—(RCA)
- DOOBIE BROTHERS—Minute By Minute (W.B.)
- ROD STEWART—Blondes Have More Fun (W.B.)
- NICOLETTE LARSON—Nicolette (W.B.)
- EARTH, WIND & FIRE—Best Of—Volume 1 (ARC/Columbia)

### KRST-FM—Albuquerque (Bob Shulman)

- SWEET BOTTOM—Angels Of The Deep (Elektra)
- DAVID BROMBERG—My Old House (Fantasy)
- SALLY OLDFIELD—Water Bearer (Chrysalis)
- COODER BROWNE—(Lonestar)
- DOOBIE BROTHERS—Minute By Minute (W.B.)
- ROD STEWART—Blondes Have More Fun (W.B.)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)

### WLWQ-FM—Columbus (Steve Kummer)

- EDDIE MONEY—Life For The Taking (Columbia)
- MELISSA MANCHESTER—Don't Cry Out Loud (A&M)
- BILLY JOEL—52nd Street (Columbia)
- TOTO—(Columbia)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- ROD STEWART—Blondes Have More Fun (W.B.)
- EDDIE MONEY—Life For The Taking (Columbia)
- ELVIS COSTELLO—Armed Forces (Columbia)
- SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Hearts Of Stone (Epic)

### WVOE-FM—Pittsburgh (John McGahan)

- EDDIE MONEY—Life For The Taking (Columbia)
- ELVIS COSTELLO—Armed Forces (Columbia)
- BILLY JOEL—52nd Street (Columbia)
- ROD STEWART—Blondes Have More Fun (W.B.)
- ERIC CLAPTON—Backless (RSO)
- STYX—Pieces Of Eight (A&M)

### WZMF-FM—Milwaukee (Mike Wolf)

- FABULOUS POODLES—Mirror Stars (Epic)
- SALLY OLDFIELD—Water Bearer (Chrysalis)
- PATRICK MONAZ—(Chrysalis)
- THE BABYS—Head First (Chrysalis)
- ELVIS COSTELLO—Armed Forces (Columbia)
- EDDIE MONEY—Life For The Taking (Columbia)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- ROD STEWART—Blondes Have More Fun (W.B.)
- BILLY JOEL—52nd Street (Columbia)
- ERIC CLAPTON—Backless (RSO)

### KADI-FM—St. Louis (Peter Paris)

- EDDIE MONEY—Life For The Taking (Columbia)
- ELVIS COSTELLO—Armed Forces (Columbia)
- HOT CHOCOLATE—Every 1's A Winner (Infinity)
- TRILLION—(Epic)
- THE BABYS—Head First (Chrysalis)
- ROD STEWART—Blondes Have More Fun (W.B.)
- ERIC CLAPTON—Backless (RSO)
- DOOBIE BROTHERS—Minute By Minute (W.B.)
- TOTO—(Columbia)

### WSHE-FM—Fl. Lauderdale (Michelle Robinson)

- THE BABYS—Head First (Chrysalis)
- FABULOUS POODLES—Mirror Stars (Epic)
- POCO—Legend (ABC)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- DOOBIE BROTHERS—Minute By Minute (W.B.)
- BILLY JOEL—52nd Street (Columbia)
- THE BABYS—Head First (Chrysalis)
- NATIONAL LAMPOON—Greatest Hits (Vca)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- DIRE STRAITS—(W.B.)
- TOTO—(Columbia)
- BILLY JOEL—52nd Street (Columbia)
- NAZARETH—No Mean City (A&M)
- ROD STEWART—Blondes Have More Fun (W.B.)
- BILLY JOEL—52nd Street (Columbia)
- QUEEN—Jazz (Elektra)
- DOOBIE BROTHERS—Minute By Minute (W.B.)

### WDOF-FM—Nashville (Alan Sneed)

- ROD STEWART—Blondes Have More Fun (W.B.)
- BILLY JOEL—52nd Street (Columbia)
- QUEEN—Jazz (Elektra)
- DOOBIE BROTHERS—Minute By Minute (W.B.)

### WDOF-FM—Raleigh (Dan Brantley)

- CINDY BULLENS—Desire War (United Artists)
- ARLYN GALE—Back To The Midwest Night (ABC)
- GRATEFUL DEAD—Shakedown Street (Arista)
- BILLY JOEL—52nd Street (Columbia)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- DOOBIE BROTHERS—Minute By Minute (W.B.)
- POINTER SISTERS—Energy (Planet)

### WLJH-FM—New York (D. McNamara/L. Kleinman)

- VARIOUS ARTISTS—No Wave (A&M)
- RACHEL SWEET—I Feel Around (Shift)
- THE BABYS—Head First (Chrysalis)
- FABULOUS POODLES—Mirror Stars (Epic)
- EDDIE MONEY—Life For The Taking (Columbia)
- ELVIS COSTELLO—Armed Forces (Columbia)
- DAVID BROMBERG—My Own House (Fantasy)
- PETER GABRIEL—(Atlantic)
- STEVE FORBERT—Alive On Arrival (Nemperor)
- BILLY JOEL—52nd Street (Columbia)
- THE YANKEES—High 'N' Inside (Big Sound)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- DIRE STRAITS—(W.B.)
- ROD STEWART—Blondes Have More Fun (W.B.)
- FM—Black Noise (Vca)

### WVOW-FM—Albany (Chris Bailey)

- CAT STEVENS—Back To Earth (A&M)
- THE BABYS—Head First (Chrysalis)
- EMERSON, LAKE & PALMER—Love Beach (Atlantic)
- SAD CAFE—Misplaced Ideals (A&M)
- ROD STEWART—Blondes Have More Fun (W.B.)
- BILLY JOEL—52nd Street (Columbia)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- TOTO—(Columbia)

### WCOZ-FM—Boston (Bob Slavin)

- EDDIE MONEY—Life For The Taking (Columbia)
- ELVIS COSTELLO—Armed Forces (Columbia)
- THE BABYS—Head First (Chrysalis)
- BILLY JOEL—52nd Street (Columbia)
- ERIC CLAPTON—Backless (RSO)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- ROD STEWART—Blondes Have More Fun (W.B.)

### WMMR-FM—Philadelphia (D. Hongate/J. Pollack)

- EDDIE MONEY—Life For The Taking (Columbia)
- ELVIS COSTELLO—Armed Forces (Columbia)
- THE BABYS—Head First (Chrysalis)
- DEVO—Q: Are We Not Men? A: We Are Devo (W.B.)
- PHIL MANCINERA—A Scope (Polygram)
- THE RAMONES—Road To Ruin (Sire)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- BILLY JOEL—52nd Street (Columbia)
- ROD STEWART—Blondes Have More Fun (W.B.)
- TOTO—(Columbia)

### WBRU-FM—Providence (Steve Shackman)

- EDDIE MONEY—Life For The Taking (Columbia)
- ELVIS COSTELLO—Armed Forces (Columbia)
- FABULOUS POODLES—Mirror Stars (Epic)
- ALBERT COLLINS—Ice Pickin' (Alligator)
- THE YANKEES—High 'N' Inside (Big Sound)
- DAVID BROMBERG—My Own House (Fantasy)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- DIRE STRAITS—(W.B.)
- J. GEILS BAND—Sanctuary (EMI/America)
- ROLLING STONES—Some Girls (Rolling Stones)

### WHCH-FM—Hartford (Michael Proust)

- EDDIE MONEY—Life For The Taking (Columbia)
- ELVIS COSTELLO—Armed Forces (Columbia)
- STEVE FORBERT—Alive On Arrival (Nemperor)
- ROD STEWART—Blondes Have More Fun (W.B.)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- TOTO—(Columbia)
- BILLY JOEL—52nd Street (Columbia)

### WRNW-FM—New York (Donna Lemiszki)

- DAVID BROMBERG—My Own House (Fantasy)
- MARVIN GAYE—Here, My Dear (Tamla)
- THE BABYS—Head First (Chrysalis)
- BILLY JOEL—52nd Street (Columbia)
- LINDA RONSTADT—Living In The U.S.A. (A&M)
- ELTON JOHN—A Single Man (MCA)
- ELTON JOHN—A Single Man (MCA)
- ELTON JOHN—A Single Man (MCA)
- VAN MORRISON—Wavelength (W.B.)

## Western Region

### TOP ADD ONS:

- THE YANKEES—High 'N' Inside (Big Sound)
- TANTRUM—(Orion)
- BROWNSVILLE—Air Special (Epic)
- DAVID BROMBERG—My Own House (Fantasy)

### TOP REQUEST / AIRPLAY:

- ROD STEWART—Blondes Have More Fun (WB)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- BILLY JOEL—52nd Street (Columbia)
- SANTANA—Inner Secrets (Columbia)

### BREAKOUTS:

- ELVIS COSTELLO—Armed Forces (Columbia)
- EDDIE MONEY—Life For The Taking (Columbia)
- THE BABYS—Head First (Chrysalis)
- NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)

### KSAN-FM—San Francisco (Kate Ingram)

- ELVIS COSTELLO—Armed Forces (Columbia)
- EDDIE MONEY—Life For The Taking (Columbia)
- THE BABYS—Head First (Chrysalis)
- GRATEFUL DEAD—Shakedown Street (Arista)
- DIRE STRAITS—(W.B.)
- JOAN ARMATRADE—To The Limit (A&M)
- SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Hearts Of Stone (Epic)

### KLOS-FM—Los Angeles (Ruth Pinedo)

- EDDIE MONEY—Life For The Taking (Columbia)
- ELVIS COSTELLO—Armed Forces (Columbia)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- ROD STEWART—Blondes Have More Fun (W.B.)
- QUEEN—Jazz (Elektra)
- BILLY JOEL—52nd Street (Columbia)

### KSJD-FM—San Jose (Paul Wells)

- EDDIE MONEY—Life For The Taking (Columbia)
- ELVIS COSTELLO—Armed Forces (Columbia)
- THE BABYS—Head First (Chrysalis)
- THE YANKEES—High 'N' Inside (Big Sound)
- TANTRUM—(Orion)
- BROWNSVILLE—Air Special (Epic)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- J. GEILS BAND—Sanctuary (EMI/America)
- GEORGE THOROGOOD AND THE DESTROYERS—Move It On Over (Rounder)
- ROD STEWART—Blondes Have More Fun (W.B.)

### KGB-FM—San Diego (Valerie McIntosh)

- EDDIE MONEY—Life For The Taking (Columbia)
- ELVIS COSTELLO—Armed Forces (Columbia)
- THE BABYS—Head First (Chrysalis)
- DAVID BROMBERG—My Own House (Fantasy)
- SANTANA—Inner Secrets (Columbia)
- TOTO—(Columbia)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- ROD STEWART—Blondes Have More Fun (W.B.)

## Southwest Region

### TOP ADD ONS:

- NEIL LARSEN—Jungle Fever (Horizon)
- EDDIE MONEY—Life For The Taking (Columbia)
- LEE OSKAR—Before The Rain (Elektra)
- MARVIN GAYE—Here, My Dear (Tamla)

### TOP REQUEST / AIRPLAY:

- DOOBIE BROTHERS—Minute By Minute (WB)
- BILLY JOEL—52nd Street (Columbia)
- J. GEILS BAND—Sanctuary (EMI/America)
- STEVE FORBERT—Alive On Arrival (Nemperor)

### BREAKOUTS:

- ROD STEWART—Blondes Have More Fun (WB)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- AC/DC—If You Want Blood You've Got It (Atlantic)
- ELVIS COSTELLO—Armed Forces (Columbia)

### KZEW-FM—Dallas (Boris Miller)

- AC/DC—If You Want Blood You've Got It (Atlantic)
- NEIL LARSEN—Jungle Fever (Horizon)
- ELVIS COSTELLO—Armed Forces (Columbia)
- EDDIE MONEY—Life For The Taking (Columbia)
- LEE OSKAR—Before The Rain (Elektra)
- MARVIN GAYE—Here, My Dear (Tamla)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- ROD STEWART—Blondes Have More Fun (W.B.)
- DOOBIE BROTHERS—Minute By Minute (W.B.)
- J. GEILS BAND—Sanctuary (EMI/America)

### KLOL-FM—Houston (Paul Rian)

- LEJ JAMES—Dr Daves (Impaction)
- WILLSON—(Epic)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- ROD STEWART—Blondes Have More Fun (W.B.)
- DOOBIE BROTHERS—Minute By Minute (W.B.)
- STEVE FORBERT—Alive On Arrival (Nemperor)

### KRLY-FM—Houston (R. Todd/M. Jones)

- HOT CHOCOLATE—Every 1's A Winner (Infinity)
- LINDA RONSTADT—Living In The U.S.A. (A&M)
- BILLY JOEL—52nd Street (Columbia)
- NEIL YOUNG—Comes A Time (Reprise)
- TOTO—(Columbia)

## Midwest Region

### TOP ADD ONS:

- FABULOUS POODLES—Mirror Stars (Epic)
- TRILLION—(Epic)
- BROWNSVILLE—Air Special (Epic)
- MELISSA MANCHESTER—Don't Cry Out Loud (Arista)

### TOP REQUEST / AIRPLAY:

- BILLY JOEL—52nd Street (Columbia)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- ROD STEWART—Blondes Have More Fun (WB)
- ERIC CLAPTON—Backless (RSO)

### BREAKOUTS:

- EDDIE MONEY—Life For The Taking (Columbia)
- THE BABYS—Head First (Chrysalis)
- ELVIS COSTELLO—Armed Forces (Columbia)
- HOT CHOCOLATE—Every 1's A Winner (Infinity)

### WABJ-FM—Detroit (Joe Krause)

- EDDIE MONEY—Life For The Taking (Columbia)
- BROWNSVILLE—Air Special (Epic)
- THE CARS—(Elektra)
- BILLY JOEL—52nd Street (Columbia)
- J. GEILS BAND—Sanctuary (EMI/America)
- STYX—Pieces Of Eight (A&M)

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

- THE BABYS—Head First (Chrysalis)
- MELANIE—Ball Room Suites (Tomato)
- THE YANKEES—High 'N' Inside (Big Sound)
- DAVID BROMBERG—My Own House (Fantasy)
- TRILLION—(Epic)
- FABULOUS POODLES—Mirror Stars (Epic)
- ROLLING STONES—Some Girls (Rolling Stones)
- CLIFTON CHENIER—In New Orleans (GRP/Concord)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- RAINBOW—Crystal Gazer (Inner City)

### WMMF-FM—Cleveland (John German)

- THE BABYS—Head First (Chrysalis)
- DIRE STRAITS—(W.B.)
- GEORGE THOROGOOD AND THE DESTROYERS—Move It On Over (Rounder)
- HOT CHOCOLATE—Every 1's A Winner (Infinity)
- GODZ—Nothing Is Sacred (Casablanca)
- BILLY JOEL—52nd Street (Columbia)
- TOTO RUDOLPH—Back To The Bars (Bearsville/Warner)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- THE CARS—(Elektra)

## Southeast Region

### TOP ADD ONS:

- DAVID BROMBERG—My Own House (Fantasy)
- ALBERT COLLINS—Ice Pickin' (Alligator)
- BRIAN ENO—Music For Films (Antilles)
- ELVIS COSTELLO—Armed Forces (Columbia)

### TOP REQUEST / AIRPLAY:

- BILLY JOEL—52nd Street (Columbia)
- DOOBIE BROTHERS—Minute By Minute (WB)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- DIRE STRAITS—(WB)

### BREAKOUTS:

- FABULOUS POODLES—Mirror Stars (Epic)
- THE YANKEES—High 'N' Inside (Big Sound)
- SALLY OLDFIELD—Water Bearer (Chrysalis)
- THE BABYS—Head First (Chrysalis)

### WRAS-FM—Atlanta (Ciedra White)

- DAVID BROMBERG—My Own House (Fantasy)
- ALBERT COLLINS—Ice Pickin' (Alligator)
- FABULOUS POODLES—Mirror Stars (Epic)
- BRIAN ENO—Music For Films (Antilles)
- THE YANKEES—High 'N' Inside (Big Sound)
- SALLY OLDFIELD—Water Bearer (Chrysalis)
- WUSH—Hemophages (Mercury)
- AC/DC—If You Want Blood You've Got It (Atlantic)
- AL BARBEAU—All Fly Home (W.B.)
- JOAN ARMATRADE—To The Limit (A&M)

### WIFS-FM—Washington D.C. (David Einstein)

- ELVIS COSTELLO—Armed Forces (Columbia)
- CHARLES LLOYD—Wings (Pacific Arts)
- EDDIE MONEY—Life For The Taking (Columbia)
- THE YANKEES—High 'N' Inside (Big Sound)
- SALLY OLDFIELD—Water Bearer (Chrysalis)
- BROWNSVILLE—Air Special (Epic)
- DIRE STRAITS—(W.B.)
- PETER TOSH—Bush Doctor (Rolling Stones)
- GRATEFUL DEAD—Shakedown Street (Arista)
- GEORGE THOROGOOD AND THE DESTROYERS—Move It On Over (Rounder)

## Northeast Region

### TOP ADD ONS:

- FABULOUS POODLES—Mirror Stars (Epic)
- THE YANKEES—High 'N' Inside (Big Sound)
- DAVID BROMBERG—My Own House (Fantasy)
- MELANIE—Ball Room Suites (Tomato)

### TOP REQUEST / AIRPLAY:

- BILLY JOEL—52nd Street (Columbia)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- ROD STEWART—Blondes Have More Fun (WB)
- TOTO—(Columbia)

### BREAKOUTS:

- EDDIE MONEY—Life For The Taking (Columbia)
- ELVIS COSTELLO—Armed Forces (Columbia)
- THE BABYS—Head First (Chrysalis)
- STEVE FORBERT—Alive On Arrival (Nemperor)

### WNEW-FM—New York (Tom Morrey)

- ELVIS COSTELLO—Armed Forces (Columbia)
- EDDIE MONEY—Life For The Taking (Columbia)
- THE LEOPARDS—Hamas City Slickers (Moon)
- FABULOUS POODLES—Mirror Stars (Epic)
- MELANIE—Ball Room Suites (Tomato)
- THE YANKEES—High 'N' Inside (Big Sound)
- BLOWN—Paradise Lines (Chrysalis)
- BRUCE SPRINGSTEEN—Darkness At The Edge Of Town (Columbia)
- STEVE FORBERT—Alive On Arrival (Nemperor)
- BILLY JOEL—52nd Street (Columbia)

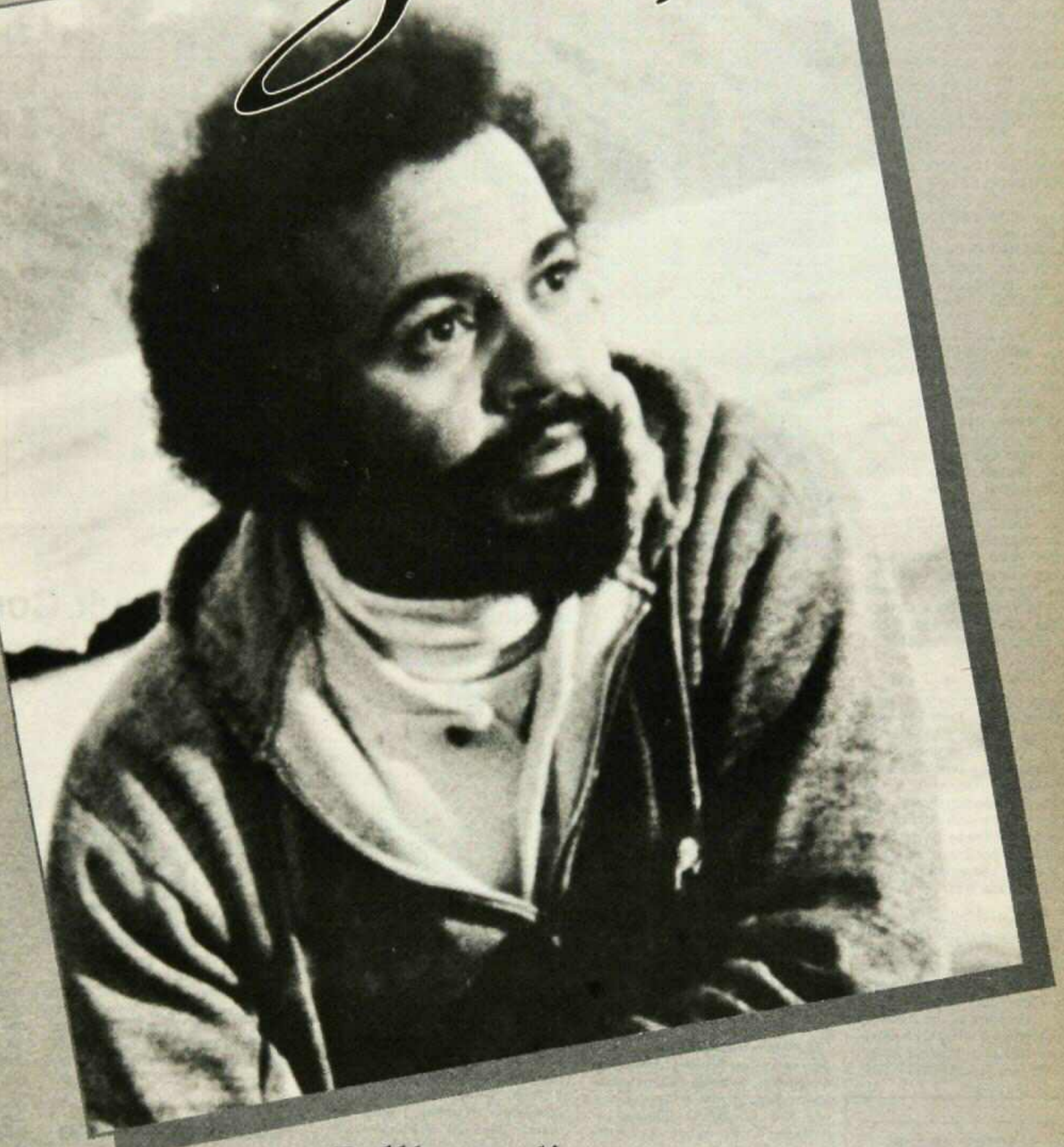
### WRNW-FM—New York (Donna Lemiszki)

- DAVID BROMBERG—My Own House (Fantasy)
- MARVIN GAYE—Here, My Dear (Tamla)
- THE BABYS—Head First (Chrysalis)
- BILLY JOEL—52nd Street (Columbia)
- LINDA RONSTADT—Living In The U.S.A. (A&M)
- ELTON JOHN—A Single Man (MCA)
- ELTON JOHN—A Single Man (MCA)
- VAN MORRISON—Wavelength (W.B.)

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JANUARY 20, 1979 BILLBOARD

# Joe Sample



Billboard's  
"TOP NEW POP ALBUM INSTRUMENTALIST"  
for 1978

Joe's new album, "CARMEL"<sup>AA-1126</sup>, is shipping January 19th.  
The achievement continues.

Direction: Greif-Garris Management



RECORDS  
ABC DELIVERS

# BILLBOARD ARBITRON RATINGS

## Vox Jox

By DOUG HALL

NEW YORK—Frankie Crocker, who was music director at WBLS-FM New York for several years until he left almost two years ago in the midst of a payola scandal, is returning to the station to take a major role in programming of the station along with three others recently acquired in Detroit and Los Angeles.

Crocker's title is not yet set, but he will probably be national music director for Inner City Broadcasting, owner of the four stations.

One task facing him is a problem perplexing WFLA-TV: how to restore the audience pulled away by disco competitor WKTU-FM. While WKTU has risen in audience share from 1.7 share to 11.3 in the past five Arbitron rating periods, WBLS has fallen from a 7.2 to a 3.1.

Crocker will also direct his attention to fine-tuning the new disco format on WLBS-FM Detroit, which Inner City acquired recently and in December switched call letters (from WBRB) and format (from beautiful music).

Another task for Crocker will be to study KRE-AM-FM Berkeley, which Inner City will take over in 40 days. The station now plays a mix of jazz and soul. A switch to a disco format will be considered.

In a way, Crocker fills a major hole in Inner City's programming area since Wanda Ramos left. She switched several months ago to WKTU as a staffer for Burkhart/Abrams, which put WKTU's disco program together.

Ramos, who had once been Crocker's assistant last worked for Jackson. After she left Jackson hired WPIX-FM New York music director Bev Mier and WHOR-FM Washington music director Pam Hall as his assistants.

Chicago Billboard correspondent Cary Baker reports Terri Hemmert jumps from the late night slot on WXRT-FM to a 10 a.m. to 1 p.m. position succeeding John "Illinois" Bell, who left for WDEK-FM De Kalb, Ill., as previously reported. Hemmert's former shift—10 p.m. to 2 a.m.—is being filled by Bobby Skafish, whose former 2 a.m. to 6 a.m. show has been taken over by former weekend Leslie Witt.

Billy Purl, former DJ with KWKH-AM Shreveport and KCUB-AM Tucson, has a new record out on the Fraternity label called "East Texas Sunday Matinee." Members of the Atlantic recording group Fotomaker visited Narwood studios to tape an interview with New York WNEW-FM

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

## LOS ANGELES OCTOBER-NOVEMBER 1978

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA												TEENS	FORMATS	SHARES—METRO SURVEY AREA											
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN							TOTAL PERSONS 12+	MEN					WOMEN					TEENS 17
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64				18-24	25-34	35-44	45-54	18-24	25-34	35-44	45-54			
ADR	1396	1005	350	190	27	18	6	243	112	29	24	5	391	ADR	11.7	36.6	16.2	3.2	2.4	22.2	9.4	3.3	2.9	30.8		
BEAUT BONN	710	700	3	58	62	90	96	31	46	39	85	79	10	BEAUT BONN	6.0	0.3	4.9	7.4	12.0	2.8	3.9	4.5	10.1	0.8		
BEAUT FM 100	399	395	9	29	46	18	42	6	34	42	49	58	4	BEAUT FM 100	3.3	0.9	2.5	5.5	2.4	0.5	2.9	4.9	5.8	0.3		
BEAUT SCHULKE	627	622	4	24	32	44	60	10	30	84	95	57	5	BEAUT SCHULKE	5.3	0.4	2.0	3.8	5.9	0.9	2.5	9.7	11.3	0.4		
BEAUTIFUL	237	235	1	4	18	34	30	1	14	26	31	27	2	BEAUTIFUL	2.0	0.1	0.3	2.2	4.5	0.1	1.2	3.0	3.7	0.2		
TOTAL BEAUT	1973	1952	17	115	158	186	228	48	124	191	250	221	21	TOTAL BEAUT	16.6	1.7	9.7	18.9	24.8	4.3	10.5	22.1	30.9	1.7		
BIG BAND	63	63	1	0	1	6	7	0	0	7	5	12	0	BIG BAND	0.5	0.1	0.0	0.1	0.8	0.0	0.0	0.8	0.6	0.0		
BLACK	521	393	48	66	35	8	7	71	63	41	26	8	128	BLACK	4.3	5.0	5.7	4.1	1.0	6.4	5.3	4.7	3.0	10.1		
CLASSICAL	279	270	21	16	29	57	14	6	6	15	14	21	9	CLASSICAL	2.3	2.2	1.3	3.4	7.6	0.6	0.6	1.8	1.7	9.7		
CONTEMP	1217	946	118	131	111	26	15	176	162	87	59	17	271	CONTEMP	10.3	12.2	11.1	13.2	3.5	16.1	13.6	10.1	7.0	21.4		
COUNTRY	624	615	5	60	58	82	49	43	56	57	74	61	9	COUNTRY	5.2	0.5	5.1	6.9	10.9	3.9	4.7	6.6	8.8	0.7		
DISCO	309	240	61	31	18	3	1	49	43	11	19	3	69	DISCO	2.6	6.4	2.6	2.1	0.4	4.5	3.6	1.3	2.3	5.4		
JAZZ	133	128	11	18	23	6	8	12	13	23	9	5	5	JAZZ	1.1	1.1	1.5	2.7	0.8	1.1	1.1	2.7	1.1	0.4		
MELLOW	456	439	59	73	44	8	2	89	118	38	5	0	17	MELLOW	3.8	6.1	6.3	5.3	1.0	8.2	9.9	4.4	0.6	1.4		
MOR	551	543	30	50	70	76	32	24	50	45	39	50	8	MOR	4.7	3.1	4.3	8.3	10.1	2.2	4.2	5.2	4.5	0.7		
NEWS	1009	998	20	54	95	106	124	11	56	44	75	105	11	NEWS	8.5	2.1	4.6	11.3	14.1	1.0	4.7	5.1	8.8	0.9		
OLDIES	361	324	40	77	12	12	1	63	80	23	13	1	37	OLDIES	3.0	4.2	6.6	1.4	1.6	5.8	6.7	2.7	1.5	2.9		
RELIGIOUS	97	97	1	5	2	8	4	2	3	2	6	15	0	RELIGIOUS	0.8	0.1	0.4	0.2	1.1	0.2	0.3	0.2	0.7	0.0		
SOFT SUPERSTARS	240	225	37	66	2	12	1	60	18	22	6	1	15	SOFT SUPERSTARS	2.0	3.9	5.6	0.2	1.6	5.5	1.5	2.5	0.7	1.2		
SPANISH	594	573	25	46	41	5	31	70	120	93	41	25	21	SPANISH	5.0	2.5	3.9	4.8	0.6	6.4	10.1	10.8	4.9	1.7		
TALK	780	771	12	48	31	59	79	5	38	43	83	98	9	TALK	6.5	1.3	4.1	3.7	7.8	0.5	3.2	5.0	9.8	0.7		
TOP 40	450	248	45	33	14	8	2	52	50	27	10	4	202	TOP 40	3.8	4.6	2.8	1.7	1.1	4.8	4.2	3.1	1.2	15.9		

Above average quarter hour figures in hundreds (add two zeros) in the format listings "Beaut Bonn" is a beautiful music format syndicated by Bonneville Broadcast Consultants and "Beaut FM" is a beautiful music format syndicated by TM Programming.

personality Alison Steele's syndicated show.

Jack Thompson has taken over programming duties at CFMK-FM Kingston, Ont. . . . Capitol's Sammy Hagar visited WYSP-FM studios in Philadelphia while on tour with Boston. . . . The on-air lineup on WPSL-AM Monroeville, Pa., is now Tony Garofalo mornings, Frank Mellon in afternoons with Alex Connors, Charlie Apple, Mike Folan and Sam Pugliano on weekends.

Black-oriented WKND-AM Hartford, Conn., has hired its first female announcer, Melonae McLean. She is the daughter of jazz saxophonist Jackie McLean and Dollie, director of Hartford's Artist Collective. . . . Kingsley Smith has been promoted to operations manager at WAVY-FM Atlantic City, N.J.

J. Preston Swafford, general manager and p.d. at WLBJ-FM Bowling Green, Ky., "is always interested in good, knowledgeable announcers with first-class tickets." He can be contacted at the station: Box 689, Bowling Green, Ky., 42101 or 502-843-3212. Preston does a 11 a.m. to 3 p.m. air shift and music director Greg Pogue is on from 3 to 7 p.m. Jon Kolvne is on from 7 p.m. to midnight and "Drifty" Steve Reeder handles weekends.

William Rock has been named director of national program development for the Insico Broadcast Group. Rock, operations manager at WELL-AM New Haven, Conn., will develop a corporate programming exchange, talent recruitment and related activities. He will maintain his position at WELL. The group consists of six stations and has an agreement to purchase two more in Coral Gables, Fla.

## Wonder Buys Los Angeles KJLH-FM

By JEAN WILLIAMS

LOS ANGELES—Stevie Wonder has purchased KJLH-FM here reportedly for \$2½ million.

The 13-year-old soft r&b/jazz/MOR station, owned by John Lamar Hill, has been on the sale block for some time, based in Inner City Broadcasting, based in New York, eyeing the outlet.

Inner City negotiated with Hill for the station but reportedly pulled out of the deal because of the station's signal problems.

According to David Williams of the Tisdale & Williams law firm, attorney for Hill, Wonder acted through his Taxi Productions Inc., a company formed by Wonder specifically to purchase the station.

Williams notes that Ewart Abner, long-time Wonder friend and former president of Motown Records, negotiated in Wonder's behalf for seven months. The deal was finalized Jan. 5.

"Stevie assured the staff at KJLH that there will be no immediate changes in personnel," says Williams.

However, a source close to the station says, "we're expecting Stevie to try to bring Rod McGrew back to run the station. Rod and Stevie are close and when Rod was general manager the station was one of the most talked about in this town. Rod was a positive force at KJLH."

Although Wonder has made the deal with Hill, the agreement is pending Federal Communications Commission approval, which Williams says will be at least 120 days.

## MOR/Adult Contemporary

• Continued from page 32

general manager of KOMO-AM in Seattle, only endorses sports play-by-play. "I don't concern myself with nighttime radio," comments Ward. "You can't make money on nighttime radio."

"Talk is too expensive and if you get controversial, you get the same people calling in regularly."

Larry Anderson, program director of WGR-AM in Buffalo, offers hope for AM adult contemporary and MOR stations in their programming of music.

"The FM rock stations are not hurting us in Buffalo as yet. FM is carrying more and more commercials and as the commercial load even up on AM and FM, music could be equalized on both AM and FM. There still are many problems with the FM reception in many parts of the country. AM stereo may also in-

crease listener interest in AM music," states Anderson.

By Napier, program director WCCO-AM in Minneapolis, reflects on the importance of music on his station even though WCCO programs talk at night.

"Music gives our station a character. We average eight to 10 records an hour. What we do play is important. Music is hard to program as there is no MOR anymore. We can't afford to offend the people that talk-radio attracts. Some of our older audience may complain but we are holding them even with the adult contemporary music we play," claims Napier.

Still, the problem persists for record companies and listeners who want music on MOR and adult contemporary music stations at night. If the movement grows, the sweet music on MOR, drama at night could become gab, drama and sports.

### THE ELECTRIC WEENIE

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

**BRUCIE BUMCHUCKLES** (really) **KWNO:** I moved to AM Drive. I know the Weenie played a major role! And the Newsletter. VERY good stuff!

**PAUL HAWKES, CKNL:** "Now that the mail strike is over, I can send in my renewal. Simply agree with all the others . . . when you have the best, you stick with it."

For free samples of the greatest gag service in the world (Canada included), write:

### The Electric Weenie

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660 N. Mashta Drive  
Key Biscayne, FL 33149  
(305) 361-1600

### Bubbling Under The HOT 100

- 101—LONG STROKE, ADC Band, Cotillion 44243 (Atlantic)
- 102—MIDNIGHT GIRL, Lenny Williams, ABC 12423
- 103—NOW THAT WE'VE FOUND LOVE, Third World, Island 8663
- 104—SHOOT ME, Tasha Thomas, Atlantic 3542
- 105—DISCO TO GO, Brides Of Funkenstein, Atlantic 3498
- 106—TULSA TIME, Dan Williams, ABC 12425
- 107—WE BOTH DESERVE EACH OTHER'S LOVE, LTD, A&M 2095
- 108—AIN'T WE FUNKIN' NOW, Brothers Johnson, A&M 2098
- 109—SLEEPING SINGLE IN A DOUBLE BED, Barbara Mandrell, ABC 12403
- 110—YOU FOOLED ME, Grey & Hanks, RCA 11346

### Bubbling Under The Top LPs

- 201—GREGG DIAMOND, Bionic Boogie, Polydor PD1 6123
- 202—LIVINGSTON TAYLOR, 3-Way Mirror, Epic JE 35540
- 203—JOHNNY PAYCHECK, Armed And Crazy, Epic KE 35444
- 204—SAD CAFE, Misplaced Ideals, A&M 4737
- 205—CAPTAIN SKY, The Adventures Of Captain Sky, A.V.I. 6042
- 206—TRIUMPH, Rock & Roll Machine, RCA AFL1 2982
- 207—SCORPIONS, Tokyo Tapes, RCA CPL2-3039
- 208—IDRIS MUHAMMAD, You Ain't No Friend Of Mine, Fantasy 9566
- 209—JIMMY CLIFF, Give Thans, Warner Bros. BSK 3240
- 210—NEIL LARSEN, Jungle Fever, Horizon SP 733 (A&M)

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# CHARLES MINGUS

APRIL 22, 1922-JANUARY 5, 1979

ATLANTIC RECORDS



# Radio-TV Programming

## BILLBOARD ARBITRON DJ RATING PERFORMANCE

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

### SACRAMENTO:

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

STATION CALL LETTERS	Oct.- Nov. 76	April- May 77	Oct.- Nov. 77	April- May 78	Oct.- Nov. 78	STATION CALL LETTERS
KCTC-FM	7.0	4.8	7.3	3.7	3.7	KCTC-FM
Bill Zimlich Format: contemporary						
KHYL-FM			0.9	0.4	2.3	KHYL-FM
Jim Huggins Format: MOR						
KRAK-AM	6.9	8.2	10.7	6.8	8.0	KRAK-AM
Joey Mitchell Format: country						
KROI-FM	2.1	5.2	3.9	5.6	5.1	KROI-FM
Rich Irwin Format: contemporary						
KROY-AM	6.1	6.2	6.0	7.2	9.7	KROY-AM
Russ Martin Format: Top 40						
KWOD-FM		0.1	0.6	1.2	3.2	KWOD-FM
Noah Flood Format: MOR						
KXOA-FM	3.9	3.9	5.9	6.1	5.6	KXOA-FM
Dusty Morgan Format: mellow						
KZAP-FM	5.0	4.5	2.7	2.0	2.3	KZAP-FM
Helen Molene Format: AOR						

### SAN DIEGO:

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

STATION CALL LETTERS	Oct.- Nov. 76	April- May 77	Oct.- Nov. 77	April- May 78	Oct.- Nov. 78	STATION CALL LETTERS
KBZT-FM					3.4	KBZT-FM
David Good Format: oldies						
KCBQ-AM	9.7	6.3	7.4	7.4	7.3	KCBQ-AM
Charlie & Harrison Format: Top 40						
KEZL-FM	5.9	5.2	4.0	3.5	4.7	KEZL-FM
Steve Sands Format: beautiful-Bonneville						
KFMB-AM	7.6	5.2	5.6	6.2	5.4	KFMB-AM
Hudson & Bauer Format: contemporary						
KFMB-FM	5.7	4.4	7.3	5.4	4.7	KFMB-FM
Tom Kelly Format: Top 40						
KGB-AM	4.8	5.0	4.5	4.3	2.4	KGB-AM
Larry Hummel Format: Mellow Rock						
KGB-FM	4.7	5.3	3.8	5.8	3.3	KGB-FM
Linda McInnes Format: AOR						
KFSD-FM	2.0	2.1	3.0	1.9	3.0	KFSD-FM
Dave Madson Format: classical						
KIFM-FM		3.2	3.6	4.5	5.0	KIFM-FM
Dave Moore Format: mellow-TM's Beautiful Rock						
KMJC-AM		7.3	6.0	3.6	3.8	KMJC-AM
Chris Cane Format: contemporary						
KOGO-AM	8.3	8.2	6.3	6.5	4.7	KOGO-AM
Ernie Meyers Format: MOR						
KOZN-FM	3.4	1.4	2.1	2.2	4.6	KOZN-FM
Mike Barnette Format: beautiful-FM 100 Plan						
KRPI-FM	1.8	3.2	3.1	4.8	3.3	KRPI-FM
Harry Scarborough Format: AOR-SuperStars						
KSON-AM	5.1	3.8	6.8	3.6	3.8	KSON-AM
Rod Hunter Format: country						

### 'Jazz Countdown' Handed New Name

LOS ANGELES—"Jazz Album Countdown," the nationally syndicated radio program from Orcas Productions, is now "Jazz Album Concert" with a new host, Edward

Bear. In addition, Special Programming Services, a newly formed firm, has been retained to consult and represent the program.

### N.Y. ORPHEUS

## Service Stressed At 'Tiniest' Shop

NEW YORK—There's still opportunity for a small specialty record shop that features service instead of low prices in this discount-conscious city.

That's the conviction of Ruth Oesch, manager of Orpheus Remarkable Recordings which opened in Manhattan only a month ago. And, she says, "business is booming" in the pint-sized outlet which hews to a list-price policy for its classics.

Packed within its modest dimensions, only 16 feet by 30 feet, is a select stock of imported and domestic classics, augmented by lesser quantities of original cast nostalgia, children's, pop and disco albums.

But it's the ambience and special classical features directed at what Oesch describes as "a highly sophisticated musical audience" that spells the difference.

Among these are "desert island collection" bins holding critics' record favorites, currently offering choices by radio personality Karl Haas and New York Times critic John Russell. Each Saturday afternoon live Metropolitan Opera broadcasts are piped through the store.

Advance interest has also been stimulated by a series of upcoming in-store talks to be given by well-known artists. Violinists Henryk Szeryng and Joseph Fuchs, and the Cecilia Trio are among those who have promised to appear, says Oesch.

Other features planned include "first hearing" sessions at which new recordings will be played and discussed, and informal autographing appearances structured to permit informal interchange between artist and customer, with horn player Barry Tuckwell the artist scheduled.

Oesch, herself a trained musician, formerly managed the record department in the posh Fifth Avenue Rizzoli Bookstore. How large is her staff at Orpheus? "One-and-a-half people at this time," she says.

IS HOROWITZ

### BOW NEW PRODUCT

## Philips, DG Feeding Unifying Rumors

By IRV LIGHTMAN

NEW ORLEANS—Philips and Deutsche Grammophon presented their initial product for 1979 at the Polygram Distribution, Inc. sales meeting here Jan. 5 amid continuing speculation that the two classical divisions would be united administratively, reporting directly to the Polygram Record Group.

Further indication of this impending organizational move was the fact that the product presentation itself was, for the first time, removed from the sales pitch of the labels' current affiliations with Phonogram (Philips) and Polydor (DG).

The audio/visual product report, guided by Scott Mame of Philips and Jim Frey of DG, also included new releases on the respective labels' \$4.98 lines, Festivo and Privilege.

Due this month from Philips is the last in the Berlioz cycle with conductor Colin Davis. The work is "Beatrice & Benedict," featuring Janet Baker.

DG is also marketing a new recording of "Carmen" with Berganza, Domingo, Milnes and Corubias, with Claudio Abbado and the London Symphony Orchestra in

# Classical



Billboard photo by Bill Sosin

LATE PRIZE—Grammy award statuettes are cradled by Sir Georg Solti, Chicago Symphony music director, and Margaret Hillis, the Orchestra's choral director, at the Chicago Symphony's annual Christmas party in Orchestra Hall. The occasion provided the first opportunity for the conductor to accept the trophy, awarded last February. Robin McBride, Chicago NARAS chapter president, holds the RCA recording of Verdi's "Requiem," which garnered the prize.

## Ozawa & Boston Symphony Will Tour China—Perhaps

By IS HOROWITZ

NEW YORK—Lubricated by a financial assist from Coca-Cola, the Boston Symphony Orchestra is hoping to mount a concert tour on mainland China before year's end.

But orchestra management needs funds over and above the expected Coca-Cola contribution to meet the anticipated expense of \$750,000 such a tour would entail.

Last year the soft drink company kicked in some \$300,000 to back a Japanese junket by the orchestra and its music director Seiji Ozawa, and is known to have been a strong supporter of a concert trek by the Boston to the People's Republic.

Actually, a tour to China has been on the tentative agenda of the Boston Symphony for some time. Negotiations between the orchestra management and Chinese authorities date back to the latter part of 1977.

Last year Ozawa was invited to go to China and work with orchestras there, and during that time held fur-

ther discussions toward an eventual tour by his ensemble. And just this past August a Chinese delegation visited Tanglewood, the Boston's summer home, where additional talks were carried out.

With recognition of China by the U.S., the probability of an early tour has improved. "The negotiations have stepped-up and we are now talking seriously," says an orchestra spokesman.

The Coca-Cola Co., now the holder of an exclusive franchise in China, is expected to at least equal its prior tour contribution of \$300,000. "We must now find other subsidy dollars," says the orchestra executive. Travel and subsistence support within China will be furnished by the Chinese government.

In addition to playing concerts, presence of the Boston will serve a broader musical function, according to present plans. Master classes will be held by Boston players and orchestra management will consult with Chinese counterparts to pass on Western experience and methods. Advice on concert halls will also be rendered.

No American symphony has appeared on mainland China since 1971 when the Philadelphia Orchestra toured there under the direction of Eugene Ormandy.

### Dragon Conducts Lisbon Orchestra

LOS ANGELES—Carmen Dragon, music director and conductor of the Glendale Symphony Orchestra, conducted the Lisbon Symphony Orchestra in a Festival of American Music last week. The event was sponsored by the U.S. State Dept. and was Dragon's only European date on this outing.

Dragon, now in his 29th year as music director and conductor of the public service Chevron Community Concert Series, records a new album with the London Symphony Orchestra in January.

### Cincinnati Post Goes To Gielen

CINCINNATI—Michael Gielen has been named music director of the Cincinnati Symphony, ending a talent search that began a year ago with the death of Thomas Schippers.

Gielen, 51, is also music director and general manager of the Frankfurt Opera and principal guest conductor of the BBC Symphony.

# Best Selling Classical LPs

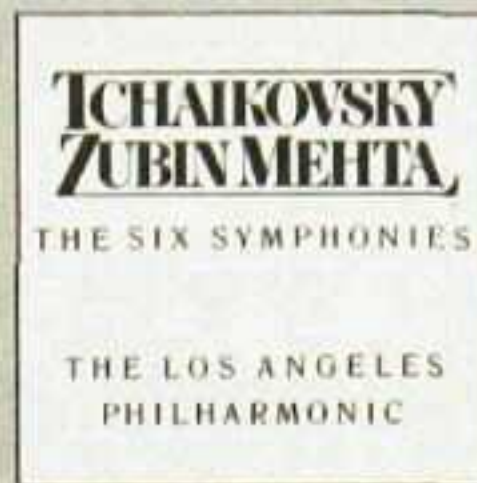
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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	2	19	<b>BRAVO PAVAROTTI:</b> Pavarotti London PAV 2001
2	1	14	<b>HITS FROM LINCOLN CENTER:</b> Pavarotti London OS 26577
3	13	6	<b>VERDI: OTELLO</b> Domingo, Scotto, Milnes, Levine, RCA CRL 3-2951
4	3	14	<b>NYIREGYHAZI PLAYS LISZT</b> Columbia MI 34598
5	5	100	<b>PACHELBEL KANON: Two Suites; FASCH: Two Symphonies</b> Paillard Chamber Orchestra (Andre), RCA FRL1-5468
6	<b>NEW ENTRY</b>		<b>TCHAIKOVSKY: The Nutcracker</b> American Ballet (Baryshnikov), Columbia M2 35189
7	6	45	<b>RACHMANINOFF: Concerto #3</b> Horowitz, N.Y. Philharmonic (Ormandy) RCA CRL1-2633
8	<b>NEW ENTRY</b>		<b>UP IN CENTRAL PARK:</b> Sills, Milnes Angel S-37323
9	<b>NEW ENTRY</b>		<b>VIVALDI: Concerto In D Minor</b> Telemann Suite In A Minor, Stern/Rampal, Columbia M 35133
10	<b>NEW ENTRY</b>		<b>DEBUSSY: Preludes</b> Volume I—Michelangeli, DG 2531-200
11	8	49	<b>HOROWITZ: Golden Jubilee Recital 1977/1978</b> RCA ARL 1 2548
12	12	154	<b>JEAN-PIERRE RAMPAL &amp; CLAUDE BOLLING: Suite for Flute &amp; Jazz Piano</b> Columbia M 33233
13	7	168	<b>LUCIANO PAVAROTTI: The World's Favorite Tenor Arias</b> London OS 26384
14	4	28	<b>RAMPAL: Japanese Melodies for Flute &amp; Harp</b> Rampal & Laskine, Columbia M-34568
15	11	49	<b>BEETHOVEN: Complete Symphonies</b> Berlin Philharmonic (Von Karajan), DG 2740172
16	<b>NEW ENTRY</b>		<b>BOLLING: Suite For Violin &amp; Jazz</b> Piano, Zukerman/Hediger, Columbia M 35128
17	<b>NEW ENTRY</b>		<b>SCHUBERT: String Quintet</b> Mstislav Rostropovich, DG 2530 980
18	<b>NEW ENTRY</b>		<b>PUCCINI: Madama Butterfly</b> Ambrosian Opera Chorus, Philharmonic Orchestra (Maazel), Columbia M3 35181
19	18	96	<b>THE GREAT PAVAROTTI</b> London OS 26510
20	16	10	<b>THE LEGEND: Maria Callas</b> Angel S-37557
21	14	58	<b>SUTHERLAND &amp; PAVAROTTI, Operatic Duets,</b> London OS 26449
22	17	14	<b>MOSTLY MOZART VOL. III</b> De Larrocha, London CS 7085
23	26	6	<b>DVORAK: Cello Concerto</b> Rostropovich, Angel S-37457
24	9	62	<b>GREATEST HITS OF 1720</b> (Kapp) Columbia 34544
25	22	45	<b>LA DIVINA: Maria Callas</b> Angel SB3841
26	25	24	<b>SOLTI/CHICAGO/WAGNER</b> Chicago Symphony Orchestra, London OS 7078
27	24	45	<b>PUCCINI: La Boheme</b> Pavarotti, Berlin Philharmonic Orchestra (Karajan), London OSA 1299
28	10	28	<b>LEHAR: The Merry Widow</b> N.Y. City Opera (Rudeli), Angel S-37500
29	27	14	<b>PUCCINI: La Fanciulla Del West</b> Neblett, Domingo, Milnes, Chorus & Orch. of Royal Opera House (Mehta), DG 2709 078
30	19	10	<b>BRAHMS: Symphony #2</b> Chicago Symphony Orchestra (Levine) RCA ARL 1-2864
31	21	87	<b>MAHLER: Symphony #9</b> Chicago Symphony Orchestra (Giulini), DGG 2707 097 (Polydor)
32	38	32	<b>DVORAK: Symphony No. 9</b> Chicago Symphony Orchestra (Giulini), DG 2530 881
33	29	28	<b>BIZET: Pearl Fishers</b> Paris Opera National Theatre Orchestra & Chorus (Pretre), Angel SBLX-3856
34	20	14	<b>VIVALDI: Four Seasons</b> Koto Ensemble, Angel 37450
35	40	41	<b>VERDI: La Traviata</b> Cotrubas, Domingo, Milnes, Kleiber DG 2707-103
36	37	14	<b>HAYDN: String Quartets Op. 77</b> Guarneri Quartet, RCA ARL1-2791
37	31	41	<b>DONIZETTI: La Favorita</b> London OSA 13113
38	<b>NEW ENTRY</b>		<b>A CHRISTMAS FESTIVAL</b> Arthur Fiedler, Boston Pops, DG 2584-024
39	<b>NEW ENTRY</b>		<b>THOMAS: Mignon—Horne, Welting</b> Vanzo, Columbia M 4-34590
40	34	62	<b>VERDI: Il Trovatore</b> (Sutherland, Pavarotti, Horne) Natl. Phil. Orchestra (Bonyng) London 13124

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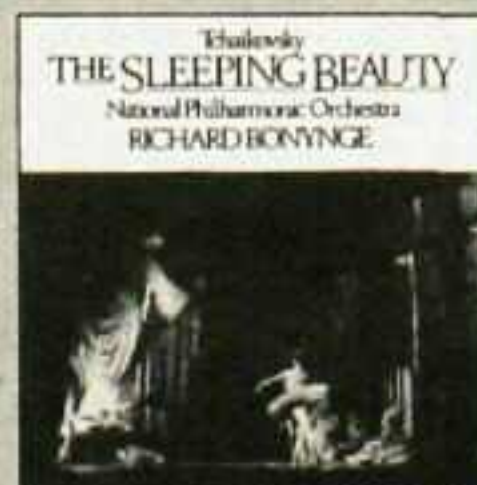
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CS 7106



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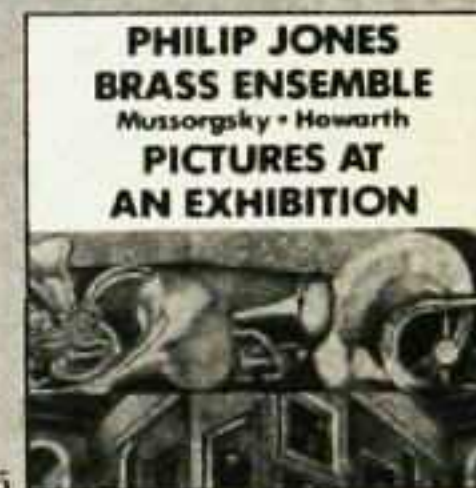
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RECORDS and TAPES

# Soul Sauce

# Billboard Hot Soul Singles

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## NAACP's Images Are Set For '79

By JEAN WILLIAMS

LOS ANGELES—Controversy surrounding the Image Awards was cleared up last week and the awards will be held this year.

Charges filed against the Beverly Hills/Hollywood branch of the National Assn. for the Advancement of Colored People, creator of the awards, were dismissed by the national office, according to Geraldine Green, the newly elected president of the local branch.

Among the charges filed were: its failure to cooperate and participate in the 1978 Image Awards, boycotting the awards and attempting through the press to "sabotage" the affair.

The charges, says Green, were brought by two groups, one headed by the former president of the chapter, Maggie Hathaway, her husband and former air personality Carlton "King" Coleman, actor Jim Brown and Ernestine McLendon.

The other faction was headed by Althea Simmons, former associate director for branch and field services for the NAACP, says Green. The groups reportedly were seeking to have the branch's charter revoked.

The Image Awards, often proclaimed the most prestigious honors given to those in the performing arts by a black organization, were taken out of the hands of the local branch. Last year's awards were sponsored by the national office through its national board committee.

Consequently, last year's presentation was the most disastrous in the 11-year history of the awards.

Following the event, Simmons sent a letter to the local branch which said in part, "You are hereby directed to discontinue any and all activity connected with the Image Award program effective immediately."

According to Green, the charges lodged against the branch were filed in July last year but she claims not to have received them until October.

She points out that the national board meets four times a year and at its most recent meeting, where a hearing was given the local branch with Verna Canson, West Coast regional director, she argued that there were no grounds for the branch's charter to be revoked.

Full control of the Image Awards has been returned to the branch. However, the national committee will be retained as consultants.

Meetings were scheduled for Saturday (13) to determine the date and place of the 12th annual ceremonies.

For some time, the Beverly Hills/Hollywood branch has been plagued by internal and financial problems.

Rufus' new LP, "Numbers" has the likes of Harvey Mason, Freddie Hubbard and others contributing. Few may be aware that this group was possibly the first jazz-fusion ensemble to emerge back in 1972.

Its new single from the LP "Keep It Together" was released a couple of weeks ago, with the LP due Friday (19). Tony Maiden has taken over the lead vocals.

Arista's Dionne Warwick is pleased these days about her upcoming LP which Barry Manilow is producing. She is appearing at the

(Continued on page 85)

This Week	Last Week	Weeks on Chart	TITLE, ARTIST <small>(Writer, Label &amp; Number (Dist. Label) (Publisher, Licensee))</small>	This Week	Last Week	Weeks on Chart	TITLE, ARTIST <small>(Writer, Label &amp; Number (Dist. Label) (Publisher, Licensee))</small>	This Week	Last Week	Weeks on Chart	TITLE, ARTIST <small>(Writer, Label &amp; Number (Dist. Label) (Publisher, Licensee))</small>
★	9	7	<b>AQUA BOOGIE</b> —Parliament (G. Clinton, W. Collins, B. Womell), Casablanca 950 (Rubberband, BMI)	★	44	10	<b>LIVING IT UP</b> —Bell & James (S. Bell, C. James), A&M 2069 (Mighty Three, BMI)	69	31	13	<b>IN THE NIGHT TIME</b> —Michael Henderson (M. Henderson, S. Rivers), Buddah 600 (Arista) (ElectraSound, ASCAP/Intense, BMI)
	2	1	<b>SEPTEMBER</b> —Earth, Wind & Fire (M. White, A. McKay, A. Wilks), Columbia 3 10854 (Sagegittie, BMI) (Steinbach, ASCAP/Tring/Charwell, BMI)	★	45	6	<b>ZEKE THE FREAK</b> —Isaac Hayes (I. Hayes), Polydor 14521 (A&M, BMI)	70	43	9	<b>GOOD THANG</b> —Faz-O (F. Crum, R. Harrison, R. Akers, R. Heal, R. Parker), SHE 8701 (Atlantic) (Malch, BMI)
	3	3	<b>GET DOWN</b> —Gene Chandler (T. Thompson), 20th Century 2386 (Gaelana), Cachard (Cap, BMI)		36	33	<b>Y.M.C.A.</b> —Village People (J. Moras, H. Belolo, V. Willis), Casablanca 945 (Green Light, ASCAP)	71	65	6	<b>EVERYBODY'S DANCIN'</b> —Kool & The Gang (R. Bell, Kool & The Gang), De-Lite 910 (DeLightful/Gang, BMI)
★	5	9	<b>I'M SO INTO YOU</b> —Feabo Bryson (P. Bryson), Capitol 4655 (Warner Bros./Feabo, ASCAP)		37	26	<b>YOUR SWEETNESS IS MY WEAKNESS</b> —Barry White (B. White), 20th Century 2380 (Ca-Vette/January, BMI)	72	46	12	<b>GANGSTER OF LOVE</b> —Johnny "Guitar" Watson (J. Watson), DJM 1301 (Mercury) (Lyntal, BMI)
	5	2	<b>GOT TO BE REAL</b> —Cheryl Lynn (C. Lynn, D. Paich, D. Foster), Columbia 3 19808 (Butterfly/Gang, BMI) (Hudmar/Cotaba, ASCAP)		38	38	<b>H.E.L.P.</b> —Four Tops (N. Harris, R. Tyson), ABC 12427 (Six Strings/Dapive/Ensign, BMI)	★	83	3	<b>TO SIR WITH LOVE</b> —Al Green (D. Black, M. London), Hi 78522 (Dream) (Screen Gems/Columbia, BMI)
	6	6	<b>WHAT YOU WON'T DO FOR LOVE</b> —Bobby Caldwell (Galdwell, Keltner), Clouds 11 (TK) (Cherlyn/Lindseyanne, BMI)	★	40	7	<b>GIVIN' UP GIVIN' IN</b> —Three Degrees (G. Mosdef, P. Bellotti), Arista America 7721 (Health Leavy/April, ASCAP)	★			<b>FIRE</b> —Foster Sisters (B. Springfield), Planet 45901 (Bruce Springsteen, ASCAP)
	7	7	<b>I DON'T KNOW IF IT'S RIGHT</b> —Evelyn "Champagne" King (T. Life, J.H. Fitch), RCA 11386 (Six Continents/Mills And Mills, BMI)		41	35	<b>LOST AND TURNED OUT</b> —Whispers (M. Anthony), Solar 11351 (RCA) (Spectrum VII, ASCAP)	★			<b>CONTACT</b> —Edwin Starr (E. Starr, A.E. Pollan, R. Dickerson), 20th Century 2396 (ATU/Zonal, BMI)
	8	4	<b>LE FREAK</b> —Chic (N. Rogers, B. Edwards), Atlantic 3519 (Chic, BMI)		42	42	<b>DIG A LITTLE DEEPER</b> —Lutimore (B. Lutimore), Glades 1750 (TK) (Sherlyn, BMI)	★			<b>JUST THE WAY YOU ARE</b> —Barry White (B. Joel), 20th Century 2395 (Joelongs, BMI)
	9	8	<b>LONG STROKE</b> —ADC Band (M. Judkins, A. Matthew, J. Maddox, A. Matthew, J. C. Hopkins, M. Patterson), Cotillion 44243 (Atlantic) (WardSongs/Bus, BMI)		43	28	<b>ONE NATION UNDER A GROOVE</b> —Funkadelic (G. Clinton, G. Shider, W. Morrison), Warner Bros. 9618 (Malibu, BMI)	★			<b>DO DAT</b> —Grover Washington Jr. (G. Washington Jr.), Motown 1454 (Grover Washington Jr., ASCAP)
	10	11	<b>FREE FROM MY FREEDOM</b> —Bonnie Pointer (A. Bond, J. Thomas, B. Pointer), Motown 911 (Jobete, ASCAP/Stone Diamond, BMI)	★	54	8	<b>WHAT'S YOUR SIGN GIRL</b> —Danny Pearson (D. Pearson, T. Sepp), Unlimited 1400 (CBS) (Not listed)	★			<b>YOU CAN'T WIN</b> —Michael Jackson (Q. Jones), Epic 8-50654 (not listed)
★	14	13	<b>SHAKE YOUR GROOVE THING</b> —Peaches And Herb (D. Fekaris, F. Perren), Polydor 14514 (Perren Vibes, ASCAP)	★	59	5	<b>YOU MAKE ME FEEL MIGHTY REAL</b> —Sylvester (Sylvester, Winick), Fantasy 846 (Bee Keeper/Topal, ASCAP)	★			<b>DANCIN'</b> —Grey & Hanks (L.R. Hanks, Z. Grey), RCA 11460 (Ocean/Unichappel, BMI)
★	15	8	<b>IS IT STILL GOOD TO YA</b> —Ashford & Simpson (Ashford/Simpson), Warner Bros. 8710 (Nick O Val, ASCAP)		46	48	<b>I MIGHT AS WELL FORGET</b> —Kasman Dazz (T. Carr, M. Bacon), 20th Century 2390 (Combiner/Reason, BMI)	80	80	17	<b>MARY JANE</b> —Nick James (R. James), Gordy 7152 (Motown) (Stone Diamond, BMI)
★	23	10	<b>EVERY 1'S A WINNER</b> —Hot Chocolate (E. Brown), Infinity 50002 (Not listed)		47	30	<b>COOLING OUT</b> —Jerry Butler (K. Gamble, L. Huff, J. Butler), Philadelphia International 3656 (Mighty Three, BMI) (Fountain, ASCAP)	★			<b>OFF</b> —Kathy Barnes (W. Stevenson, R. Nees), Republic 652 (Stevenson, ASCAP)
★	22	10	<b>IT'S ALL THE WAY LIVE</b> —Lakeside (F. Lewis), Solar 11380 (RCA) (Spectrum VII, ASCAP)	★	58	6	<b>LOOSE CABOOSE</b> —Joe Tex (J. Tex, G. Thompson), Dal 2800 (T.K.) (Tree, BMI)	★			<b>HEAVEN KNOWS</b> —Dennis Sumner (D. Sumner, G. Mosdef, P. Bellotti), Casablanca 959 (Ruk's/Say Yes, BMI)
★	19	7	<b>HOLY GHOST</b> —Bar-Kays (H. Thigpen, J. Banks, E. Warner), Stax 2216 (Fantasy) (East Memphis, BMI)	★	62	6	<b>LET'S DANCE TOGETHER</b> —Wilson Faldler (W. Foster III, M. Rice), ABC 12433 (Four Knights, BMI)	★			<b>OOH BABY BABY</b> —Linda Ronstadt (W. Robinson, W. Moore), A&M 45546 (Jobete, ASCAP)
★	16	9	<b>LOVE VIBRATION</b> —Joe Simon (T. Rondazzo, J. Simon), Spring 190 (Polydor) (Posse/Teddy Rondazzo, BMI)	★	60	6	<b>YOU CAN DO IT</b> —Debra Gray (E. Sands, B. Weisman, R. Germano), Infinity 50003 (MCA) (Top Of The Town/American Dream/Blue/Eve Sands, ASCAP)	★			<b>KEEP IT TOGETHER</b> —Bubus (A. Tostant), ABC 12444 (Mercury/Warner-Tamerlane, BMI)
★	21	9	<b>NEVER HAD A LOVE LIKE THIS BEFORE</b> —Tavares (L.R. Hanks, Z. Grey), Capitol 4654 (Medad/Irving, BMI)	★	61	6	<b>SHOOT ME</b> —Tasha Thomas (J.R. Glaser), Atlantic 3542 (Velocity, BMI)	85	85	3	<b>SINNER MAN</b> —Sarah Bush (B. Hegel, C. George), Keshner 4278 (Epic) (Don Keshner, BMI)
★	24	11	<b>NOW THAT WE FOUND LOVE</b> —Third World (K. Gamble, L. Huff), Island 8661 (Warner Bros.), (Mighty Three, BMI)	★	52	55	<b>FOR GOODNESS SALES, LOOK AT THOSE CAKES</b> —James Brown (J. Brown, D. Brown), Polydor 14522 (Dynamite/Belinda/Unichappel, BMI)	86	88	2	<b>ME AND THE GANG</b> —Hamilton Bohannon (H. Bohannon), Mercury 74025 (Bohannon Phase II/Intersong USA, ASCAP)
	19	10	<b>LOVE DON'T LIVE HERE ANYMORE</b> —Rose Royce (M. Gregory), Whitfield 8712 (Warner Bros.) (May Twelfth/Warner Tamerlane, BMI)	★	53	53	<b>E.S.P.</b> —Fiats (J. Banks, H. Thigpen, D. Wetherpoon), Arista 0269 (Swella, BMI)	87	87	2	<b>NEVER LET GO</b> —Eastbound Expressway (J. Lewis, F. Treach), AVI 237 (Hudson Bay, BMI)
	20	13	<b>TAKE THAT TO THE BANK</b> —Shalamar (L. Sylvers, K. Spencer), Solar 11379 (RCA) (Rim, ASCAP)	★	63	3	<b>I GOT MY MIND MADE UP</b> —Instant Funk (K. Miller, S. Miller), Salsoul 2078 (RCA) (Lucke Three, BMI)	★			<b>WHO DO YA LOVE</b> —K&C & The Sunshine Band (H.W. Casey, R. Foch), TK 1031 (Sherlyn/Harack, BMI)
	21	12	<b>I'M EVERY WOMAN</b> —Chaka Kahn (Richard & Simpson), Warner Bros. 8683 (Nick O Val, ASCAP)	★	64	6	<b>HANG IT UP</b> —Patrice Rushen (D. Rushen), Elektra 45549 (Baby Fingers, ASCAP)	★			<b>SPANKS</b> —Jimmy "Bo" Horne (R.L. Smith), Sunshine Sound 1007 (TK) (Harack, BMI)
	22	20	<b>YOU STEPPED INTO MY LIFE</b> —Melba Moore (B. Gibb, R. Gibb, M. Gibb), Epic 8 50680 (Columbia/Unichappel, BMI)	★	56	56	<b>GET UP</b> —Brain Construction (R. Muller), United Artists 1260 (Desert Rain/Rig Bone, ASCAP)	90	91	2	<b>THERE SHE GOES AGAIN</b> —The Suppers (Johnson, Beckmeier), Fantasy 843 (Electra/At Home/Roadtree, ASCAP)
★	29	8	<b>TOO MUCH HEAVEN</b> —Bee Gees (B. Gibb, M. Gibb, R. Gibb), RCA 913 (Music for UNICEF, BMI)	★	57	5	<b>I'LL DANCE</b> —Bar-Kays (Bar-Kays), Mercury 74029 (Bar-Kays/Warner Tamerlane, BMI)	91	93	5	<b>JUST AS LONG AS WE'RE TOGETHER</b> —Prince (Prince), Warner Bros. 8713 (Prince's, ASCAP)
	24	16	<b>DON'T HOLD BACK</b> —Chamion (D. Williams, J. Jamerson, J.), Arista 7717 (Kichelle/Jamersonian/Cos K, ASCAP)	★	69	3	<b>LOVE IS HERE</b> —Bonnie Laws (R. Laws), United Artists 1264 (At Home/Fizz, ASCAP)	92	98	2	<b>LOVE THE WAY</b> —Jorge Santana (R. Bean), Tomato 10006 (Oso, BMI)
	25	25	<b>MIDNIGHT GIRL</b> —Lenny Williams (T. McFadden, J. Footman, F. Wilson), ABC 12423 (Geez O Lites/Trax/Jobete, BMI)	★	70	5	<b>I WILL SURVIVE</b> —Gloria Gaynor (J. Fekaris, F. Perren), Polydor 14507 (Perren Vibes, ASCAP)	93	95	3	<b>WE NEED</b> —Dorothy Moore (J. Chamwell, A.D. Prestige, C. McCullough), Malacca 1054 (TK) (Grovesville, BMI)
★	47	6	<b>BUSTIN' LOOSE</b> —Chuck Brown & The Soul Searchers (C. Brown), Source 40967 (Newwest/Arista, BMI)	★	61	51	<b>SOMEWHERE IN MY LIFETIME</b> —Phyllis Hyman (I. Aivaros), Arista 0380 (Mid America/White, ASCAP)	94	94	2	<b>PARTY TIME MAN</b> —The Fabones (S. Marshall, T. Wortham), F.I.R. 363 (Mighty Three, BMI)
	27	18	<b>ANGEL DUST</b> —Gé Scott Heron (G. Scott Heron), Arista 0366 (Brushfire, ASCAP)	★	62	52	<b>HAPPY FOR LOVE</b> —Pockets (V. White, R. Wright), Columbia 3 10850 (Verdant/Pytmos, BMI)	95	96	3	<b>SOUTHERN COMFORT</b> —Mason Dixon Dance Band (B. Greenberg), Alexander Street 010 (Alexander Street, ASCAP)
★	36	7	<b>INSANE</b> —Cameo (L. Blackmon), Chocolate City 016 (Casablanca) (Heller Days, BMI)	★	63	67	<b>BEYOND THE CLOUDS</b> —Quartz (C. Quartz, M. Gussler), Markin 3328 (TK) (Additions/Intense, SACEM)	96	71	11	<b>INSTANT REPLAY</b> —Don Hartman (D. Hartman), Blue Sky 2772 (Epic) (Silver Steed, BMI)
★	34	9	<b>LOVE CHANGES</b> —Mother's Finest (S. Scarborough), Epic 8 50441 (CBS) (Mexican, BMI)	★	63	5	<b>HEAT OF THE BEAT</b> —Roy Ayers & Wayne Henderson (W. Henderson, R. Flowers), Polydor 14523 (Release, BMI)	97	72	26	<b>THERE'LL NEVER BE</b> —Switch (B. Roberts, C. Sager), Buddah 601 (Arista) (E.M.P./Sparks, BMI)
	30	27	<b>WE BOTH DESERVE EACH OTHER'S</b> —LTD (J. Osborne, J. Davis), A&M 2095 (A&M) (McRosland, ASCAP/Tring/McDorshaw, BMI)	★	74	3	<b>OH HONEY</b> —Delegation (Gold & M. Dennis), Shadybrook 1048 (Janus) (Screen Gems/EMI, BMI)	98	73	10	<b>MY LOVE AINT NEVER BEEN THIS STRONG</b> —7th Wonder (J. Weaver), Parachute 519 (Casablanca) (Muscle Shoals, BMI)
	31	32	<b>EVER READY LOVE</b> —Temptations (B. Holland, H. Beatty, E. Holland), Atlantic 1538 (Good Life/F.P. Everett, ASCAP)	★	75	6	<b>JE SUIS MUSIC</b> —Cerrano (Cerrano), Cotillon 4474 (Arista) (Omnia, SACEM)	99	82	9	<b>I'M COMING HOME AGAIN</b> —Gibby Knight (B. Roberts, C. Sager), Buddah 601 (Arista) (E.M.P./Sparks, BMI)
★	40	11	<b>LOVE IS</b> —Vernon Bush (K. Bach, R. Redner, B.), Chronicle City 915 (Casablanca) (Sand B/Reck, BMI)	★	76	3	<b>COMING ON STRONG</b> —Carpine Crawford (B. Bohannon), Mercury 74036 (April Bohannon/Intersong, ASCAP)	100	86	9	<b>STAR CRUISER</b> —Gregg Diamond (G. Diamond), Merit 2217 (TK) (Arista/Diamond Touch, ASCAP)
★	41	8	<b>WONDER WORM</b> —Captain Sky (D. Cameron), A&M 205 (Slipcase Level, BMI) (Sham Doo, ASCAP)	★	67	68	<b>MR. FIX IT</b> —Jehro (Jehro), MCA 81095 (World Music, ASCAP)				
				★	78	5	<b>IF SOMEBODY CARES</b> —Controllers (G. Cannon), Jaxx 3419 (TK) (Every Night, BMI)				



AUTOGRAPH FEVER—Capitol's Taste of Honey signs autographs for eager fans at Knott's Berry Farm, south of Los Angeles, after the group was featured at a recent Discorama there sponsored by KUTE-FM. Shown busily with their admirers are, left to right: Janice Johnson, Hazel Payne, Don Johnson and Perry Kibble.

## Lamont Dozier Hitting The Road

By JEAN WILLIAMS

LOS ANGELES—"It's time I rubbed shoulders with the people who buy my records," says producer/writer/artist, Lamont Dozier.

Although the Warner Bros. artist has been recording seven years, he is gearing up for his first U.S. tour. He presently is auditioning background singers as well as band members.

He points out that his show will be an adaptable fun-type production that will be equally effective in a large arena or mid-sized nightclub.

Dozier is coming with a new LP next month titled "Bitter Sweet" and for the first time, will push aside his outside productions to concentrate on performing in support of the product. The national tour is being set for March or April.

"The show will be totally up," says Dozier. "I want the audience to walk out feeling happy."

"At the same time, I want people to see just what a songwriter does onstage and how he couples his writing talents with performing." He explains that he will use a few props but lights and actual staging will be the strong points.

His show will include a medley of some of the tunes he has written for other artists such as the Supremes, Marvin Gaye, Smokey Robinson, Aretha Franklin, Ben E. King, Freda Payne, Chairman of the Board, Temptations, Lawrence-Hilton Jacobs, Martha & the Vandellas and Edwin Starr.

He also will be performing tunes from his upcoming LP. Although there are a couple of mood ballads on the LP, "Bitter Sweet" is aimed at a young audience, he says.

Dozier has given his new LP a different twist for him. Much of the project is disco. "This LP is what I want the show to be—up. I believe the vocals are better than on past albums. (Producer) Frank Wilson worked hard with me to bring out things I didn't think I was capable of doing vocally."

Dozier wrote six tunes on the LP, with Wilson's Spec-O-Lite Productions' staff penning two numbers.

"People are shocked that I have never toured, but I have been busy working with other artists as producer and songwriter."

"It's twice as hard for them to believe because I have had several hit records." Among Dozier's hits are "Fish Ain't Biting," "Trying To Hold On To My Woman," "Why Can't We Be Lovers," "Peddling Music On The Side" and others.

(Continued on page 85)

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Billboard SPECIAL SURVEY For Week Ending 1/20/79

# 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)
★	1	8	C'EST CHIC Chic, Atlantic SD 15209	39	32	23	YOU SEND ME Ray Ayers, Polydor PD 1 6159 (Phonodisc)
★	2	6	MOTOR BOOTY AFFAIR Parliament, Casablanca NBLP 7125	40	34	32	TOGETHERNESS L.T.O., A&M SP 4705
★	3	7	THE BEST OF EARTH, WIND & FIRE, VOL. I Earth, Wind & Fire, ABC/Columbia FC 35647	41	44	12	MELBA Melba Moore, Epic JE 35507
★	6	14	THE MAN Barry White, 20th Century T 571	42	41	10	MONEY TALKS Bar Kays, Star STX 4106 (Fantasy)
★	5	4	11 CHAKA Chaka Kahn, Warner Bros. K3245	43	23	11	BROTHER TO BROTHER Gino Vannelli, A&M 4722
★	7	3	WANTED Richard Pryor, Warner Bros. BSK 3364	44	37	12	ALL FLY HOME Al Jannson, Warner Bros. BSK 3229
★	9	9	BOBBY CALDWELL Bobby Caldwell, Casablanca 3804 (TK)	45	47	5	NIGHT GROOVES Blackbyrds, Fantasy F 9570
★	8	5	11 CHERYL LYNN Cheryl Lynn, Columbia JC 35486	46	48	3	TRUTH N' TIME Al Green, Hi HLP 6009 (Cream)
★	45	5	CROSSWINDS Phabo Bryson, Capitol ST 11875	47	49	3	STEP INTO OUR LIFE Way Ayers & Wayne Henderson, Polydor PD 16179
★	10	8	20 IS IT STILL GOOD FOR YA Ashford & Simpson, Warner Bros. BSK 3219	48	52	9	NOTHING SAYS I LOVE YOU LIKE I LOVE YOU Jenny Holzer, Philadelphia International IZ 35510 (CBS)
★	11	10	18 LIVE AND MORE Donna Summer, Casablanca NBLP 7119	★	57	5	CLEAN Edwin Starr, 20th Century T 529
★	51	2	HERE, MY DEAR Marvin Gaye, Tamla T-384 (Motown)	★	60	2	THE ADVENTURES OF CAPTAIN SKY Captain Sky, A&M 4042
★	19	9	2 HOT Peaches & Herb, Polydor PD 1 6172	★	51	40	32 BETTY WRIGHT LIVE Betty Wright, Aldon ALST 4408 (T.K.)
★	14	12	9 GET DOWN Gene Chandler, 20th Century 576	★	52	NEW ENTRY	EVERY 1'S A WINNER Hot Chocolate, Infinity INF3002
★	21	5	LIGHT OF LIFE Bar Kays, Mercury SRM 1 3732	★	53	43	24 BLAM Brothers Johnson, A&M SP 4714
★	16	16	7 LONG STROKE ADC Band, Cotillion SD 5210 (Atlantic)	★	54	64	10 DISCO GARDENS Shalamar, Solar BSL 1 2845 (RCA)
★	17	17	13 CRUISIN' Village People, Casablanca NBLP 7118	★	55	65	8 DIG A LITTLE DEEPER Latinos, Glades 7515 (TN)
★	18	13	20 STRIKES AGAIN Rose Royce, Whitfield WBR 3227 (Warner Bros.)	★	56	NEW ENTRY	LOVE VIBRATION Joe Simon, Spring 1 6720
★	19	20	27 SPARK OF LOVE Lenny Williams, ABC AA1071	★	57	50	15 ALICIA BRIDGES Alicia Bridges, Polydor PD 1 6158
★	20	14	16 ONE NATION UNDER A GROOVE Funkadelic, Warner Bros. BSK 3209	★	58	53	8 NEW WORLDS Mandrill, Arista AB 4195
★	27	35	SMOOTH TALK Evelyn "Champagne" King, RCA APL1 2466	★	59	58	10 QUAZAR Quazar, Arista AB 4187
★	28	17	MOTHER FACTOR Mother's Finest, Epic JE 35546 (CBS)	★	60	67	7 BEST OF NORMAN CONNORS & FRIENDS Norman Connors, Arista Buddah BDS 5716 (Arista)
★	23	24	14 REED SEED Greasey Washington Jr., Motown M7 910	★	61	59	28 IN THE NIGHT TIME Michael Henderson, Buddah BDS 5712 (Arista)
★	24	26	7 DESTINY Jacksons, Epic JE 35552 (CBS)	★	62	62	27 GET OFF Foxy, Dash 30005 (TK)
★	25	18	20 SECRETS Gil Scott Heron & Brian Jackson, Arista AB 4189	★	63	56	13 FUNK OR WALK Brides Of Funkenstein, Atlantic SD 19201
★	26	11	21 SWITCH Switch, Gordy G 7980 (Motown)	★	64	68	2 RAINBOW VISIONS Side Effect, Fantasy F 9569
★	33	9	JOURNEY TO ADDIS Third World, Warner Island ILPS 9554 (Warner Bros.)	★	65	54	9 BRASS CONSTRUCTION IV Brass Construction, United Artists UALA 915
★	28	29	7 SHOT OF LOVE Lakeside, Solar Solar BSL 1 2937 (RCA)	★	66	55	34 HEADLIGHTS Whispers, Solar BSL 1 2774 (RCA)
★	29	31	31 LIFE IS A SONG WORTH SINGING Teddy Pendergrass, P.I.R. JZ 35095 (CBS)	★	67	66	31 SUMMERTIME GROOVE Hamilton Bohannon, Mercury SRM 1 3728 (Phonodisc)
★	30	30	35 COME GET IT Rick James & The Stone City Band, Gordy G 7 981	★	68	71	2 BABYLON BY BUS Bob Marley & The Wailers, Island SLD 11 (Warner Bros.)
★	31	15	11 FOR THE SAKE OF LOVE Isaac Hayes, Polydor PD 16164	★	69	61	15 UNLOCK YOUR MIND Staples, Warner Bros. BSK 3192
★	39	27	STEP II Sylvester, Fantasy F9556	★	70	46	6 WELCOME TO MY ROOM Randy Brown, Parachute RRLP 9005 (Casablanca)
★	33	35	5 WE ALL HAVE A STAR Wilton Felder, ABC AA 1109	★	71	70	9 LOU RAWLS LIVE Lou Rawls, Philadelphia International PZ 35517 (CBS)
★	42	6	BONNIE POINTER Bonnie Pointer, Motown M 7911	★	72	73	3 T-CONNECTION T Connection, Dash 30009 (T.K.)
★	35	22	11 FLAME Ronne Laws, United Artists UA LA 881	★	73	69	26 HOUSE OF LOVE Candi Staton, Warner Bros. BSK 3207
★	36	38	10 GREATEST HITS Commodores, Motown M7912	★	74	72	3 BELL & JAMES Bell & James, A&M 4728
★	37	36	14 UGLY EGO Cameo, Chocolate City CCLP 2006 (Casablanca)	★	75	63	14 GIANT Johnny Guarneri-Watson, DJM/DJM 19
★	38	25	11 CHANSON Chanson, Arista SW 50039				

# Easy Listening

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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	8	11	<b>THIS MOMENT IN TIME</b> Engelbert Humperdinck, Epic 8-50632 (Silver Blue, ASCAP)
2	11	7	<b>LOTTA LOVE</b> Nicolette Larson, Warner Bros. 8664 (Silver Fiddle, BMI)
3	2	11	<b>MY LIFE</b> Billy Joel, Columbia 3-10853 (Impulsive/April, ASCAP)
4	3	10	<b>OOH BABY BABY</b> Linda Ronstadt, Asylum 45546 (Jobete, ASCAP)
5	7	13	<b>THE GAMBLER</b> Kenny Rogers, United Artists 1250 (Writers Night, ASCAP)
6	4	9	<b>TOO MUCH HEAVEN</b> Bee Gees, RSO 913 (Music For Unicel, BMI)
7	6	14	<b>PROMISES</b> Eric Clapton, RSO 910 (Narwhal, BMI)
8	13	8	<b>A LITTLE MORE LOVE</b> Olivia Newton-John, MCA 3067 (John Farrar/Irving, BMI)
9	1	15	<b>TIME PASSAGES</b> Al Stewart, Arista 0362 (DJM/Francis, ASCAP)
10	15	6	<b>SOMEWHERE IN THE NIGHT</b> Barry Manilow, Arista 0382 (Irving/Rondor, BMI)
11	12	13	<b>YOU DON'T BRING ME FLOWERS</b> Barbra & Neil, Columbia 310840 (Stonebridge/Threesome, ASCAP)
12	5	14	<b>OUR LOVE, DON'T THROW IT AWAY</b> Andy Gibb, RSO 911 (Stigwood/Unichappell, BMI)
13	10	10	<b>I BELIEVE YOU</b> Carpenters, A&M 2097 (Music Ways/Flying Address, BMI)
14	14	10	<b>DON'T CRY OUT LOUD</b> Melissa Manchester, Arista 0373 (Irving/Woolnough/Iemava/Unichappell/Begonia, BMI)
15	9	13	<b>CAN YOU FOOL</b> Glen Campbell, Capitol 4638 (Royal Oak/Windstar, ASCAP)
16	17	12	<b>I WILL BE IN LOVE WITH YOU</b> Livingston Taylor, Epic 850604 (Morgan Creek/Songs Of Bandies/Koppelman, ASCAP)
17	20	7	<b>YOU NEED A WOMAN TONIGHT</b> Captain & Tennille, A&M 2106 (ABC/Dunhill, BMI)
18	23	6	<b>BABY I'M BURNING/I REALLY GOT THE FEELING</b> Dolly Parton, RCA 11420 (Velvet, BMI/Songs Of Bandier, Koppelman, ASCAP)
19	16	15	<b>THIS IS LOVE</b> Paul Anka, RCA 11395 (Camerica, ASCAP)
20	18	17	<b>CHANGE OF HEART</b> Eric Carmen, Arista 0354 (Caramex, BMI)
21	19	18	<b>I JUST WANNA STOP</b> Gino Vannelli, A&M 2072 (Ross Vannelli, ASCAP)
22	22	12	<b>HOW YOU GONNA SEE ME NOW</b> Alice Cooper, Warner Bros. 8695 (EZRA/Mountain, BMI/Jodrell, ASCAP)
23	49	2	<b>NO TELL LOVER</b> Chicago, Columbia 3-10879 (CDM/Street Sense/Polish Prince, ASCAP)
24	27	10	<b>TAKE IT LIKE A WOMAN</b> Mary Welch, 20th Century 2387 (Al Gallico/Turtle, BMI)
25	21	19	<b>SWEET LIFE</b> Paul Davis, Bang 738 (Web IV, BMI/Tanta/Chappell, ASCAP)
26	24	10	<b>THE WEDDING SONG (There Is Love)</b> Mary Mac Gregor, Arista 7726 (Public Domain, ASCAP)
27	28	17	<b>SHARING THE NIGHT TOGETHER</b> Dr. Hook, Capitol 4621 (Music Mill, ASCAP/Alan Cartee, BMI)
28	38	8	<b>THE PIANO PICKER</b> George Fischhoff, Drive 6273 (T.K.) (United Artists/Kimlyn/George, Fischhoff, ASCAP)
29	47	2	<b>DANCIN' SHOES</b> Nigel Olson, Bang 240 (Canal, BMI)
30	41	6	<b>WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR</b> Crystal Gayle, United Artists 1259 (Mother Tongue, ASCAP)
31	29	22	<b>RIGHT DOWN THE LINE</b> Gerry Rafferty, United Artists 1233 (The Hudson Bay, BMI)
32	30	11	<b>WESTWARD WIND</b> England Dan & John Ford Coley, Big Tree 16130 (Atlantic) (Cold Zinc/Dawnbreaker, BMI)
33	33	23	<b>WHENEVER I CALL YOU "FRIEND"</b> Kenny Rogers, Columbia 3-10794 (Milk Money, ASCAP/Romanian Pickleworks, BMI)
34	50	2	<b>SHAKE IT</b> Ian Matthews, Mushroom 7039 (Steamed Clam, BMI)
35	46	5	<b>LOST IN YOUR LOVE</b> John Paul Young, Scotti Brothers, 405 (Atlantic) (Edward B. Marks, BMI)
36	39	9	<b>WE'VE GOT TONIGHT</b> Bob Seger, Capitol 4653 (Gear, ASCAP)
37	NEW ENTRY		<b>LADY</b> Little River Band, Capitol 4667 (Screen Gems-EMI, BMI)
38	NEW ENTRY		<b>STORMY</b> Santana, Columbia 310873 (Low Sal, BMI)
39	NEW ENTRY		<b>HOME AND DRY</b> Gerry Rafferty, United Artists 1266 (Hudson Bay, BMI)
40	NEW ENTRY		<b>MOMENT BY MOMENT</b> Yvonne Elliman, RSO 915 (Red Cow/Chappell, ASCAP)
41	NEW ENTRY		<b>I WILL PLAY A RHAPSODY</b> Burtan Cummings, Portrait 5 70024 (Shallegagh, BMI)
42	NEW ENTRY		<b>DANCIN' IN THE CITY</b> Marshall Han, Capitol 4648 (not listed)
43	NEW ENTRY		<b>FIRE</b> Pointer Sisters, Planet 4590 (Bruce Springsteen, ASCAP)
44	NEW ENTRY		<b>I GO TO RIO</b> Pablo Cruise, A&M 2112 (Irving/Woolnough/Iemava, BMI)
45	NEW ENTRY		<b>SEPTEMBER</b> Earth, Wind & Fire, Columbia 320854 (Sagittaire/Irving/Charville/BMI/Stealchase, ASCAP)
46	NEW ENTRY		<b>GOODBYE, I LOVE YOU</b> Fresnel, Atlantic 3544 (Caven Hills, BMI)
47	NEW ENTRY		<b>SAILING WITHOUT A SAIL</b> Michael Johnson, EMI-America 8008 (Captain Crystal, ASCAP)
48	NEW ENTRY		<b>CRAZY LOVE</b> Poco, ABC 17439 (Procoing, ASCAP)
49	NEW ENTRY		<b>LE FREAK</b> Chic, Atlantic 3519 (Chic, BMI)
50	NEW ENTRY		<b>I WAS MADE FOR DANCING</b> Leif Garrett, Scotti Bros. 403 (Michael/Scott Tone, ASCAP)

## Treat Over KUAT-AM In Tucson

By AL SENIA

PHOENIX—Jazz enthusiasts in Tucson are being treated to a variety of both local and national jazz programming on AM-FM as a result of surprising support from the city's non-commercial public radio station, KUAT-AM.

Licensed by the Arizona Board of Regents and located on the Univ. of Arizona campus, KUAT-AM, an NPR station, devotes about 50% of its daily air time to jazz, according to Cephas Bowles, station program assistant.

The station is on the air from sunrise to sunset, about 10 hours daily in the winter months, at 1550 AM.

At 90.5 FM stereo, KUAT has been presenting a unique local program called "Just Jazz" which has gained a popular following on its Saturday evening slot from 7 to 9:30 p.m. Hosted by Bill Pitts, the program is open to local "guest hosts" who are jazz fans willing to select and play their own musical choices.

"In essence, we open it up to the community, to people from Tucson who have professed an interest in presenting jazz," explains Bowles.

"Obviously we don't open it up to just anybody. The people have to sound like they're not crazy. They have the opportunity to program their own music and rap about jazz."

"Thus music ranges from big band to avant-garde to the mellow jazz sound with muted trumpets—the Herbie Hancock sound of the late '60s—as well as some 'heavy artillery.' We even have those who are into Latin jazz."

"Just Jazz," which aired in May 1975 shortly after KUAT-FM went on the air, was for a long period the only stereo jazz programming available in Tucson. It has proven popular with station listeners, and the program played a crucial role in a fund raising drive conducted by the station last May.

Part of the show's success springs from the actions of the guest hosts, who are not salaried. Pitts keeps a low profile, introducing and ending each program and acting as a bridge with the hosts should the need arise.

Some of the hosts take it upon themselves to travel to Phoenix and Scottsdale, about 100 miles away, to interview jazz performers appearing at local nightclubs and at the Scottsdale Center for the Arts jazz series.

Excerpts from the interviews are used on their programs to enhance the quality of their shows.

Talks with Ella Fitzgerald, Marian McPartland, Gary Burton,

(Continued on page 85)

# Jazz

SIGNATURE GRAMOPHONE CO.

## New Thiele Firm Operates 4 Labels

NEW YORK—Bob Thiele's Signature Gramophone Co., offering a broad spectrum of music, has been launched here with four subsidiary labels.

The veteran disk producer says the Signature label will focus on pop, with a disco album by Thiele's own Mysterious Flying Orchestra; the Dracula label will consist of rock product; Frankenstein will offer jazz fusion as well as new talent; and Dr. Jazz will emphasize traditional jazz, including masters originally heard on the original Signature and Flying Dutchman logos.

Latter includes Coleman Hawkins, Pee Wee Russell, James P. Johnson, Teresa Brewer, Duke Ellington, Count Basie and the World's Greatest Jazz Band.

Brewer also appears on Signature

with a live performance of her 1978 Carnegie Hall concert, and on Doctor Jazz with Earl "Fatha" Hines in a tribute to Fats Waller, "We Love You Fats." Also on Doctor Jazz is a Brewer single, "A Natural Feelin' For You" and "Some Songs," produced by Felton Jarvis.

With a number of U.S. distributors set, the company will negotiate foreign deals at MIDEM, with Phillip Cowan of Cowan & Cowan as Thiele's legal representative.

Current U.S. distributors are Malverne, N.Y.; Tara, Atlanta; Record Merchandising, L.A.; MS, Chicago & St. Louis; Bib, Charlotte; Microphone, Honolulu; Universal, Philadelphia; Zamoiski, Washington/Baltimore; Music City, Nashville; Alta, Phoenix; Tone, Miami; and Action, Cleveland.

Billboard SPECIAL SURVEY For Week Ending 1/20/79

## Billboard Best Selling Jazz LPs

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label)
1	1	6	<b>TOUCHDOWN</b> Bob James, Tappan Zee/Columbia JC 35594	26	21	15	<b>LEGACY</b> Ramsay Lewis, Columbia JC 35483
2	4	16	<b>REED SEED</b> Grover Washington Jr., Motown M7 910	27	27	9	<b>CRY</b> John Klemmer, ABC AA-1106
3	2	17	<b>CHILDREN OF SANCHEZ</b> Chuck Mangione, A&M SP 6700	28	28	8	<b>CHICK, DONALD, WALTER &amp; WOODROW</b> Woody Herman Band, Century CR 1110
4	6	14	<b>MR. GONE</b> Weather Report, Columbia JC 35598	29	29	3	<b>CROSSCURRENTS</b> Bill Evans Trio, Fantasy F 9568
5	5	14	<b>FLAME</b> Rainer Laws, United Artists UAJA 881	30	30	10	<b>THANK YOU ... FOR F.U.M.L.</b> Donald Byrd, Elektra GE 144
6	3	14	<b>ALL FLY HOME</b> Al Jarreau, Warner Bros. BSK 3229	31	31	6	<b>SUN BEAR CONCERTS IN JAPAN</b> Keith Jarrett, ECM ECM 1100 (Warner Bros.)
7	8	5	<b>SECRET AGENT</b> Chuck Corea, Polydor PD-16176	32	32	3	<b>OTHER PEOPLES ROOM</b> Mark Almond, Horizon SP 730 (A&M)
8	15	9	<b>PATRICE</b> Patrice Rushen, Elektra GE 160	33	33	18	<b>WHAT ABOUT YOU</b> Stanley Turrentine, Fantasy F 9563
9	10	25	<b>PAT METHENY</b> Pat Metheny, ECM 1-1114 (Warner Bros.)	34	34	6	<b>PASSING THRU ...</b> Heath Brothers, Columbia JC 35573
10	7	10	<b>INTIMATE STRANGER</b> Tom Scott, Columbia JC 35557	35	35	14	<b>OUT OF THE WOODS</b> Oregon, Elektra GE 154
11	11	22	<b>YOU SEND ME</b> Roy Ayers, Polydor PD 16155 (Phonodisc)	36	38	31	<b>SOUNDS</b> Quincy Jones, A&M SP 4825
12	9	21	<b>SECRETS</b> Gil Scott-Heron & Brian Jackson, Arista AB-4189	37	39	23	<b>FRIENDS</b> Chuck Corea, Polydor PD 1-6160 (Phonodisc)
13	13	21	<b>COSMIC MESSENGER</b> Jean-Luc Ponty, Atlantic SD 19189	38	36	22	<b>LARRY CARLTON</b> Larry Carlton, Warner Bros. BSK 3221
14	12	10	<b>WE ALL HAVE A STAR</b> Wilton Felder, ABC AA 1109	39	37	25	<b>IN THE NIGHT TIME</b> Michael Henderson, Buddah BDS 5712 (Arista)
15	16	33	<b>MAGIC IN YOUR EYES</b> Carl Ruggie, United Artists UA LA 877	40	42	2	<b>TRUE STORIES</b> David Sancois, Arista AB-4201
16	17	27	<b>IMAGES</b> Crusaders, Blue Thumb BA 6030 (ABC)	41	45	16	<b>A SONG FOR YOU</b> Ron Carter, Milestone M 9085 (Fantasy)
17	18	66	<b>FEELS SO GOOD</b> Chuck Mangione, A&M SP 4658	42	40	7	<b>EUROPEAN IMPRESSIONS</b> Larry Coryell, Novus AN 3005 (Arista)
18	20	3	<b>IN CONCERT</b> Milestone Jazzstars, Milestone M 55006 (Fantasy)	43	46	6	<b>CRYSTAL GREEN</b> Rainbow, Inner City IC 6001
19	14	5	<b>ANOTHER WORLD</b> Stan Getz, Columbia JC 35513	44	41	7	<b>YOU AIN'T NO FRIEND OF MINE</b> Idris Muhammad, Fantasy F 9566
20	25	16	<b>CARNIVAL</b> Maynard Ferguson, Columbia JC 35480	45	47	12	<b>HIGHWAY ONE</b> Bobby Hutcherson, Columbia JC 35550
21	22	12	<b>MANHATTAN SYMPHONIE</b> Dexter Gordon, Quartet Columbia JC 35608	46	NEW ENTRY		<b>MUSIC FOR 16 MUSICIANS</b> Steve Reich, ECM 1-1129 (Warner Bros.)
22	24	17	<b>BEFORE THE RAIN</b> Lee Oskar, Elektra GE 150	47	49	11	<b>MASQUES-BRAND X</b> Passport, PB 9829 (Arista)
23	23	5	<b>ONE</b> Anisat Ismail, 20th Century T-555	48	43	11	<b>STEPPING STONES-LIVE AT THE VILLAGE VANGUARD</b> Woody Shaw, Columbia JC 35560
24	26	2	<b>ANGIE</b> Angela Bofill, GRP 5000 (Arista)	49	50	26	<b>TROPICO</b> Gato Barbieri, A&M SP 4718
25	19	13	<b>SOFT SPACE</b> Jeff Lorber, Fusion Inner City IC 1056	50	48	16	<b>THE GREETING</b> McCoy Tyner, Milestone M 9085 (Fantasy)

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## Tight Tenn. \$\$\$ Threatens Nashville Growth

### Risk Loans 'Unpopular' With Banks

• Continued from page 1

few new music industry projects will be launched on borrowed capital in 1979.

The bankers agree the money crunch could ease by next fall or winter and they also feel the "recession-proof" tag given the entertainment industry is basically accurate.

"The money situation will affect the music industry like all segments of the economy—it's going to be slow," comments Jim Kellam, vice president of Commerce Union Bank.

At Commerce Union, if any loan smacks of risk, it is "absolutely" not granted, notes Kellam. "Your marginal credits are the first ones to get squeezed out when the money's tight."

The bankers agree they'd rather play Santa Claus than Scrooge, but the money situation dictates their role. "If you can go to the discount window and borrow the money and then turn around and lend it at a competitive market rate, you might be willing to take somewhat of a risk," explains Kellam. "If you lend it to him below market rate, you wouldn't."

The latter situation has been happening in Nashville, aggravated by the ceiling limit, causing more problems for the Tennessee entertain-

ment industry than the music industries in California or New York.

"The crunch on money is heightened in Tennessee because we can't charge the going rate," claims Jodie Wallace, vice president of United American Bank. By Tennessee law, the banks are operating under a 10 1/2% interest ceiling, with the prime rate now at 11 1/2%.

The banking industry hopes the Tennessee legislature will take up the problem in February and render an early, favorable decision on the ceiling matter. Such action could free enough monies, they say, to at least put the Tennessee music industry on par with those in California and New York where the tightening money situation is bad enough without further restrictions.

"Until the lid gets taken off the local situation, it's going to be extremely difficult for any type of speculative money to be loaned," predicts Wallace. "Anybody trying to go into business for themselves for the first time, even if they're good

people with a good idea, will find it difficult to get a loan if they can't back it up on a pretty substantial basis. Banks would rather lend it to an RCA than to somebody who's got a good idea and wants to break out on his own."

Even if the money would be loaned to such persons, it'd be hard for the new venture to be profitable because of the high interest payments, warns Wallace.

Borrowing will be slowed down "a great deal" and it could slow expansion, too, believes Bob Gessler, assistant manager at Third National Bank.

Established customers with banner credit will get first crack at the Third National loan funds. "We're trying to make loans on a need basis—nothing frivolous," informs Gessler. "We're much more selective in times of tight money than we are in the times when profits are real high."

At First American National Bank, recent loans of \$850,000 and

\$750,000 went to some first rate music industry clients, notes John Rees, vice president. The bank also recently financed the acquisition of two radio stations.

Rees doesn't feel the tight money situation has hurt the Nashville music industry yet, but he adds, "Nobody's gambling on anything."

Money is still available at First American, says Rees. "There are banks in Nashville that are supposedly loaned up. We are not loaned up. If the legislature will give us a break on corporate/business loans, then we can make it, because it would free up money."

Is there a silver (dollar) lining to the gray economic clouds? Yes, the bankers believe.

"I'd hope things would be better by fall," comments Wallace. "I don't think we'll be out of it, but people will start to see the daylight and things might start to loosen up then."

Commerce Union's financial forecasters predict the situation could worsen before the end of the second quarter, and then perhaps slowly return to a better situation. "We'll survive the next six months pretty well," advises Kellam. "Looking at the entertainment industry here beyond the next six months, the future is extremely bright because of the tremendous leadership in the industry and the business climate of Nashville."

### Any Crunch Could Ease By Fall '80

Both Kellam and Gessler note that 1980 is an election year—and that the politicians will be striving to achieve a stable situation by then.

Observes Kellam: "Assuming he intends to run for re-election, I don't think Carter intends to run in an atmosphere of either recession with tremendously high interest rates or in a period of double-digit inflation."

Rees adds a sobering note: "The longer we go without a recession, the more severe it's going to be when we do have one."

The bankers agree that the entertainment industry tends to be recession-proof.

Gessler maintains that the history of past recessions proves "people that provide entertainment at a fairly low cost basis per item have had good luck."

Kellam believes the recession-proof tag was truer in the days of the \$2.98 and \$3.96 LP. "It'll be interesting to see in this period of our economic history in the day of the \$7.98 or \$8.98 album, if it's still recession-proof."



PLAYBACK TIME—Earl Conley, third from left, listens to the playback of his first single project for Warner Bros., "Dreamin's All I Do," with, from left to right, producer Gene Eichelberger and Conley band members, Fred Conley and Phil Grissett.

### Williams & Kilgore Act In Movie

NASHVILLE—Hank Williams Jr. and Merle Kilgore are slated to appear in a recently-filmed CBS movie of the week to be aired this month. Entitled "Willa," the movie features a theme song written and performed by Williams.

The pair also completed shooting for a tv series, "Come Back," narrated by James Whitmore. Filming took place near Williams' home in Cullman, Ala., and at a concert he headlined with Kilgore and the Bama Band in Birmingham.

### EXPANDS PUBLISHING

## Welk Music In Move Towards Nashville Focus

years, will continue in the same capacity, working directly with the Nashville and Muscle Shoals staff of writers and Nashville-based artists and producers.

Sovine will be frequently traveling across the country while receiving reports from the New York, L.A. and soon-to-be-opened London offices.

"The addition of Roger to the Welk team is part of our concerted effort to move forward as we attempt to shrug off a one-time image as an acquisition-based holding type operation," comments Kay. "This reinforces our total commitment to contemporary music."

Sovine feels other non-Nashville publishers may follow Welk's precedent in establishing Nashville as a professional base: "I'd like for it to be a trend-setting move. I think it's going to be important to Nashville because I intend to be successful. Then you'll see other companies looking to come in here and start doing the same thing."

The Welk firm wanted the professional activities directed from Nashville "because they can draw from so much," according to Sovine. "A lot of records are made around here—such as in Jackson, Miss., Miami and Muscle Shoals—that people from L.A. and New York aren't hip to."

The move also includes a boost for the New York publishing scene, says Sovine. "Dean and I both feel the importance of New York coming back as a recording center." In the near future, the executives plan to hire a songplugger for New York.

Sovine indicates the present coordination between offices leaves much to be desired, and a prime function will be to inter-relate the activities of the California-New York-Nashville-London tandem. At MIDEM, Sovine plans to "look for a new English situation, start our own company in London and hire someone there."

The firm will also be in the market for catalogs. The roster will remain tight and selective. "I'm not running out to sign a bunch of writers," says Sovine, "but as you can imagine, they are already on their way here."

The current Nashville roster includes such writers as Don Williams, Bob McDill, Wayland Holyfield, Dickey Lee, Larry Kingston and Marsha Routh.

"We're looking for any kind of music out of Nashville—not just country," comments Sovine. "For too long, Nashville was almost by definition solely associated in the country field with a near neglect of the fine pop product that has originated locally."

"We'll continue further developing this area in Nashville while making strides coast to coast in signings. We also plan to explore even greater crossover potential of tunes that may have been limited to only one style of interpretation."

The Welk firm will also stress production deals, informs Sovine. "We're not limiting ourselves to anything. We're looking for hit songs and hit catalogs."

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## Bronc Rider LeDoux Doing Fine As Writer And Artist

By SALLY HINKLE

NASHVILLE—Doubling as a professional bareback bronc rider on the rodeo circuit and songwriter/recording artist via his private record company has turned into a worthwhile venture for Chris LeDoux.

A Wyoming resident, LeDoux has spent half his life rodeoing, but for the past few years he has devoted part of his time to singing and recording authentic western music through his company, American Cowboys Songs/Lucky Man Music and Records, located in Mt. Juliet, Tenn.

Since 1972, he has recorded eight LPs and reportedly sold more than 135,000 units from this collection. His LPs have found their way into all 50 states, and internationally, to Australia, France, England, Holland, Canada, New Zealand, South America, Japan and Germany.

In this six-year period, only two singles have been released from his collection, yet many radio stations encompassing the entire Midwest

and West Coast, in addition to portions of the South and Northeast, are supposedly picking up cuts from his LPs for airplay.

LeDoux's company is a small family operation run by his father, Al LeDoux. Brother, Mike LeDoux, tends to the promotional aspects, and distribution and mail-orders are handled by Al, his wife Bonnie and their daughter.

LeDoux's sales have been generated mainly through his concert appearances on the rodeo circuit, where he has become known as the "Singing Cowboy Of The 70s," and direct booth sales at major rodeo events.

Other merchandising methods include advertisements in various rodeo-related publications, and distribution of his product in western wear outlets and other stores that express an interest in carrying his music.

Because of this activity, LeDoux was invited to appear on the Mixed Label Show during Fan Fair held in Nashville earlier this year. Additionally, Al LeDoux, while attending Mosexpo in Miami, discovered an interest in the international market, and has landed a contract with Montax A-S in Denmark for LeDoux's releases in Norway, Sweden, Denmark and Finland for January, and Westwood Recording Ltd. of Great Britain for an LP release in late January or early February.



**BALLOONING ENTERPRISE—Free Flight Records personnel prepare to launch a hot air balloon in Nashville while filming a presentation shown Jan. 3 at the RCA sales and promotion meeting. Using a hot air balloon logo, the Nashville-based label, under the RCA corporate structure, will concentrate on pop product.**

## New UA Music Exec Will Strive For Unique Twists

By KIP KIRBY

NASHVILLE—Jimmy Gilmer, newly named vice president of Nashville operations for United Artists Music, sees his appointment as an opportunity to continue working with promising local writers.

But he also views the future as a chance to develop more extensively UA's involvement with sheet music, possible contacts for Nashville writers in the field of film scoring and a way of developing the publishing company's own image.

"When we were still affiliated with the label before it was sold in May," he explains, "UA Music was constantly handicapped by a lack of identity in the shadow of the record company. Now we're on our own with our own resources, and I intend to expand our horizons."

This proposed expansion includes additional office staff, and writers chosen for their ability "to produce

songs that have a universal appeal."

Signed writers with UA Music at this time are Richard Leigh, Alan Chapman, Milton Blackford, Jeff Tweel, Jonathan Lee and Dee Moeller. Leigh scored a No. 1 chart-topper with "Don't It Make My Brown Eyes Blue," while other recent successes from the publishing company's catalog include Kenny Rogers' and Dottie West's duo, "Every Time Two Fools Collide," "Play Me A Memory" recorded by Zella Lehr, and Margo Smith's version of "Little Things Mean A Lot."

Gilmer notes that UA Music is part of United Artists Films which distributes major cinema ventures worldwide, adding that one of his goals since taking over at the helm is "getting Nashville more involved in writing music to be used in soundtracks."

Expanding on this theme, Gilmer says, "I think Nashville has a strong potential in the field of film scoring. I'd like to bring more Southern writers into writing for movies and to develop the influence of this market in films."

Another project Gilmer plans to continue is UA's dominance of country sheet music through its print division in New York, Big 3 Music.

"This company has been fortunate in establishing a broad sheet music base which comprises more than 50% of all charted country material," he comments.

## Jeffrey Kruger Feted In U. K.

NASHVILLE—Jeffrey Kruger, chairman of the Ember Group of Companies located in London, was awarded a special accolade at the ninth annual Country Music Awards and Dinner held in London recently.

The award was presented by the Country Music Assn. of Great Britain in recognition of his valuable contribution to the growth and pop-

ularity of country music over the past 25 years.

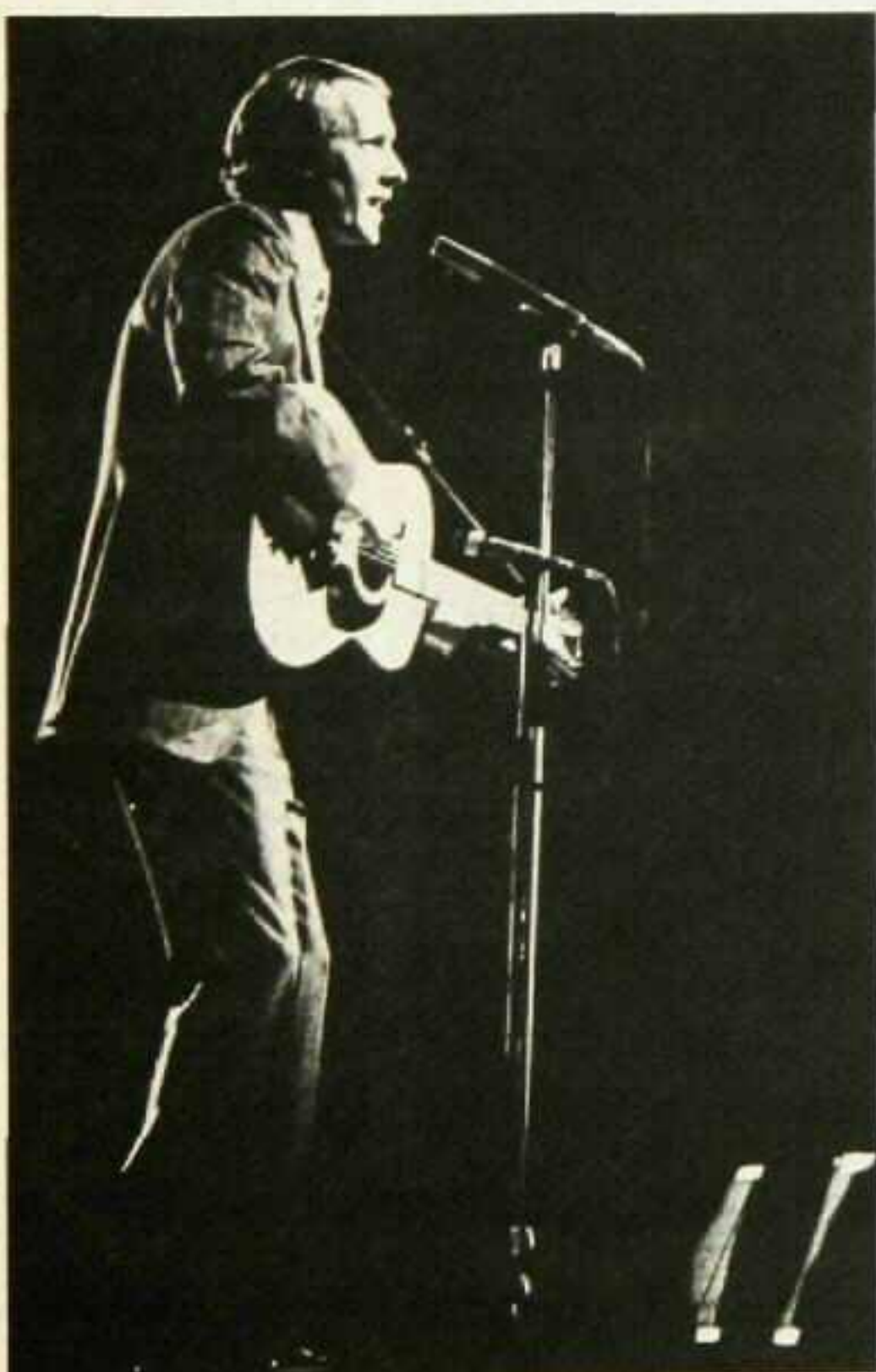
Kruger's wife, Rene Kruger, accepted in his behalf while Kruger was in Oslo, Norway, promoting the Jerry Lee Lewis and Duane Eddy 1978 European tour.

The Ember Group of Companies encompasses Ember Records International, Ember Concert Promotions and Ember Film Distributors.

## Deal For Con Brio

NASHVILLE—Con Brio Records has entered into an agreement with Australian-based Seven Records for release of product in the Australian and New Zealand market areas.

First product releases under the agreement include Con Brio artists Don King and Terri Hollowell, which will be coincided by an extensive promotional campaign.



## GEORGE HAMILTON IV

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# Billboard Hot Country Singles

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\* STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
1	2	9	I REALLY GOT THE FEELING/BABY I'M BURNING—Dolly Parton (D. Parton/B. Vena), RCA 11420 (Vivinet, BMI/Songs Of Bandido Koppelman, ASCAP)	35	66	2	SOMEBODY SPECIAL—Donna Fargo (D. Fargo), Warner Bros. 8722 (Pema Donna, BMI)	68	41	9	STONE WALL (Around Your Heart)—Gary Stewart (P. Twitty), RCA 11416 (Gedarswood, BMI)	
★	4	8	WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR—Crystal Gayle (M. True), United Artists 1259 (Mother Tongue, ASCAP)	★	42	6	SAVE THE LAST DANCE FOR ME—Jerry Lee Lewis (Ponus, Shuman), Sun 1139 (Trio/Belinda, BMI)	★	NEW ENTRY		TRYING TO SATISFY YOU—Duffy (W. Jennings), RCA 11448 (Baron, BMI)	
3	3	10	YOUR LOVE HAD TAKEN ME THAT HIGH—Conway Twitty (J. Dunham, G. Kaye), MCA 40963 (Twitty Brod, BMI)	★	NEW ENTRY		STILL A WOMAN—Margo Smith (M. Smith, M. David, N. Wilson), Warner Bros. 8726 (Galamar/Dusty Roads/Al Gallico, BMI/Easy Listening, ASCAP)	70	74	3	EVERLASTING LOVE—Louise Mandrell (B. Cason, M. Gayden), Epic 8-50651 (Rising Sons, BMI)	
★	8	5	EVERY WHICH WAY BUT LOOSE—Eddie Rabbit (G. Durf, M. Brown, J. Garrett), Elektra 45554 (Peco/Warner-Tamela/Malkyie, BMI)	38	40	10	HOW I LOVE YOU (In The Morning)—Fuzzy Sue (E. Jones, E. Rhodes), Door Knob 8-079 (WIG) (Lodestar, SESAC)	71	71	7	LEAVE IT TO LOVE—Jim Taylor (J. Hunter, J. Whiting), Checkmate 3106 (Caprice) (Sound Corp., ASCAP)	
★	6	10	THE OFFICIAL HISTORIAN ON SHIRLEY-JEAN BERRELL—The Statler Brothers (D. Reid, H. Reid), Mercury 55048 (American Cowboy, BMI)	39	39	9	REST YOUR LOVE ON ME—Bee Gees (B. Gibb), RSO 138 (Glywood, BMI)	72	72	3	ME PLUS YOU EQUALS LOVE—Dawn Chastain (B. Springfield), Oak 1018 (House of Gold, BMI)	
★	13	6	BACK ON MY MIND AGAIN/SANTA BARBARA—Ronnie Milsap (C. Quillen, C. Pierce/A. Jordan, H. David), RCA 11421 (Chico, ASCAP/Chico-Cash David, ASCAP)	40	5	12	TULSA TIME—Don Williams (D. Flowers), ABC 12425 (Bibo, ASCAP)	73	73	5	PLEASIN' MY WOMAN—Billy Parker (D. Donaney), SCR 162 (Music City, ASCAP)	
★	11	7	COME ON IN—Oak Ridge Boys (M. Clark), ABC 12434 (Beechwood/Window, BMI)	41	12	12	AS LONG AS I CAN WAKE UP IN YOUR ARMS—Kenny O'Dell (K. O'Dell, L. Henley), Capricorn 0309 (Hungry Mountain/House Of Gold, BMI)	74	49	12	HIGH AND DRY—Joe Son (M. Koster, C. Putman), Ovalton 1117 (Tree, BMI)	
8	1	12	LADY LAY DOWN—John Conlee (R. Van Hoy, B. Cook), ABC 12423 (Tree, BMI/Cross Keys, ASCAP)	42	14	11	GIMME BACK MY BLUES—Jerry Reed (B.E. Wheeler), RCA 11407 (Sleepy Hollow, ASCAP)	★	85	2	I WILL ROCK AND ROLL WITH YOU—Johnny Cash (J. Cash), Columbia 3-10888 (House of Cash, BMI)	
★	10	9	TEXAS (When I Die)—Tanya Tucker (E. Bruce, P. Bruce, B. Borcherdt), MCA 1800 (Tree/Sugarloam, BMI)	★	57	3	PLAY ME A MEMORY—Zella Lehr (M. Blackford, R. Leigh), RCA 11433 (United Artists, ASCAP)	76	78	5	JUST STAY WITH ME—Terri Hallowell (L. Parker), Sun Bro 144 (Wiles, ASCAP)	
10	7	11	I'VE DONE ENOUGH DYIN' TODAY—Larry Gatlin (L. Gatlin), Monument 45270 (First Generation, BMI)	★	54	5	ANY DAY NOW—Don Gibson (B. Bacharach, B. Hillard), ABC/Hickory 54039 (Interlog, ASCAP)	78	81	3	I JUST NEED A COKE (To Get The Whiskey Down)—Lenny Gault (D. Kirby, G. Martin), MRC 1024 (NSD) (Phase 3, BMI/New Ground, ASCAP)	
★	17	7	MAYBELLENE—George Jones & Johnny Paycheck (C. Berry, R. Frantz, A. Freed), Epic 8-50647 (Arc, BMI)	45	47	7	GOING GOING GONE—Mary K. Miller (K. Morrison), Inerg 1311 (NSD) (Frank and Nancy, BMI)	79	83	2	HE'S A COWBOY FROM TEXAS—Ronnie McDowell (R. McDowell), Scorpion 0509 (Binn, SESAC)	
★	15	9	IT'S TIME WE TALK THINGS OVER—Rex Allen Jr. And The Boys (R. Allen Jr.), MCA 1800 (Tree/Sugarloam, BMI)	★	55	5	LOVE AIN'T MADE FOR FOOLS—John Wesley Ryles (T. Skinner, J. Wallace), ABC 12432 (Hall Clement, BMI)	★	90	2	GYPSY EYES—Teri Sue Newman (E. Smith), Texas Soul 71738 (Phone, BMI)	
★	16	10	THE SONG WE MADE LOVE TO—Mickey Gilley (K. Wahlen), Epic 8-50653 (April/Widment, ASCAP)	★	58	3	LOVE SONGS JUST FOR YOU—Glen Barber (M. Barber, J. Nelson), 21 Century 21101 (NSD) (Acuff-Rose, BMI/Milene, ASCAP)	81	50	12	PLEASE DON'T PLAY A LOVE SONG—Marty Robbins (B. Sherrill, S. Davis), Columbia 3-10821 (Algee, BMI)	
★	14	9	DO YOU EVER FOOL AROUND—Joe Stampley (D. Giffen, J. Strickland), Epic 8-50629 (Raggs/Mullet, BMI)	★	51	8	REACHING OUT TO HOLD YOU—Dottie West (G. Carole, L. Lloyd), United Artists 1257 (ATV/Music Garden, BMI)	82	52	14	ALL OF ME—Willie Nelson (S. Simons, G. Marks), Columbia 3-10834 (Boomer/Marling, BMI)	
★	18	9	YOU DON'T BRING ME FLOWERS—Jim Ed Brown & Helen Cornelius (N. Diamond), RCA 11435 (Stonebridge/Thesaurus, ASCAP)	49	51	8	LOVE AIN'T GONNA WAIT FOR US—Billie Joe Spears (L. Butler, B. Peters), United Artists 1251 (Blackwood/Res Peters, BMI)	83	60	9	THE GIRL AT THE END OF THE BAR—John Anderson (J. Anderson, L. Delmar), Warner Bros. 8705 (Al Gallico, BMI/Cypress, ASCAP)	
★	19	10	LOVIN' ON—BeBop Brothers (B. Peters), Warner/Curb 8692 (Ben Peters, BMI)	★	50	11	LOVE AIN'T GONNA WAIT FOR US—Billie Joe Spears (L. Butler, B. Peters), United Artists 1251 (Blackwood/Res Peters, BMI)	84	84	5	I'LL STILL LOVE YOU IN MY DREAMS—Sandra Kaye (A. Inglese), Door Knob 8-088 (WIG) (Door Knob, BMI)	
★	20	8	I JUST CAN'T STAY MARRIED TO YOU—Cristy Lane (Gillespie, Black Bourke), LS 169 (Chappell, ASCAP) (Tri-Chappell, SESAC)	★	51	12	RHYTHM OF THE RAIN—Jacky Ward (J. Gamble), Mercury 55047 (Warner-Tamela, BMI)	85	88	2	I HATE THE WAY OUR LOVE IS—Jimmy Peters and Linda K. Lantz (A. Aldredge), Vista 101 (Duck & Don-Big Hair, BMI)	
★	21	6	HAPPY TOGETHER—T.G. Sheppard (G. Bonner, A. Gordon), Warner/Curb 8721 (Chardon, BMI)	★	52	13	FEET—Ray Price (J. Fuller), Monument 45267 (Blackwood-Fuller, BMI)	86	65	9	THE JEALOUS KIND/LOVE ME AGAIN—Rita Coolidge (D. Lasky, A. Willis/R. Gundry), A&M 2090 (Irving/Arc, BMI/Almo, ASCAP)	
★	23	7	FALL IN LOVE WITH ME—Randy Barlow (F. Kelly, R. Barlow), Republic 034 (Freder, BMI)	★	53	10	OLE SLEW FOOT/I'M GONNA FEED 'EM NOW—Porter Wagoner (J. Webb), (B. Morris), RCA 11411 (Scope, BMI) (Four Star, BMI)	87	89	3	ONE MAN'S WOMAN—Kelly Warren (B. Wynick, T. Brockfield), RCA 11428	
★	22	8	MR. JONES—Big Al Downing (A. Downing), Warner Bros. 8716 (Al Gallico/Metaphor, BMI)	★	54	13	THE GAMBLER—Kenny Rogers (D. Schlitz), United Artists 1250 (Writers Night, ASCAP)	★	NEW ENTRY		OUTLAWS AND LONESTAR BEER—C.W. McCall (E. Duncan, J. Dunford), Polygram 14527 (Rightbank/Shelton-Pee, BMI)	
★	26	6	ALIBIS—Johnny Rodriguez (R. Killough, P. Killough), Mercury 55050 (Tree, BMI)	★	54	13	THE GAMBLER—Kenny Rogers (D. Schlitz), United Artists 1250 (Writers Night, ASCAP)	★	99	2	I NEVER HAD THE ONE I WANTED—Claude Gray (Gray, Wesley, Williams), Grammy 10007 (NSD) (Van Jo, BMI)	
★	27	5	TONIGHT SHE'S GONNA LOVE ME (Like There Was No Tomorrow)—Razzy Bailey (S. Pappas, J. Stiles), RCA 11446 (House Of Gold, BMI)	★	55	12	WE'VE COME A LONG WAY, BABY—Loretta Lynn (L.E. White, S. Miletic), MCA 40954 (Twitty Brod, BMI)	★	NEW ENTRY		WE LET LOVE FADE AWAY—Lynn Everett (R. Marsh, J. McBride), Orlando 100 (Magic Castle/Blackwood, BMI)	
★	25	7	IF EVERYONE HAD SOMEONE LIKE YOU—Eddy Arnold (B. Springfield), RCA 11422 (House Of Gold, BMI)	★	56	7	IT'S MY PARTY—Sherry Brane (H. Warner, J. Clock, W. Gold), Oak 1013 (Arch, ASCAP)	★	NEW ENTRY		DON'T YOU THINK THIS OUTLAW BIT'S DONE GOT OUT OF HAND/GIRL I CAN TELL—Waylon Jennings (W. Jennings), RCA 11590 (Waylon Jennings, BMI)	
★	28	3	I'LL WAKE YOU WHEN I GET HOME—Charlie Rich (S. Durf, M. Brown), Elektra 45553 (Peco/Warner-Tamela/Malkyie, BMI)	★	56	7	IT'S MY PARTY—Sherry Brane (H. Warner, J. Clock, W. Gold), Oak 1013 (Arch, ASCAP)	★	NEW ENTRY		HEY THERE—Kenny Price (A. J. Ross), MRC 1025 (NSD) (Frank, ASCAP)	
★	34	5	WHISKEY RIVER—Willie Nelson (J. Shreve), Columbia 3-10877 (Willie Nelson, BMI)	★	58	3	THE FOOL STRIKES AGAIN—Charlie Rich (S. Davis, M. Sherrill, G. Cobb), United Artists 1269 (Algalico/Algee, BMI)	★	NEW ENTRY		SHE'S MY WOMAN—Randy Traywick (J. Tassot, V. Tassot), Pyra 431 (Mullet, BMI)	
★	29	3	EVERLASTING LOVE—Harvel Felts (B. Cason, M. Gayden), ABC 12441 (Rising Sons, BMI)	★	59	5	EYES BIG AS DALLAS—Wynn Stewart (G. McGary), Win 126 (NSD) (Big Swing, BMI)	★	NEW ENTRY		A LITTLE MORE LOVE—Olivia Newton-John (J. Farrar), MCA 40975 (John Farrar/Irving, BMI)	
★	43	3	IF I COULD WRITE A SONG AS BEAUTIFUL AS YOU—Bibi "Crash" Craddock (J. Adrian), Capitol 4677 (Fick & Hef, BMI)	★	61	62	7	ME TOUCHIN' YOU—Linda Naille (B. Bond), Ridge-top 178 (Dewar, BMI)	★	NEW ENTRY		THE MORE I GET, THE MORE I WANT—Becky Hobbs (B. Hobbs, B. Raleigh), Mercury 55049 (Al Gallico/Galileo, ASCAP)
★	32	9	YOU WERE WORTH WAITING FOR—Don King (J. Walker), Sun Bro 142 (Wiles, ASCAP)	★	62	64	6	ANGELINE—Ed Bruce (B. Rogers), Epic 8-50645 (New Keys, BMI)	★	NEW ENTRY		YOU'RE STILL ON MY MIND—Joe Douglas (L. McDowell), Oak 1020 (Stanley, BMI)
★	29	30	HOW DEEP IN LOVE AM I?—Johnny Russell (B. McCall), Mercury 55045 (Hall Clement, BMI)	★	62	64	6	ANGELINE—Ed Bruce (B. Rogers), Epic 8-50645 (New Keys, BMI)	★	NEW ENTRY		AMERICA'S SWEETHEART—Carlin & Hammer (B. Carlin), Lifesong 1783 (Epic) (Sabal, ASCAP)
★	33	8	FOOLED AROUND AND FELL IN LOVE—Mundo Earwood (M. Earwood), GMC 105 (Music West Of The Pecos, BMI)	★	65	45	11	PLAYIN' HARD TO GET—Janis Friske (J. Thompson), Columbia 11084 (Bobby Goldboro, ASCAP)	★	NEW ENTRY		I'LL CRY INSTEAD—Ron Shaw (J. Lennon, P. McCartney), Pacific Challenger 1633 (Mackin, BMI)
★	35	8	BUILDING MEMORIES—Sonny James (A. Huff), Columbia 3-10852 (Merano, BMI)	★	65	45	11	PLAYIN' HARD TO GET—Janis Friske (J. Thompson), Columbia 11084 (Bobby Goldboro, ASCAP)	★	NEW ENTRY		DO YOU WANNA MAKE LOVE—Buck Owens (P. McCann), Warner Bros. 8701 (American Broadcasting, ASCAP)
★	69	2	I HAD A LOVELY TIME—The Kendalls (S. Truckenbrot, D. Cook), Ovalton 1119 (Cross Keys, ASCAP)	★	67	46	14	BURGERS AND FRIES—Charley Pride (B. Peters), RCA 11391 (Pi Gem, BMI)	★	NEW ENTRY		STATUE OF A FOOL—Bill Medley (J. Cutshelm), United Artists 1270 (Saml/Pine, BMI)
★	59	2	SEND ME DOWN TO TUCSON/CHARLIE'S ANGELS—Mai Tills (C. Craddock, T. Garrett, B. Gaskin), MCA 40983 (Peco/Malkyie, BMI/Sawgrass, BMI)	★	67	46	14	BURGERS AND FRIES—Charley Pride (B. Peters), RCA 11391 (Pi Gem, BMI)	★	NEW ENTRY		

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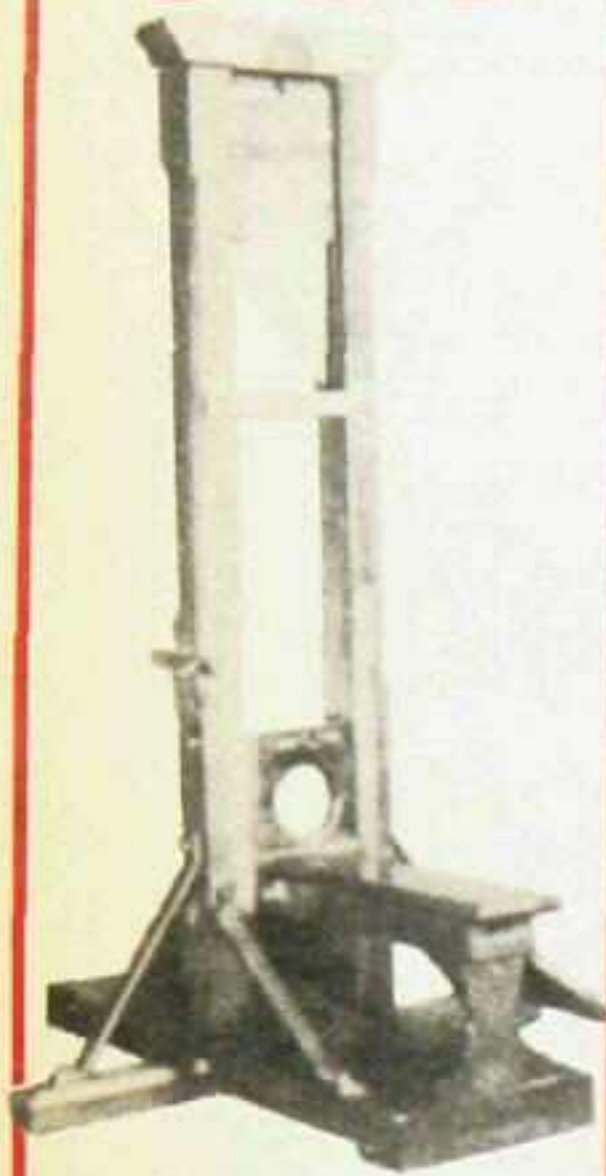
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## Country



Champagne Music: Toasting the launching of the newly restructured Welk Music Group are three of its leaders, left to right, Bill Hall, Roger Sovine and Dean Kay.

## Welk Music Centers In Nashville

• Continued from page 48

sented in Hollywood by its division manager, Gaylon Horton, and professional manager Rob Matheny, and in New York by division manager Joe Abend, for many years a Pickwick a&r nabob.

For the past seven years, Sovine has worked at BMI in Nashville. He

left there as assistant vice president and director of writer administration for the Southern region.

The son of country singer Red Sovine, he headed South Productions with Bobby Russell, was vice president of Show Biz, Inc. and professional manager at Cedarwood Publishing Co.

## Nashville Scene

By SALLY HINKLE

Bill Anderson recently appeared on the "Mike Douglas Show" performing two songs from his latest MCA "Ladies Choice" LP. Anderson was the first country artist to appear on Douglas' program, in 1963, when it originated in Cleveland and was carried only by five stations. He has since appeared numerous times, taping segments in Philadelphia, Nashville and Los Angeles.

Stacy Harris, journalist, publicist and Nashville editor of Country Song Roundup, has turned author with the publication of the first books on country music written especially for children. The books, "Comedians Of Country Music" and "The Carter Family," have been published by Lerner Publications Co. of Minneapolis and are targeted for distribution to elementary and junior high schools throughout the U.S. and parts of Canada.

Billy "Crash" Craddock's performance in his native territory of Greensboro, N.C., suitably tagged "Bash With 'Crash,'" won Craddock the distinction of being the second biggest country artist in terms of drawing power in the Greensboro coliseum's 15-year history with a gross ticket sale intake reported at more than \$82,000.

Juice Newton, along with writing/singing partner Otha Young and band members Curtis Stone, Mike Porter and John Hunt, recently provided source music for a party scene in the NBC television movie "Steel Cowboy." Newton sang "Wouldn't Mind The Rain," a tune from her first Capitol LP, "Come To Me," and two other new tunes.

Warner Heyer has been named president of the newly formed Chris LeDoux International Fan Club. Membership dues are \$5 per year. Applications and requests for more information should be directed to Heyer in care of Box 335, Sumner, Iowa 50674. Upcoming ABC LPs include the Amazing Rhythm Aces, with a debut performance by new guitarist for the group, Duncan Cameron, who previously spent time as a Los Angeles session player with such artists as Dan Fogelberg and Fool's Gold. Also featured on back up vocals are Tracy Nelson, Lisa Giklyson and Joan Baez. Other ABC projects are John Wesley Ryles, Barbara Mandrell and Narvel Felts.

The United Artists Nashville operations can boast of a list of Grammy nominations for artists Kenny Rogers, Dottie West, Crystal Gayle and Doc Watson. Rogers is up for best male vocal performance for his LP "Love Or Something Like It," while he and West are up for best country duo performance for "Anyone Who Isn't Me Tonight." Gayle has been nominated for best female vocal performance for the single "Talking In Your Sleep," and Doc Watson for best country instrumentalist.

Ray Pillow has completed work on a role for "The Disk Jockey" film with Jim Stafford, and

has been named national spokesman for Hop Cap, Inc., a van conversion company. April/Blackwood Music's Charlie Monk and Judy Harris came up with an "identify-able" Christmas gift for business associates by sending out Judy's Hamburger gift certificates and Charlie perfume packages.

WNN Radio and Elektra recording artist Eddie Rabbitt were the subjects for Britshers Richard Wrigley and Angus Robinson, who were filming their experiences on a trip around the world for a BBC tv special to be aired later this year. Rabbitt stopped by WNN to participate as a guest deejay, and was filmed as he made his third appearance on the air.

Chisai Childs, owner of the Grapevine Opry, was named woman of the year by the Grapevine, Tex., Chamber of Commerce recently for her efforts in promoting the city through her show, and for her humanitarian activities, such as the Christmas Spirit Fund. Sand Mountain Records has engaged the World International Group in a promotion and distribution contract. The first product to be worked under the agreement is Corky Sauls' "There Goes That Smile Again."

The legendary Old-Fashioned Singing Chuck Wagon Gang of Ft. Worth is gearing up for a series of 10-day tours. Ron Page of Nashville Talent and Management, Inc. will be handling the dates as well as singing the tenor baritone spot with the country gospel quartet.



CHARMING COUPLE—RCA Records artist Dolly Parton, right, and comedienne Carol Burnett field questions during a news conference at the Grand Ole Opry House. The pair taped a television special for CBS slated to air on Valentine's Day.

Billboard  
Hot  
Country LPs

Billboard SPECIAL SURVEY  
For Week Ending 1/20/79

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	2	6	THE GAMBLER—Kenny Rogers, United Artists UA-LA 934-H
2	1	7	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2 35447
3	3	18	EXPRESSIONS—Dan Williams, ABC AY 1069
4	4	14	I'VE ALWAYS BEEN CRAZY—Waylon Jennings, RCA AFL 1 2979
5	5	24	HEARTBREAKER—Dolly Parton, RCA AFL 1 2797
★	8	37	STARDUST—Willie Nelson, Columbia JC 35305
★	9	9	TNT—Tanya Tucker, MCA 3086
8	6	49	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
9	7	30	WHEN I DREAM—Crystal Gayle, United Artists UALA 858-H
★	12	7	TOTALLY HOT—Olivia Newton-John, MCA 3067
11	11	8	PROFILE/BEST OF EMMYLOU HARRIS, Warner Bros. B5P 3254
★	14	10	LARRY GATLIN'S GREATEST HITS, VOL. 1, Monument MC 7628
13	10	6	ELVIS: LEGENDARY PERFORMER, VOLUME 3—Elvis Presley, RCA CPL 3 3082
14	13	11	BURGERS AND FRIES/WHEN I STOP LEAVING (I'LL BE GONE)—Charley Pride, RCA AFL 1 2987
15	16	52	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
★	23	32	ROOM SERVICE—The Oak Ridge Boys, ABC 1065
17	15	14	MOODS—Barbara Mandrell, ABC AY 1088
18	18	15	LIVING IN THE U.S.A.—Linda Ronstadt, Asylum 4E 155
19	21	32	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL 1 2780
20	22	53	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1 1027 (Phonogram)
21	17	10	PLEASURE & PAIN—Dr. Hook, Capitol SW 11859
22	24	26	LOVE OR SOMETHING LIKE IT—Kenny Rogers, United Artists UA-LA 933-H
23	27	51	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 1 2986
24	28	7	BASIC—Glen Campbell, Capitol SW 11722
25	25	3	EVERY WHICH WAY BUT LOOSE—Soundtrack, Elektra SE 503
★	32	13	GREATEST HITS—Marshall Tucker Band, Capricorn CPN0214
★	38	10	ROSE COLORED GLASSES—John Conlee, ABC AY 1105
28	26	7	ARMED AND CRAZY—Johnny Paycheck, Epic KE 35444
29	30	11	JOHNNY PAYCHECK'S GREATEST HITS VOLUME II, Epic KE 35623
★	39	41	EVERYTIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UALAB44H
31	31	71	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1725
32	29	41	VARIATIONS—Eddie Rabbitt, Elektra EE 127
33	35	107	GREATEST HITS—Linda Ronstadt, Asylum 7E 1082
34	37	39	ENTERTAINERS... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM 15007 (Phonogram)
35	20	10	CONWAY—Conway Twitty, MCA MCA 3083
36	36	7	YOU HAD TO BE THERE—Jimmy Buffett, ABC AN 1008
37	34	15	ELVIS—A CANADIAN TRIBUTE—Elvis Presley, RCA KK1 7065
38	33	40	OLD FASHIONED LOVE—The Kendalls, Ovation OV 1733
39	41	18	TEAR TIME—Dave And Sugar, RCA AFL 1 2961
40	42	10	CLASSIC RICH, VOL. II—Charlie Rich, Epic KE 35624
41	40	39	REDHEADED STRANGER—Willie Nelson, Columbia KC 33442
42	48	3	JOE STAMPLEY'S GREATEST HITS, VOL. I, Epic KE 35622
43	47	3	JERRY JEFF—Jerry Jeff Walker, Elektra (not available)
44	44	3	HOLY BIBLE—Statler Brothers, Mercury (not available)
45	50	12	FALL IN LOVE WITH ME—Randy Barlow, Republic RLPM023
46	NEW ENTRY		RAINBOW—Jacky Ward, Mercury SRM 1 5013
47	NEW ENTRY		DUETS—Jerry Lee Lewis & Friends, Sun 1011
48	45	2	HUMAN EMOTIONS—David Allan Coe, Columbia KC 35535
49	49	2	JOHNNY CASH'S GREATEST HITS, VOLUME 3, Columbia KC 35437
50	19	6	A CHRISTMAS CARD—Statler Brothers, Mercury SRM 1 5017

## Country Radio Seminar In March

NASHVILLE—The summit meeting of country music with the radio industry has been set for March 9-10 here.

The Country Radio Seminar '79 will be held at the Hyatt-Regency, a

change in site from previous seminars. Celebrating its 10th year, the event will charge \$80 for advance registrations (until Feb. 9) and \$100 for registrations after that date, according to Roy Wunsch, music industry chairman. Copyrighted material

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**"Daylight"**

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## BOOZE SNAFU *N.Y. Liquor Law Shorts Out Electric Circus Club's Opening*

By RADCLIFFE JOE

NEW YORK—Plans for a mid-January opening of the new million dollar Electric Circus Disco here may again be cancelled because the club's operators have yet to receive that all-important liquor license.

The 22,000 square foot, three storied luxury playpen located on lower Fifth Ave., had originally been scheduled for a September opening but has been running into stiff community opposition.

Latest setback comes from the New York State Liquor Authority which, on Jan. 4 reserved judgment on whether or not it should grant the club a liquor license.

On Nov. 14, 1978, the Authority had voted 4 to 1 to deny issuance of the license to the club's operators, but later agreed to reconsider its decision after the club's owners petitioned the Authority that they had already invested \$170,000 in the facility, and would suffer "egregious harm" if the license was denied.

### New Awards Date

NEW YORK—Billboard's Disco Forum V will present its annual awards on Feb. 28 this year, the next to the last evening of the gathering. In previous years the awards were presented on the last evening of the Forum.

Acts scheduled to appear include: Chic, Gloria Gaynor, Village People, Linda Clifford, Sylvester, Peaches & Herb, Patrick Juvet, Alicia Bridges and Voyage.

Among the factors said to be responsible for the Authority's decision to cautiously approach its final ruling on the problem, was a recent report in the Village Voice which stated that the club's owners appear to have spent some \$500,000 to date on the facility, and not the \$170,000 reported to the Authority.

The Authority's members feel that if the Voice's figures are correct, then "there might be undisclosed investors, such as convicted felons."

Further complicating the club's

### 'New' Club In East Elmhurst

NEW YORK—The lounge of the Traveler's Hotel in East Elmhurst, N.Y., has been remodeled and converted into a disco. The room, best known as a hangout for many of the area's pro athletes, has been christened the Starburst Room and now features dancing six nights a week, and live bands from Wednesday to Saturday.

The Starburst Room has been open since August and was remodeled by New York consultant Brett McCarthy. The sound was installed by Sam Ash Music. Among the live acts who have played the room are Vicki Sue Robinson and Sugar Cane.

The new club has room for 350 patrons and offers complete restaurant and catering facilities.

efforts to get the necessary legal clearances is the fact that it stands on the periphery of Greenwich Village, a historical residential district with one of the toughest and best united community organizations in the city.

Last year when community opposition to the club was first mounted, the owners claimed that they had met with the dissenters and had made peace. At that time it was also unofficially learned that the disco's operators, a consortium of lawyers and business people, had promised to involve themselves in some community programs, as part of their peace pact with the opposition.

However, it has since been revealed that opponents to the Electric Circus have organized themselves into a group called the Citizens Against Disco, and have retained attorney Richard Fishbein to represent them in their battle to keep the dance palace closed.

The club's opponents feel that with an estimated 2,000 patrons visiting the room nightly, a noise problem would be created, and an unsavory element of people would be lured to the neighborhood.

The group is urging that political pressure be brought to bear on the Authority's members—all appointees of the Governor—to reject the liquor license application.

Less than two years ago the neighborhood's residents were successful in shuttering Abracadabra, another area disco, after a single night of operation.



FRENCH STYLE—A dashing young dancer encourages his hesitant mate to do the hustle with him at the first anniversary party of Visages, one of Quebec City's more elegant discotheques.

### This Club Actually Must Work Out Bugs

NEW YORK—The bugs found recently at New York, New York here, were not in the discotheque's sound system.

City Health Dept. inspectors recently visited the establishment and fined it \$400 after uncovering "live and dead roaches and live flies" according to an agency

spokesman. Other violations were also listed for the operation, which includes a restaurant.

A second inspection was scheduled for late last week at which point a determination would be made by the Health Dept. whether to permit the establishment to stay open.

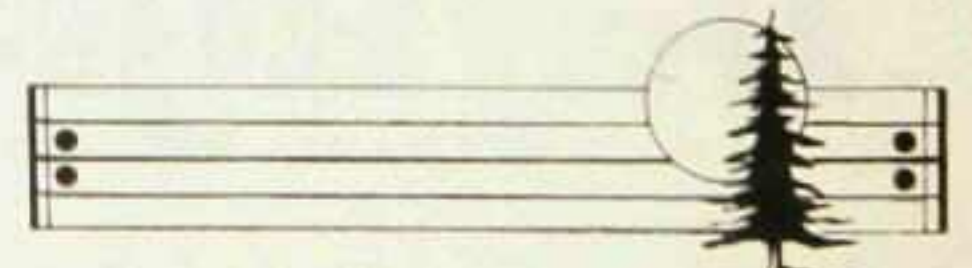
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## **We Create Japanese Disco Hits**

Are you aware that in 1978, 60% of pop hits in Japan were disco numbers? Many of these were also among the top Billboard hits. However, there were also super-hits such as "Hello Mr. Monkey" by Arabesque, a west German group, and "Popeye The Sailor Man" by Spinache Power, a Japanese production. And these numbers are also ready to explode with the youth in the discos around the world.

There is no doubt that we, Cinderella, hold the key to the super hits in our unique market. Don't miss Cinderella when you're here!  
 Yozo Hamazaki, director, planning dept.

HEAD STAFF: Ko Kanemura, president; Sei Kanemura, senior managing director.



**SHINJUKU, AKASAKA  
 TOKYO, JAPAN**

# Billboard's Disco Action

## National Disco Action Top 40

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### ATLANTA

- This Week**
- 1 BLAME IT ON THE BOOGIE/SHAKE YOUR BODY (DOWN TO THE GROUND)—The Jacksons—Epic (LP/12 inch)
  - 2 FLY AWAY—all cuts—Voyage—Marlin (LP)
  - 3 CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - 4 DANCE/POINCIANA—Paradise Express—Fantasy (12 inch)
  - 5 GOT TO BE REAL/STAR LOVE/YOU SAVED MY DAY—Cheryl Lynn—Columbia (LP/12 inch)
  - 6 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (12 inch) (Remix)
  - 7 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
  - 8 Y.M.C.A./CRUISIN'/HOT COP—Village People—Casablanca (LP/12 inch)
  - 9 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
  - 10 BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)
  - 11 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
  - 12 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12 inch)
  - 13 IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (LP/12 inch)
  - 14 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
  - 15 DAN HARTMAN LP—all cuts—Dan Hartman—Blue Sky (LP)

### DALLAS/HOUSTON

- This Week**
- 1 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
  - 2 CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - 3 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
  - 4 FLY AWAY—all cuts—Voyage—Marlin (LP)
  - 5 BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)
  - 6 LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12 inch)
  - 7 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP/12 inch)
  - 8 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
  - 9 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (12 inch) (Remix)
  - 10 MIDNIGHT MADNESS—Denise McCann—Butterfly (12 inch)
  - 11 IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (LP/12 inch)
  - 12 DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12 inch) (Remix)
  - 13 CHANCE TO DANCE/A-FREAK-A/HOT BODIES—Lemon—Prelude (LP/12 inch)
  - 14 MUSIC IS ALL YOU NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)
  - 15 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)

### NEW ORLEANS

- This Week**
- 1 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
  - 2 FLY AWAY—all cuts—Voyage—Marlin (LP)
  - 3 CHANCE TO DANCE/A-FREAK-A/HOT BODIES—Lemon—Prelude (LP/12 inch)
  - 4 HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP/12 inch)
  - 5 IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (LP/12 inch)
  - 6 CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - 7 LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12 inch)
  - 8 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
  - 9 BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)
  - 10 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (12 inch) (Remix)
  - 11 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
  - 12 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
  - 13 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
  - 14 THE HOUSE WHERE LOVE DIED—Patti Brooks—Casablanca (12 inch)
  - 15 Y.M.C.A./CRUISIN'/HOT COP—Village People—Casablanca (LP/12 inch)

### PITTSBURGH

- This Week**
- 1 CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - 2 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
  - 3 FLY AWAY—all cuts—Voyage—Marlin (LP)
  - 4 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
  - 5 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
  - 6 HOLD YOUR HORSES—First Choice—Salsoul (12 inch)
  - 7 DANCING IN THE FIRE—Delilah—ABC (LP)
  - 8 DANCE/POINCIANA—Paradise Express—Fantasy (12 inch)
  - 9 Y.M.C.A./CRUISIN'/HOT COP—Village People—Casablanca (LP/12 inch)
  - 10 IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (LP/12 inch)
  - 11 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (12 inch) (Remix)
  - 12 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)
  - 13 DAN HARTMAN LP—all cuts—Dan Hartman—Blue Sky (LP)
  - 14 MUSIC IS ALL YOU NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)
  - 15 CHANCE TO DANCE/A-FREAK-A/HOT BODIES—Lemon—Prelude (LP/12 inch)

### BALT./WASHINGTON

- This Week**
- 1 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)
  - 2 CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - 3 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
  - 4 FLY AWAY—all cuts—Voyage—Marlin (LP)
  - 5 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
  - 6 HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP/12 inch)
  - 7 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
  - 8 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
  - 9 THE CHASE—Gorgio—Casablanca (LP/12 inch)
  - 10 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
  - 11 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (12 inch) (Remix)
  - 12 CHANCE TO DANCE/A-FREAK-A/HOT BODIES—Lemon—Prelude (LP/12 inch)
  - 13 MUSIC IS ALL YOU NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)
  - 14 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (LP/12 inch)
  - 15 DISCO EXTRAVAGANZA—G. B. Experience—Atlantic (12 inch)

### DETROIT

- This Week**
- 1 FLY AWAY—all cuts—Voyage—Marlin (LP)
  - 2 I WILL SURVIVE/ANYBODY WANNA PARTY—Gloria Gaynor—Polydor (LP/12 inch)
  - 3 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)
  - 4 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
  - 5 CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - 6 HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP/12 inch)
  - 7 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
  - 8 LIVIN', LOVIN', GIVIN'/WHAT YOU GAVE ME—Diana Ross—Motown (LP/12 inch)
  - 9 SYMPHONY OF LOVE/DANCING WITH THE LIGHTS DOWN LOW—Miquel Brown—Polydor (LP/12 inch)
  - 10 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
  - 11 SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12 inch)
  - 12 BAISE MOI (KISS ME)—Pam Todd & Gold Bullion Band—Channel (12 inch)
  - 13 I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King—RCA (12 inch)
  - 14 SOUL BONES/LOVE MAGNET—Trammps—Atlantic (12 inch)
  - 15 BRING ON THE BOYS/BABY YOU AINT' NOTHING WITHOUT ME—Karen Young—West End (LP/12 inch)

### NEW YORK

- This Week**
- 1 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
  - 2 CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - 3 FLY AWAY—all cuts—Voyage—Marlin (LP)
  - 4 HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP/12 inch)
  - 5 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
  - 6 HOLD YOUR HORSES—First Choice—Salsoul (12 inch)
  - 7 DAN HARTMAN LP—Dan Hartman—Blue Sky (LP)
  - 8 IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (LP/12 inch)
  - 9 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)
  - 10 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
  - 11 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (12 inch) (Remix)
  - 12 DANCIN'—Grey & Hanks—RCA (LP/12 inch)
  - 13 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
  - 14 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12 inch)
  - 15 CHANCE TO DANCE/A-FREAK-A/HOT BODIES—Lemon—Prelude (LP/12 inch)

### SAN FRANCISCO

- This Week**
- 1 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
  - 2 CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - 3 FLY AWAY—all cuts—Voyage—Marlin (LP)
  - 4 CHANGE—Zulema—Le Joint (London) (LP/12 inch)
  - 5 MUSIC IS ALL YOU NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)
  - 6 GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12 inch)
  - 7 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
  - 8 DANCE/POINCIANA—Paradise Express—Fantasy (12 inch)
  - 9 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
  - 10 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (12 inch) (Remix)
  - 11 BRIGHTER DAYS—Vernon Butch—Chocolate City (12 inch)
  - 12 SINNER MAN—Sarah Dash—Kirstener (LP/12 inch)
  - 13 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)
  - 14 HOLD YOUR HORSES—First Choice—Salsoul (12 inch)
  - 15 BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)

### BOSTON

- This Week**
- 1 HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP/12 inch)
  - 2 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
  - 3 CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - 4 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (12 inch) (Remix)
  - 5 FLY AWAY—all cuts—Voyage—Marlin (LP)
  - 6 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
  - 7 GOT TO BE REAL/STAR LOVE/YOU SAVED MY DAY—Cheryl Lynn—Columbia (LP/12 inch)
  - 8 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
  - 9 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
  - 10 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
  - 11 DAN HARTMAN LP—all cuts—Dan Hartman—Blue Sky (LP)
  - 12 GET DOWN—Gene Chandler—20th Century (LP/12 inch)
  - 13 MUSIC IS ALL YOU NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)
  - 14 CHANCE TO DANCE/A-FREAK-A/HOT BODIES—Lemon—Prelude (LP/12 inch)
  - 15 DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12 inch) (Remix)

### LOS ANGELES

- This Week**
- 1 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
  - 2 FLY AWAY—all cuts—Voyage—Marlin (LP)
  - 3 CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - 4 IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (LP/12 inch)
  - 5 HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP/12 inch)
  - 6 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
  - 7 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
  - 8 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)
  - 9 MUSIC IS ALL YOU NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)
  - 10 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
  - 11 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12 inch)
  - 12 JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
  - 13 HOLD YOUR HORSES—First Choice—Salsoul (12 inch)
  - 14 BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)
  - 15 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)

### PHILADELPHIA

- This Week**
- 1 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
  - 2 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
  - 3 CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - 4 FLY AWAY—all cuts—Voyage—Marlin (LP)
  - 5 COMING ON STRONG—Carolyn Crawford—Mercury (12 inch)
  - 6 DANCIN'—Grey & Hanks—RCA (LP/12 inch)
  - 7 DANCE/POINCIANA—Grey & Hanks—RCA (12 inch)
  - 8 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (LP/12 inch)
  - 9 FREE ME FROM MY FREEDOM—Bonnie Pointer—Motown (LP/12 inch)
  - 10 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
  - 11 HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP/12 inch)
  - 12 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
  - 13 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (12 inch) (Remix)
  - 14 SINNER MAN—Sarah Dash—Kirstener (LP/12 inch)
  - 15 TURN ME UP—Keith Barow—Columbia (12 inch)

### SEATTLE/PORTLAND

- This Week**
- 1 CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - 2 FLY AWAY—all cuts—Voyage—Marlin (LP)
  - 3 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
  - 4 HOLD YOUR HORSES—First Choice—Salsoul (12 inch)
  - 5 LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12 inch)
  - 6 GOT TO BE REAL/STAR LOVE/YOU SAVED MY DAY—Cheryl Lynn—Columbia (LP/12 inch)
  - 7 MUSIC IS ALL YOU NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)
  - 8 Y.M.C.A./CRUISIN'/HOT COP—Village People—Casablanca (LP/12 inch)
  - 9 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)
  - 10 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
  - 11 BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)
  - 12 IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (LP/12 inch)
  - 13 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
  - 14 HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP/12 inch)
  - 15 CHANCE TO DANCE/A-FREAK-A/HOT BODIES—Lemon—Prelude (LP/12 inch)

### CHICAGO

- This Week**
- 1 CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - 2 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
  - 3 FLY AWAY—all cuts—Voyage—Marlin (LP)
  - 4 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
  - 5 HOLD YOUR HORSES—First Choice—Salsoul (12 inch)
  - 6 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
  - 7 LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12 inch)
  - 8 Y.M.C.A./CRUISIN'/HOT COP—Village People—Casablanca (LP/12 inch)
  - 9 BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)
  - 10 MUSIC IS ALL YOU NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)
  - 11 DANCE/POINCIANA—Paradise Express—Fantasy (12 inch)
  - 12 HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP/12 inch)
  - 13 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)
  - 14 GET DOWN—Gene Chandler—20th Century (LP/12 inch)
  - 15 DAN HARTMAN—all cuts—Dan Hartman—Blue Sky (LP)

### MIAMI

- This Week**
- 1 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
  - 2 FLY AWAY—all cuts—Voyage—Marlin (LP)
  - 3 IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (LP/12 inch)
  - 4 CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - 5 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)
  - 6 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
  - 7 SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12 inch)
  - 8 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12 inch)
  - 9 BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)
  - 10 FLY ME ON THE WINGS OF LOVE—Celi Bee—APA (LP)
  - 11 SHINE ON SILVER MOON—Marilyn McKee & Billy Davis Jr.—Columbia (12 inch)
  - 12 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
  - 13 JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
  - 14 HOLD YOUR HORSES—First Choice—Salsoul (12 inch)
  - 15 DANCE/POINCIANA—Paradise Express—Fantasy (12 inch)

### PHOENIX

- This Week**
- 1 MUSIC IS ALL YOU NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)
  - 2 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
  - 3 FLY AWAY—all cuts—Voyage—Marlin (LP)
  - 4 CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - 5 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
  - 6 IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (LP/12 inch)
  - 7 GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12 inch)
  - 8 LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12 inch)
  - 9 THE HUNCHBACK OF NOTRE DAME—Alicia Bridges—Casablanca (12 inch)
  - 10 BAISE MOI (KISS ME)—Pam Todd & Gold Bullion Band—Channel (12 inch)
  - 11 CHANCE TO DANCE/A-FREAK-A/HOT BODIES—Lemon—Prelude (LP/12 inch)
  - 12 BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)
  - 13 SYMPHONY OF LOVE/DANCING WITH THE LIGHTS DOWN LOW—Miquel Brown—Polydor (LP/12 inch)
  - 14 DANCING IN THE FIRE—Delilah—ABC (LP)
  - 15 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)

### MONTREAL

- This Week**
- 1 LE FREAK—Chic—WEA (12 inch)
  - 2 CONTACT—Edwin Starr—GRT (12 inch)
  - 3 FLY AWAY/SOUVENIRS—Voyage—RCA (LP)
  - 4 Y.M.C.A.—Village People—Polydor (12 inch)
  - 5 JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—WEA (LP)
  - 6 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP)
  - 7 TRUE LOVE/MY CLAIM TO FAME—James Wells—Quality (LP)
  - 8 YOU STEPPED INTO MY LIFE—Melba Moore—CBS (LP)
  - 9 GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Quality (LP)
  - 10 BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (LP)
  - 11 HEART OF GLASS—Blondie—Capitol (12 inch)
  - 12 DANCE ALL NIGHT—MTI Express—Drive (LP)
  - 13 A LITTLE LOVIN'—The Raes—A&M (12 inch)
  - 14 AIN'T THAT ENOUGH FOR YOU—John Davis—Quality (LP)
  - 15 LOVE DISCO STYLE—Frolic Drum Band—Drive (LP)

This Week	Last Week	TITLE(S), ARTIST, LABEL
1	3	FLY AWAY—all cuts—Voyage—Marlin (LP)
2	4	I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
3	1	CONTACT—Edwin Starr—20th Century (LP/12 inch)
4	2	SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
5	5	LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12 inch)
6	6	Y.M.C.A./CRUISIN'/HOT COP—Village People—Casablanca (LP/12 inch)
7	7	IF THERE'S LOVE—Amant—TK (LP/12 inch)
8	8	HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP/12 inch)
9	9	HOLD YOUR HORSES—First Choice—Salsoul (12 inch)
10	10	LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
11	11	GOT TO BE REAL/STAR LOVE/YOU SAVED MY DAY—Cheryl Lynn—Columbia (LP/12 inch)
12	14	FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)
13	26	KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM (12 inch)
14	21	HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (12 inch) (Remix)
15	16	MUSIC IS ALL YOU NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)
16	17	BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)
17	20	DANCE/POINCIANA—Paradise Express—Fantasy (12 inch)
18	32	AT MIDNIGHT—T Connection—TK (LP/12 inch)
19	12	A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12 inch)
20	13	JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
21	23	CHANCE TO DANCE/A-FREAK-A—Lemon—Prelude (LP/12 inch)
22	15	I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12 inch)
23	18	SINNER MAN—Sarah Dash—Kirstener (LP/12 inch)
24	25	DAN HARTMAN LP—all cuts—Dan Hartman—Blue Sky (LP/12 inch)
25	22	GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12 inch)
26	24	GET DOWN—Gene Chandler—20th Century (LP/12 inch)
27	27	FREE ME FROM MY FREEDOM—Bonnie Pointer—Motown (LP/12 inch)
28	28	BAISE MOI (KISS ME)—Pam Todd & Gold Bullion Band—Channel (12 inch)
29	33	FLY ME ON THE WINGS OF LOVE—Celi Bee—APA (LP)
30	29	MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
31	-	DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
32	-	DANCIN'—Grey & Hanks—RCA (LP/12 inch)
33	35	SOUL BONES/LOVE MAGNET—Trammps—Atlantic (12 inch)
34	36	SYMPHONY OF LOVE/DANCING WITH THE LIGHTS DOWN LOW—Miquel Brown—Polydor (LP/12 inch)
35	-	ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
36	37	LIVIN', LOVIN', GIVIN'/WHAT YOU GAVE ME—Diana Ross—Motown (LP/12 inch)
37	-	THE CHASE—Gorgio—Casablanca (LP/12 inch)
38	40	BLAME IT ON THE BOOGIE/SHAKE YOUR BODY (DOWN TO THE GROUND)—The Jacksons—Epic (LP/12 inch)
39	19	MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
40	39	SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12 inch)

\*STAR PERFORMERS: Stars are awarded on the National Disco Action Top 40 chart based on the following upward movement: 1-5 Strong increase in audience response; 6-15 Upward movement of 3 positions; 16-25 Upward movement of 4 positions; 26-35 Upward movement of 5 positions; 36-40 Upward movement of 6 positions. Previous weeks' starred positions are maintained without a star if a product is in a holding pattern. This will, in some cases, block out products which would normally move up with a star. In such cases, product will be awarded a star without the required upward movement noted above.

Compiled by telephone from Disco D.J. Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets, plus sales reports from key disco product retailers/one stops.

Compiled from Top Audience Response Records in the 15 U.S. regional lists.



# Wolfman Jack Howling To Taped Disco Tempo

• Continued from page 30

updates for station I.D., time and temperature at roughly 18, 28, 48 and 58 minutes past the hour. If the equipment was programmed to play one cut from tape one and another from tape two at 58 minutes past, problems could occur.

The reason is that, if those two cuts fall short, most machines are programmed to "fill" the extra space until I.D. time with another selection. "With long disco cuts," explains Ward, "chances are two plays could take you right through the I.D.—at 10 after, you'll incorrectly say it's the hour."

In contrast, Ward's show is programmed for three sweeps of about 17 or 18 minutes of uninterrupted disco music, allowing for about nine minutes of station commercials clustered. The Wolfman's ad libs, howlings and urgings to dance float above the segues between cuts in "controlled flow," Ward says. The sounds of a crowd clapping, stomping and responding lend a live feeling.

"We've achieved what I think is a mix most stations could not do on their own," Ward says, "because most simply haven't done enough disco yet." Ward hired former Southern California club DJ Mike Walker, voted Orange County/San Diego's top disk spinner, to mix the sweeps.

And it is a club mix which is used, as opposed to typical radio blends. Beats as well as keys of songs are matched. Label versions of cuts are lengthened, such as the 3½-minute "YMCA" by the Village People closing the debut show with a six-minute, Walker-mixed version.

To further the image of any local station sponsoring this "disco party" ostensibly hosted live by Wolfman Jack, Ward adds, custom-tailored broadcast logos are provided by TM Programming of Dallas. For instance, for KIIS-FM in Los Angeles,

Jack introduces the show and mentions several times throughout for listeners to "join the fun on Disco 101," etc. Ironically, it is TM which will be syndicating the Burkhardt-Abrams format on tape.

The debut program opens with the typical pounding of a bass drum and bass guitar simultaneously, joined with crowd noise and the Wolfman enjoining all to "Take off your coat, the Wolfman will keep you afloat, take off your shoes, take off your sox..." and dance, at which point "Instant Replay" by Don Hartman begins. The standard cut

opening has been telescoped into a lengthier version.

"We did that because a lot of p.d.s. have never heard a disco mix as it is done at a club," explains Ward.

As the Wolfman again talks over a segue, augmented with bongos and crowd noise keeping the steady, unrelenting beat, "Contact" by Edwin Starr picks up the tempo.

As its strains fade, Jack talks with the rhythm of the opening riff to "I'm A Man" by Macho, which rounds out the initial sweep at exactly 17 minutes.

"We never release the intensity," says Ward. "We start building on the hour based on a flow curve. Each set is designed so it would be difficult for a listener to turn to another station."

Set two opens with Melba Moore's "You Stepped Into My Life," followed by Cheryl Lynn's "Got To Be Real" and the Raes' "A Little Lovin'." all augmented with Jack's exhortations and the "crowd" response. It clocks out at exactly 17 minutes as well.

The final set bows with Donna Summer's "MacArthur Park," fol-

lowed by Sylvester's "Dance (Disco Heat)" and the extended version of the Village People's "YMCA." The trio ends at 17 minutes.

"We've designed this for stations to use with their best man at the board," explains Ward, stressing his resistance to automated use of not only his program, but anyone else's, regarding disco. "The use of the customized logos with the show, hitting right with the beat of the music, would be difficult to key with anyone other than a station's best man—let alone a random select automation machine."



Photo by Trudy Schlachter

**"For Prelude, Disconet helps get new songs playing...and keeps them alive."**

Marvin Schlachter  
President,  
Prelude Records

## French Artist Seeks U. S. 'Soul Sound'

NEW YORK—With the success of his albums, "Love In C Minor" and "Supernature," French drummer Jean-Marc Cerrone has established himself as an important force in disco music. Yet, in spite of his European origin, Cerrone does not identify with the "European disco sound."

The Cotillion Records artist states, "European disco music is very aggressive. It has that 'thump thump' beat. It is a nervous sound. In the U.S. disco music has more feeling, more soul."

Cerrone thinks his new Cotillion album, "The Golden Touch," reflects the influence of American rhythms, and projects an increased melodic content. "The public likes my big rhythmic sound, but now I want to make my melodies just as strong." In another move, Cerrone sings lead on two cuts off "Golden Touch."

Another project being structured is his U.S. concert tour scheduled for the spring of next year. Part of his reason for doing the tour is to alleviate his fear that record buyers think that like many other disco groups, his is no more than a band of studio musicians.

"If that opinion exists, I would like to eliminate it," he states. "And I

(Continued on page 58)

"Disconet's Volume I, Program 12 last June included the world premiere of 'In The Bush' by MUSIQUE. This helped to bring serious attention to the song and get immediate play. And their specially produced 'In The Bush Medley' on Volume 2, Program 5 has helped to keep the song alive in discos five to six weeks longer than we'd normally expect!"

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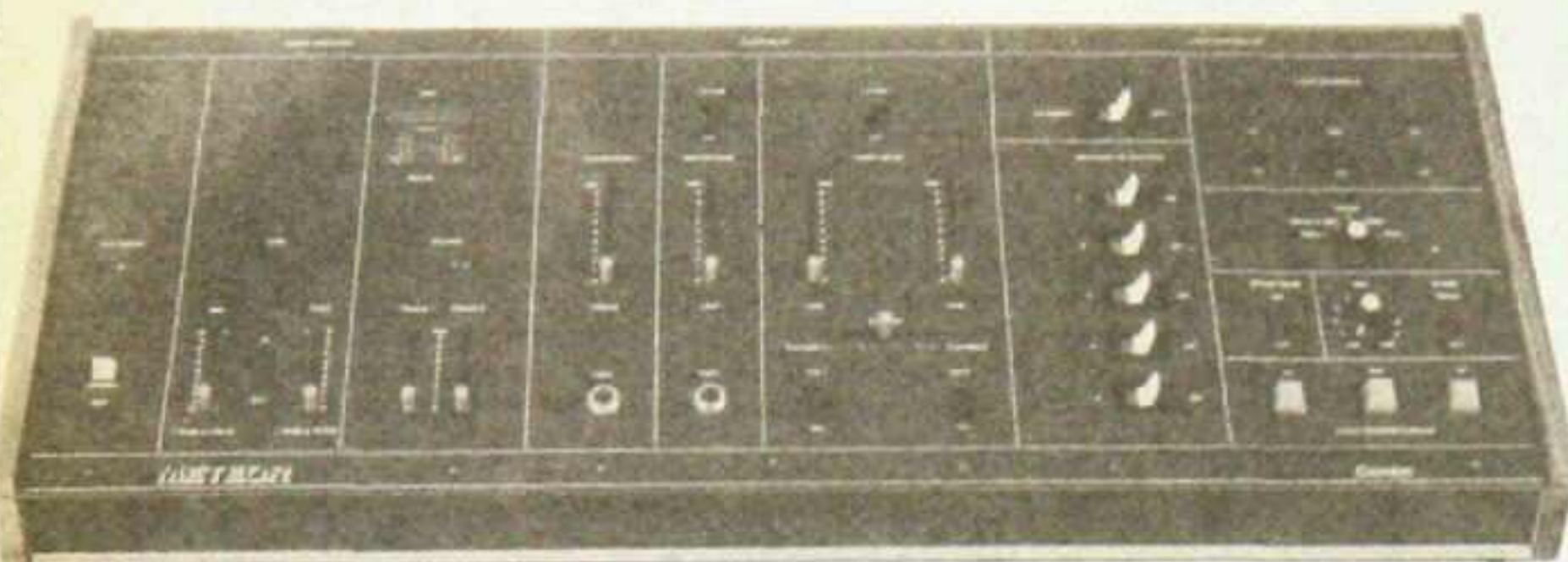
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## Disco

# Mel's New Addition To Bay Area Scene

By JACK McDONOUGH

SAN FRANCISCO—Mel's, a 7,300 square-foot, two-level facility housed in a fully restored 1858 brick and wood-beamed warehouse at Front and Vallejo St., near the City's financial district, has joined the still-booming disco sweepstakes in San Francisco.

Mel's is owned by Mel Weiss, who formerly operated the well-known Mel's drive-in restaurants.

The club is operating on a "semi-private" basis, soliciting memberships at \$100 per year. Until the full goal of memberships is reached, the club is open to the public with a weekend cover charge of \$5.

The main dance floor measures 18 x 18; it has two-layers of foam cushioning underneath. There is a smaller practice floor on the mezzanine level of the club, where also are located a smaller bar and a backgammon area, with the mezzanine overlooking the action on the main floor.

Manager Patti Giles, who did disco management previously with the Tingles chain, says the club can accommodate 550 patrons and can seat 300.

"We feel the atmosphere is the biggest reason someone would come to Mel's," says Giles. "We have a building over 100 years old and we've done the inside properly. We've created a living room effect. We don't have carnival lighting and the sound is engineered so that it doesn't interfere with conversations."

## Atlantic's Chic Achieves Goal In Just Over 1 Year

NEW YORK—In just over a year, Atlantic recording group Chic has realized its goal of establishing itself as a major disco group, and an important force on the pop charts.

Chic's co-founder and bassist, Bernard Edwards, explains. "We were not merely looking for a disco hit that might get some radio play. From the beginning our goal was across the board success. . . . disco, pop, r&b. We did not set out to record the standard disco record. Instead, we wanted to use the trend toward disco to create music which would appeal to everyone."

The charts show that Edwards and his partner, guitarist Nile Rogers, have fulfilled their goal. Chic's first single, "Dance, Dance, Dance,"

### Cerrone Seeks

• Continued from page 57

hope to do it by convincing people in the U.S. that I exist." The anticipated tour will play medium sized concert venues in 22 cities across the country.

Cerrone feels that his recent successes make up for the years when he made "good" disco music in which no one was interested. As an example, he cites his one-time affiliation with the French band, Kongas, and its recording of Alec Costandino's "Anikana-O" recently re-released by Salsoul Records.

Aside from his albums, Cerrone is prominently featured on Don Ray's charted "Garden of Love" album on Polydor Records. Ray and Cerrone met at London's Trident studio while Cerrone was recording "Love In C Minor." Cerrone has since adopted Trident as his home studio, and calls its mixing techniques "excellent for my sound."

NELSON GEORGE

Because of its proximity to the financial district the club opens for an "attitude adjustment hour" 4 to 8 p.m. when drinks are priced at \$1. House drinks during night hours are \$1.50.

The sound installation is by Erath of Houston, which also handles audio installations for the Marriott chain.

The system, which utilizes a sub-bass system, incorporates Erath E-300-1 power amplifiers, Technic SL 1500 MK-II turntables with Shure M44-7 cartridges, Showco S-2500 mixer, and ADC Sound Shaper equalizer.

The tape deck is a Sony TC-758 and the speakers are the Erath E-VIII model. Giles says that Erath did a complete acoustical study of the building before installation to insure absolute evenness of sound quality throughout the building.

Giles also stresses the fact that Mel's has air-conditioning, whereas several of the more expensive private clubs in San Francisco lack it.

Music and entertainment at Mel's are coordinated by Al Ante and Jeff Quan, who work under the name Quante. They are assisted by public relations director Lorena Estrada, who also is a dance instructor. Free dance instruction is available to members Monday and Tuesday nights.

The club is open every night except Sunday, when it is used for private parties, with Sunday nights through January already booked.

and album, "Chic," released in 1977, both went gold. The group's followup LP, "C'est Chic," and the former No. 1 single, "Le Freak" were both certified platinum.

Edwards cites "Le Freak" as an example of how Chic plans to continue its success. "We don't fight the times" he explains. "When 'Dance, Dance, Dance' was written the hustle was the most popular dance around, so our arrangement was tailored to it. By the summer of 1978 the freak dance was just coming out and we wrote 'Le Freak' to capitalize on it."

"We don't try to be different" states Rogers. "Popularity is our goal, so we'll play whatever it takes to sell records. If ballads were popular I think the ballads on our albums would be successful."

"Our albums have mixed disco, jazzy instrumentals and ballads" says Rogers to illustrate Chic's concern for reaching a mainstream audience. "We don't use conga breaks or dominating strings in our music, because that is what most so-called 'disco' arrangers over use."

Edwards and Rogers learned to be versatile as musicians while working around New York in the early 1970s. They backed performers like Willie Jackson and Carol Douglas before forming their own group, then called the Big Apple Band. Under that name they began recording the rhythm and vocal tracks which would later appear on Chic's debut album.

The presence of Walter Murphy and his Big Apple Band forced them to change the group's name to Chic. They signed with Atlantic in September 1977 after adding former Labelle drummer Tony Thompson and singer Norma Jean.

NELSON GEORGE

**PORT CHESTER TRAGEDY**

**Awards Of \$1.7 Mil Go To Fire Victims**

NEW YORK—A discotheque fire in Port Chester, N.Y., which claimed the lives of 24 persons almost five years ago, is still having reverberations in the New York court.

Last week plaintiffs for the dead and injured persons won a \$1.7 million out-of-court settlement from Gulliver's Restaurant, Inc., owners of the ill-fated disco, the Village of Port Chester and the Port Chester Electrical Corp., which owned the building which housed the club.

The plaintiffs who had filed damage suits in both New York and Connecticut—the club straddled the New York/Connecticut border—had contended that the disco was overcrowded at the time of the mishap, and that there was only one stairway leading to and from the sunken dance floor.

The death-dealing fire was alleg-

edly started during a burglary at a next door bowling alley. Peter Leonard, 26, of Greenwich, Conn., was later arrested and tried in the case and was subsequently convicted on 24 counts of murder, arson and other charges. He is serving 15 years to life in prison.

Under terms of the settlement reached, the club's owners will pay the bulk of the damages, while the Village of Port Chester will pay \$375,000 and the Port Chester Electrical Corp. will pay the remaining \$325,000.

Meanwhile, a gang of hoodlums which has been dealing terror to weekend subway riders here, has been linked to a discotheque at which the members have been regular patrons.

According to Transit Authority sources, the thugs, dubbed "the disco gang," have been beating and robbing passengers on the "A" train for the past six months since the club opened last summer near Rockaway Beach Blvd.



**HAPPY GAL**—Roberta Flack enjoys herself at a recent party at the Xenon discotheque. The New York bash was staged by Ahmet Ertegun and Barbara Allen to celebrate Brian Ferry's LP, "The Bride Stripped Bare."

**New Year's Invitations Innovative**

By ROBERT ROTH

NEW YORK—New Year's Eve celebrations were heralded by unusual invitations from three popular discotheques here this year.

A silver-foiled box with the New York skyline silk screened in blue brought New York, New York's announcement to 2,000 persons. Inside the package designed by John Addison, the disco's director of special events, was a green mask with two-foot long pink ribbons and an invitation matching the box.

Xenon's invitation was meant to be heard, not read. A 45 r.p.m. single on red vinyl went to 2,500 recipients encased in a green, black and orange envelope. Adam Tihany conceived the announcement and Taylor

(Continued on page 60)

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JANUARY 20, 1979 BILLBOARD

# Disco Mix

By BARRY LEDERER

NEW YORK—It is something of an accomplishment for an artist to be accepted in fields of music other than those in which he has established himself. Such a performer is Herbie Mann. His jazz endeavors are a matter of record, and "Superman," his new disco release, is filling dance halls across the country.

Available as a 12-inch 33 1/2 r.p.m. disk on PAP Records, distributed by Atlantic, this disk is from an upcoming album. "Superman" is an infectious ditty with pleasant female voices singing the chorus and Mann's distinctive flute providing the melody.

Sweeping strings match the light orchestration with a short percussion and bongo break that add zest to the tune. Many DJs are digging back into their record collections to play again Ceil Bee's version of "Superman" which should not be overlooked.

Opening soon on Broadway is a new play called "Sarava." Roadshow Records under na-

tional promotion by Maye Hampton James has released a 12-inch 33 1/2 r.p.m. disco disk of the title song. Blending contemporary disco and Latin rhythms, the song shows promise. Bells, bongos and female vocals chanting the title contribute to this tune.

A remix might be in order to give additional punch and dynamics to the song. Production of the cut is under Mitch Lee who was responsible for the music of "Man Of La Mancha," which was revived in Boston last year.

Salsoul Records has released a 12-inch 33 1/2 r.p.m. by Instant Funk. Titled "I've Made Up My Mind," the cut is taken from the groups new album which was produced by Bunny Siegler. The disco mix for this cut is by Larry Lavan, deejay at New York's Paradise Garage.

Running 9:43 minutes, the recipe for tight orchestration with emphasis on percussion and brass works well. The riveting drum rhythms are matched against heavy female breathing and

gruff male vocalizations. The midtempo beat is underlined by non stop hand clapping that breaks into a drum and tambourine section.

The Charo album also on Salsoul, contains the new remix of "Ole, Ole" by John Davis. This remix is the title of the album and is highlighted by "Concerto de Aranjuez" which is all instrumental and stays close to the original Spanish classic by Rodrigo.

On this 8:45 minute cut Charo plays lead guitar. Producer Tom Moulton has utilized the Don Renaldo ensemble of strings and brass effectively. The best is uptempo and spiced with castanettes for extra flare.

"Stay With Me" incorporates the sensual voice of the artist with full orchestration that is rich in feeling and spirit. "Hot Love" shows potential with the Sweethearts giving fresh and bubbly backup with their vocalizations. Arranger/conductor John Davis, and producer Moulton have brought their talents together for an album that should please the dancer as well as the listener.

(Continued on page 61)

## INJURIES INCREASING

# If You Dance Tonight, Better Buy Insurance

NEW YORK—The disco industry is having a dangerous and little publicized side effect on the millions of dancers who stream through the doors of their favorite club to "boogie down" every night.

Disco, it seems, for all its glitter is creating a generation of invalids. Since its resurgence in this country, medical authorities have been concerned about disco's effect on the health of the people who frequent them.

Initial research into likely problems revealed that lasers, even in carefully-controlled environments, can cause eye damage.

Later, careful research disclosed that hearing loss can result from over-exposure to the high decibel levels of sound in the clubs.

More recently news has sur-

facted that plastic surgeons are being called on to do an increasing amount of bridge work on the damaged noses of cocaine snorters. "Coke" is among the most commonly used drugs on the disco scene.

Meanwhile, an increasing number of podiatrists have been expressing their concern over long range damage to the feet of dancing women who insist on wearing platform, or the more fashionable stiletto heels, on the disco dance floor.

The latest wrinkle in an increasingly disturbing situation comes from Ottawa, Canada, where the owner of a roller skate disco has been forced to lay out more than \$2,500 on first aid equipment to patch up the increasing number of injured patrons at his Skateway Rink.

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## New Innovations

Continued from page 59

Alonzo produced the record which told the essential details of the club's celebration against a background of disco music.

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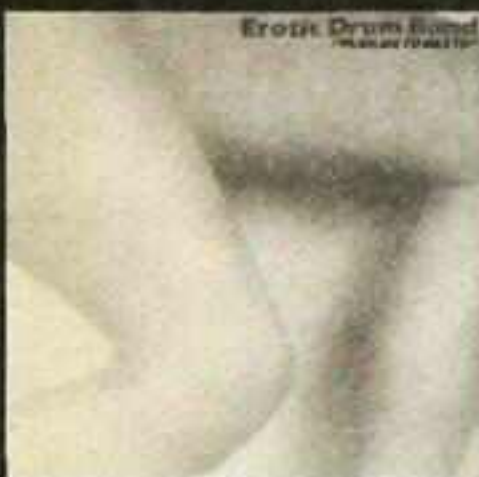
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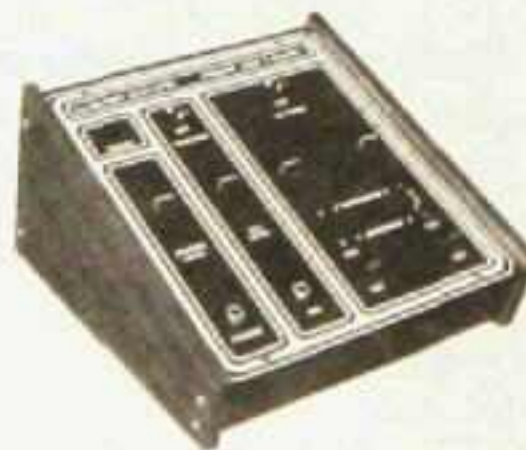
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# Dancers To Compete On 'Merv Griffin Show'

LOS ANGELES—Last year when "The Merv Griffin Show" conducted the first nationally televised disco dance contest, that long-running talk show enjoyed its highest ratings ever, despite the absence of big name guest stars.

Now Merv Griffin Productions in association with 20th Century-Fox is launching "Dance Fever," a half-hour weekly dance contest show which debuts on five NBC-TV owned-and-operated stations Saturday (20), and will also be syndicated to about 50 other markets nationwide.

The initial 16 episodes star Denny Terrio, who coached John Travolta for his "Saturday Night Fever" dance steps. DJ is Freeman King.

Among the celebrity judges set are Dionne Warwick, Marilyn McCoo & Billy Davis Jr., Debby Boone, Ben Vereen, Connie Stevens, Paul Williams, Wolfman Jack and Sha Na Na's Bowser.

Performers slated so far include McCoo & Davis, the Village People, the Sylvers, Chaka Khan, Yvonne Elliman, Patti Brooks, Sylvester, Patrick Juvet, Grace Jones, Sara Dash and Peaches & Herb.

The show is coproduced by Paul Abeyta, senior talent coordinator for eight years on the Griffin show. Abeyta has coordinated many of the music-themed episodes of that series, including the 90-minute salutes to Barry White, Clive Davis and Arista and Robert Stigwood and the Bee Gees.

His coproducer is Stan Harris, who also serves as director. Harris produced and directed "Midnight Special" for four years and has also assembled specials for the likes of the Pat Boone family.

According to Abeyta, the real stars of the show are the street dancers. He says his talent coordinators have visited 50 cities to round up contestants, with the winners of those auditions flown to Hollywood to compete for cash and prizes. In all \$40,000 will be divided among 128 competing couples.

The winning couples in each of the first four shows compete in the semi-finals in show five, while the

winner there joins the winner of shows 10 and 15 in the finals in show 16. The winner of that climactic show receives \$25,000.

In addition to his hosting chores, Terrio, who used to be with the

By PAUL GREEN

Lockers dance troupe, will show celebrities how to disco dance. He and Motion, a dance duet consisting of Diane Day and Tomi Yuskis, will

perform on each show in dances choreographed by Tad Tadlock. Abeyta explains that the addition of celebrity guests to the dance concept of the earlier Griffin show is a security factor to broaden

the audience to include older viewers as well as young disco fans.

The prime time access show began taping Dec. 2 at Trans-American Video Celebrity Theatre in Los Angeles.

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It's happening at BILLBOARD'S INTERNATIONAL DISCO FORUM V, February 26 through March 1, 1979, New York Hilton, New York City.

## Disco Mix

Continued from page 60

TK Records 12-inch 45 r.p.m. record of "Nanu Nanu" by Daddy Dewdrop starts off with strong hand-clapping melded against a funky bass guitar rhythm before the vocal begins. Keyboard and tambourine provide additional backup leading up to a driving drum break with the artist's voice interweaving as a melody line.

Looking ahead we can expect much new product from record companies towards the end of January. West End reports a 12-inch entitled "(Everybody) Get Dancing," which will be from the Bomber's new album. Their favorite hotshot, Karen Young is in the studio working on a new album.

From TK Records the Celi Bee cut of "Fly Me On The Wings Of Love," will be out shortly with a remix by Jim Burgess. New albums by George McCrae, Laura Taylor, Foxy, Betty Wright, Peter Brown, John Tropea and USA-European Connection are to be expected. On the Wanda label will be a Frederick Knight LP and on Dash will be the new Asha Puthli album.

Motown's Thelma Houston cut of "Saturday Night, Sunday Morning" has been remixed by Larry Rosiello and will be available as a 12-inch disco disk. New albums include "Spaced Dance" by the Motown Sound Orchestra and a 12-inch record by the Fifth Dimension. Gordy Records will be presenting Rick James' new 12-inch, "High On Your Love Suite." From Tamla expect a Marvin Gaye 12-inch "Funky Space Reincarnation," as well as a Stevie Wonder 12-inch "Babbling Brook" from his album "Secret Life of Plants."

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Billboard

Issue Date:  
March 3, 1979

## NIGHTLIFE IN PHOENIX

# Tempe Dooley's Tie To Concert Promotions Drawing Top Talent

By AL SENIA

TEMPE, Ariz.—An aggressive concert promotional effort and sustained positive audience response has in 2½ years made Dooley's nightclub a center for live music in the Phoenix area.

Opened in August 1976 as one of several Dooley's clubs scattered around the country, the Tempe facility has brought a number of popular name performers into its intimate 700-seat setting. "Many acts," says concert promoter Dan Zelisko, "stop in Tempe on their way to larger clubs in Southern California. It's a perfect stopping-off point," he claims.

Zelisko, under the banner of his Evening Star Productions Co., books all the better known acts that appear at Dooley's of Tempe.

These have included Chuck

Berry, the Outlaws, Todd Rundgren, War, Johnny Winter, Jean-Luc Ponty, Devo, Rick Derringer, B.B. King, Muddy Waters, Eddie Money and dozens of others.

Zelisko books many of the same acts into a new but smaller Dooley's that opened in Tucson in a converted Baptist church in December 1977. There are other Dooley's clubs in Champaign, Ill. and Ann Arbor and East Lansing, Mich. But not all provide live music. Evening Star works only with the Arizona clubs.

Zelisko says he has little problem attracting well-known groups to play Dooley's. "The biggest names like to play here. More and more groups are playing in bars and nightclubs rather than in a place that has too large a capacity to fill. It cuts down their expenses, too, because

they don't have to carry elaborate sound and lighting companies or a large crew on the road," he claims.

Most of the acts that appear at Dooley's perform one show for one or two nights. They are paid an agreed upon fee plus an agreed upon percentage of the take. "It's just like a concert. Even in a one-show situation," Zelisko says.

He pays Dooley's for the rental of the nightclub, and management keeps the profits from several bars that service patrons while the concerts are underway.

Zelisko rents the facility for shows one or two nights a week. On other nights Dooley's manager Don Reno books local bands into the facility. Zelisko never books the club on weekends when business is consistently strong.

"From the club's perspective, the point of having acts in here is to increase the weekday business," he explains.

Dooley's of Tempe also includes a 300-seat lounge where there is no admission charge and recorded music, mostly rock or country, is played nightly.

Ticket prices for Zelisko's concert acts average \$6.50 although they have been as high as \$10 for a Van Morrison date (which was sold out but later cancelled) and as low as \$1 for special promotional concerts held in conjunction with local radio stations and record companies.

When local bands appear at the 700-seat club, cover charges are usually \$1 or \$2 with general admission seating.

Zelisko plans to lure super groups to Dooley's and make the offer financially appealing by selling limited tickets for as much as \$50 or \$100 each. He actually bid on a Stones date during the group's last tour, but the group skipped Phoenix and played the larger Tucson Community Center.

The Dooley's of Tempe nightclub is arranged like a large cabaret with a stage upfront, small tables and chairs throughout the room and bars in the back.

The sound system includes a custom Altec p.a. and a 16-channel Yamaha pm1000 mixing board. There also is a 16-channel dimmer board controlling 50 lights. The 300-

(Continued on page 64)



TIFFY BACKSTAGE—Heart members Nancy Wilson, center, and Ann Wilson, right, introduce their Tiffy to Larry Harris, vice president and general manager of Portrait following a performance at the Forum in Los Angeles. Other members of the group Michael Derosier, Howard Leese and Roger Fisher.

## HANDLES JACKSONS

## Management Firm's Bent On Visual Acts

By JEAN WILLIAMS

LOS ANGELES—The year-old Weisner/DeMann Entertainment Co. here will represent only acts capable of making the transition from records to television and/or films, claims firm partners Ron Weisner and Freddy DeMann.

The company's music clients include Gladys Knight, Peter Brown, Dr. John, Webster Lewis and the Jacksons. It also handles several tv personalities.

The Jacksons, who signed with the management firm last July, have a number of projects working, including a world tour this year, tv commercials, a number of tv specials, films and recordings. There also will be a solo LP for Michael produced by Quincy Jones. The LP is set for March or April, says DeMann.

"The Jacksons have also come up with a new logo—peacock, which will be used on all of their products," says Weisner.

Among the tv shows the company has helped to put together are hour-long specials saluting the group's 10th anniversary. These include "Soul Train," "Midnight Special" and "Bandstand." All shows are to air in February and March. "We're in the final stages of negotiations with CBS for tv specials in the U.S.," notes Weisner.

Following a two-year touring lay-off, the group leaves for Europe and Africa this month, to be followed by a U.S. tour of theatres in April through May.

June has the Jacksons in the studio recording their next LP, followed by a U.S. tour of outdoor arenas. Their fall schedule includes a tour of South America and the Orient.

While in Europe, the Jacksons are scheduled to tape two tv shots, a BBC-TV special and a European Christmas show.

The group has grown in many areas, insists DeMann. It got its feet wet as producers with its last LP, "Destiny." According to Weisner, not only will the Jacksons continue to produce but they will be doing extensive writing with the tunes going into their Peacock Publishing Co.

"The group has been writing for a while now and there are several other artists interested in recording its tunes," says DeMann.

For the tour the Jacksons are having new staging built. "It will be made of lucite," says DeMann. "There also is a 12-foot by 12-foot peacock being built which will be part of the staging. In addition, we'll have 23 persons on the road with the

group, including technical, sound staging, wardrobe and others."

Production, even before the group takes to the road, is costing in excess of \$150,000, he adds.

In another area, the Jacksons are heavily involved in tv commercials, recently completing a Dr Pepper ad in which all musical arrangements were handled by the group, says Weisner. They will be doing more commercials for major companies. The Dr Pepper commercials are being set for airing," he adds.

As for individual projects, the managers maintain "The Wiz" launched Michael as a strong film

(Continued on page 67)

## Tenn. Is Alluring To Ariz. State's Warren Sumners

PHOENIX—Warren K. Sumners who has spent the last 16 year building a strong arts and entertainment program at Arizona State Univ. in Tempe, has accepted the newly-created position of managing director of the Tennessee Performing Arts Center in Nashville.

Sumners is expected to assume his fulltime post in May and is serving as a consultant to the new \$14 million complex until then. The arts center is not expected to begin operating until 1980.

In his time at Arizona State, Sumners has managed and handled program bookings for the university's 14,000-seat Activities Center and 3,000-seat Gammage Center For The Performing Arts.

He brought a wide variety of top name artists and performers to both facilities and won praise in Arizona for steadily improving the quality of musical and artistic events at the university; for increasing boxoffice revenues; and for cutting the amount of state appropriations needed to subsidize both campus facilities.

Last year he was involved in a dispute with campus student leaders over the scheduling and booking of rock concert acts at the university. But Sumners and the students reached an agreement, and revenue from rock concerts at the campus reportedly has quadrupled during this academic year.

Sumners will be responsible for programming, overall operations and fiscal affairs at the Tennessee facility.

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# One-Man Band Rabin Also Singer Who Produces LPs

By JIM McCULLAUGH

LOS ANGELES—At a time when artists' albums are proliferating with more and more session and "guest" players, Chrysalis artist Trevor Rabin has taken a "one-man band" approach.



Trevor Rabin: Chrysalis artist's new LP is a one man show with the exception of drums.

On his recently released debut album for the label, Rabin plays all instruments including guitars, bass and keyboards in addition to doing all vocals. The only outside player is Kevin Kruger, the drummer.

"There's even a song with strings which I arranged and conducted," he says.

Why this approach? "I knew exactly what I wanted," he continues. "I think I would have been impatient with other musicians and I would have had a few problems putting over what I was trying to interpret. Naturally, however,

when I tour to support this LP and the next one, I will have a band."

Rabin, an ex-member of Rabbit which had several albums on Capricorn, also produced himself and indicates the actual studio time for the LP was approximately 6½ weeks.

Cut at RPM Studios and re-mixed at Wessex Studios in London, Rabin adds, "I don't think I ever left the studio in that time. I virtually lived and worked there around the clock."

Rabin characterizes the album as being rock'n'roll with melody.

"A lot of the rock music being made today," he asserts, "is good but I think it lacks melody. That's what I was trying to do with this project, make rock more melodic."

Originally from South Africa, Rabin, 22, trained as a classical pianist but later evolved to rock'n'roll and began engineering and producing.

Almost incredibly he has produced some 60 albums in his home country. Apart from his own project, Rabin has also produced several disco albums in Italy and has finished producing Noel McCallagh of Moon for CBS and Les Grey of Mud for WEA International.

After the breakup of Rabbit last year, he indicates, he moved to London and began a career with Ivor Schlosberg's Blue Chip Music and subsequently signed to Chrysalis.

Rabin adds that he will record a second album for Chrysalis in the next few months and hopes to tour the U.S. in support of it by the middle of next year.



CHAPMAN ENERGY—Epic's Marshall Chapman, left, exerts her high energy rock'n'roll to an SRO house at Nashville's Exit/In accompanied by bass guitarist Tom Comet, a member of Chapman's Jaded Virgin band.

## Detroit Mayor Fetes Jazzmen

DETROIT—A key to the Motor City was presented Sunday (7) by Mayor Coleman A. Young to jazz greats Jay McShann and Eddie Jefferson while they were performing at the Paradise on Woodward Ave.

McShann, long-time pianist out of Muskogee, and Jefferson, renowned for his tricky vocalizations on disks, who grew up in Pittsburgh, played two shows at the old theatre. Also featured were Dave Wilborn of the original McKinney's Cotton Pickers crew, Lamont Hamilton, Marcus Belgrave, Marla Jackson, Candy Johnson, Flash Beaver and Jimmy Wilkins' orchestra.

The Paradise resumed stage shows here Nov. 26 after 30 years with tenor saxists Illinois Jacquet and Arnett Cobb.

# Taj Mahal's First Love Is the Blues

By DICK NUSSER

NEW YORK—"I like to make music that compels people to dance rather than agitating them to dance," said Taj Mahal, describing his approach to music.

The versatile artist, currently without a recording deal, is busy nevertheless touring the globe and exploring new and old musical forms. A prolific composer and a compelling performer, Mahal also is a musicologist adept at many styles.

But Taj admits that his first love is still the blues, a form he predicts will soon enjoy a revival.

"At first I couldn't understand why so many young white musicians, rock artists, wanted to play black music, by which I mean the blues," he says. "But I also realized that there's no way you can get past it if you want to go on the play-other styles."

"A lot of young guys today try to start building their careers from the chimney down to the foundation. For example, they'll start out trying to imitate Coltrane rather than go back to where Coltrane himself started, which was playing the blues, then playing standards, and going from there."

In April of last year Taj signed a management pact with Victor O'Gilvie of Gerry Purcell Associates in New York. O'Gilvie promptly encouraged him to increase his overseas booking, where his fans have been on the increase.

The past year has seen Taj and his International Rhythm Band charm audiences at the Montreux Jazz Festival and at the first music festival in Sao Paulo, Brazil. A European tour followed close on that gig, and Taj is



Billboard photo by Scott Newton  
Basic Blues: Taj Mahal is realigning his beat, he says.

now back in the states working on new material before setting out on a club and campus tour.

"I'm taking some old tunes and realigning the beat," he says. "I feel I'm making a direct hit at the commercial singles market this time. If Third World could do it with 'Now That We've Found Love' I believe I can do it also."



The North Lake Sound Family (Chip Taylor, "Crazy Joe" Ronda, Ernie Rivellino, Alan Vinson and Jon Voight) is proud to announce the completion of its first project, Chip Taylor's "St. Sebastian" album on Capitol Records. Studio time is now available.



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JANUARY 20, 1979 BILLBOARD

# Fey Launches L.A. Office To Build Management, Production

LOS ANGELES—Barry Fey head of Feyline Presents has opened his West Coast office here with its thrust directed to personal management and record production.



Renny Roker

There are several entities to the L.A. Feyline group, including Feyline Records, to be distributed by

CBS-Records; Feyline Concert Promotions; Feyline Management; Proline Management, a sports wing and R&B Productions, to handle r&b concerts.

The company, located on Wilshire Blvd. in Beverly Hills, opened for business Monday (8) with Bob Geddes as general manager. Geddes also handles the Proline Management Co. along with Kermit Alexander.

Frank Shargo heads up Feyline Management and Renny Roker is boss at R&B Productions.

Robert Fleischman is the first act signed to Feyline Management with an LP due next month on Arista Records.

According to Fey, the company is negotiating with four prospective clients, two of whom are well known.

Fey's Denver-based Feyline Presents promoted about 20 concerts in California last year, "and we plan to do little more than that number this year.

"Although our West Coast concerts will now be handled out of L.A., the office's thrust is not to concert productions."

The first concert series to be pro-



Barry Fey

moted from the West Coast will feature Willie Nelson in February. Nelson is set for Stanford, Feb. 10; followed by Sacramento, (11); Anaheim, (13); and San Bernardino (14).

Fey points out that R&B Productions has been involved in national tours for some time, with six Parliament/Funkadelic dates scheduled for February and March.

Says R&B's Roker: "We're having the first Funk Festival on the West Coast at the L.A. Coliseum May 26. We plan for this to be an annual affair.

"We had a Funk Fest in Chicago last August and with Parliament/Funkadelic we decided to donate \$17,000 of the proceeds to the United Negro College Fund.

"Parliament/Funkadelic has a slogan it's now using concerning its donations to the College Fund—'Think, It's Not illegal.' With most of the dates it will do, part of the proceeds will go to the college fund," says Roker. **JEAN WILLIAMS**

## AN L.A. LANDMARK

# 68 Years Writing Songs And Tobias Still Hustles

By DAVE DEXTER JR.

LOS ANGELES—The new year will be a special one for Harry Tobias.

The man whose first song was published 68 years ago will mark 50 years as a Hollywood tunesmith. He will, with God's help, he says, observe his 84th birthday anniversary and his 57th year as a member of ASCAP.

Tobias has turned out a number of classy standards including "Sweet And Lovely," "No Regrets," "Sail Along, Silvery Moon," "I'll Keep The Lovelight Burning," "Miss You," "At Your Command," "Wait For Me, Mary" and "I'm Gonna Get You."

Unlike his colleagues from the early days of Tin Pan Alley, Tobias is far from retired. He has no eyes for sitting on his ASCAP checks. Instead, he still makes the rounds of record companies here on a regular, indefatigable basis pitching his tunes to producers.

"I figure," he says, "that I've composed lyrics for about 1,000 tunes since I was 16, back in New York." Tobias muses, "The one thing I learned early is that you can't depend on the publisher or his staff to push your tune up on the charts. You must get out and do it yourself. Personal contact is the key to a writer's success."

"Bing Crosby did a lot to help me when I first moved to California. He helped me and Harry Barris shape up 'At Your Command' and it was a big hit at a time in the early '30s when big hits on records were few and far between. Ben Bernie was a top radio name, with his band, and when I took 'It's A Lonesome Old Town' to him at the Hollywood Roosevelt Hotel he made it his theme song.

"You have to get out there among

em," Tobias says. "Meet them, sell them, help them with suggestions as to how the song can best be performed. It still works today."

Phoebe Snow sang Harry's "No Regrets" in a recent album and Chet Atkins included "Sail Along, Silvery Moon" on an LP last year.

Tobias believes that many of the songs of 1979 are excellent. He never knocks the younger writers. "I'm sure that 'Feelings' and 'The Way We Were' and a lot of other recent hits would have been hits 25, even 50 years ago," he says.

"Sometimes a writer hardly recognizes one of his old tunes when it's performed in contemporary style," he notes. "But I never complain. If it sells, it's okay."



Harry Tobias

The acts that have recorded Tobias tunes include Frank Sinatra, Perry Como, Sammy Davis Jr., Nat "King" Cole, Sarah Vaughan, Ella Fitzgerald, Les Paul, Dean Martin, Bobby Darin, Andy Williams, Woody Herman and hundreds of others down through the decades.

But there will be more this year, Tobias believes. That's why he roots out of his suburban Sherman Oaks home to make the rounds and pitch his material to whoever will listen.

"I always keep in mind how I got into this business back in 1911, when I was 16 years old I wrote a little poem titled 'National Sports' and a few days later I read an article exhorting readers to 'write a song and make a fortune.' So for \$25, I sent in my poem and received 200 copies of sheet music. To get back my \$25 I walked around door to door, selling copies, and in time I got my money back."

That was the last time Tobias was suckered. From 1911 to this day, publishers pay him money in front. But the way he pounds doors these days to sell producers his songs—some old some new—one would think he's still trying to retrieve his \$25.

## Firm Takes On Failing Theatre

WEST CHESTER, Pa.—The newly formed High Street Concert promotion firm here plans to create a major concert facility at the failing 1,600-seat Warner Theatre.

The theatre, touted as one of the outstanding art-deco movie palaces in the East, made its bow Dec. 1 with Johnny's Dance Band and the Watson Brothers band.

The firm is looking to bring in some of the same names playing the nearby Upper Darby, 3,100-seat Tower Theatre as well as providing a showcase for local talent.

The Tower, owned and operated by Philadelphia-based Electric Factory Concerts, features, with its major attractions, concerts by up-and-coming acts several nights each week.

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## Tempe Dooley's Ties Concert Promotions

• Continued from page 62

seat lounge has a separate sound system.

Zelisko estimates his concert audience is composed of about 50% college students. Arizona State Univ. with its 35,000-student population is located about two miles from the club.

Zelisko says Dooley's suffers because the 19-year-old drinking age in Arizona prohibits teenagers from entering the club's premises (which is legally classified as a bar) for con-

certs. The state legislature is considering raising the drinking age to 21 years.

The prohibition does not apply to Dooley's main competitors for live concert acts—the Celebrity Theatre in Phoenix, the Veterans Memorial Coliseum in Phoenix and Arizona State Univ. None of those facilities are classified as bars.

Zelisko says losing 17 and 18-year-olds "makes a big difference" especially for rock and new wave acts.

Although the college audience is substantial, Zelisko states: "College isn't always the determining factor as to whether I book a show. Hard rock acts will do well coming to Tempe. There is definitely a college market here but we do not rely only on the college draw."

Zelisko says tourists and local community residents have filled the club for big name acts when the university is not in session.

However, he says the smaller local bands which play the club when he does not book the facility are "always a college draw."

Acts that Zelisko has scheduled for Dooley's in upcoming weeks include Elvis Costello, Peter Tosh and Brian Auger. He is also looking to sponsor a Roxy music reunion in April.

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# Frontier Cancels Dinner Shows; Wayne Newton Protesting Move

By HANFORD SEARL

LAS VEGAS—New Year's day the Frontier Hotel discontinued dinner shows in its Music Hall showroom, becoming the third major hotel in three years to do so and incurred the wrath of long-time Hughes Hotel entertainer Wayne Newton.

The entertainer, under contract for 30 weeks a year to appear at the Frontier, Sands and Desert Inn, vowed not to return to the hotel Feb. 1 for his next engagement protesting the loss of employe jobs.

Despite the clouded future of dinner shows at the Frontier and an overdue ruling about Caesars Palace Ticketron policy, survey reveals most hotels closely following recent developments but independent of any long range changes.

"I really don't know or can comment at this time about the situation until after our meeting with general managers," says Walter Kane, Summa Corp. entertainment director.

According to Frontier Hotel publicity director Red Mellvaine, only three meat cutters have been unemployed so far with the remainder of the staff employed in the 780-capacity showroom as a result of the dinner-show cancellation.

Roy Clark and the Oakridge Boys opened New Year's day and hotel officials report normal showroom house counts for attendance at a \$17.50, two-drink minimum. Dinner shows started at \$27, Mellvaine adds.

Desert Inn and Sands executives report no plans to follow the Frontier's decision, established by Phil Arce, president and general manager.

Meanwhile, arbitration continues between Caesars Palace and local unions about the ticket-only policy at the hotel's Circus Maximus showroom now in effect several months.

Long-time Caesars entertainer Paul Anka recently left the hotel for the Las Vegas Hilton reportedly over personal disagreement about Ticketron. Dinner shows are still in effect at the Hilton.

Caesars eliminated dinner shows in May 1976 during Diana Ross' two-week engagement after the crippling, three-week culinary strike which darkened every Strip hotel in March.

Ticketron went into effect last May at Ann-Margret's debut at Caesars and caused havoc the first few weeks in operation. The hotel has been adamant in supporting its present policy.

Frontier Hotel officials maintain customers will receive better food

service at individual in-house restaurants while Caesars management endorses non-toking, shorter lines and fair seating.

MGM Grand executives report dinner shows as a permanent policy, although adding an "open mind with a wait and see attitude" as do most other hotels.

The Riviera's Tony Zoppi, new entertainment director and current publicity director, differs.

"We do our own thing and what's best for the hotel," says Zoppi. "We are trying to save our customers money by not going to a policy whereby they pay two separate bills for food and entertainment."

The Riviera cut its six-item menu in half after the costly 1976 strike, while the Sahara, Desert Inn and Flamingo Hilton hotels occasionally have dinner shows.

The third major Strip hotel to do away with dinner shows after Caesars initial trial run was the Stardust, home of the production spectacular "Lido de Paris '78."

In its 12th edition as the longest running extravaganza for the last 20 years, the "Lido" eliminated dinner shows in 1977 but more recently instituted a separate ticket dinner coupon policy.

## Valley Forge Has Top Name Acts

PHILADELPHIA—Lee Guber and Shelly Gross' Valley Forge Music Fair is encountering little trouble bringing in major headliners. The facility is the only remaining show-place in the area playing top names in concert since the Latin Casino theatre/restaurant turned into Emerald City Disco.

With the opening of the Resorts International Hotel Casino at nearby Atlantic City, performers playing the resort have a 60-mile off-limits clause in their contracts which takes in the Philadelphia area. The off-limits booking barrier was one of the reasons the Latin Casino gave up rather than get into a booking war for names with the resort casinos.

Valley Forge, a 3,000-seat, in-the-round handtop playhouse in suburban Devon, Pa., has lined up Frank Sinatra, Tom Jones, Don Rickles and Johnny Mathis for the '79 season.

Bringing in names in both the rock and contemporary genre for stands ranging from one-night to a full week, the '79 lineup starts with Sha Na Na and Dr. Hook Feb. 9-11, followed by a "blues show" with B.B. King, Bobby "Blue" Bland, Albert King and Jimmy Witherspoon Feb. 16-18, and Cheech & Chong for Feb. 23-25.

Sinatra, taking a \$25 ticket for every seat in the house, comes in for a week March 5-11; Tom Jones March 27-April 1; Gladys Knight & the Pips are due in April 6-8; the Jacksons April 19-22; "Four Girls Four" (Rosemary Clooney, Rose Marie, Helen O'Connell and Margaret Whiting) May 25-27; Don Rickles May 28-June 3; Johnny Mathis June 4-10; and "The Magic Show" June 19-24. Ticket prices range from \$9.75 to \$13.50 highs, depending on the artist with bottom figures at \$8.50.

# Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Arenas (6,000 To 20,000)</b>				
1	GRATEFUL DEAD—Monarch Entertainment/Ron Delsener, Madison Sq. Garden, N.Y.C., N.Y., Jan. 7	19,683	\$8.50-\$9.50	\$182,736*
2	GRATEFUL DEAD—Monarch Entertainment/Electric Factory Concerts, Spectrum, Philadelphia, Pa., Jan. 5	18,582	\$6.50-\$8.50	\$144,130*
3	TED NUGENT/STARZ—Entam, Col., Greensboro, N.C., Jan. 5	10,165	\$7-\$8	\$76,772
4	TED NUGENT/STARZ—Entam, Col., Richmond, Va., Jan. 6	8,535	\$7-\$8	\$63,286
5	TED NUGENT/STARZ—Entam, Scope, Philadelphia, Pa., Jan. 7	8,582	\$7-\$8	\$62,130
6	RED SPEEDWAGON/AMBROSIA/MOLLY HATCHET—Sunshine Promotions/Entam, Rupp Arena, Lexington, Ky., Jan. 1	7,068	\$5-\$8	\$55,359
7	STYX/CINDY BULLENS—Entam, Freedom Hall, Johnson City, Tenn., Jan. 6	7,367	\$7-\$8	\$54,999
8	STYX/CINDY BULLENS—Entam, Civic Center, Wheeling, W. Va., Jan. 7	6,941	\$7-\$8	\$51,851
9	TED NUGENT—Entam, Civic Center, Roanoke, Va., Jan. 4	5,083	\$7-\$8	\$37,543
<b>Auditoriums (Under 6,000)</b>				
1	CHEAP TRICK—AM Attractions/Marc Berman Concerts, Civic Thea., San Diego, Calif., Jan. 2-4, (3)	8,950	\$8.50	\$74,749*
2	LITTLE RIVER BAND/AMBROSIA—DiCesare-Engler, Stanley Thea., Pittsburgh, Pa., Jan. 6	2,765	\$7.75	\$20,979
3	DEVO—Festival East Inc., Mary Seton Rm., Buffalo, N.Y., Jan. 3	850	\$5	\$4,250*
4	BLONDIE—John Bauer Concerts, Paramount Thea., Seattle, Wa., Jan. 3	2,054	\$2	\$4,090

## RCA, Campus Agency Tie For Weber Breakout Trek

By ROMAN KOZAK

NEW YORK—RCA Records and the College Entertainment Agency are going the campus route in an effort to break Frank Weber, a jazz-rock composer, vocalist and pianist on RCA Records.

The tour, to begin in early February, will encompass between 20 and 25 schools in the Northeast where Weber will headline concert dates with tickets priced at \$2 and below.

"Other people have tried similar projects in the past, though not with as many dates, and have failed. Let's face it, it is not easy to sell an unknown. It takes a hell of a lot of time and money," says Jim King, president of College Entertainment Agency. College Entertainment is a nationwide booking agency based in New York which specializes in the college market.

King says the tour, which is costing RCA Records an estimated

\$60,000 to \$90,000, was designed with several criteria in mind. To find the venues, King says he researched 300 colleges before narrowing down the list to the 60 that had halls between 600 and 1,000 capacity; and a concert committee or chairman that could handle the events; and where there were strong college radio stations and newspapers.

Then, says King, he had RCA send the Frank Weber LP to the entertainment committees and their chairman on these campuses. Those who have expressed interest in the act are those who are getting the concerts. Among them are Yale, the Univ. of Pennsylvania, Bucknell Univ. of Maine, and Univ. of Maryland.

Coordinating the RCA side of the promotion is Peter Gordon, head of the Thirsty Ear college syndicated

(Continued on page 68)

## Signings

Chuck Berry to ATCO Records, worldwide.  
Indian violinist L. Shankar to Zappa Records.  
Frank Zappa's Phonogram distributed label.  
Atlanta-based rock group Raggedy Anne to Mountain Management.  
Comedy duo Cheech & Chong to a worldwide licensing deal with Entertainment Licensing Corp., for exclusive merchandising rights for posters, T-shirts, heat transfers and silk screens.  
Scott Summer and Chester Lester, both of whom have been writing exclusively for Con Brio's affiliated BMI publishing company, to recording contracts with Con Brio Records of Nashville. Summer's recently shipped, self-penned release is "Flip Side Of Today." Lester prewrote with "Mama, Make Up My Room," and is planning an extensive tour of the Southeast in conjunction with its release.  
Don and Jackie Cusic to gospel publishing and writing agreement with April Music, a division of CBS, in Nashville. Jackie is a former member of Dave and Sugar, and plans a future gospel LP.  
Ray Pillow to an exclusive booking agreement with CMI of Nashville.  
Songwriter Don Wade to Door-Knob Records with first single, "Easy."

Wade is associated with Chip 'n' Dale Music.  
Gospel recording group, the Rambos, to a new three-year, five-record contract with the Benson Co. of Nashville, a publishing and recording operation. In addition, Dottie Rambo to a writers contract with the company, and the release of "A Dottie Rambo Choral Concert Of Love," the 50th Rambo record release for the company in her 14-year association.  
Lynn Sutter to DaySpring Records, a division of Word, Inc., with first LP, "Everlasting Kind Of Love," slated for release this month. To Flying Fish Records in Chicago: the Persuasions, jazzmen Ira Sullivan and Roscoe Mitchell, and Johnny Lee Wills, brother of Western swing patriarch Bob Wills.

Pleasure resigns to Fantasy Records. The nine-member soul/jazz band is from Portland, Ore. Cameo Management and its artist roster to Hecht Harman Vukas for p.r. representation.  
Guitarist Robben Ford to Elektra/Asylum as a solo artist, with his debut LP "The Inside Story" due this month. Robben has performed with Jimmy Witherspoon, Joni Mitchell and the LA Express.

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## Talent Talk

With a new LP out on Tomato Records, **Melanie** is on the comeback trail. She also is working on a Broadway play. "Jane-Ace O' Diamonds," about Calamity Jane with former Billboard writer **Ed Kelleher**. **Chris Bell**, guitarist and producer for the Memphis band **Big Star**, was killed in an auto accident while coming home from a Christmas party. He was 27.

**Bob Seger** and **Neil Young** are named male artists of the year in the new issue of *Feature*. Female artist of the year is **Betty Wright**, new artists are the **Cars** and **Jules & the Polar Bears**, while the act honored for best live performances in 1978 is **Bruce Springsteen and the E Street Band**. **Blondie** is hosting the "Midnight Special" television show on Friday (19).

The Walt Disney Organization has described **Gene Simmons'** rendition of "When You Wish Upon A Star" on his solo LP as a faithful and sensitive version of the "Pinocchio" theme song. Disney and the **Kiss** organization collaborated on a reception in the Los Angeles branch of Fiorucci to launch the movie's national re-release. "Pinocchio" is everybody's story. If you believe hard enough, your dreams can come true. Mine did," comments Simmons.

**Roger McGuinn**, **Gene Clark** and **Chris Hillman** have gotten together for an LP to be released at the end of January to be called, obviously, "McGuinn, Clark & Hillman." **Leif Garrett**, **Mac Davis** and **Kristy and Jimmy McNichol** are among the artists to join **Donny and Marie Osmond**, **Steve Martin**, **Karen and Richard Carpenter**, **Barbara Mandrell** and **Willie Nelson** at the "John Denver Pro-Am Ski Tournament" on WABC-TV March 25.

Some interesting collaborations are on the way. **Suzi Quatro** and **Chris Norman** of **Smokey** have teamed up for a single, "Stumblin' In" on RSD Records and **Sparks** is working on an LP with **Georgio Moroder**, **Donna Summer's** producer. **Barry Fey**, president of Denver's *Feyline Presents*, says he is absolutely not an investor in Chicago's *Twogether Productions* as was previously reported.

Pirates take note: Counterfeit tickets to Studio 54's New Year's Eve party in New York were reported selling at \$70 while the genuine article went for \$50. Ultraviolet light was used to detect the phony ducats. Sources close to the negotiations agree that the management of

Philadelphia's Spectrum arena will be the new operators of the 16,000 seat Nassau (L.I.) Coliseum, currently being operated at a deficit by the county government. Gotham promoter **Ron Delsener** and the Hyatt Hotel chain were also in

the running but the success of the Spectrum facility is what turned county officials around. Warner Bros. Music has released an ambitious 143-page folio called "The Best Of New Wave Rock" and it covers every major group. It retails

for \$5.95. Can you imagine a transcription of The Sex Pistols' "Pretty Vacant"?

The Bee Gees are being honored with a star on Hollywood Blvd.'s Walk Of Fame. Alligator Records of Chicago has leased its "Beware Of

The Dog" LP by bluesman **Hound Dog Taylor** to Lamkin Records of New South Wales, Australia. Taylor's first two records have been available in Australia since 1975 on Toadstool Records.

ROMAN KOZAK

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## L. A. Agency's Policy On Acts

• Continued from page 62

property. "We have had several inquiries for Michael from film companies. We're looking but we must be selective. The accent must be on quality.

"We're put in a position where we must turn down dates not only for the Jacksons but for all of our acts—gigs offering a lot of money are not always best for the longevity of our acts," says Weisner.

The company recently negotiated a new deal for Gladys Knight & the Pips (the Pips are not its client) to go into the Aladdin Hotel in Las Vegas for six to eight weeks this year. The group has been playing at the Aladdin for some time.

According to Weisner, his firm is attempting to work out a situation where Gladys Knight & the Pips will become three working entities: Knight, Knight and the Pips and the Pips alone.

"Gladys is performing with the group but she will be doing some tv guest stints alone," says Weisner.

Knight recently had her first solo LP on Buddah, which Weisner/DeMann believes was not a valid project. The firm prefers to deal with her debut solo LP on Columbia as her first major project.

The upcoming LP, to be released in a few weeks, is produced by Jack Gold, who also produces Johnny Mathis and others. The project has Knight singing all background vocals as well as lead. With the exception of one number, "I Who Have Nothing," all material is new, says DeMann.

Billboard



**McCANN'S FANS**—A&M's Les McCann and his guitarist Nick Kirgo participate in Howard Univ.'s jazz artists series sponsored by Phi Mu Alpha, a music fraternity on campus. About 100 students asked questions about touring, recording and other facets of the music scene. McCann then treated his audience to a musical performance, featuring cuts from his latest album "Les McCann, The Man."

## RCA, Campus Agency Tie For Weber Breakout Trek

• Continued from page 66

radio program, who is working as a consultant for RCA setting up the label's campus program. This, so far, is the most ambitious college promotion RCA has attempted, claims Gordon.

Gordon says the show Weber will be taking with him will be a totally professional production, with Weber and a five-man backup band carrying their own sound and lighting.

To support the dates, RCA has printed 2,200 posters which will be put up in the schools, says Gordon, and has recorded radio announcements to be broadcast at the local college stations. After the concerts

RCA will do a marketing study on their effectiveness, and then will go to the local retail outlets to merchandise Weber's "... As Time Flies" LP, which was initially released in October. A single, "71" is also being released from the LP.

Ed Newmark, Weber's manager, who has been working with King and Gordon in the planning and execution of the project, says that if it works as expected it may be extended to other colleges.

The Weber tour is the latest in a series of projects showing RCA's new interest in the college market. The label recently debuted the "Nipper" series of radio interviews with such artists as Hall & Oates, Jefferson Starship and David Bowie, which is supplied to college stations. It also did an "Ain't Misbehavin'" radio contest, with the college stations asked to create their own specials around the career of Fats Waller, with the winner getting a trip to New York City to see the play on Broadway.

## Reggae For Calif. State

**LOS ANGELES**—The extension program of California State College at San Bernardino is offering a seminar on reggae music titled "Reggae: A Way Of Life." This is believed to be the first educational seminar offered on reggae music.

The one day seminar is scheduled for Jan. 20 with the instructor Lister Hewan-Lowe, president of Mango Records, the reggae music division of Island Records in New York.

The seminar will focus on the historical perspective of reggae music, its present struggles in the U.S., the significance of the music relative to 1979 and the spiritual basis of the Rastafarian movement.

Included in the seminar will be video tapes of the prize-winning PBS documentary "Blacks Britannica" and some rare concert footage of reggae groups including Bob Marley & the Wailers.

## Connors At UCLA

**LOS ANGELES**—Norman Connors and Friends will appear in concert at UCLA's Royce Hall Jan. 26. The show is a presentation of Fine Arts Production. Tickets are scaled at \$7-\$8.

## GRATEFUL DEAD

*Madison Square Garden, New York*

There are few acts in contemporary music which can claim a more zealous or devoted group of followers than the Grateful Dead. No one in the band is a virtuoso musician or a captivating stage performer, and the group is known for meandering jams that would get other bands booed off stage. But the Dead continues to pack them in wherever it plays and the legion of "Dead Heads" seems to grow with each performance.

This Jan. 7 date, pushed back from Thanksgiving due to guitarist Jerry Garcia's illness, was a typical Dead concert. The sellout crowd was on its feet throughout the more than three hours of music. The group seemed to have the entire house hypnotized as even the electronic feedback from the sound system was cheered. The band performed approximately 20 tunes from all phases of its career as the crowd, surprisingly young, drifted into a state of euphoria. It was the first of two SRO shows at the Garden.

At the end the band left the stage and waited a full five minutes while the crowd stomped and yelled for an encore. The Dead obliged by returning to do their curious reworking of the old Rascals hit, "Good Lovin'." **ROBERT FORD JR.**

## FREDDIE HUBBARD, JOE SAMPLE, JOE FARRELL, DAVID AXELROD

*Music Center, Los Angeles*

Composer Axelrod has always been ahead of his time, now he and time have caught up with each other. For Axelrod, probably the first U.S. composer to create fusion music in 1969, today's jazz market is just right. His fusion, melding style of writing fits in perfectly where record companies want to go.

This concert Dec. 27 was a showcase for Axelrod's pen. Five of the seven works were his own, the remaining two were rearrangements of other composers' tunes.

The concert was centered around the world premiere of "The Cosmic Energy Suite (For Freddie)" which featured flugelhorn/trumpeter extraordinaire Freddie Hubbard. The composition was expansive in nature, adventurous in tone and fully utilized the range of orchestral colors capable for strings, brass, reeds and rhythm. But the suite lacked strong melodic counterparts.

Much of the program was built around blending in cohesively all the musical influences which comprise Axelrod's life: jazz, blues, rock and a love for modern classics.

So the utilization of an all-star band of stellar jazz sidemen plus a rich string section, allowed Axelrod to create musical expressions which ranged from hauntingly beautiful and rich with intensity to some slip away attempts at jazz rock which didn't come off.

Featured keyboardist Joe Sample was able to provide some gutsy solos on both acoustic and electric keyboard. Reedman Joe Farrell (ill with the flu) was not his sharp self. In fact the surprise of the evening was the driving, heated solo by altoist Ernie Watts, a member of the sax section, during "Chocolate Nuisance" written by Roy McCurdy and Nat Adderley Sr. which Axelrod arranged.

There is a problem with Axelrod's writing: he has so boxed himself into a corner that his orchestral colors, his melding of reeds, brass and strings, have an overpowering similarity. Everything starts to sound like "Song Of Innocence," Axelrod's LP on Capitol during the late 1960s. He needs to develop more contrasts and get away from the strong unison approach to orchestral writing.

The tempos for his tunes primarily centered around rock patterns and Earl Palmer, who does oodles of studio dates and is an expert at handling them.

But when during "Zoot Allures" Palmer broke into a straight 4/4 and Sample's acoustic piano get into a clean cut romping, soulful improvisation, the feeling was pure fun jazz. And it swung in the traditional sense. It was also the first time in the 100 minute program that there was a no nonsense jazz flavor to the music.

This pure jazz flavor also surfaced on the opening tune of the second segment, "The Gospel Truth." Although it started off with a churchy feeling, Hubbard, guitarist Arthur Adams and Sample on electric keyboard, got into the blues groove and that's where the piece stayed—happily.

The first portion of the evening was ragged with the musicians sight reading Axelrod's

## Talent In Action

charts since they hadn't had enough time to rehearse the music properly that morning.

Axelrod, himself sick with the flu, is not a commanding conductor, yet the dynamics of his music are evident.

The three movements of the suite allowed Hubbard to display his fast fingering, note squeezing techniques and ability to hit stratospheric notes. If "The Gospel Truth" was pure jazz, "Cosmic Energy Suite" was a missed effort to create a melodic home for Hubbard.

Indeed, there were subtle dissonances in the score which you had to listen really hard to catch. Jim Hogarth's electric bass was given ample room during the suite and throughout the program for comfortable "walking" room and this enabled the music to obtain some earthy bottom.

The problem in attending a concert of all originals by one person is that the composer's heart and soul are on the chopping block alone.

Everyone played Axelrod's charts firmly (and in some instances with a lack of feeling). But the lack of diversity in the arrangements negated the evening being a complete artistic success.

Axelrod drew his works from previous LPs: "Tony Poem" and "Aunt Charlotte" from "Strange Ladies" and "My Family" from "Heavy Axe." "Zoot Allures" is a Frank Zappa tune and "The Gospel Truth" is a Freddie Hubbard contribution.

The problem with Axelrod's writing is that he's not sure just how far to go. He offers too much subtle rock material and doesn't get into the real guts of jazz. But when things blend together there is an enormous sweep of textures and explorations. But this doesn't happen nearly enough. **ELIOT TIEGEL**

## DIONNE WARWICK

*Sands Hotel, Las Vegas*

The jazz-like "Got To Get You Into My Life" and a 1963 Burt Bacharach-Hal David ballad "I Took My Strength From You" opened her hour-long, five song set Jan. 2. The latter was a soulful, melodic reworking of the original. Dionne's next segment featured material from her background work with Bell Records on Bobby Darin's "Splish Splash."

Backed by Donna Johnson and Eunice Peterson on vocals, Warwick executed an unforgettable 33-minute, 23-song medley containing some Bacharach-David hits, which included such familiar songs as "Walk On By," "Alfie," "Valley Of The Dolls," "Then Came You" and "What The World Needs Now."

Much to her credit, this extensive sequence was vibrant, creative and interesting in a setting where most medleys over five songs cause rigor mortis among demanding audiences. Warwick's rhythm section, led by conductor Joe Mele; guitarist Lee Valentine, Michael Conner on drums, bassist Ralf Rost and pianist Joe Scott was integral to the medley's effectiveness.

The 20-piece Don Vincent orchestra in the Sands Copa Showroom, one of the smaller, more intimate showcases along the Strip was outstanding. **HANFORD SEARL**

## RUSH

*Maple Leaf Gardens, Toronto*

Last time Rush played this 18,500 seat venue the hometown trio stressed energy and special effects in its set.

Gone are the high-powered thumpers which carried it through the formative years up until the LP "2112." Musically Rush has attuned itself to the needs of AOR radio, a fact eagerly accepted by FMs across the continent with the release of its latest album, "Hemispheres."

Grinding guitar passages from Alex Lifeson have been replaced with fluid riffing, albeit greatly aided in his chording by a battery of foot pedals concealed behind his microphone footpost. As much as Lifeson's guitar work has fashioned a loyal legion of fans worldwide for the band, so has drummer Neil Peart's inventive, hard backbeat.

Now poised behind what is claimed to be the largest drum set on the rock circuit, the lean figure of Peart embossed the trio's sound with some classy percussion work throughout the 90-minute set, drawing on as many as 40 instruments to accentuate its material on Dec. 30.

The most significant change in Rush's sound is vocalist Geddy Lee's switch from the shrill voice of old to the almost melodic instrument he uses today. Where a year ago he had intentionally screamed out the lyrics to "Closer To The Heart," he has now dropped an octave and has gained control in his delivery. Lee also made a fine showing when called to double onstage

from bass guitar to the mini-Moog and Oberheim polyphonic.

Audio aspects to the show were better than ever before, possibly due to the four-way speaker system employed. Using little chatter to draw fans out between its more than 10 numbers, Rush justified itself to its biggest ever audience here in playing three shows, Dec. 27, 28, 30.

While no fault is to be found in the performance, the trio appears to have lost its stage presence and made little use of a gigantic rear screen, another medium which the trio could well use to advantage with the sci-fi content in the songs.

As for presence, while Lifeson and Lee once charged around the stage, they now stand practically motionless. And the aristocratic image the group presents on its album covers lost all impact seeing it onstage dressed in what looked like ordinary street clothes. **DAVID FARRELL**

## GARY BURTON DAVID VALENTIN

*Bottom Line, New York*

Though his group has in the past served as a spawning ground for some of today's most respected young guitarists, this current edition of the Burton Quartet features trumpeter Tiger Okoshi instead of a guitarist. The change adds new texture and tone to Burton's music, though this Dec. 28 set was somewhat disappointing.

Burton's playing was as brilliant as ever but even with the new instrumentation Burton's sound seems to be stagnating. But Burton somehow manages to be progressive without being an innovator.

The highlight of the seven-song, one-hour set was a long solo piece in which Burton displayed his considerable ability. Okoshi offered some interesting solos but Burton's long-time cohorts, bassist Steve Swallow and drummer Bob Moses seemed like their leader, to be in ruts.

The opening act, flutist David Valentin, delivered a charming seven-song, 40-minute set of listenable, distinctive Latin jazz. Valentin is a competent musician and he flavors his music with liberal dashes of interesting percussion. His six piece band is outstanding as it shares the leader's good taste and Latin leanings.

Highlight of the set was a good reworking of the John Coltrane standard "Afro Blue," which brought good response from the SRO house. **ROBERT FORD JR.**

## BILL MEDLEY DOTTIE WEST

*Palomino, Los Angeles*

It was veterans night the weekend of Jan. 5 when West, Medley and Kenny Rogers made their individual appearances, the latter in the capacity of impresario (he collaborated with KLAC-AM which broadcast the show live) as well as performer.

West, backed by a swinging four-piece band, led off with a 13-tune set, getting ample support from Rogers towards the end of the 45-minute turn, when he lent his still sharp vocal prowess to "Two Fools" and the more country-oriented "I Feel Sorry." The twosome dished up some tasteful harmonies here, which would seem to auger more of same on record, especially since both record for UA Records.

After Rogers' exit, the comely West put the wraps on her portion of the show with an ebullient "Dixie" medley and drew a prolonged standing ovation from the soldout house.

Medley, also a UA Records artist, took over the mike and kept the howling crowd mesmerized throughout. He was on for an hour and sang 10 tunes, not counting two medleys, one dedicated to Rogers, the other, a medley to the Righteous Brothers.

Medley, who still retains that lean hungry look of yesteryear, also retains the same rich baritone voice which complemented his high-piping ex-partner Bobby Hatfield when with the Righteous Brothers.

Among the highlights were: "Statue Of A Fool" ("If I can't sing the songs I write, I'll sing the songs they write about me"), from his new UA album, "Lay A Little Lovin' On Me," the title tune of same and, of course, the closer, "You've Lost That Lovin' Feeling," the Righteous Brothers' biggest hit.

The four-piece backup band was strictly first-rate. Keyboard man Lee Farrell, who has been working with Medley since the middle '60s, was hilarious in a caricature impersonation of Hatfield in a classic closer. It brought the house down. **COPYRIGHT © 1979 BY J. PRICE**

## Magazine Slants To Programmers

By ED HARRISON

**LOS ANGELES**—A new publication called College Media Journal, geared for college radio programmers, has bowed with the intention of "providing a forum exclusively for the college media."

The magazine, which bowed in mid-November, is the brainchild of Robert Haber, who served as music director of Brandeis Univ.'s WBRS-FM for four years.

The biweekly publication contains general news, record reviews, features, charts, a dialog aimed at a specific issue regarding college radio, a "free comment" section and more.

Haber, who is acting as publisher/editor-in-chief, says the publication is geared to program directors, but will eventually be distributed in college retail outlets and concert boards.

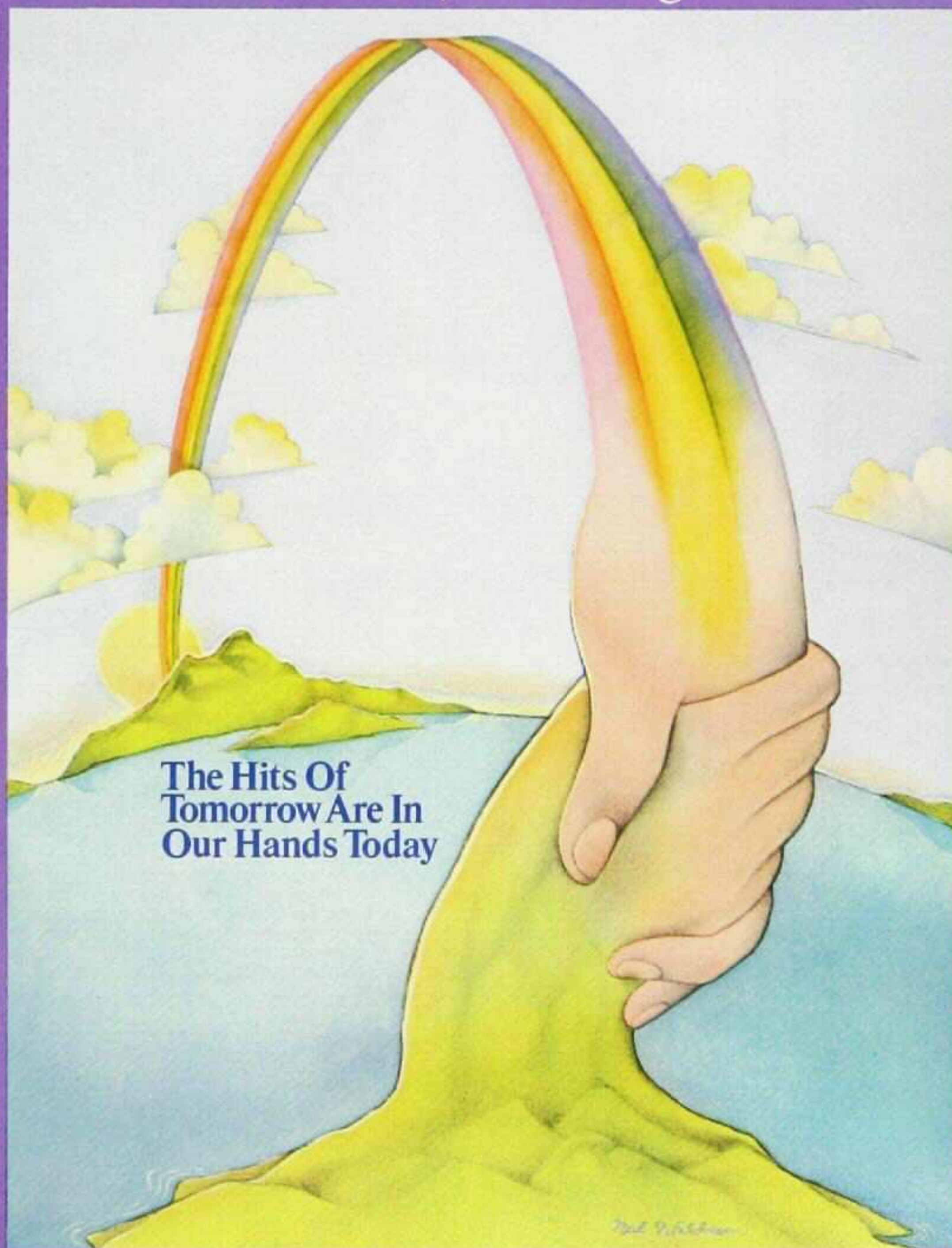
Based in Roslyn, N.Y., Haber heads a staff of 10, all of whom have been involved in college radio. At last count, the magazine is being circulated to about 200 schools. Subscription price is \$75 for 25 issues. Record companies have supported the publication with advertising.

Haber was on the college radio convention circuit this past fall introducing the magazine. He attended the National Student Broadcasters convention in Boston, the Loyola Radio convention in Chicago and the Intercollegiate Broadcasting System West Coast confab in San Diego.

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# Sound Sounds Brilliant At Las Vegas CES



Gene Czerwinski, Cerwin Vegas's president, right, describes one of his new speaker's features to Edward Foster of Edward Foster Stereo, Great Barrington, Mass.



JVC's Skip Wren, right, explains the new KD-A8 metal tape cassette deck with computerized circuitry to Ray Nacol of Nacols, Biloxi, Miss.



Ken Kreisel of Miller & Kreisel Sound discusses his new Satellite 1 speaker system with Jeffrey Weber of Prouette Productions, Beverly Hills.



Above: Intermagnetics president George Johnson, left, and staffer Bob Dunn, talk blank tape with Venture Stores execs Steve Copilevitz and Paul McCormick.



Left: Bill Thomposon of the Irv Rose Group, Skokie, Ill., observes a video explanation of JBL's new speaker line.



Left: Chuck Cox of Larsons Stereo Den., Medford, Ore., watches Panasonic's Tom Bentz demonstrate the VHS videotape high speed duplicator.



Above: Maximilian Mueller of Empire Scientific Corp. demonstrates a new film protection for disks for Harold Braun of Braun Inc. of Monmouth, N.J. Left: Jensen's Gil Hammett explains new car audio products to Buck Trent, banjo player with the Roy Clark show.

## ACCESSORIES GROWING

### Video & 'Metal' Are Blank Tape Future

By STEPHEN TRAIMAN

LAS VEGAS—The expansion of the home videocassette mart, emergence of the first metal-compatible standard, auto and micro cassette decks, and addition of more premium accessories mark the bright outlook for blank tape manufacturers at the Winter CES.

The links between software and hardware are more vital than ever in the two key markets of the future, home video and metal, with development of more three-hour L-750 Beta-format tape and overall compatibility standards of the new metal technology uppermost in industry thoughts.

Actual demonstrations of the first production models of the metal-compatible cassette decks were featured by a number of manufacturers. 3M, first on the market with its Metafine cassette, had models from Tandberg, Nakamichi, Teac, Lux, Aiwa, Sanyo, Technics and JVC at its booth.

And other demos on and off the floor were done by B.I.C. with both a home and the first car units, with Onkyo, Sharp, Sansui, Pioneer, Toshiba and Sanyo, among others prepping product from \$600 to \$1,400 for this year.

While the new metal decks are premium priced, the new metal tape lines and many of the accessories

price packages are due for wholesale and follow-through retail hikes. Virtually all the majors either recently announced increases from 5% to 10% or expect to make formal hikes soon, a CES survey indicates.

New high-end entries or upgraded audio formulations from BASF, Memorex and Sony, as well as Shuco/SDS with a new chrome line from Dupont, spiced the appeal for many dealers here. And on the promotional end of the spectrum, the long anticipated decision by Columbia Magnetics to abandon the consumer market except for private-label work was supplanted by the InterMagnetics' announcement of a joint venture global marketing firm with Hong Kong-based Swire Magnetics. Swire is investing \$10 million in the operation—its first American business involvement. InterMagnetics of Santa Monica, Calif., has set up blank cassette plants worldwide and marketed that product through licensees.

On the video side, new and/or expanded VHS and Beta lines dominated every major supplier's exhibit, with Maxell, TDK, Fuji, 3M, Memorex, Sony, BASF and Ampex all into the home videocassette mart in a big way—and agreeing the fir-

(Continued on page 73)

## Education Is Audiophiles Market Must

• Continued from page 4

deluxe analog editions, among them super fi repressings of albums by big name pop acts. The latter category, pioneered by Mobile Fidelity Sound Labs with its Original Master Recordings series, has surfaced as one of the hottest ideas in super diskdom.

Interest of audio retailers and conventional record dealers alike has been spurred by names like Fleetwood Mac, George Benson, Al Stewart and the Crusaders in imported pressings made to exacting standards and listing at \$16.

Digital recording represents the

(Continued on page 77)

## Report From



## Winter CES

## CROSSOVER CONTINUES

### Creative Products Coming On In Rush

By JIM McCULLAUGH

LAS VEGAS—Creative audio, products pertaining to recording and other pro and semi-pro applications, continued to play a more visible role at the recently concluded home audio dominated winter CES here.

Numerous high-end and traditional hi fi manufacturers introduced products such as amplifiers, speakers and signal processing equipment that reaches beyond strict audiophile usage to recording studio, sound reinforcement, disco and broadcast application.

The traditional hi fi dealer and distributor is recognizing the importance of these various industry segments as well as their shifting distribution patterns as was indicated by a panel of experts speaking to "creative audio" (see separate story, this section).

The market for creative audio is said to be embryonic and at a time when home audio hi fi sales are acknowledged to be somewhat flat around the country, more traditional hi fi accounts are thinking seriously about either incorporating these products into their store mixes or else spinning off professional divisions.

At the same time, more traditional hi fi makers introduced more sophisticated home audio equipment,

some of which could be very much "at home" in a radio station, recording studio or disco.

A key trend in home hi fi is the cassette deck capable of recording the playing metal particle tape.

JVC, B.I.C., TEAC, Sanyo, Aiwa, Nakamichi, Luxman, Marantz, Pioneer, Sony, Technics, Toshiba and Yamaha were among manufacturers exhibiting metal particle decks.

Microprocessor technology also continued its presence in home hi fi as more manufacturers introduced micro components. This CES saw Rotel, Technics and Toshiba join Mitsubishi and Randix offering micro/mini tuners, amplifiers and speakers.

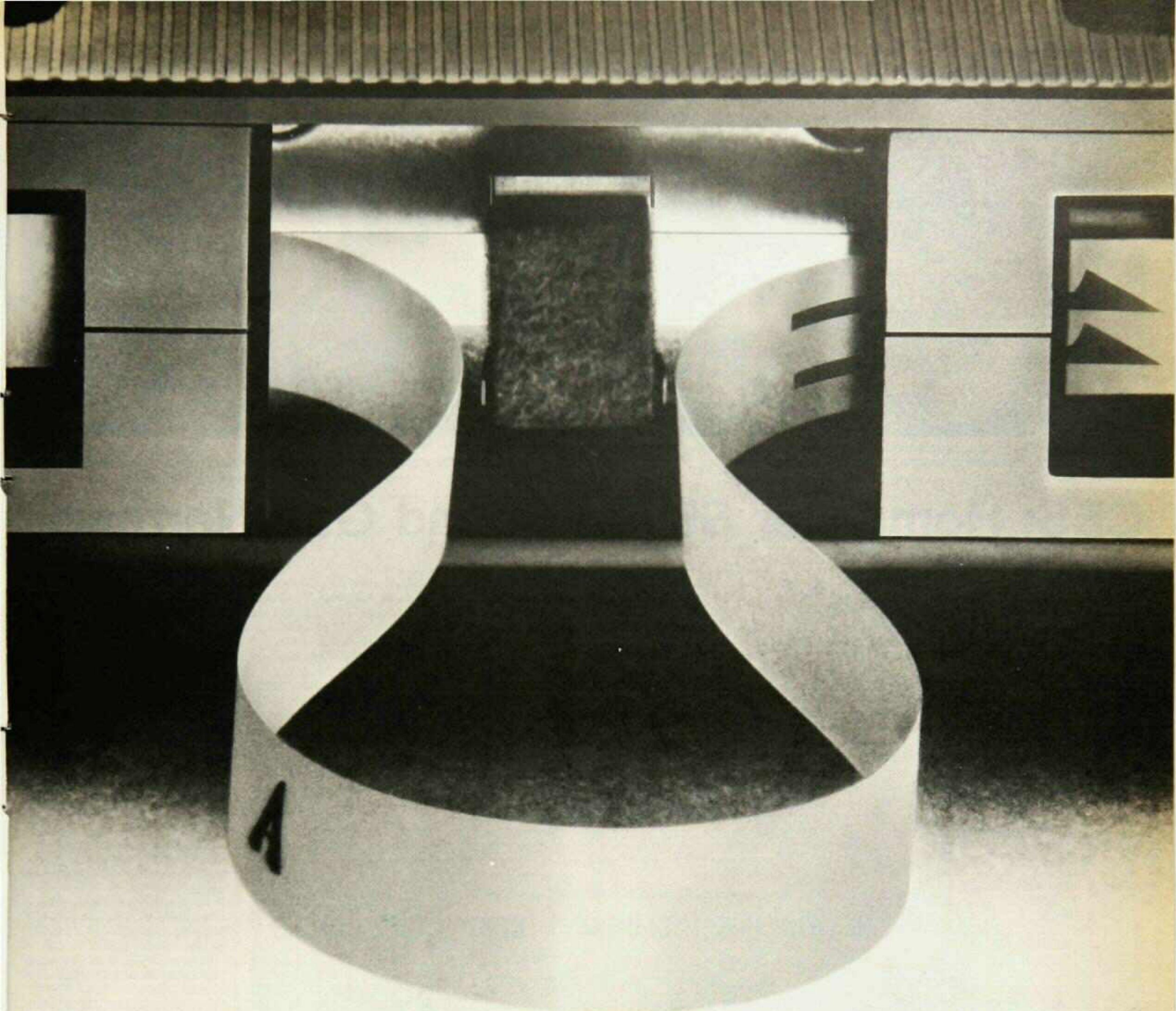
• Sansui Electronics formally announced the formation of a new professional products division to market a group of specialized audio components aimed at broadcast, recording, sound reinforcement and disco markets. Dave Dauphine, formerly of Dolby, is heading the division.

The professional products will be marketed entirely separately from the Sansui consumer products operation.

First products include the model B-1 250-watt power amplifier with

(Continued on page 82)





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**Sound Bug:** CES visitors congregate around a Volkswagen Super Beetle which contains a mind and ear boggling 1,000 watt stereo system.



**Sporty Sound:** CES retailers peer inside an Aston Martin Lagonda sports car which contains a top of the line Advent autosound system.

Billboard photos by Bonnie Tregel

## CES: Home-Car Stereo Sound Gap Narrows

By JIM McCULLAUGH

LAS VEGAS—The gap between high quality home stereo sound and car stereo sound narrowed even more substantially at CES.

Most of the 42 autosound manufacturers on hand here introduced more sophisticated car stereo hardware which included feature laden AM/FM stereo radio/tape deck configurations, high powered amplifiers, graphic equalizers, time delay devices and two and three-way speaker systems all aimed at "high-way hi fi." The upshot for the music industry is more consumer incentive to purchase prerecorded music tapes.

Heretofore, only a handful of manufacturers had this high-end car audio equipment available as the two-year-old trend to high-end car stereo fully matured with this Winter CES.

This equipment is expected to push the mushrooming autosound business to the \$2 billion mark in 1979 as 1978 became the industry's first \$1 billion year.

In fact, the industry is becoming so high-end that the Electronic Industry Assn. has agreed to investigate establishing standards for the autosound industry, according to Jack Doyle, president of Pioneer, one of the leading suppliers.

A significant trend in car stereo hardware now is Dolby, the noise reduction circuit found in home tape decks, which is now available on many radio/tape units for both tape and FM radio. More than a dozen

manufacturers including Pioneer, Audiovox, Sanyo and Panasonic are offering this feature.

Chromium dioxide switches also popped up on a number of new cassette players.

Another trend is the radio/tape unit with built-in graphic equalizer although many suppliers are still offering this sound-shaping accessory device as a "separate" for the car. An adjunct to the equalizer is a "time delay" device which attempts to add sound dimension in the car.

Microprocessor technology applied to car stereo hardware is also enabling many units now to feature digital readout of both station frequency and time as well as scan and seek station finding characteristics.

Cosmetically, the white or "brushed chrome" look is becoming more popular complementing the dark, European styling, giving the consumer more of a choice here. Overall, car stereo has much more of a mini component or separates look.

More traditional hi fi speaker manufacturers continue entering the car stereo market with the most notable entry Infinity, long respected as a high-end speaker supplier.

Because of the proliferation of more sophisticated car stereo equipment, the need for more sophisticated display concepts was in evidence also.

A number of independent companies have sprouted which make available "capsules" or "modules"

which simulate the car acoustic environment and can be equipped with dozens of source units and speakers. Computer-like switching devices allow the car stereo dealer to A/B different units as they would home hi fi.

To combat poor acoustics at the CES, many manufacturers showcased their top of the line systems in vans and automobiles such as Porsche, Audi, Mercedes-Benz, Volvo, Honda and Volkswagen.

Audiomobile, for example, demonstrated a custom VW featuring a 1,000-watt system, built by Rich-Coe of Los Angeles.

One startling introduction was a first of its kind two-speed underdash car stereo cassette player from

B.I.C., the giant turntable and cassette deck firm which introduced two speed home cassette decks at the previous CES.

Available in six months at \$250 suggested retail, the unit is capable of playing back all tapes recorded on the B.I.C. two speed cassette decks including metal particle tapes which can be made on B.I.C.'s new T4 cassette deck.

The unit can also play back standard prerecorded tapes and tapes made on other cassette decks at the normal 1 1/2 i.p.s.

The higher 3 1/4 i.p.s. speed will mean better frequency response, signal to noise ratio and headroom, according to a firm spokesman, who claims the unit will deliver "previously unheard of" sound quality for the car.

An amplifier is also being readied to interface with the player which will produce total power of 24 watts, or 12 watts per channel.

Pioneer came up with an unusual twist in car stereo with a product it calls Bodysonic.

According to Jack Doyle, president of the firm, the system is made up of two parts, one a cushion and the other an amplifier.

The cushion is placed in the seat behind the listener and contains specially developed transducers which transmit music vibrations directly to the person sitting against it.

The Bodysonic amplifier, which can be installed underdash or in the glove compartment, has an intensity

(Continued on page 82)

## Car Makers Increase Stereo Mart Share

LAS VEGAS—Despite a rosy picture of a potential \$2 billion market for 1979, car stereo manufacturers face a serious challenge from traditional automobile manufacturers which are gobbling up more of the aftermarket.

According to Philip Christopher, senior vice president of Audiovox and a speaker at the Winter CES "Auto Audio Conference—Outlook '79," car makers such as GM, Ford, Chrysler as well as more foreign manufacturers such as Toyota are making car radio equipment stand-

ard in more of their new models, thus jeopardizing the independent autosound supplier's business in addition to eliminating the freedom of choice for the consumer.

Christopher, as well as other manufacturers who spoke, agree that the aftermarket accounts for 90% of car stereo sales. His concern stems his presidency of CASA, Custom Automotive Sound Assn., a group of manufacturers attempting to reduce this trend.

The Audiovox executive pointed out that major car manufacturers are pre-empting his and other car stereo maker's business by making radios standard, keeping dashboard configurations a secret and pressuring car dealers to take cars with the car maker's OEM equipment.

"We were remiss in not challenging this practice in earlier years," he said. "The consumer should have the freedom of choice to buy whatever he wants."

"What if they decided," he continued, "to equip their cars with AM/FM stereo cassette and 8-track configurations? Many of us could be out of business."

Last July, Christopher reiterated, the Custom Automotive Sound Assn. was formed to combat the situation, a organization which is garnering mounting support.

Many of the 42 car stereo firms exhibiting at the show are becoming its members and the organization has begun seeking governmental protec-

tion in Washington via proposed legislation.

On the marketing side, John J. Houlihan of the J.J. Houlihan Co., an independent research specialist who recently completed a consumer study in conjunction with Pioneer Electronics of America, pointed out that car stereo buyers are still predominantly young males in the 18-24 range.

But, he added older demographics are getting stronger as well as the female market.

Houlihan estimates that 20.9 mil-

(Continued on page 82)



**Body Sound:** Norma Garcia of Pioneer Electronics of America demonstrates the firm's new Bodysonic system. A special amplifier generates musical impulses to a Bodysonic cushion enabling the listener to feel as well as hear the music.



**Four Channel:** Ed Maidel of the New England Marketing Group gets a demonstration of Fosgate's new Tetrasound 4-channel system by the firm's Fritz Beckett.

# Home Video & New 'Metal' Seen As Blank Tape Future

Continued from page 72

ture for video is fantastic. And even budget-minded Irish Magnetic expects to have its first videotapes this spring, about the same time Dupont expects to launch a branded Crolyn line, as it has done before with the 1/4-inch U-Matic product. The shortage of sophisticated L-750 3-hour Beta-tapes has BASF, TDK and Ampex working on '79 product.

As for the high-technology metal tape, only 3M has product committed for the first decks available from next month on. But the anticipated meeting of the Japan Tape Assn. metal tape committee later this month could come up with some key standards which would bring other majors into the field.

Showing "production-ready" samples here were TDK, Sony, Fuji and BASF, and several hardware firms also had Philips samples from Europe for demonstrations. Nakamichi will offer its own ZX branded product, and was using TDK in that shell for its demos of two new metal-capable cassette decks, models 581 and 582 at \$770.

Sony had samples of its "alloy powder" Microcassette that offers three hours of recording for all two-speed Olympus-type machines, actually a forerunner of its metal-particle cassette formulation. Bowed in Japan in November, it is due here this spring. Sony also is in the midst of phases two and three of its Dothan, Ala., plant expansion, with summer startup for both expanded video and some audio production lines, according to K. Tozawa, head of Sony Tape worldwide.

Included is more allocation to the critical L-750 three-hour videotapes. At CES, Sony introduced its new high-bias EHF line, replacing the former chrome formulation, and an upgraded Ferrichrome, notes U.S. division chief Terry Aoki.

TDK formally announced its first U.S. manufacturing facility revealed earlier in Billboard, with launch of production in the giant Atlanta-area plant by mid-1980, according to national sales manager Sandy Cohen. With the doubling of the current Irvine, Calif., assembly plant, TDK will be producing both video and audio product here for the first time. The firm officially bowed its first branded Beta-format tapes to complement the earlier-launched VHS product, and will continue to expand its premium accessory line which saw a \$5.99 head cleaner kit at CES. A new two-hour Microcassette also was bowed here.

Maxell's Gene LaBrie sees video boosting his firm to \$100 million here by 1983, with April regional launching of 60/120 and 120/240-minute VHS videotapes, and Beta product to follow in early summer. In-store displays such as Maxell's infinity mirror and "exploding" Dynasyn module are keying a just-launched dealer contest, with prizes to be announced at the Summer CES.

"We're number one in hi fi now and a strong number two in record/tape outlets," LaBrie claims, "and a lot of dealers are now looking for solid second and third premium lines. This has orders 18% to 20% over projections for 1979 already. And the image for our audio lines should help our video debut."

Ampex, which announced its first price hike in 18 months effective Feb. 1, about 10% on all audio-cassette lines, is using its professional Golden Reel awards as "image crossover" for its consumer lines, notes Bill Weismann.

Demand was greater than supply of its new L-250 and L-500 Beta-

tapes the last two months of 1978, and he says Ampex is hoping for an April bow of its VHS tapes "with the license awaiting final approval soon." Distribution on the audio

side is just shy of a 50% increase from a year ago, and the firm will bow a premium accessory line at the Summer CES in June to help expand penetration.

BASF also is expanding its penetration in the record/tape retail area, notes Jack Dreyer, with excellent dealer response to the improved Ferrichrome and new high bias "su-

per chrome" cassettes. Initially in the market with VHS chrome tapes, the video product expands next month with T-60 and T-120 Beta-  
(Continued on page 81)

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# Winter CES Pulls Top Lines, Displays



Kraco's car stereo products are brought to the attention of CES attendees via this trick performing parrot.



Altus car speaker's George Wafer, left, speaks to Lenny Poncher, J&H Western president, about new car stereo components. J&H is a L.A.-based electronics rep company.



Billboard photos by Bonnie Tiegel  
Nautilus Records Steve Caldero, right, promotes his newest direct-to-disk LP with Larry Downing of Computique, Santa Ana, Calif.



David Lintz of Direct Disk Labs of Nashville plays a videotape of a Larry Coryell-Brubeck Brothers recording session which is his firm's newest direct-disk LP.



Edward Garrigan of Randix describes the new micro electronic amplifier-AM-FM combination, called the technology of tomorrow.



Musician Mel Saunders spins his own Crystal Clear direct-to-disk LP at the company's booth.



Ampex's George Ziadeh and Charles Steinberg do duty at the firm's Golden Reel Award display.

Glen Glancy of Century Records shows off his direct-to-disk catalog to a CES attendee.

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## Accessories Army Marching To A Militant Beat Of \$\$ Drummer

By ALAN PENCHANSKY

LAS VEGAS—Enter a record or audio outlet today and find an army of impulse merchandise fighting for consumers attention. These add-ons and accessories to home entertainment hardware and software have mushroomed in the past five years.

The groundswell was dramatically evident at Winter CES, with many new accessories lines taking bows and existing lines being broadened by veteran suppliers.

Shrinking profit margins on records and audio hardware are forcing retailers to stock a wider array of merchandise in order to survive, accessories manufacturers indicate. For some stores, accessories today can mean the difference between sink and swim, it's claimed.

Today's unprecedented disk sales levels have dramatically boosted demand for record cleaning devices. The rising cost of software creates an emphasis on maintaining the consumer's investment, while the new couped-up, ultra-sensitive hardware demands that disks be kept in a pristine state. These are some of the foundations of the growth.

Disk care units continue to lead in the accessories expansion, but tape recorder maintenance gear is growing rapidly in popularity.

Accessories growth also is being created by the opening of the home video frontier and by the movement of high-end audio into the automobile. Accessories for maintaining

video players in top form along with storage and labeling devices for tape are popping up. The importance of maintenance in autosound equipment also has begun to be emphasized.

In the disk cleaning arena, wet brush systems continue to lead the field with high-end designs accounting for an increasing share of the introductions. However, several motorized, vacuum-type cleaners were unveiled here, joining Vac-O-Rec which pioneered with its sweeping antistatic system.

"The growth in the high-end arena has been incredible," says Richard Horian, head of Horian Marketing, a major OEM supplier moving now into the branded accessories field.

"Buyers now are eliminating such things as the 79-cent cloth; it will be a thing of the past in 12 months," declares Horian, whose disk and tape care products now are being marketed under the brand name Calibron.

New multi-item, high-end record care systems have been designed by Bib Hi Fi accessories, calling its offering Audiophile Series, and by Elpa Marketing, which dubs its products Audio-Mate. Both new series include wet brush cleaners and antistatic piezoelectric guns.

"Audiophiles want something next to their hi fi systems that they can be proud of, and that's why

we're aiming for that end of the market," says Bib U.S. head Trevor Glanger. "There are too many other record care manufacturers out there aiming for the middle market."

● Audio-Groome, from Empire Scientific, also is a new high-end series, including anti-stat gun, anti-stat record mat, dust sweeper and stylus cleaner.

● The Groove Tube, a new wet cleaning system from Artie Lewis Enterprises, is targeted at the mid-market. It includes a controlled fluid applicator and promises results at \$5 list that \$15-list wet systems deliver.

● Vac-O-Rec and Recoton also unwrapped new wet disk cleaning systems. The Vac-O-Rec introduction, \$12 list, follows the firm's signing of a consent agreement with Discwasher prohibiting sale of an earlier wet system with physical appearance similar to the Discwasher. Two other accessories manufacturers have had designs challenged by Discwasher, the owner of the largest share in the high-end disk care market.

Technological breakthrough in the accessories field has slowed, and visitors to the CES viewed few truly new items.

Among the innovations:

● A Stylus Air Cleaner, \$6 list, bowed by Clear Track, works off an inert freon-based charge to remove

(Continued on page 80)

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**SPECIAL DESIGNS ON REQUEST**

# Audiophile Disks Expanding Impact On Music Mart

• Continued from page 72

other big growth area in the audiophile sector, with most high technology labels—including direct-to-disk producers—recognizing a new “buzz word” in the field.

Previous direct-to-disk producers such as Century Records, Nautilus Recordings and Sound 80 are among those mastering on digital machines today. Century will introduce the first commercial disk mastered on Sony's new digital system, it was learned here, and plans for a Nautilus/Soundstream taping of the Kingston Trio have been detailed.

Telarc Records continues its association with Soundstream in classical recordings, with a Boston Symphony Seiji Ozawa session mapped next, and Orinda Records is recording Bee Gees compositions with the London Symphony using Soundstream hardware.

Discwasher is supplying a listing of the top 10 titles in its extensive Denon classical catalog, while Century Records and Direct Disk Labs supply dealers with a list of best demo cuts for each title in their growing lines.

Lengthy, well-designed catalogs now are available from Audio-Technica, Nautilus Recordings, M&K Real Time and others, as the press, dealer and consumer education effort mounts in the audiophile sector.

“The penetration is very low,” observes Jon Kelly, head of Audio Technica, a major disk distributor. “There are far more record outlets without audiophile recordings than with them.”

Kelly, whose company sponsors a yearly contest to determine the best produced recordings in several categories, believes almost all record stores will maintain an audiophile stock in the not too distant future.

“It's a valid concept, they'll be around indefinitely,” he maintains.

Several others, including Steve Krauss of Nautilus, Ken Kreisel of M&K and Joe Overholt of Direct Disk Labs, also feel the surface is only being scratched.

“Most dealers have sold only about 10% of the potential market on direct-to-disk,” Overholt indicated. “The big thing I've noticed this year is that audio dealers have finally recognized it as a product highly viable in the hi fi industry,” he explains.

Audiophile producers received renewed support for their efforts this year, as high technology hardware began filtering into the mid-market. Despite the overall cautious mood permeating this year's show and the fact that several record companies reported over-counter sales and orders down from the summer CES in Chicago, the tendency of the hardware sector clearly reinforces their direction.

“Fast” amplifiers, shown by firms such as Technics, Sansui, Kenwood and others, is one example of new mass market equipment with the high tech slant. The design responds more quickly to complex transient wave forms, making for more natural replication of demanding musical passages.

Proliferation of this type of equipment aligns itself with the move to software that stresses extremely accurate reproduction of critical waveforms.

The entry of major record labels into the field was being anticipated by several audiophile producers. Big questions are pricing to be offered by majors, and the type of promotion the majors audiophile product will receive. ABC Records, which has been experimenting with direct cut sessions, is in discussion with

several audio suppliers for distribution, favoring this route over conventional record channels.

The audiophile camp overall appears not greatly concerned about the possible entry of majors, stress-

ing that big companies will not be willing to introduce critical quality control at all levels of the production chain. One theme growing in the high technology camp is that the total commitment to quality—and not

digital or direct-to-disk mastering alone—is what makes an audiophile recording.

“It's good and it's bad,” says Crystal Clear's Tom Wiggins about a possible entry of major labels. The

good is that they'll advertise direct-to-disk a lot; the bad is that we don't know what the price will be.”

“The majors won't go in with the same commitment to quality as the  
(Continued on page 81)

## “THE GAUSS HIGH SPEED TAPE DUPLICATING EQUIPMENT WE PUT TO WORK IN 1968 IS STILL WORKING. THREE SHIFTS.”

Richard P. Blinn, Director,  
Studio Operations & Electronic Development  
Capitol Records



“Gauss high speed tape duplicating technology was originally developed right in this department at Capitol in the late 60's. And the first ten machines are still in full operation at our Jacksonville, Illinois facility. In fact, they're working three shifts a day. They're even better machines than they were in 1968, because we've continually upgraded them with new innovations from Gauss and our own engineers. Today, they're performing at the leading edge of the technology. If they weren't, Capitol would find something better.”

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engineering means high productivity, highest-quality sound reproduction and maximum reliability. If those are your criteria, we think you'll choose Gauss.

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Sansui's hot air balloon draws attention outside the Las Vegas Convention Center.

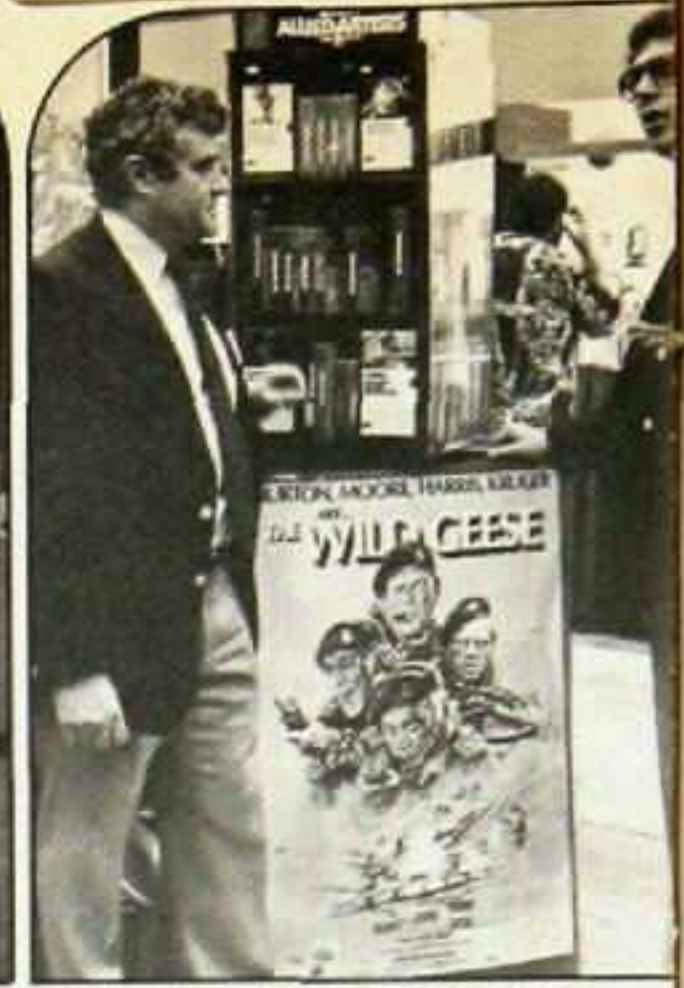
# CES Tests Imagination



Don Walker of Cali-West, Santa Fe Springs, Calif., left, learns about accessory tape cases from Pickwick's Howard Holkestad.



Billboard photo by Stephen Traiman: Pickwick president Chuck Smith and his son Danny get a demonstration of a home computer from George Gregoire of Termbay Electronics.



Richard Stadin, left, of Allied Artists and Tom Denels of California Sales & Marketing, push videotaped movies at the Allied Artists booth.



GRT's Fred Martinitz and Barry Nudelman discuss prerecorded software with Hal Cohen of Cohen & Kappel, Valley Cottage, N.Y., left.



Billboard photos by Bonnie Tiede: Jerry Hendricks of Hitachi shows off the new HMA Mosfet power amp to Lee Soffer of the Chesapeake Bay Co., Woodbridge, Mass.



Billboard photo by Stephen Traiman: Dale DeLarber of the Tipton Stores, St. Louis, gets a demonstration of B.I.C.'s new T-4 metal capable cassette deck and the first metal capable car stereo cassette player, the C-1, from B.I.C.'s Jay Bergen.



Russ Mayworm starts Sanyo's Betacord videotape player.



Fisher's David Karron of California holds the new remote control unit for the ER 8155 "Double Dolby" 8 track/cassette deck.



Electro Voice's Dave Rothfeld shows Peter Berns of the Roburn Agency the new Interface D equalized speaker system.



Jim Tankersky of Ace Electronics, Wauwatosa, Wis., listens with AKG's S. Richard Ravish, right, to the firm's new headphones.



Lauren Davies of Craig chats with Dean Sherry of Lebecks, Sacramento, Calif., about new technology.



JVC's new AM/FM stereo cassette player with built-in biphonic processor is a prominent showcasting.



Bose Corp.'s Bob Munnal explains the firm's spatial control receiver to Ron Remus and Gordon Millen, both of Fykes Music, Brooks, Alta., Canada.

# Music Industry Has Big Winter CES Impact

dio players in a CES encore whetted appetites.

The competing home videocassette systems rated plenty of points with several new models from Toshiba, Hitachi and others, as well as prerecorded programs from more than two dozen suppliers including a large number of hard-core porno firms.

With other new technology highlighted by Bob Carver's 25-pound 500-watt amplifier, a Tate SQ-4-channel enhancer in Fosgate Electronics' car stereo and pro audio Tetra units, a dozen or more metal-compatible cassette decks including the first for the car from B.I.C., the first metal-particle tapes from 3M with samples from TDK, Fuji, BASF and Sony, and a plethora of superb audiophile disks to demonstrate the new advanced units, it was quite a show.

Digital audio was an emerging technology, as Dr. Tom Stockham played his original master tapes at the Infinity sound room high over the exhibit floor, while Sony, Technics and JVC had their consumer model digital audio processors running in tandem with their respective videocassette systems.

Comparison of the original tapes with the PCM audiophile disks now in distribution was a dynamite demo for the promise of the new medium.

For the recording industry, the second joint hardware/software display of the National Assn. of Recording Merchandisers and the EIA/Consumer Electronics Group was a big step up from the initial Summer CES exhibit. Put together by NARM's Stan Silverman with the aid of Jim Deignan of Alta Distributing, who brought the record/tape product, the impressive array included a "hit wall" built by Liberty Fixtures to highlight picture disks and colored vinyl LPs, Magnetic Video's home video library in a paperback rack from Western Merchandisers and Allied Artists' tapes in its new turntable merchandiser, in conjunction with both Panasonic and Sony VTRs for their respective VHS and Beta formats. There was also a "pro rack" of Sansui components with a backup ADC direct-drive turntable and Whafedale speakers distributed here by Osawa, a Pioneer Electronics of America autosound display, an APF Pecos 1 home computer, and blowups of Billboard Hot 100 and Top LPs & Tape charts.

Industry visitors included Pickwick International chief Chuck Smith, Jim Hanke of Lieberman Enterprises, Joe Simone, Progress Distributing, Cleveland; Bernie Keil and Stan Gecht, Candy Stripe, Freeport, N.Y.; Tony Galgano, Galgano Distributing, Chicago; George Levy, Sam Goody, Inc., New York; Lee Weimer and Lou Pollet, Alta Distributing, Phoenix; Joe Dash, CBS Records; Larry Cohen, Wee Three Stores, Philadelphia; Royce and Patty Ballard, Tape City, New Orleans.

While no major labels had a "visible" presence at CES, the growing number of audiophile lines were much in evidence, both as sales and demo items, and as an expanding profit line for both hi fi outlets and independent and chain record/tape dealers.

Major distributors Audio-Technica, Discwasher, Nautilus Recordings and Audio Source were joined by individual lines in digital, direct-to-disk and super-fi analog product from Mobile Fidelity—with "remastered" versions of Fleetwood Mac's "Rumours" and George Ben-

son's "Breezin'"—Direct Disk Labs, M&K Real Time, Century Records, Crystal Clear, Orinda Records, Sumiko, 2000 B.C., Micro-Acoustic and Burwen Research.

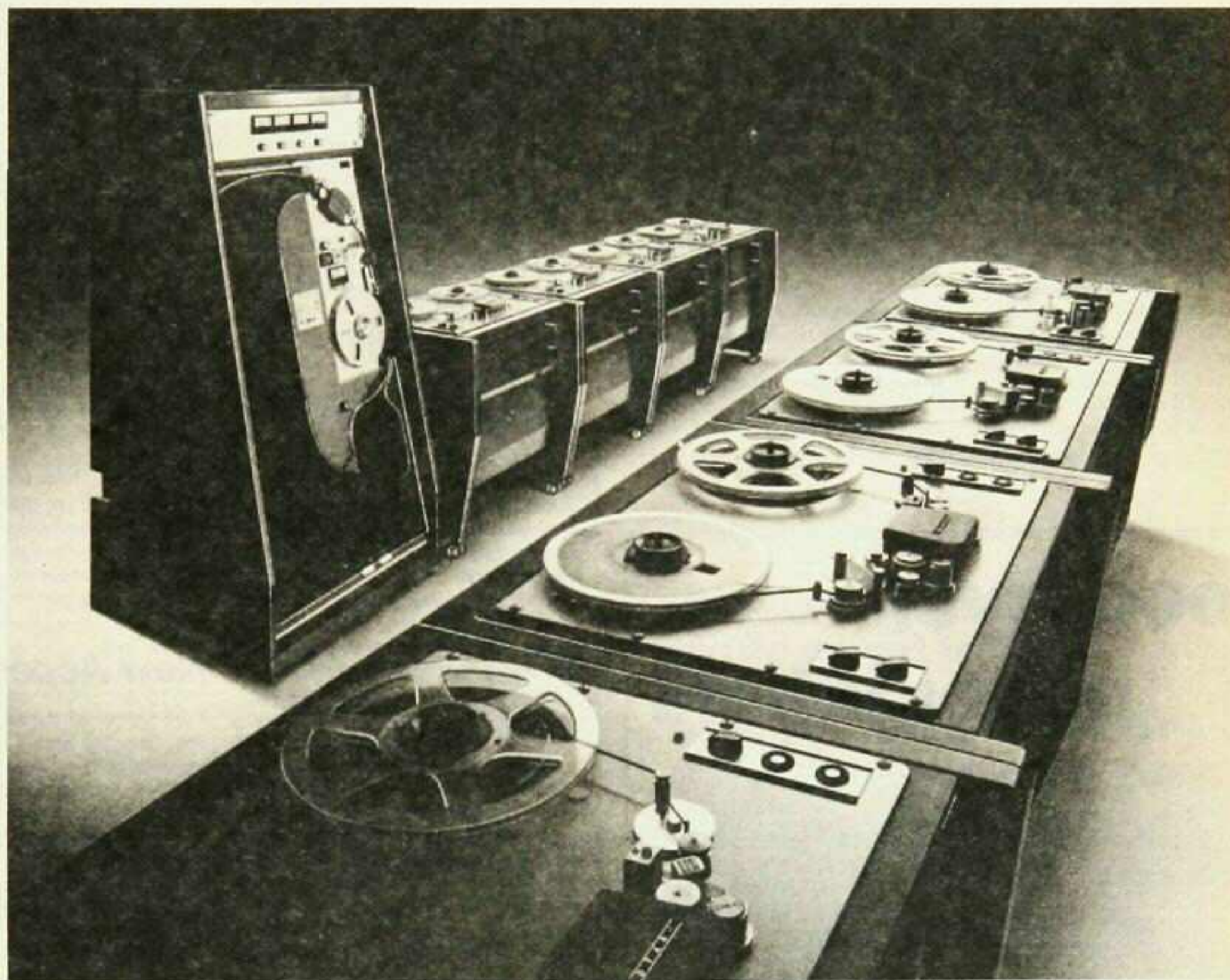
The audiophile labels were in the main exhibit hall with the major distributors, in sound rooms for better demo purposes, and in the Jockey Club with some 100 other esoteric

high-end audio companies. The latter were at a disadvantage in the location, a bit far from the main Convention Center and adjacent Hilton,

and spread out in two towers which made it difficult to find anyone.

Jack Wayman, EIA/CES senior vice president, and show manager  
(Continued on page 80)

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# Untapped Bonanza: Component Systems

By ELIOT TIEGEL

LAS VEGAS—The market for component high fidelity systems in the U.S. remains a vastly untapped bonanza for sales, with new technology in sound systems and audio-tape portending greater performance for music listeners.

The current universe of home hi fi owners, a Winter CES seminar on audio components was told, now totals 12% of the populace. This is the figure which a Ziff-Davis study produced, noted Ed Hopper, a vice president for the publishing company in his prepared summation of the report.

Hopper was among seven participants in the morning session which emphasized how complex the hi fi field is in terms of problems for dealers and manufacturers and the ever expanding technology in every field which manufacturers told retailers in the audience would push sales even higher than past record setting marks.

Hopper's presentation prompted Fisher's Howard Ladd, chairman of the program, to comment that the 12% figure of Americans who own a hi fi system costing \$600 or more, indicates the tremendous sales potential for the hi fi industry.

This 12% figure, based on data by the Opinion Research Corp. of Princeton, N.J., equates to 9.4 million households, with the median income \$23,350, the principal owners being young, mobile and well educated. Over 98% owned speakers, 37% record players, 30% amplifiers, 22% tuners, 76% tape players (with

cassette accounting for 45% of the machines).

Interesting figures emerging from the study showed that more persons are buying manual turntables over automatics, there is still a good market for open reel tape players and, there is little brand loyalty among repeat buyers.

Speakers, turntables and cartridges are most likely to be bought on a repeat basis, Hopper pointed out, adding: "The challenge is to get the first time buyer to follow the technology."

Bernie Mitchell of U.S. Pioneer Electronics, noted that females represent the fastest growing buying segment of the population. He said there are 300 manufacturers and 15,000 retailers selling hi fi with annual sales hitting the \$2 billion mark.

But there are problems eating into this behemoth sound business. "Some of the biggest manufacturers are in trouble," he said, citing this litany: "Sterling has closed, Shelly's has gone bankrupt, Team is for sale and Lafayette is in trouble." He suggested the industry subject itself to a "physical exam" to examine why these things are happening.

He also pointed to two chain operations whose own OEM lines are cutting into brand name sales: JCPenney with its MCS line and Radio Shack with Realistic. Manufacturers have to re-evaluate the old axioms about the public buying established brands, Mitchell noted as a result of these developments.

On another note, the subject of federal legislation on warranties was clearly defined by Federal Trade Commission staffer Lawrence Kanter.

Kanter noted that passage in 1975 of the truth in warranty laws has resulted in consumers receiving more information and manufacturers seeking to maintain high levels of warranty coverage.

Kanter noted that several states are passing their own warranty laws, citing California and Rhode Island as the first two with rules on the books.

He emphasized that warranties have to be made available to customers at the point of purchase and not tucked inside some carton. He said the FTC will this year begin a series of educational spots on radio and television to urge consumers to look carefully at warranties. He noted a few cases of dealers not doing this—an action which is subject to FTC enforcement.

Kanter cited several dealers in the Washington, D.C., area who have begun offering their own warranties on top of those by the manufacturer. "This distinguishes them from their competition," he pointed out.

The government official said he sees audio manufacturers offering longer and full warranties (rather than limited coverage plans) and he

had picked up 12 such examples while touring CES exhibitors.

One problem area, according to Kanter, is regular payment rates to the service companies which do the warranty labor.

Federal legislation doesn't cover this, so he sees states passing legislation covering service contracts. Kanter said he feels the consumer "is willing to pay a little more for this insurance which will provide the serviceworker with the motivation to do the work."

In a discussion on new developments in the blank tape area, Bud Barger of TDK Electronics called this segment of the business a \$200 million field as consumers continue to upgrade their hardware and software.

While metal particle tape is the newest technological breakthrough, Barger said the need was great for industry standardization. He said metal particle tape would be best tested in the microcassette field which has yet to fully emerge.

Barger said recording tape has become "a permanent part of the lifestyle of consumers who are more aware of quality and performance and are buying it at a younger age."

Don Palmquist, marketing vice president at Kenwood, cited greater performance in all the components within a hi fi system: greater clear power and a wide frequency range

## Report From



## Winter CES

for amplifiers, more digital circuitry in tuners, better materials and more scientific designs for loudspeakers, improved speed accuracy for turntables.

He cited a lack of interest on the part of record companies to get into digital recordings. He predicted that laser will be used for pickups and "high speed" amplifiers will provide better stereo imagery.

Dave Oren of Teac said the biggest advances will be in the cassette recorder field, tied-in many instances to metal particle tape. He envisions bar graph meters to monitor recording levels, automatic bias settings—and higher prices.

Interestingly, no representative of any record manufacturer was involved in this discussion on the sound business and what the experts believe will occur in 1979.

## Music Industry Has Big Impact

• Continued from page 79

Bill Glasgow acknowledge the problem, and will be seeing an alternate site for 1980. One is the two-level poolside area at the Stardust, with about 150 rooms available.

Meanwhile, 10 to 20 more sound rooms will be ready for next year in addition to the 75 at the Convention Center, and approval of a bond issue for a 200,000 square foot addition to the Convention Center is expected soon—which should take pressure off future shows and eliminate use of the Hilton exhibit hall by 1981.

Wayman and Chuck Hoffman, EIA/CEG senior vice president, see the joint software/hardware display with NARM as only part of an expanded presence for consumer electronics. Although the board turned down by 14-2 a plan to mount a "consumer showcase" of electronics, feeling, in part, that it might compete with existing events by private individuals, Wayman will have an industry spokesperson touring the country for interviews and talks to various groups, and may offer an industry film highlighting the new video and audio technology.

Roy Clark is taking over for Donna Summer in the free series of public service spots on consumer electronics, and the college radio program offering free audio and video information will continue.

The EIA/CEG held four or five "show and tell" sessions for about 100 prospective new members, expected to join now that the dues and eligibility requirements have been restructured (Billboard, Jan. 6, 1978). Wayman hopes to build current membership of 42 companies to 100 by spring, with Toshiba, Sharp and Hitachi among the majors expected to come aboard.

Both he and Silverman, representing NARM at the CES, also see mutual advantages in continuing cooperation for both the displays and exchange of speakers at various recording and electronics industry conventions.

Silverman had about 50 to 60 membership prospects inquire about NARM at the show, and expects perhaps a half dozen at the upcoming convention in Miami.

More information on the new

technology at CES, including digital audio, videocassette and videodisk, semi-pro and disco components—all with relevance for the recording industry—will be further highlighted in future issues.

## New Accessories Offer Profit Lure

• Continued from page 76

dust from the needle without inviting accidental stylus damage.

• Cassette deck head, capstan and pinchroller are cleaned simultaneously with a new "Allsop 3" unit inserted into the deck from Allsop Automatic, Inc., \$6 list. A patented new wiping action replaces the ribbon cleaning method.

• Disco Film, part of the Audio-Groove series from Empire, is applied to the record's surface as a gooey gel and allowed to dry. Later it is peeled back, taking with it dirt and residues from the grooves. The system, \$30 list, was used in live demonstrations drawing crowds regularly to the display booth.

Antistatic inner sleeves of deluxe quality and turntable "pucks" designed to help in the playing of warped records are marketed by several firms. The weighted disk, which has been used in professional applications, is available from Audio-Technica, Audio-Mate and others.

The accessories boom also brings the home record rack back to popularity. Discwasher's Disckeeper, \$65 list, a wall-mounted walnut and anodized aluminum fixture, is designed to eliminate shelf warpage. Robins Industries, Hartzell and Metrosound also showed new storage designs.

Carrying case manufacturers have begun their retooling to meet demand arising from the videocassette boom. Le-Bo Products, Royal Sound, Peerless Vidronics and Hartzell are among firms introducing videocassette storage units. Most designs are compatible for the VHS and Betamax format tapes.

• Nortronics Recorder Care division also is piggybacking on the home video boom, with the arrangement of several of its existing tape deck care products into a videocassette deck maintenance kit, \$11.90 list. A tape care kit for autosound is available also.

"Everything that applies to audio tape applies to video even more so," says Nortronics J.D. Strand. He notes too that the auto is perhaps the most punishing environment in which a tape deck can be asked to operate. Nortronics expects to sell between 2,000 and 3,000 of the videocassette maintenance kits monthly in the coming year.

## Big Profits Gain For Comet Chain In U.K.

LONDON—Comet Radiovision, Britain's leading discount retailer of audio hardware, has announced profits for the year to September 1978 up 65% on the prior year. Figures are \$12.5 million this year, compared to \$7.5 million in fiscal 1977. Total turnover was in excess of \$125 million.

In addition to audio products, Comet also sells a range of domestic appliances, sports and photographic equipment, and a variety of other consumer products, so it is not totally reliant on the currently somewhat dubious prospects of the British audio market.

In his remarks, chairman Michael Hollingbery said levels of trade were above those for 1977, and the trend was expected to continue into 1979.

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## CONSENSUS OF PANELISTS

# Creative Audio Mart A 'Sleeping Giant'

By JIM McCULLAUGH

LAS VEGAS—The creative audio market is a "sleeping giant" representing vast profit opportunities for different types of dealers all over the U.S., according to a panel of experts here speaking at the Winter CES "Creative Audio Seminar."

Ken Sacks, formerly national marketing executive for TEAC Tascam and working independently in creative audio, defined the market as pertaining to professional audio and music electronics hardware used for "production" as contrasted to "reproduction."

"The market is still embryonic," he said, "and the incentive for dealers is one of profitability both in terms of sales and service."

He also noted that distribution of this equipment has shifted dramatically in the last year with many more traditional hi fi dealers entering and complementing existing pro and musical instrument dealers.

Attesting to this shifting distribution pattern was Walter Stinson, president of Listen Up, a two-store audio chain in Denver which is opening a free standing pro "audio only" store in the same market.

"But you don't have to begin a separate pro audio division," he said, "to be successful in this market. These products can be incorporated in a hi fi store successfully."

Stinson recounted that his and Listen Up's involvement with pro audio began five years when he got involved doing live broadcasts.

From there the store began to do some institutional work selling to radio stations in the market as well as setting up disco and p.a. systems in schools and churches.

"Our sales volume began to grow and we began stocking pro audio equipment. We began a pro room devoted to pro equipment and began talking to non-institutional users and walk-in trade such as musicians. One thing that is required, however, is specialized sales personnel."

Stinson went on to say that the hi fi dealer is in a better position to become involved with pro audio because he is used to sophisticated equipment and much of that equipment overlaps various markets. Hi fi dealers are also used to equipment servicing.

"The profitability is less than home audio," he said, "but productivity is higher. The margins are 6%-7% lower but a top flight pro salesman can do maybe \$60,000 to \$80,000 a month which is double what a top flight hi fi salesman does."

"Most major markets are underdeveloped in these areas," he added. "The p.a. field, for example, is burgeoning. As far as the institutional business goes, many are ordering equipment out of state. That business can be the hi fi dealers. The best way to reach these markets is direct mail, phone calls and visits."

Joe Bauer, who runs Swallen's audio division in the Ohio area, also

agreed that the creative audio market represents plus business for hi fi dealers. Swallen's is a broad-based merchandiser which has a sizable home audio business and recently expanded with pro audio.

"We get a lot of walk-in trade," he noted, "and word of mouth business. A large portion of our success is due to that. We have held seminars for broadcasters and advertising agencies."

Stinson suggested that hi fi dealers become involved with pro audio gradually. One way he suggested to begin was to stock one basic sound reinforcement system in a store and keep it on display."

Ron Wilkerson, president of MXR Innovations, Inc., indicated the creative audio market will grow substantially in the next few years due in part to the swelling number of musicians in the U.S. who need this type of equipment. And he added that this type of consumer is not concerned about economic indicators.

Stinson agreed, emphasizing that the home audio and pro audio sales cycles are not in the same phase, suggesting that when hi fi sales are flat, pro sales could be very strong.

Wilkerson and Sacks suggested the best way for dealers to reach potential customers of this equipment was to be "creative" and use unconventional advertising and promotion concepts.

Wilkerson indicated using seminars, publications which cater to creative audio demographics.

Specific suggestions from Stinson included taking late night ads in newspapers since those ads are typically half price and lower and are at times when musicians will most likely be listening, and doing a pro installation at cost as a way to become known.

Stinson said that he did a sound package for Feyline Presents, the Denver rock promoter, and as a result had his store name tagged on every one of their ads.

He also indicated that the dealer let consumers know that they are in the pro business by doing direct mailings.

Every city," he said, "has a musicians union and you can get that list of names for a direct mailing."

## Blank Tape Future: Video & 'Metal'

• Continued from page 75

tapes, and Dreyer promises a three-hour L-750 in the first half. In the audio business you don't get many \$500,000 orders, but that's what is happening with video," he exclaims.

• 3M will have supplies of its Metafine cassettes adequate for the intro of all new metal-compatible decks here, according to the firm's Del Eilers and Henry Ovadia. The upcoming standards committee meet in Japan should come up with key playback equalization and basic magnetic properties figures, but until then all machines can be biased for the existing product, at suggested \$8.95, \$6.95 and \$6.25 for a C-90, C-60 and C-46 respectively.

Steve Frederickson notes the new turntable mat at \$5.95 list is just the first of a new line of disk accessories, complementing the big line of tape aids, with more samples at Summer CES. 3M will expand its participation in the upcoming NARM meet

• Continued from page 77

smaller guys," Audio-Technica's Kelly believes. "As long as quality for its own sake is the main goal, we'll be dealing with small specialized producers."

Kelly's firm introduced 18 new Japanese direct-to-disks at the show, and has begun counting record product volume toward dealers' sales incentive programs. Another infusion of titles came from a new disk resourcer, Audio Source, California-based, which is exclusive U.S. distributor for several Swedish high tech analog lines as well as importer of several Japanese super fi series, giving the firm a total of close to 300 titles.

The investment in quality control being made by audiophile producers was detailed to show attendees of a press conference staged by Mobile Fidelity Sound Labs. Two of the biggest selling pop albums of the decade—Fleetwood Mac's "Rumours" and George Benson's "Breezin'" have been repressed by the firm to super fi standards and were introduced at CES.

Fred Miller, president, stresses that superior software is needed to re-interest consumers in audio hardware purchases. Stan Ricker, Mobile Fidelity's chief engineer, detailed critical quality control stages beginning with half-speed mastering and continuing all the way to new oversize jacket designs that inhibit warpage.

"Softness" in the hardware sector was equated with the mass market's lagging disk technology in this tutorial on disk quality control.

Digital system producers took advantage of the show to stimulate interest on the part of dealers and open channels to record labels not yet using digital.

Soundstream, Inc., the leading American digital system to date, disclosed its complete service arrangements in a facsimile recording agreement that was handed out. It calls for a 50-cent royalty per disk against an advance of \$5,000 in addition to expenses for transport of the equipment and personnel. The Soundstream system was listened to at the Infinity loudspeaker exhibit space, where digital tapes played through the company's newest high-end speakers.

Sony is taking a much more aggressive role—at least behind the scenes—in getting acceptance of its

in Miami, perhaps with a new A/V presentation.

• Memorex got plenty of mileage from its tape clinic setup for the intro of its high bias MRX3 cassette here, according to Al Pepper, after a "preview" at the Jafco chain in Seattle and Portland.

Phil Ostrom had samples of the VHS tapes due from the Memorex/Bell & Howell joint venture in spring, with pricing competitive to other premium product for the initial 60/120 and 120/240-minute video product. Noting the September audio accessory promotion "wiped out our inventory," Pepper sees more products added to the 10-item line with some samples by NARM or the Summer CES.

• Fuji's John Dale feels that the videodisk expansion will trigger the real metal tape boom for the audio mart, as consumers will demand equally good tape product. "And

(Continued on page 82)

## INCREASE PENETRATION

# Education Is Market Must

PCM-1600 digital audio processor broadened here and overseas. Roger Pryor, head of Sony's recently established digital audio products division, has "lines out" to a number of major groups with the offer of free use of the unit for mastering the industry's first couple of superstar pop digital albums.

Meanwhile, the unit was used for MOR singer Anita Kerr's "comeback" on Century Records—her first sessions after devoting the last few years to her busy Swiss Recording studio.

Initially, Pryor notes, Century's Glen Glancy invited him to use the Sony recorder as a backup to the final rehearsal for Kerr's planned direct-disk session. But when problems developed in the "d-d" takes and it was impossible to get one full good side, digital masters of the actual sessions saved the day.

Sony will furnish an edited master and lend the unit to Century to make the master lacquers as its part of the project, Pryor notes. "We're not in the record business, but we have to make a certain number of recordings with the PCM-1600 to convince the industry of the viability of the digital process," he emphasizes.

Minneapolis' Sound 80 Records offers new jazz-rock and classical 3M-mastered digitals shown here by distributor Nautilus Recordings, each at \$12.50 list.

According to Steve Krauss, Nautilus principal, the digital taping of classical pieces by Aaron Copland

and Charles Ives with the St. Paul Chamber Orchestra was one of the firm's biggest movers, rivaling the new JVC Lee Ritenour direct-to-disk in dealer interest.

Not all audiophile producers will go to digital, with Sheffield Labs, M&K, Crystal Clear and Direct Disk Labs maintaining the console-to-lathe technology. Direct Disk Labs' Overholt, who now is operating his own pressing facility in East Tennessee, finds an extra edge in direct-to-disk's handling of extreme high frequency transients in pop music, and both Crystal Clear and M&K will await further refinements in digital systems.

Ken Kreisel, one of the M&K principals, revealed that several orchestral diskings under conductor Zoltan Rozsnyai are planned, both here and abroad. At Sheffield Labs a third Harry James LP and a second bluegrass album with Larry McNeely are mapped. Century Records also indicates that it intends to continue with direct-disk work.

Increasingly, audiophile producers are worrying about a&r decisions. The flood of audiophile product today allows dealers to be highly selective, and the demand for quality music—with established performers—is crescendoing.

Distribution and technical problems are being sorted out by these companies, leaving decisions about which type of music to record and who to record it as perhaps the paramount concerns today.

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# Semi-pro & Disco Mix With High End Audio

• Continued from page 72

005% distortion, model P-1 four band stereo parametric equalizer and the E-1 phono equalizer all available this fall. Before now, Sansui had made several other high-end audio component products, such as a mixer/reverb, which had pro and semi-pro applications.

• Altec was a prime example of professional to consumer crossover with the introduction of its model 14 speaker which incorporates the Mantaray horn design.

The Mantaray horn, designed to eliminate the narrowing of dispersion at higher frequencies, is found on the firm's commercial sound reinforcement speaker systems. The home unit is tagged at a suggested \$500 retail.

Altec also exhibited a new multimedia presentation it plans to use at the dealer level as well as at other trade shows which traces the cutting of a record in the recording studio. It's designed to highlight crossover presence and professional heritage to the consumer.

• MXR Innovations introduced two new graphic equalizers, one the Stereo 15 band equalizer at a suggested \$325, the other a one-third octave equalizer at a suggested \$50. Also on hand was the firm's Compander, a noise reduction device which doubles the dynamic range of most open reel and cassette decks allowing professional-like results in home recording.

• TEAC Tascam Series introduced the 35-2 mastering deck with optional dbx for the creative audio market at a suggested \$1,000 retail. Included is a separate 1/2-track playback head to complement the 1/2-track record/play head. Availability is in March.

TEAC also introduced a unique crossover product with its model 124 Syncaset, a cassette deck featuring the firm's Simul-Sync, tape and microphone mixing, and a cross-feed switch for blending that gives the home recordist multi-track capability with a home cassette deck.

The unit allows the user to record in the left channel first, then go back to the beginning and record on the right channel while listening to the left. Available in April, the unit has a suggested \$449 list.

• Another unique recording deck was introduced by Fisher, model ER8155. The unit is a dual 8-track and cassette deck with wireless remote electronic editing and Dolby which records on either deck or both at once. The suggested list is \$449.95.

• Akai introduced a six-head, three-motor open reel deck that can record and play in either direction, model GX635D. Another new entry was the GX635 with Dolby, a four-track, two-channel deck for pro and semi-pro use.

• B.I.C. introduced a new two-speed cassette deck, model T4, which plays and records metal tape. The firm had a live band on hand at its demonstration suite enabling retailers to record the group live themselves and play back.

• Carver, a new firm in Washington founded by ex-Phase Linear president Bob Carver, introduced a preamp, model C4000, which the firm calls a "sonic hologram generator." The unit, according to the firm, applies holographic techniques to sound allowing it to produce a sound image anywhere in the room. At a suggested \$850 the product has any number of pro applications, adds the firm. Carver also introduced a 400-watt amplifier weighing 13 lbs. which has a suggested list of \$300 and has important

commercial road, studio and disco applications.

• Fosgate Electronics, a high-end autostereo firm, which introduced Tetra-1, a four-channel system for the car (see separate story, this section) also introduced Tetra-2 intended as a professional stereo directionality enhancer and Tate Audio SQ decoder for use in recording studios, discos and eventually for home audiophile use.

• Dolby showed a new pilot tone system developed for automatic switching of receivers to the Dolby FM mode when tuned to Dolby FM stations. It was initially field-tested at the last summer CES in Chicago (Billboard, July 1, 1978).

• Rotel introduced a stereo mixer called the RZ "Play Mixer" with

built in electronic rhythm maker and echo chamber for discos and home disco parties. Suggested list is \$620.

• On the disco side, a home disco system featuring elaborate lighting effects and a disco-matched loud-speaker/amplifier system was introduced by the Entertainment Engineering Corp. of Encino, Calif. David Kenner, is president of the new firm as well as founder of Dillon's, a two disco chain in Los Angeles.

Called the Dillon's Discotheque, the system combines disco lighting and sound into a single unit component. The system will accept any speaker level audio output and amplify the signal up to 110 dB of low distortion disco sound. The sys-

tem also contains a 256-step, four-channel light controller for lighting effects.

The suggested retail price of the system, which is 47 1/2 inches high, 23 1/2 inches wide and 11 inches deep and weighs 85 lbs., is \$745. The firm also intends to make more home disco systems available in the future.

• And Uni-Sync, the live music mixing equipment manufacturer, introduced Discorama, a live disco mixer for club use at a suggested \$1,200. The unit has a four-way joystick enabling the sound to move from front to right and left to rear for most disco's four-speaker matrix systems.

Other disco sound and lighting products will be highlighted next week.

## Auto & Home Sound Gap Narrows

• Continued from page 74

lion of the approximately 150 million passenger cars on the road today have car stereo equipment for 26% penetration. And another 16.1 million or 14% plan to purchase car stereo equipment within the next two years.

That additional 16.1 million buyers will also represent a significant trade-up and replacement market as well.

Lauren Davies, senior vice president, Craig Corp., pointed out in his discussion on car stereo merchandising that autostereo dealers should know their customer, and aim specifically at the demographics they want to reach.

He also stressed the increasing importance of a "five, hands-on" display utilizing as much manufacture support material as possible and provided by suppliers.

"Regardless of the cost," he said, "displays will bring a higher return per square foot than any other audio product you have. Keep displays current for the new type of equipment that's becoming available."

He suggested more use of separate car stereo sound rooms for retailers as well as more utilization of space capsules with computerized consoles becoming available from more suppliers which demonstrate car stereo.

He also suggested that dealers concentrate on merchandising two or three major lines in depth and filling in with models from other manufacturers for maximum sales potential.

## Blank Tape Future

• Continued from page 81

we're delighted with the advent of the PCM digital audio units, as it means more videocassettes sold for audio consumption," he observes.

Fuji's Beta delivery began just after Thanksgiving with an L-250 and L-500, with an L-750 "later this year when performance is assured." Fuji just bowed its second-generation 2 1/4-hour VHS Betadex tape, and he sees video prices stabilizing as more becomes available from everyone. Another prime market to be tackled by Fuji is the "mastering cassette" demand by recording studios.

• Shuco in Baltimore had its new *Crolyn-formula high bias product* at CES, along with its High Energy normal bias line that uses Agfa tape. And Marv Shuloff reports overwhelming response to the 19% cut in dealer cost for the program that offers a premium tape at an excellent margin, with custom label product also available.

Because sales training is critical with the new high-end car stereo equipment, Craig is "making 1979 the year of product training." The firm will be developing videocassettes and other point of purchase audio/visual aids to help merchandise car stereo.

Finally, Davies suggested more dealers become installers as well because "it's a new profit center and the best sales closer you have."

Craig is also boosting its training program.

Don Coleman, Clarion Corp. vice president, reiterated many of Davies' merchandising points.

Highlighting the tremendous growth car stereo is undergoing, he pointed out that sales of units at wholesale swelled from 420 million in 1975 to 841 million in 1978, a 100% jump.

Defining what is "highway hi fi," Coleman pointed out that it is a system with a power output of 10 watts RMS or more, has a tape frequency

of 50 to 12,000 Hz, features wow and flutter of .02%, features an FM sensitivity of 2.0 microvolts and also features Dolby, tape bias and individual base and treble controls.

High end speakers, he added, were two and three-way systems capable of handling 10 to 15 watts.

"The highway hi fi market is just two years old," he underscored, "and has made tremendous strides in that time."

Commenting on car stereo speaker developments, Jerry Kalov, president of Jensen Sound, indicated that manufacturers are looking towards the trunk area of the car to improve bass.

He also indicated that manufacturers were working on ways to bring the mid and high frequencies closer to ear level in the car and hinted that car stereo speakers in the future might be placed in the dashboard and would feature newer solid state technology for more accurate reproduction. **JIM McCULLAUGH**

## Car Makers Increase Stereo Share

• Continued from page 74

control and an on/off switch. It hooks up to a car stereo like an ordinary amplifier and generates different intensity levels for the listener.

"With Bodysonic," says Doyle, "you can experience the intense physical presence that comes from a live performance, not only what you hear but what you feel."

He contends that the popularity of discos and rock concerts are examples of the desire to experience the feel of music as well as hear it and this is an extension into the car.

The cushion has a suggested list price of \$69.95 and comes in either brown or silver gray corduroy. The amplifier has a suggested list of \$79.95.

Pioneer also exhibited two prototypes of AM stereo car radios, not for sale, as it anticipates FCC approval of AM stereo broadcasting.

As an example of the kind of equipment many manufacturers had on display, one new Pioneer in-dash radio/cassette unit called the KE-5000 features electronic tuning with digital readout and built-in Dolby for both tape and FM radio. The unit also has a tape equalization selector switch for use with regular or chromium dioxide tape. Suggested retail price is \$400.

Fosgate Electronics is attempting to reintroduce the 4-channel, surround sound concept to the car with the introduction of Tetrasound.

The Tetra-1 uses the recently developed Tate Directional Enhancement System (TATE DES) and is a

high powered, low distortion auto amp with equalizer/speaker system designed to take an ordinary stereo signal, analyze it and convert it to 4-channel using four speakers in the car.

First deliveries of Tetra-1 are expected in the early spring. The price is above \$600.

Panasonic introduced several new in-dash radio/cassette units with built-in graphic equalizers as well as Repeatrack mechanisms. When the rewind lever is pressed, the Repeatrack mechanism switches rewinding mode to playback at the beginning of the tape.

An example of new time delay units included Fujitsu Ten's RV-130EX-1, a preamp stereo graphic time delay device at a suggested \$179.95.

The unit offers 2,048 stages of delay, creating a steady echo effect immune to interference from bumpy roads or other sources of car vibration.

A three-position adjustable time control delays the rear signal by 500, 1,500 or 3,000 microseconds. At the same time, a graphic window display in the readout panel shows the normal audio signal in red and the chosen delay signal in green over it so the amount of time delay is both audibly and visibly expressed.

An echo control adjusts the mix of the main sound and echo to any degree desired with a front/rear and volume control, allowing further flexibility to the total sound mix.

## Report From



## Winter CES

## Electronic, Music Retailers Failing In Media Pushes

LAS VEGAS—A majority of retailers in both the electronics and music industries are failing to use effective media campaigns, revealed Jules Steinberg, moderator for a seminar at Winter CES.

"Most retailers don't think through or even have a campaign. The quality of their ads is miserable and their image suffers," said Steinberg. "They base everything on the price of the product."

Steinberg, executive vice president of the National Assn. of Retail Dealers of America, anchored a four-man panel on advertising, promotion and store layout.

Leading off the program, David Morgenstern, vice president and creative director of D'Arcy, MacManus and Masius, outlined the correct choice of media for individual markets.

Radio is the most overlooked vehicle of advertising, newspapers are still on the decline for potential while television spots are the fastest medium, most expensive and used, according to Morgenstern.

He concluded common sense, maintaining control of a budget and measuring results are the best tools in evaluating media impact.

More than \$226 million in co-op dollars was not used in 1978 on retail-consumer advertising, said Carroll Shelton, executive of the Advertising Checking Bureau, who encouraged session attendees to ask suppliers about their co-op program.

This is a universal problem with retailers—their ignorance about the availability of all this money to merchandise brand names," Shelton said. "A manufacturer is required to furnish a copy of it."

Theories of store planning, including the physical layout, cosmetic changes, use of color and light were detailed by Neil Forney of Bryant Forney Associates.

Forney discussed the flexibility of space, a realistic budget and store traffic pattern flows in his slide presentation.

Joe Sugarman, of JS&A National Sales Group, retraced his numerous direct mail and catalog campaign failures from his early Batman credit card brainstorm to his more recent Mickey math calculator.

"I've had a lot more failures than other people in this room but it was a learning process I benefited from," noted the humorous Sugarman.

Sugarman added direct response advertising is the fastest growing area of retail marketing and stressed the importance of maintaining customer lists.

From his failures, Sugarman learned these five truths: be honest, know your subject, avoid ego problems, negate tangents and believe a challenge can be reached.

HANFORD SEARL

## Chi Recording Flurry Ups Rate Of Studio Expansion

By CARY BAKER

CHICAGO—A windfall of Chicago area recording activity has brought on expansions at three major studios here.

Shade Tree Studio, a facility established last February at Playboy Resort in nearby Lake Geneva, Wis., has expanded to a twin 24-track format, and has launched Shade Tree Sound & Lights.

The new p.a. and concert lighting branch, according to owner Andy Watermann, boasts transformerless sound equipment designed with live recording in mind.

Within the last year, Shade Tree has been the home for LPs by such acts as Sweetbottom, Matrix, Tantrum, Faith Band and Bad Boy. A house production wing, First Branch Productions, is readying product by Thom Bishop, Dave Rudolph and Greg Clemons & Colors, Watermann says.

In west suburban Schaumburg, 24-track Hedden West Recording Studios plans a new 24-track studio due to open in March, though co-owner Gary Hedden says the original studio may switch to 16-track recording.

The new studio features a custom-built Sphere console and MCI 24-channel recorder. Adjoining Hedden's Diskwerks mastering lab, the new studio will feature mix-to-disk mastering, sparing the generation of a mixdown tape.

"This will offer a nice compromise between direct-to-disk and conventional mastering," he says.

The facility expansion, according to Hedden, was made necessary by

large amounts of committed time that precluded shorter sessions.

The studio has long made the attempt to attract unsigned Chicago and Midwest talent by charging the low hourly rate of \$45. This rate will be retained at the new studio, he says.

Hedden West also operates the Center for the Recording Arts, offering classes in sound recording technique, with four levels of advancement.

At Streeterville Studios in downtown Chicago, a 24-track overdub/mix suite and a new 24-track recording studio are the latest additions to this, one of the city's oldest and largest facilities.

The mixing room, scheduled for Feb. 1 completion, will be equipped with a computerized Harrison console. According to studio manager Jim Dolan Jr., the facility will be ideal for transient sessions, sweetening and overdubs, mixing for live recordings and "a common denominator for artists on the road who want to work in Chicago."

A new 24-track recording studio with natural sunlight is Streeterville's other addition, due to open in late February.

"We feel the new facility will be untouchable between New York and L.A.," says Dolan. "Chicago's an action city. We think we'll attract much mix and overdub business to wrap up many sessions. The studio is conducive to this kind of work, and we now offer state-of-the-art equipment."

### HEAVY SCHEDULE LISTED

## Music Factory's Facelift Includes 32-Track Facility

By SARA LANE

MIAMI—The Music Factory recording studios have completed lengthy renovations and equipment updating and are back on a heavy production schedule, according to Bob Archibald, president.

The facility, indicates Archibald who is also a producer and engineer, has converted from 24 to 32-track with a custom designed console featuring 24 inputs and 32-channel outputs.

Other equipment includes remote control 3M tape machines as well as more sophisticated outboard equipment.

The studio also has a specially designed drum booth fully equipped with a 14-piece drum set as well as a computerized Yamaha theatre organ.

The complex now comprises 5,000 square feet with 3,500 square feet devoted to the actual studio area.

Also housed under the Music Factory umbrella are Platinum Records, Inc., Music Factory Enterprises, a personal management company; and two music publishing firms, Stage Door (BMI) and Platinum Music Publishing Inc. (ASCAP).

Archibald, who produced a string of chart hits in the early '70s with the Cornelius Bros. & Sister Rose, has re-signed the local group to a new long-term contract with an album project already underway.

The group is best known for "Treat Her Like A Lady," "Too Late To Turn Back Now," and "Don't Ever Be Lonely."

Archibald has also released a 12-inch 45 disco record by singer/

writer/musician Terry Weiss called "Superfine Sexy Lady" which is enjoying brisk play in local clubs, he indicates.

Also working in the studios are Eva-Marie, Nathan Dean, Alvin Taylor and Cat & Cheekie.

The expansion, according to Archibald, is reflective of the emergence of Miami and South Florida as a major recording and recording studio market.

"There are a number of fine studios in the area," he says, "with others just getting started. I'm delighted with all the activity."

Although initially intended exclusively for Archibald's own productions, the Music Factory has opened its doors to outside producers and artists with time available on a competitively priced basis, according to Archibald.

"We have a professional staff of arrangers, copyists and musicians," he says, "Anything a producer or artist may need. We can also offer clients a full range of services from accommodations to limo service to baby sitters."

### N.Y. Studio Opens

NEW YORK—RPM Sound Studios opens here as a new 24-track studio in lower Manhattan, according to owner Robert Mason.

The facility, which is 24-track, is built on 6,000 square feet of loft space and features three isolation booths and a reverberant hall together with an acoustically divided main room.



TRIPLE TREAT—Seattle's Sea-West studio hosts a Halloween costume party to celebrate Heart's third Ampex Golden Reel Award, this time for the "Magazine" album. Shown, left to right, are Heart member Howard Leese; Mike Flicker, album producer; Andy Vagi, Ampex sales representative; Ann Wilson, Heart lead singer; band member Steve Fossen; studio manager Donna Keefer; album engineer Rick Keefer; and band members Roger Fisher and Michael Derosier.

## Proffer Opens Studios With 24-Track

LOS ANGELES—Local record producer Spencer Proffer has opened two 24-track MCI equipped studios in Hollywood called the Pasha Music House.

The rooms were designed by Pasha chief engineer Larry Brown, audio designer Ed Bannon and Proffer.

According to Proffer, the facility will serve as a base for his production company, the Pasha Music Organization which has five artists signed.

Proffer has produced Australian artist Billy Thorpe's debut LP for WEA Records, Ltd. He is also producing Dave Lambert, former lead guitarist of the Strawbs, for Polydor.

Recent clients at the new facility have included Kyle Lehning producing and engineering England Dan and John Ford Coley, Michael Lloyd producing Leif Garrett, The Rev. James Cleveland producing the Mighty Clouds of Joy, Leland Sklar producing Steve Eaton and Phil Gernhard producing Prisoner.

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**More Tucson Jazz Programming**

• Continued from page 46

Jimmy Witherspoon and many local performers are among those that have been aired on the program.

"Just Jazz" can sometimes be heard in the Phoenix metropolitan area, helping to fill a gap left by the demise of the city's only full-time jazz station, KXTC-FM. The station converted to a disco format three months ago. Some Phoenix stations like NPR affiliate KMCR-FM, have added jazz stanzas to gain some of KMCR's audience.

Despite the success of "Just Jazz" there are no plans to add other jazz programs to KUAT-FM. This is largely a result of the diversified programming available on KUAT-AM, which station officials say is

meeting the needs of the Tucson jazz community.

KUAT-AM airs popular, syndicated NPR programs like "Jazz Alive" at 10 a.m. Saturday, "Jazz Revisited" at 9 a.m. Sunday and "Jazz Unlimited" at 12:15 p.m. Wednesday.

The rest of the AM schedule, with the exception of public affairs shows, consists largely of locally produced jazz programming.

"We have been trying to portray the traditional jazz form," explains Bowles. "We don't play any of the fusion music that is so prevalent today."

On occasion the station airs concerts by the Univ. of Arizona Jazz Ensemble, and station officials are "looking into the possibility" of using a remote hookup to air other live performances in the Tucson area.

Most of the deejays at the station

are Univ. of Arizona students who receive salaries for their work.

KUAT-AM begins its programming each weekday morning when announcer Lucy Kuch switches from a light classical or soft folk music format to a jazz format in the last half-hour of her sunrise to 9 a.m. show.

From 9 a.m. to 1 p.m. Barrie Brodie, the only non-student AM deejay, plays traditional jazz sounds. He has been substituting for chief announcer Wally Lindberg, who has been ill for more than a month.

Other announcers include Jim Swan (Monday and Wednesday from 1:15 p.m. to sign-off); Gregory Good (Tuesday and Thursday in the same time period); and Michael Serres (Friday).

Joe Kohn and Michael Serres handle the weekend AM Programming chores.

**Instant Funk And Charo Promo Due**

NEW YORK—Co-op ads, radio and television buys, colored vinyl disks and a life-size stand-up are some of the merchandising aids being planned for the release of albums by Salsoul artists Charo and Instant Funk, both of which will be distributed by RCA Records.

Charo's LP, produced by Tom Moulton with arrangements by John Davis, also features her on classical guitar on one cut.

The life-size stand-up shows her posing, without clothes, behind an acoustic guitar. Label hopes for several national television appearances to boost the campaign.

Instant Funk makes its LP debut after clicking with a single "I Got My Mind Made Up" which is being remixed for the disco trade. Group has worked with producer Bunny Sigler in the past, backing Evelyn King, Lou Rawls, O'Jays and others. Four-color posters and mobiles of the group are being made available.

**ASCAP Files Suits**

• Continued from page 1

Inc., a California corporation which operates 286 clothing stores in 34 states selling primarily jeans.

Two stores located in the busy Manhattan shopping areas of west 34th St. and Greenwich Village are the locations involved in the suit brought in the U.S. District Court for the Southern District of New York and assigned to Judge Lee P. Gagliardi. Judge Gagliardi is also presiding over the antitrust suit brought against ASCAP and BMI

by Buffalo Broadcasting over the blanket license system.

Sued in Chicago federal court, Cal's Inc. is the operator of three fast-food restaurants called Cal's Roast Beef and Cal's Corn Fed Beef in the suburbs of Alsip, Waukegan and Wauconda.

Defendants in the third suit brought in the federal court for the district of Maine are Kevin, Inc. and Kevin Adams, its president, said to operate a store called the Kittery Trading Post in Kittery, Me.

ASCAP is asking that all defendants be enjoined from further infringements and pay statutory damages of \$250 per infringement as well as costs and attorneys' fees.

Should any of the cases proceed to trial, at issue will be the applicability of a section of the law enacted after the Supreme Court held that a restaurant owner with a three-speaker radio system was not liable for copyright infringement for the unlicensed playing of music heard by his patrons.

Section 110(5) of the Copyright Act provides for an exemption for the reception on a "single receiving apparatus of a kind commonly used in private homes." How the courts interpret this provision will be examined carefully by many on both sides of the issue.

Officials of the Gap could not be reached for comment at presstime.

**RCA Vidisk**

• Continued from page 10

diamond stylus with a life of at least 300 hours, according to Dick Sonnenfeldt, who headed the videodisk development project. Each disk can be played "hundreds of times without visible degradation," he noted in previous interviews, and the low-priced replacement stylus will be "low-priced compared to any high quality audio stylus." The disk will not be touched by consumers, but is inserted in the player in its own plastic storage caddy.

Recently introduced in Atlanta, the Magnavox player for the MCA/Philips system is selling for \$695 with disks from \$5.95 to \$20. And while the disk can handle up to an hour of programming per side, only three of the initial 202 titles will be in this format, more critical to replicates than the half-hour-per-side unit.

Schlosser has a much stronger view of music's role in the initial library for the RCA launch than MCA had for its premiere catalog. Only a handful of current movie musicals are in the MCA list, with "Sgt. Pepper," "FM" and "Thank God It's Friday" the biggest titles. No major pop/rock concerts are included, with royalty problems cited as the holdup for anticipated Elton John and other "name" programs, though these are expected in the next catalog addition later this year.

RCA's Schlosser, former head of NBC, has spoken to many execs in the record industry the last three months, "and there's a great amount of enthusiasm for the new medium," he exclaims. "In the past there's been an underestimation of how important the music videodisk will be to the market, but with the added dimension of hi fi stereo sound to video, you can project the effect on today's \$3.5 billion retail music industry."

**WEA Changes Discount Stance**

• Continued from page 1

A single shipped retail location doing \$125,000 to \$249,999 net volume in 1979 enjoys a 5% discount, while a net volume figure of \$120,000 to \$239,999 earned that discount last year.

More than \$240,000 in net volume in 1978 warranted a 7% discount from WEA, while a single shipped location in 1979 to earn 7% must do over \$250,000 net in 1979.

**Lamont Dozier**

• Continued from page 44

He also was voted best pop vocalist by Billboard in 1974. In addition to being signed to Warner Bros. as an artist, he is signed as exclusive producer at 20th Century-Fox Records. The 20th deal will soon expire, he says.

While putting his own stage show together he is working on his first off Broadway play with Al Cash and Joel Hirschhorn to be completed by September. He also is scoring a film with George Selznick which goes into production in March.

**Butterfly Lawsuit**

LOS ANGELES—New West magazine here is seeking payment of \$11,514.95 allegedly due it from Butterfly Records here. The suit has been filed in Superior Court locally.

**Soul Sauce**

• Continued from page 44

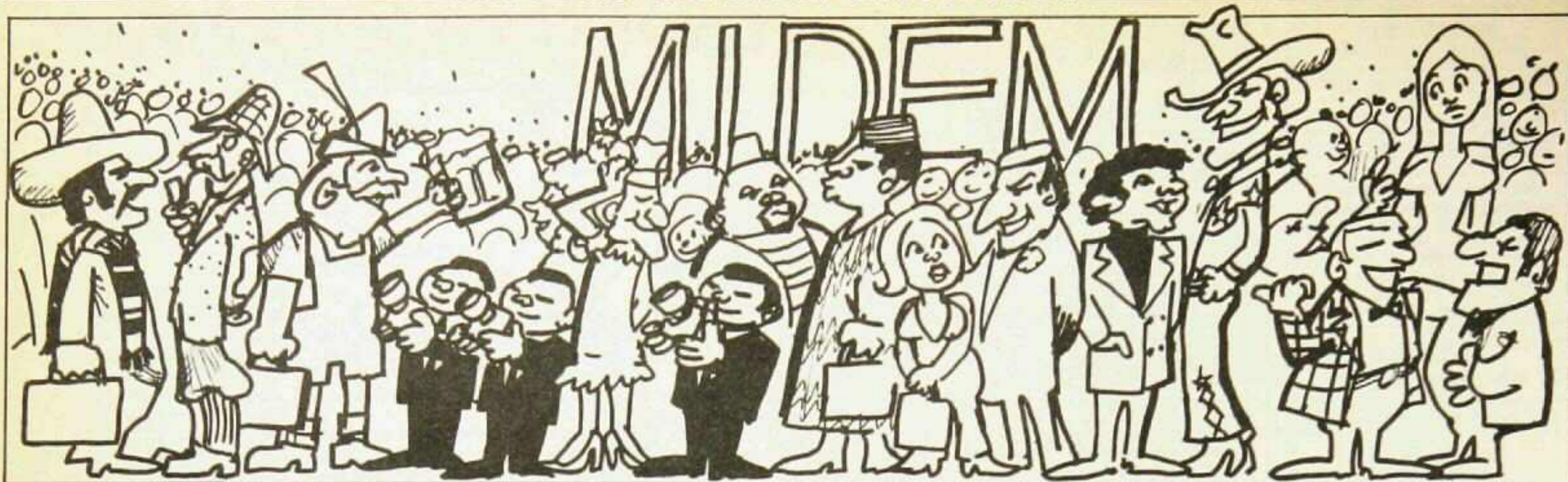
Sands Hotel in Las Vegas. . . . Smokey Robinson joined Linda Ronstadt onstage recently at the Forum in L.A. for a duet of "Ooh, Baby Baby." Linda has a single out of the tune which was penned by Smokey.

Larkin Arnold, who started the black division at Capitol Records, is senior vice president at Arista, not senior vice president, r&b.

The Crusaders have been nominated for a Grammy for best r&b instrumental performance. Also nominated in the category are Earth, Wind & Fire, Brothers Johnson, Average White Band and Stanley Clarke.

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# MIDEM: Musical Showcase



Billboard cartoons by Bernie Rollins

## Point Of View Determines 'Bigness' Value

By MIKE HENNESSEY and PETER JONES

CANNES—For the 12th successive year, the line on MIDEM is that it is bigger than ever. Since its inception in 1967, Bernard Chevry's unique international music market has shown a growth pattern which leaves little doubt as to its continuing viability, both as forum and business fair for the world's music industry.

But if MIDEM 1979 is bigger than ever, with all stand space sold out three months in advance and upwards of 6,000 participants due to converge on Cannes this week, is it necessarily better?

The answer to that \$64,000 question is that it all depends on to whom you talk. MIDEM is all things to all people. The skeleton attendance this year of the EMI group could be interpreted not only as a sign of the chill winds of economic adversity blowing through the corridors of Manchester Square, London, but also as a re-affirmation of the often expressed view that for major corporations MIDEM is little more than an expensive flag-waving junket.

Against that it must be said that many major companies have consistently found value in MIDEM as a framework in which to stage their international conventions. However, the

general consensus of industry opinion points to the fact that MIDEM is essentially a Mecca for the independent record companies and music publishers and, of course, particularly indispensable for the new companies which spring up each year and go in search of worldwide licensees.

Over the years, MIDEM has also served as a platform for industry discussion on legal and copyright matters and has had a minor role in bringing talent from countries not normally well represented on the international scene to the notice of buyers round the world.

MIDEM 1978 was undoubtedly a catalyst in generating the worldwide disco boom.

An indication of the value that MIDEM can have for a music publisher is provided by Magazine Music's Wolf Bruemmel of West Germany, who says: "At Cannes last year we signed 73 contracts for Baccara titles." And Wladyslaw Jakubowski, general manager of the Polish authors' agency PAGART, notes: "At MIDEM last year we signed 80 contracts and through the year concluded more than 300 deals following preliminary negotiations in Cannes."

It is an inherent phenomenon with industry manifestations that go from strength to strength that they tend to draw adverse criti-

cism as they gain momentum and it is not uncommon in these years of total sellout, in terms of hotel and stand accommodation, to hear participants complain that MIDEM has "got too big."

The answer is that MIDEM is as big as the industry wants it to be and the veteran MIDEMite has developed over the years a technique of limiting his contacts to a degree well inside the threshold of physical exhaustion.

Says CBS U.K. director Norman Stollman: "Some people criticize the size of the event but if this has the effect of forcing you to stick to business then it is no bad thing. As far as CBS U.K. is concerned, MIDEM has been an excellent source of material for both the record company and publishing divisions. This year we have a stronger presence than ever before."

Egmont Lueftner, head of Ariola in Germany: "MIDEM has improved continuously since it was first created and I am sure that once the new congress center is finished space problems will be eliminated."

Global Music's Peter Kirsten says: "I think the organization of the event is excellent but there are two aspects which could be improved—the Palais should have a properly

functioning air conditioning system and the opening hours should be from 11 a.m. to 7 p.m."

For the smaller countries represented at MIDEM, the event is seen as primarily a showcase for the national music industry as a whole. This is true of the East European countries, of Canada and Australia, and of Ireland, Finland, plus, to an extent Holland, whose national music has for many years been promoted by the Conamus foundation.

Says John Woods, head of Polydor Ireland, who coordinated this year's Irish delegation in conjunction with David Strathan of the Irish Export Board: "When Ireland first participated in MIDEM several years ago, one of the main objectives was to emphasize that the country was a separate territory from the U.K. I think this message has gradually got across."

One inescapable hazard that is exacerbated by the continuing growth of MIDEM is that of tele-communications. As Oskar Drechsler, director of Deutsche Grammophon of Hamburg, observes: "My permanent wish is that something is done to help speed telephone connections from the Palais. The more people who attend MIDEM the more difficult it becomes to make telephone contact."

## Publishers Braced For Spate Of Disco Deals

### Cite Simultaneous Foreign Impact

By IRV LICHTMAN

have to develop disco copyrights from other sources. We'll be negotiating with various French and German disco producers in order to bring in new material."

Seider cites the French and German markets as Europe's most prominent disco areas.

"You can't underestimate the importance of disco on an international basis," maintains Irwin Schuster, senior vice president of Chap-

pell Music. "Its current universality has completely broken down the barriers that existed between the U.S. and major non-English speaking countries."

Some independent U.S. publishers dealing on an international level were, in fact, fortunate enough to get involved with disco copyrights and/or productions before the majors. This is the case for Stanley Mills' September/

Gallahad Music. Before the U.S. disco boom, Mills, with strong publisher contacts abroad, placed many disco productions in the U.S., some of which were disco charters.

Of course, disco music or otherwise, the country-by-country flow of creative efforts does not begin until the deal is set. MIDEM is famous for deals set in motion, with the more complex and broad arrangements often taking many months of post-MIDEM finalizing.

One aspect of MIDEM that greatly enhances the Cannes meeting is the growing "fragmentation" of U.S. writer/publisher relationships abroad.

More copyright creators and music publishers (often one and the same) are taking a harder look at taking territorial moves rather than representation by a single entity.

Perhaps, as U.S. MIDEM representative and international music publishing attorney John Nathan indicates, this has resulted in greater music publishing attendance at MIDEM.

"It's true," says Nathan, "that MIDEM's early years leaned in the direction of music publishing, but labels apparently saw a good thing and moved in. Now, however, MIDEM is much more balanced between publishers and record companies."

Nathan, whose Overseas Music Service makes international publishing deals, claims a trend in fragmented publishing deals, largely on the basis that no global publisher can claim dominance in every major territory.

The question, Nathan says, is the willingness to take the time necessary to arrange 25 or 30 sublicensing deals.

NEW YORK—When the international community of music publishers looks for good songs and good deals at MIDEM '79, the chances are good that the common denominator sound will be disco.

Disco affords the rare opportunity for an interchange of material and productions in one basic sound that has undeniable, simultaneous impact in key foreign markets.

Both U.S. and foreign music publishers will be dealing from positions of strength. The disco concept, born in Europe where it remains a source of successful product here, made a giant step forward in the U.S. in 1978.

Spurred on by such films as "Saturday Night Fever," "Grease" (with its disco title song) and "Thank God It's Friday," the gap between disco performed in discotheques and on radio is ever so minuscule.

Gone, too, are the fears of U.S. music publishers that they were being caught up in a sound that only rarely meant heavy performances on radio and, therefore, minimum performance and mechanical income.

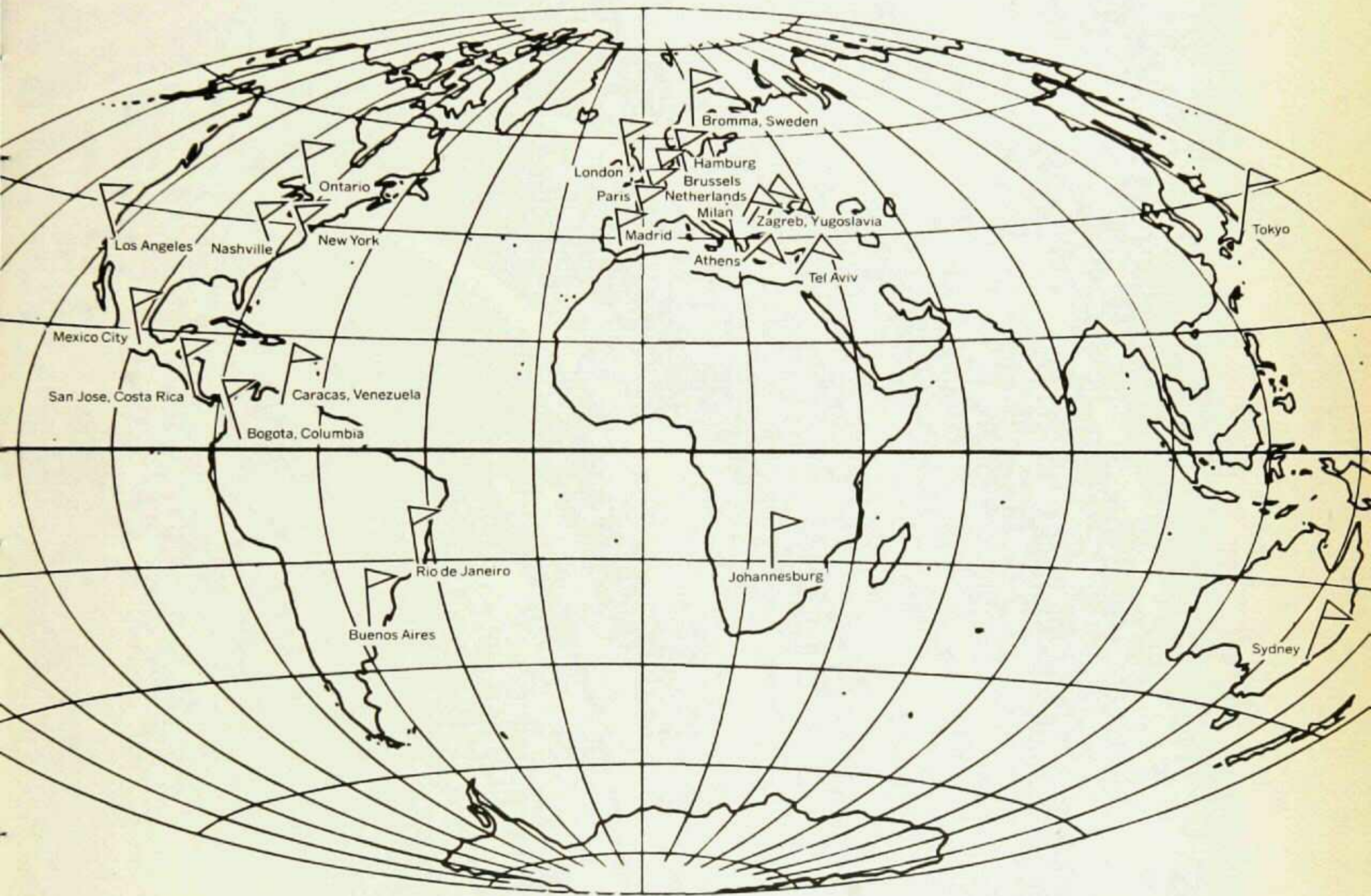
Now that the U.S. disco dollars are there, European publishers know they are dealing with far greater potential of success. On the other hand, the success of home grown disco material gives U.S. publishers more of a backbone in dealing with their disco material abroad.

Harold Seider, president of United Artists Music, will be at MIDEM eager to make disco deals. "Standard copyrights, like those in our Robbins catalog, formed the initial foundation for disco in the U.S.," he recalls.

"This has all changed to the point where we



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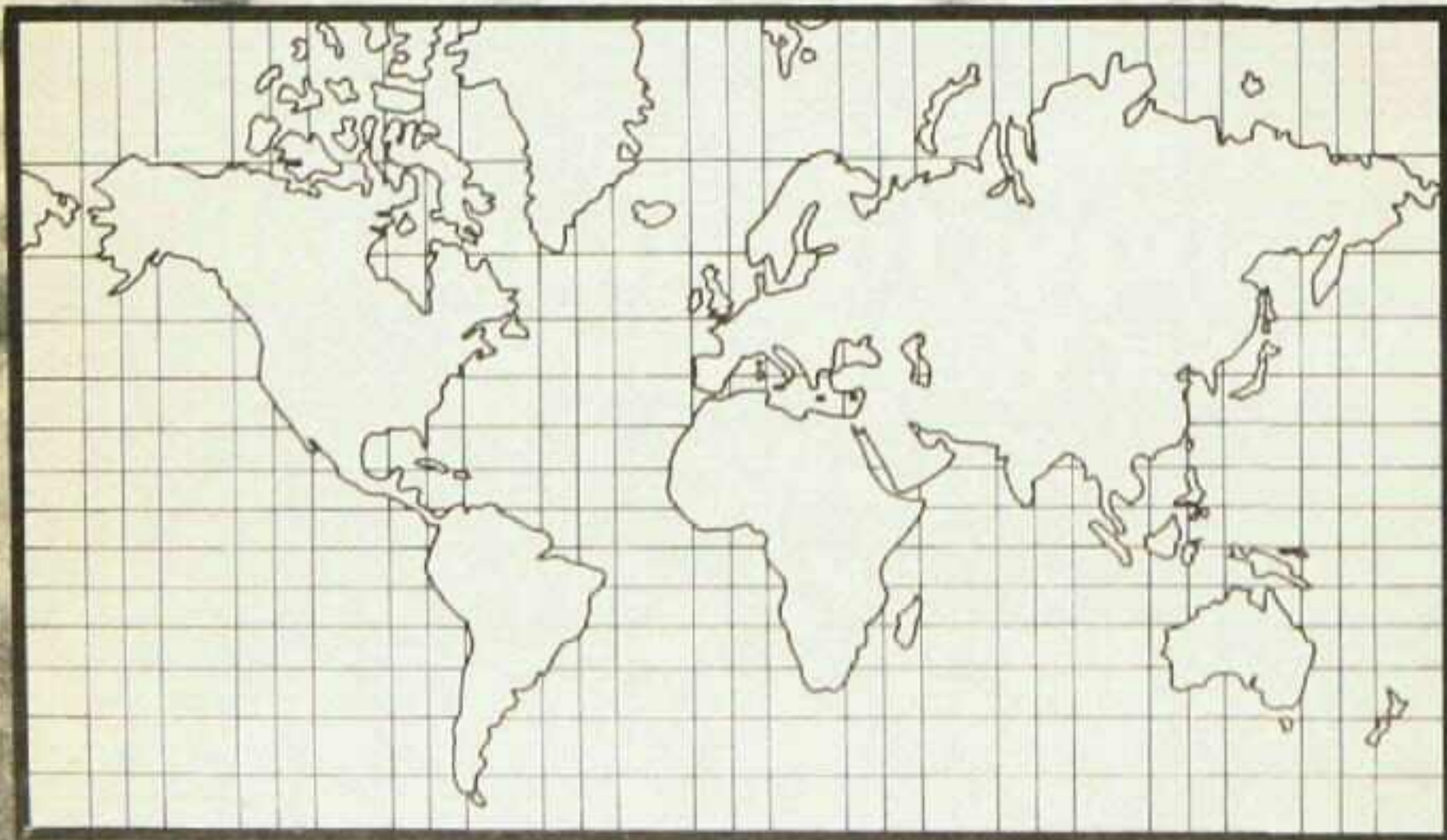
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# Turnaround: Disco Record Imports Vastly Different In Last 2 Years

• Continued from page 3

taking such drastic steps as ordering their subsidiary licensee to discontinue the pressing of the competing product, there is little that can be done to curb the situation.

In some instances, subtle pressures are brought to bear on importers of the products, but according to John Kulish of Downstairs Records and he is supported by Gary Hall, sales manager of Record Haven—the demands for these imports are escalating at such a phenomenal rate that record labels will probably be forced to just flow with the tide.

Ironically, the foreign artists who triggered the trend toward imports are now almost all licensed to domestic labels and are being released locally.

Kulish theorizes that the significant leap in the demand for imported product, results

from increased programming of these disks by such disco-oriented radio station, as WKTU-FM and WBLS-FM.

He states that while two years ago imported disco product was the coveted prize of ambitious disco deejays, avid disco radio fans have now become the major buyers of the imports.

Kulish says the demand is so great that wholesalers and retailers who never touched the line are now competing for opportunities to stock it. This, he says, has resulted in lowballing, causing the prices of imports to tumble.

Two years ago the chosen few retailers of disco imports were able to command between \$10 and \$12 for an LP, and up to \$7 for a 12-inch disco disk. Today, however, they are working on a much smaller profit margin, and depending on country of origin, and the state of the U.S. dollar at that time, they get

only about \$8 for an LP which cost them \$7, and \$4.30 for a 12-inch disco disk which cost them about a dollar less than they sell it for.

Neither Kulish nor Hall see the import market drying up. Not even if the domestic labels are pressured into the simultaneous release of commercial 12-inch singles along with companion LP product.

As Hall points out, the Germans are creating a fantastic disco sound which is ahead of the U.S. in quality of production and mixing, and there will always be a market for that product in this country.

Hall is also impressed with the French sound which artists like Cerrone and Alec Costandinos have been credited with creating.

"The controversy may eventually resolve itself," he states, "but as long as there is disco there will be a market for imports."



## Roadblocks, But Country Flourishing

By KIP KIRBY

NASHVILLE—With a positive sense of its increasing appeal reinforced by expanding sales figures, country music has been making Olympian strides toward trailblazing the global marketplace.

Amid much publicity about country music being the "MOR of the future," record labels are continuing to concentrate their support and efforts on breaking more country acts abroad than ever before.

Says Kelli Ross, RCA's division vice president, international creative affairs: "It's our feeling that country music is about to explode internationally. Given proper exposure, these artists are going to be increasingly in demand overseas."

Adds Tom Ruffino, Warner Bros. international vice president, "There is no question that international sales are on the upswing. We're entering an era, I think, where we're going to see some drastic growth patterns in markets abroad."

Yet there are still a number of hurdles facing country artists as they struggle toward international acceptance.

Cited by record companies' international executives as reasons for difficulty in breaking American country acts abroad are the language barrier, competition from foreign acts, government-owned radio and non-delineated playlists.

"There are no country charts there," notes Joe Petrone, Capitol's international vice president. "An artist's popularity is determined strictly by whether he has a hit. And a country release by an artist such as Freddy Hart will find itself in competition against a Bee Gees or a Billy Joel record for position on the charts."

"We find that we don't have much luck generally with country artists per se on the international scene unless they are crossover acts," says Ruffino. "Each foreign market differs in what it accepts. Country doesn't sell well in Asia, whereas hard rock and pop acts do well there."

Steve Pritchett, Columbia Records' director of product management internationally, refers to Japan's "60-40 split," meaning that 60% of the records sold in Japan are by its own artists, with the remaining 40% claimed by a wide range of international artists in a rock vein.

Adds Petrone: "Japan is close to being the second largest record market in the world, but most of the product bought there is by Japanese acts. A good hit in that country is 30,000-50,000 albums, with a big sensation

(Continued on page 96)

## CHEVRY INDEFATIGABLE

# It's Always Successful, But Problems Must Be Solved At Future Gatherings

By HENRY KAHN

CANNES—When Bernard Chevy created MIDEM—the Marche International du Disque et de l'Édition Musicale—in 1967, he had a vast number of problems to solve. Now, 12 years later he still has a vast number of problems to solve, but they are all 12 times trickier.

"Perhaps, after the construction of the new Palais des Festivals and exhibition complex in 1982 the problems may decline in complexity," he says. "But until then we just have to accept that staging an event of this size and diversity involves endless headaches."

"Each year after MIDEM closes its doors, I sit down with my colleagues and conduct an examination into the things that went wrong. There are inevitably a few hitches here and there and we discuss them and try to find ways to prevent their happening again next year."

The major headache Chevy has to contend with is the daunting problem of accommodation because MIDEM has grown far faster than the hotel accommodation units available in Cannes.

"This is the first question we address ourselves to every year immediately after MIDEM closes. And it is not just a question of numbers. There simply are not enough top class hotel rooms and suites to meet the needs of the international industry executives attending MIDEM. This means that there is a regular overflow of top people to villas, yachts and Nice hotels."

Says Chevy: "Juggling with accommodations, both in terms of hotels and stands is just like playing chess." The plans

of the floors of the Palais des Festivals are studied endlessly in the unremitting quest to get a litre into a half-litre pot. And there is the equally constant endeavor to build a bigger pot.

Long before MIDEM number 13 was underway, Chevy was examining his crystal ball and trying to get an idea of the extent of the accommodation problem that will face him in 1980.

"At the moment I am considering the possibility of joining the Malmaison—the building that houses some MIDEM offices, including the press department—to the Palais. This would give us an additional 800 square meters of stand space."

Another problem which will loom with the advent of MIDEM 14 is that of finding alternative gala and reception accommodations to that of the municipal Casino.

For in July this year a demolition team will get to work on the Casino as the first step in replacing it with the new exhibition complex. There is still, of course, the Palm Beach Casino, but it is some distance from the center of Cannes, so a fleet of buses would be necessary to transport guests to the social events and entertainments.

Alternatively there is the possibility of erecting a marquee at the other end of the Croisette, by the old port, but Chevy has to remember that the marquee idea in the past has not met with unanimous approval, not the least because the seating accommodation left much to be desired.

So, if there is to be a marquee, it will be a luxury affair with no expense spared.

The Casino is, of course, available for galas this year and part of it will be converted into a television studio, because MIDEM generates good television material these days.

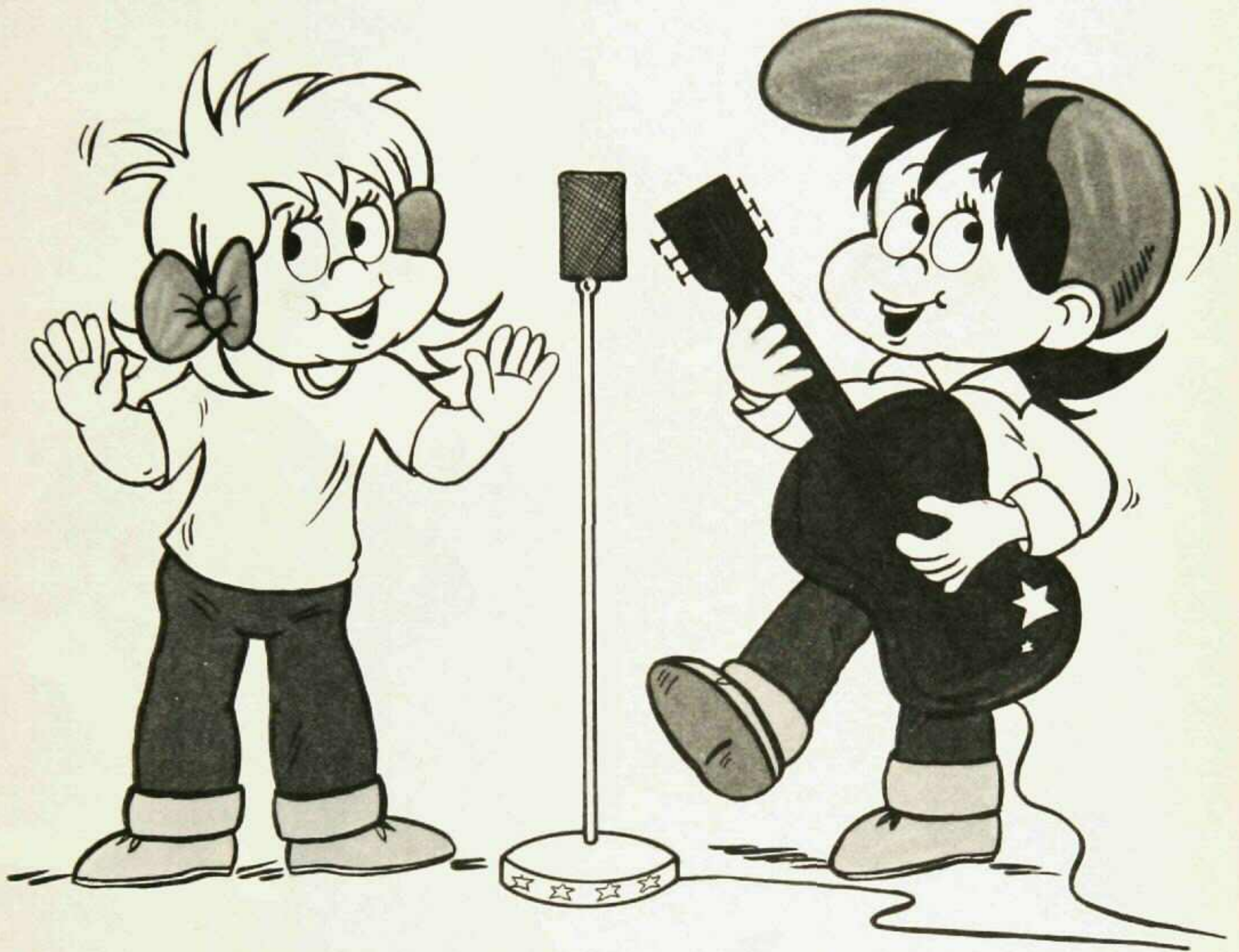
Galas, too, are another persistent problem for a number of reasons. One reason is that sometimes companies seek to put on shows which are not really appropriate for MIDEM. Chevy then has to employ his well-known diplomatic skills to persuade the companies concerned that MIDEM is not the most suitable context for the event they have in mind.

At one time Chevy used to stage the galas himself. But then he decided that he should concentrate his energies and resources on the event itself and leave the provision of entertainment to outside agencies, companies, associations, promoters, etc. Then came the problem of allocating tickets for the galas.

"We got around this," says Chevy, "by staging each gala twice. For the first performance the sponsor prepared the invitation list, and tickets for the second performance were available to the rest of the people who wished to attend."

Chevy has been asked many times why MIDEM is closed to the public and his answer has always been that MIDEM is primarily a business forum and thus not a matter for public involvement. He reckons that something like \$23 million worth of business is transacted at each MIDEM. And he adds: "There is hardly enough room for the 5,000-plus industry people who attend MIDEM, let alone the general public."

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## Promotion Plays Intrigue Labels In Netherlands

By WILLEM HOOS

AMSTERDAM—Virtually all the key figures in the Dutch music industry see 1979 as a strong and successful year for disco music. And all companies are seeking new promotional ideas to run through the next few months to boost disco profitability.

Certainly this kind of music, slower to build here than in some other territories, will get full industry support, though Ben Bunders, managing director of WEA-Holland, has a feeling that too much interest in disco could be "dangerous."

He says: "In my opinion, disco music, particularly under the influence of such successful musical movies as 'Saturday Night Fever' and 'Grease,' is already gaining too dominant a position in our single and album charts. This could well lead to a situation where other kinds of good music just can't get enough opportunity or space to blossom."

The disco craze hit its 1978 climax through the "Fever" and "Grease" double album soundtracks, reportedly selling 600,000 and 750,000 copies, respectively. These are unique sales figures in Dutch music industry history.

Another hot disco act is Boney M., with 638,000 reported Benelux-territory sales for the single, "Rivers Of Babylon." According to Robert Aardse, managing director of Fleet Benelux, which represents the group's interests here, this is also a unique single sale figure for the Benelux countries.

Additionally the group reportedly sold more than 200,000 copies of its end-of-year success "Mary's Boy Child" in just two weeks, again a unique situation.

Popular Dutch disco acts, building popularity through into 1979, include Luv', Patricia Paay, Dee Dee, Snoopy and Teach In. Recently formed disco groups, riding on the upcoming tidal wave, include Deluge and Dingo and it appears many more are on the way.

Dutch trends are varied. There is a fast-growing interest in high quality easy listening songs in the Dutch language, particularly the solo albums of singers Wim Hogenkamp and Benny Neyman.

At another level, the Australian hard rock band AC/DC gained fast support among fans here. This could well herald a new boom era in Dutch rock circles. Again, U.K. pop group Dire Straits is also popular here. Holland is the first country in the world where the band earned gold and platinum disks for debut albums.

And it is clear that the Dutch music industry today is becoming more and more interested in video as an essential way to promote various kinds of music. Video units are being installed in record shops and warehouses and results in sales terms are being carefully analyzed. Video could become a key word in 1979 in what is generally regarded as a purely audio industry.

## Denmark Tries For Unlocking Of Radio

By KNUD ORSTED

COPENHAGEN—There have been all kinds of repercussions within the Danish industry since the shutdown of the pop chart programs on the country's only on-air station, Danmarks Radio.

One positive, if unexpected, trend is that German product is very much on the way up in sales terms. The reason is that in the southern regions of Denmark it is possible to pick up German television programs and the rich variety of fare on German screens has clearly influenced the Danish chart now run by the local group of the International Federation of Producers of Phonograms and Videograms, along with the daily newspaper B.T.

Looking ahead, the industry hopes for success following talks with the heads of Danmarks Radio, discussions aimed at solving some of the problems over airtime and pop. It

(Continued on page 102)



## Italians Relish 7% Boost In Sales; Raise Outlook

By DANIELE CAROLI

MILAN—An estimated sales upturn of 7% in 1978 compared with the previous year has put the Italian record industry in buoyant mood and looking forward to more gains in 1979.

There are several ingredients in the overall feeling of confidence. International and domestic disco music registers high sales; new talent finds acceptance in the conventional MOR field; and U.K. and U.S. rock sales show signs of recovering from a 1977-78 slump.

Disco has gained popularity since 1975 in Italy. At first it involved just a handful of club-goers in bigger towns, treated to the latest U.S. sounds. But it has expanded via local radio stations, many of which specialize in the music.

Then came exposure through the national networks of RAI and out came the super-status acts, like Donna Summer, Amanda Lear, Grace Jones, Boney M and Asha Pathli. Last year was the year of wide acceptance here of continental productions, involving Sheila B. Devotion, Voyage, Baciotti, Cerrone and Santa Esmeralda.

Sylvester, from the U.S., scored heavily and so did Chic with the "Le Freak" single.

But through it all, local product came on strongly, examples coming from D.D. Sound, La Bionda and Macho. It has all led to what should be the really big trend for 1979: tremendous all around competition in the disco field from many different territories.

In the easy listening area, singers like Mina, Umberto Tozzi, Adriano Celentano, Gianni Beila, Franco Simone and groups like Matia Bazar, Alunni Del Sole, Pooh and others built previous chart status, and were joined by Umberto Balsamo, Anna Oxa, Laura Luca, Santarosa and Loredana Berté.

What we see now is that local singer/songwriters inspired by U.S. and U.K. folk-rock are still appealing to the mass of young adults. Names flourishing in this area: Fabrizio De Andre, Lucio Battisti, Edoardo Bennato, Angelo Branduardi, Lucio Dalla, Riccardo Cocciante, Antonello Venditti, Alan Sorrenti,

Francesco De Gregori, Francesco Guccini, Renato Zero, Roberto Vecchioni and, among the newest, Leano Morelli and Walter Foini.

That U.K. U.S. rock, figure to fade fast in Italy, is now getting every more firmly back on its feet is due to successes from Bob Dylan, the Rolling Stones, Santana and Neil Young, with the "Last Waltz" movie a big triumph here.

And, of course, the movies "Grease" and "Saturday Night Fever" set their own trends, specially in building the Bee Gees, John Travolta and Olivia Newton-John.

Other interesting new names which will go successfully into the coming year: Kate Bush, from the U.K., with a big selling album following the breakthrough single "Wuthering Heights"; the Michael Zager Band and Bob McGilgin, from the U.S., and John Paul Young, from Australia.

(Continued on page 102)

## 21 Firms From Canada On Tap

By DAVID FARRELL

TORONTO—Twenty-one Canadian companies will be sharing booth space at MIDEM this year, a slight increase over previous year attendances.

The booth is sponsored by the government through Industry, Trade & Commerce. Unlike subsidies available through the department for domestic labels and production houses to attend Musexpo, IT&C's participation at the industry trade fair in the south of France is solely limited to footage space. A Canada reception is planned, however, to be hosted by Canada's ambassador to France, Gerard Pelletier, and tentatively set for Jan. 23.

Companies participating in the Canada contingent are as follows: Athen, Attic, Beaver Harbour, Bomb/P.J., Casino, Change, London, Maple Haze, Quality, Stony Plain, TCD, Total Record Co., V-Records.

## West Germany's Riding High Upon Disk Acceptance

By WOLFGANG SPAHR

HAMBURG—The West German music industry moves smoothly into 1979 on the back of the most important trend of all: an international acceptance, at long last, of much of its locally-created product.

The last 12 months saw that final breakthrough. Boney M hit number one on most international single and album charts. Other acts involved in the outward flow included Supermax (WEA), Luisa Fernandez (WEA), Donna Summer (Global), Lesley Hamilton (RCA), Baccara (RCA), Amanda Lear (Ariola), Dee D. Jackson (Jupiter), Truck Stop (Metronome), La Bionda (Ariola), Rick King (CBS), Bernie Paul (Ariola), Eberhard Schoener (EMI) and Kraftwerk, also EMI.

The attitude of industry chiefs here is: "Now the rest of the world will just have to pay closer attention to what is happening in Germany."

One of the big trends within the Germany industry is a talent explosion of singer/songwriters. The public demands singers who can express their own thoughts through their lyrics, but who can also entertain with outstanding personality.

Names emerging in this field are Gunter Gabriel, Marius Mueller-Westernhagen, Udo Lindenberg, Konstantin Wecker, Klaus Hoffmann, Georg Danzer, Ulla Meinecke and Peter Horton.

Also building to greater popularity is the German orchestral trend. James Last now is a permanent "monument" to local big band sounds, but coming through are leaders like Anthony Ventura, Alfred Hause and Roberto Delgado.

Another welcome trend in West Germany is the fast-rising standard of productions coming from the publishing companies. Young talent is finding it easier to gain a chance through the proliferation of publishing house studios.

In this way, Peer has produced acts like Sunrise and Luisa Fernandez, Duesenberg came from Chappell, and much good product has come from Francis Day and Hunter (the Emily label), and the Meisel team, via its Intro Verlag, has built many young talents, such as Frank Farian, Guenter Gabriel, Frank Zander and Joachim Heider.

But this is a vital element of German pop today and all companies, Melodie de Welt and Budde and the others, see its importance.

The establishing of the German rock industry at the international level means the local companies can speak from a position of strength. Metronome's Brain label and EMI's Harvest outlet have established bands like Jane, Scorpions, Triumvirat, Klaus Schulze, Can and Eberhard Schoener.

While national sales of 100,000 units are commonplace these days, the Americans, Japanese and British have found high respect for German-made rock. That is the real confidence boosting trend.

But international product stands better chances on the German market. There is tremendous goodwill for it from the media, with play on all 12 radio stations, plus tremendous tv coverage. And anything worthwhile becomes a big seller. That is why U.S. and U.K. product storms the marketplace, kicking in big money to a turnover of \$1 billion for 1978, with the industry expecting a 15% upturn for 1979.

The position looks good, despite the fact that profit margins are being narrowed by steadily climbing production costs.

However, there is a general call from the German industry for its international partners to talk more openly about specific problems of individual markets. There is an uneasy feeling that there is much misunderstanding and lack of specialist knowledge and that it could be ironed out by greater worldwide cooperation.

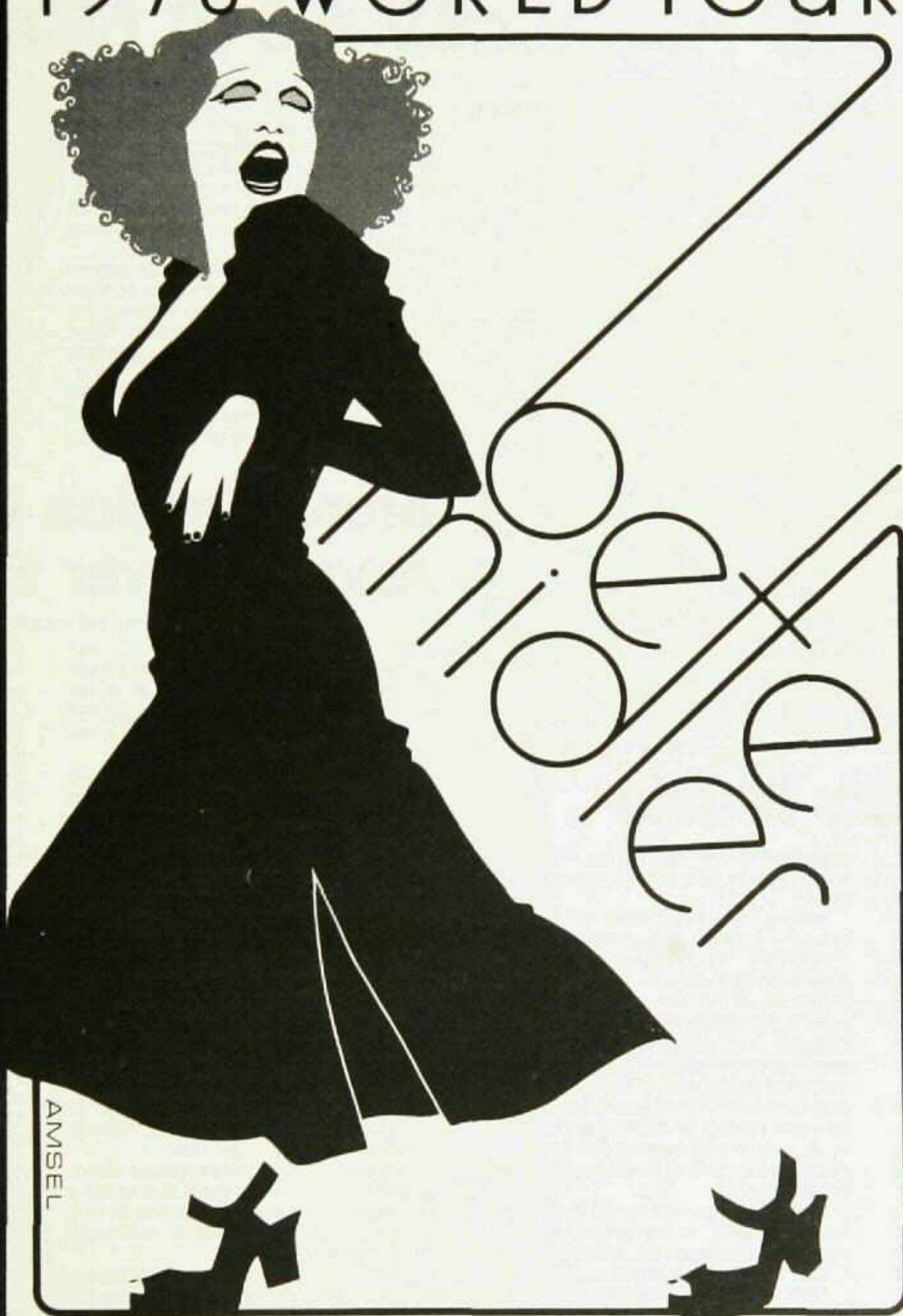
Today's German market is an open house for international product. The German industry is out of its old defensive position and fully into attack.



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## Publishers Seek Deals

• Continued from page 86

The rewards, Nathan says, can mean having the best company represent you in key markets. Also, country-by-country rights can mean more money in the short and long run, he maintains. "Total advances might be larger, and the efforts and expertise of licensees which are not necessarily smaller than worldwide companies in their markets can enlarge income possibilities," he explains.

According to Mildred Fields of Transaction Music, fragmented publishing deals are "growing slowly, but definitely going in that direction. And so much the better." She, too, points to a greater awareness that global business does not necessarily mean localized effectiveness.

"We're debating the issue now," claims Johnny Bienstock of Hudson Bay Music. Though handled globally mostly by Intersong

(with the exception of its Carlin Music giant in the U.K.), the executive says the company is looking to terminate its licensing deals at "one point, in 1980 or 1981," and then decide on its international licensing pattern, perhaps going with its own international company.

Chappell's Schuster says that fragmentation should basically interest established artist/writers who have built a track record.

"But, the new individual writer needs to establish himself before he can think of dealing on a territory-by-territory basis," he contends.

UA's Harold Seider says his firm, too, is rethinking its approach to foreign operations. "Our view," he explains, "is to think in terms of regions, not geography." As an example, Seider points to Belgium, where musical style is regionalized rather than stemming from the country itself.



## MIDEM: 5,500 Attendees, 1,340 Companies

• Continued from page 1

and the new Palais will be ready by then, providing ever more space—at a cost of \$50 million on present conservative estimates.

The agreement has not been without problems. While the acceptance of the project, submitted by U.K. architect Sir Hubert Bennett was unanimous among local authorities, there was criticism of the site chosen and of the financing of the project.

The new Palais will be on the site of the old Casino. Demolition work starts in July, though some Municipal Council members, and some public opinion, was against the move. However, MIDEM organizers, and those involved with other Cannes-staged festivals, made it clear this was the only acceptable site. If that plan failed, then they would move elsewhere.

So the 1982 MIDEM will be enhanced by a building which will include a 2,400-seater hall and a 1,036-seater theatre, and a reception hall able to cope with 3,000 guests.

And to help finance the project, the residents of Cannes will face a tax increase of some 8%. But as Cannes is now clearly the second most important, with Paris first, the increase is seen as a good investment.

Chevy says of the 1979 MIDEM: "These facts and figures show only too clearly that the profession understands how important it

is to participate if objectives are to be realized. MIDEM must be considered indispensable to the international record and music publishing market."

MIDEM last year provided a world premiere of the movie "Saturday Night Fever," the film triggering off an international upsurge in disco fever. This year the link with the movie industry is boosted further by the premieres of "The Wiz," starring Diana Ross, with music by Quincy Jones, and "New Generation." The first is a European premiere. The second is a French-produced musical featuring young French rock fans and artists.

The French movie is set for release on Feb. 7 and the soundtrack album is produced by Barclay Records.

As ever, new ideas are on show at MIDEM. Music Consult AB, of Sweden, is debuting its own patented record-selling device—a mobile rack system which displays and gives audio samples through headphones of the records or cassettes in the rack.

The 13th MIDEM is historic for the Finnish music and record industry. For the first time companies from there are organizing a joint exhibit, appearing under a national banner. Financial backing and sponsorship was found and product is being promoted by a special double album "Music From Finland," with multi-company items included.

A French-inspired launch is that of the Tumbler group, via an album from Barclay Records in association with Paco Rabanne, the Paris couturier whose company recently opened a music publishing division. The group will be introduced in a special presentation with an audience bonus of a competition with a first prize of a Rabanne creation valued around \$2,500.

The first all-country gala is being produced by Jim Halsey and there will be two performances (Jan. 21) featuring Don Williams, Roy Clark, the Oak Ridge Boys and Buck Trent. The entourage arrives two days earlier and Halsey has booked stand space in the Palais.

The Pointer Sisters, too, debut in a MIDEM performance at the Ambassadors hall in the municipal casino. A complete list of galas and

special presentations appears elsewhere.

The ever-increasing attendance at MIDEM brings its own problems. But this year a special system involving 60 television screens in the Palais des Festivals is being used to enable participants to arrange contacts more easily. Stands are also equipped with high quality sound hi fi systems (Thomson) and Dolby tape/cassette recording systems.

And to cope with the extra numbers, an extra Boeing 747 Jumbo has been chartered between London and Nice, leaving Thursday (18) and returning to the U.K. Friday (26).

Professional bodies holding important meetings include music publishing organizations; IFPI, the International Federation of Producers of Phonograms and Videograms. (Continued on page 108)

## More Studios in U.S., And All Over the World

By JIM McCULLAUGH

LOS ANGELES—While the U.S. has emerged as the largest and perhaps most productive recording studio market in the world (Billboard, Jan. 6, 1979), a parallel growth trend is also taking place in various global markets.

Studio construction, expansion and upgrading in such established recording centers as London has been significant, while other countries in Europe, Canada, Asia and the Far East, the Caribbean, Africa, Mexico, South America and Australia are witnessing their own studio industry maturation.

Related to the expansion of this vital organ in the world music industry body has been the extraordinary growth of such international record company giants as WEA International, CBS International and the Polygram Group, companies whose growth rates have been near phenomenal in recent years.

A number of these major companies have been instrumental in wanting to see state-of-the-art studios established in various world markets with more independent facilities wanting to serve their needs also.

In addition, local record companies in various countries have been mushrooming and a key element in that expansion has been a recording studio in addition to duplicating and pressing capabilities.

One barometer of activity is reflected in two of the world's leading studio design and building operations, Eastlake Audio based in Montreux, Switzerland, and Sierra Audio in Los Angeles.

Tom Hidley, founder of Westlake Audio in 1970, has been based in Europe for three years, after selling Westlake and has been focusing on studio construction there. (Hidley again is re-locating to the island of Kauai in the Hawaiian chain to operate Hidley Design Services with Scenic Sounds in London taking over the Eastlake operation.)

Sierra Audio has been Eastlake's exclusive representative in the Western Hemisphere and Asia.

According to Kent Duncan, Sierra Audio

president, the two firms have completed 207 rooms around the world in the last three years.

In the past year, he notes, they have completed 54 rooms in 52 weeks with Sierra responsible for studios of one or more rooms in Montreal, Toronto, Chicago, Los Angeles, Sydney, Melbourne, Manila and a major 12-room complex for CBS/Sony in Tokyo, a studio market Duncan characterizes as "perhaps the most underbuilt in the world now."

Eastlake in the past year has been responsible for rooms in London for DJM, Pink Floyd, Strawberry Sound, the Manor, as well as rooms in Denmark, Ecuador, Italy, Norway, Scotland, Spain and France.

Next year's itinerary is just as crowded. Duncan footnotes. Of the 54 rooms, 34 were in Europe, 12 were in Tokyo and eight were in Asia, Canada and the U.S.

One factor contributing to studio activity also in such markets as Canada, the Caribbean and other areas have been certain favorable tax advantages.

The tax situation is particularly burdensome for English artists and producers—a situation which has seen many relocate to Los Angeles—who may have to pay 80% to 90% of the proceeds of an album cut in England in taxes.

An artist, especially in the superstar category, can cut that tax approximately in half if the project is cut in the U.S. and perhaps half as much again if the project were recorded in a locale like the British West Indies or Bermuda.

Compass Point Studios on the island of Nassau in the Bahamas has become popular with English acts. And Chrysalis (majority owners of AIR Studios in London) is constructing a state-of-the-art, 24-track facility on the island of Montserrat in the British West Indies.

Because of different tax law structures in the U.S., American acts do not enjoy a re-

(Continued on page 104)

## Global Country Music

• Continued from page 90

being 100,000-300,000 albums. So a pop-influenced country act is going to stand a better chance of selling there than a traditional country one."

Certain countries are already considered to be safely in the pocket of country music, with an increasing number of American artists making annual tours within their borders. These include England and the U.K. countries, Holland, Scandinavia, Australia and New Zealand.

Generally agreed to be coming up fast as markets for serious thrusts by country product are France, Germany, Spain and Brazil, with the U.S.S.R. looking hopeful on the heels of Roy Clark's successful tour there last year.

"I feel that Brazil is going to start playing a much bigger role in record sales in South America," says Ruffino, while Ross indicates expressed interest there for a possible Dave & Sugar tour this year.

South America is expected to give strong airplay to Dolly Parton's disco release, "Baby I'm Burnin'," according to Ross, based on initial reaction to the record, since "they really buy the disco sound down there."

Audience sophistication abroad is agreed to be a plus for country artists who appear there in concert. Jay Morgenstern, general manager for ABC Records international division, points to a recent three-day engagement in England headlining the Oak Ridge Boys with singer Johnny Mathis. "Every show they played together at the Royal Albert Hall was sold out," he notes. "The audiences didn't think of the Oaks in terms of being

country or non-country; they just enjoyed the music of both acts without trying to label them."

Television is another viable vehicle for exposure of American acts overseas. RCA has completed a film on Waylon Jennings to be aired in foreign markets, and U.A.'s Kenny Rogers taped his first special in England recently with guests Dave & Sugar.

Crystal Gayle appeared on several European tv shows in addition to her guest slot at Japan's Yamaha Music Festival this past year. Larry Gatlin filmed a special for the BBC television network in England in November which was so well received that he is now negotiating for his own British tv series slated to begin in April.

Janie Fricke also drew excellent reaction to her appearance on the U.K.'s "Val Darnigan" show, in December, which is expected to lead to more tv work for the singer abroad.

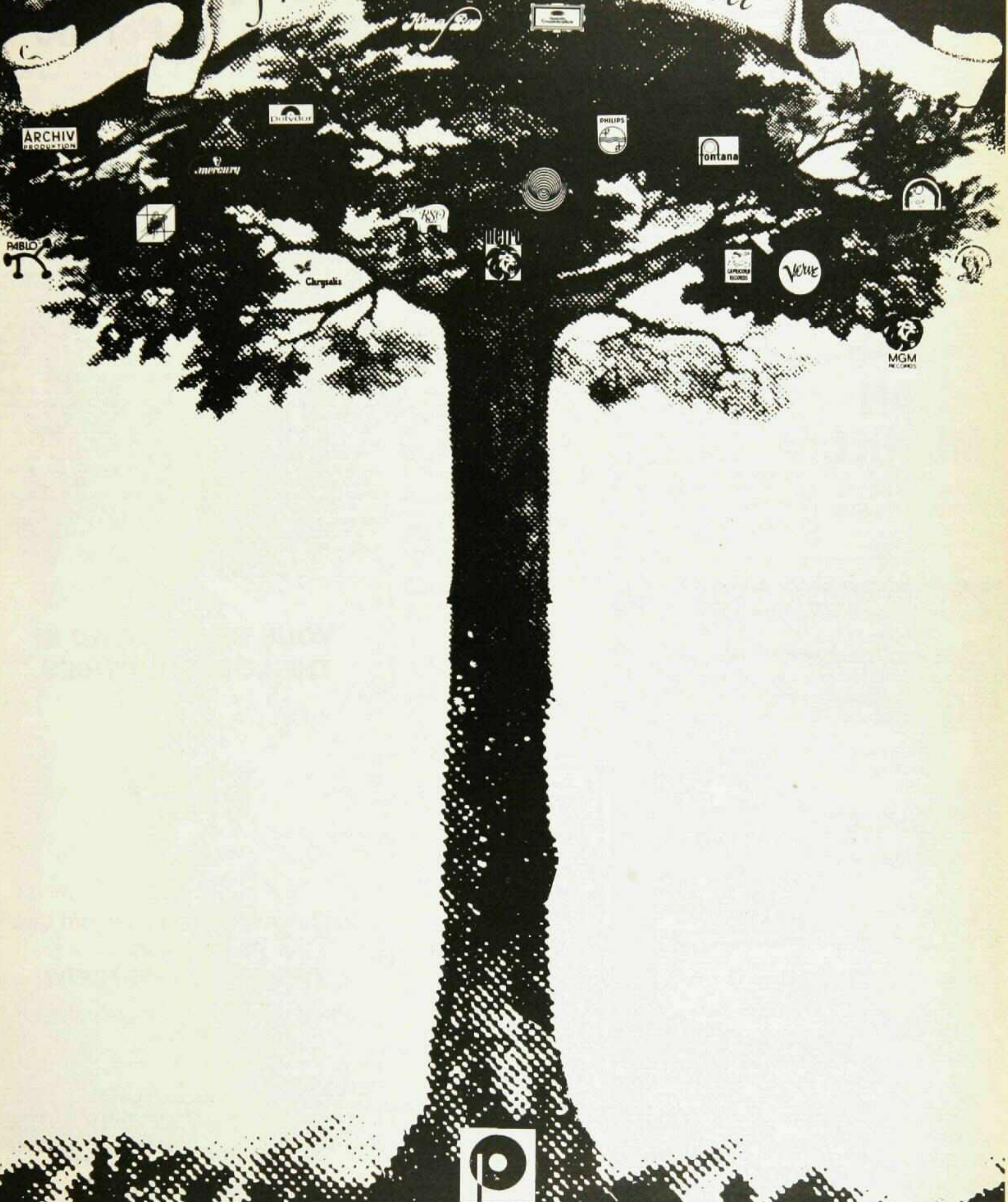
"And ABC artist John Conlee has been invited to appear on a special 90 minute country music program being filmed before a live audience in West Germany this month. Entitled "The Freddy Quinn Show," it will feature performances by Conlee and also Hank Williams Original Drifting Cowboys, and will be aired over the German television network, further spreading the influence of Nashville artists in uncharted waters."

Somewhat more isolated in their international influence for country music are Spain, Latin America, Italy and South Africa. Political unrest in the latter two countries has played a large part in preventing active tour-

(Continued on page 102)



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## Film-Disk Stars Tops In Portugal Consumers' Eyes

By FERNANDO TENENTE

LISBON—The front row of the Portuguese pop-rock scene is populated by such acts as the Bee Gees, John Travolta and Olivia Newton-John, riding in on the boxoffice smashes of such movies as "Saturday Night Fever" and "Grease," hits along with such music-dominated films as "Thank God It's Friday."

But in the second row there is straight rock 'n' roll as personified saleswise by Queen, Peter Frampton, Supertramp and the Eagles, with Kate Bush a newer arrival among the big-earning girls.

At the local level, the national rock group Arte and Oficio pull in

thousands of fans at every concert, and probably the most creative singer-songwriter is Sergio Godinho, top of the social song ladder and another huge on-tour crowd-puller.

At the radio level, FM listeners dig records by Genesis, Yes, Jethro Tull and Peter Gabriel. Latest available statistics here show some 2.5 million listeners to AM stations and only 300,000 for FM outfits. The latter come from the middle and higher classes. The AM channels are saturated with advertisements but the high listening figure is partly due to the high illiteracy rate in Portugal.

Brazilian television series shown here have boosted interest in South American artists, top sellers including Chico Buarque, Elis Regina, Maria Bethania, Milton Nascimento and Clara Nunes.

The solitary artist performing in a foreign language other than English to do well here is Joe Dassin from France.

There is considerable interest in jazz, but it does not sell in Portugal. And music trends clearly in decline here are soul music and so-called space rock, both slumping after signs of early sales impact.

However, the television exposure of artists is much better these days because the two channels of RTP are operating with independent management, so that the element of competition for viewers provides better

(Continued on page 100)

## Czechs Swing To Small Group Record Sounds

By LUBOMIR DORUZKA

PRAGUE—At last the basic trends in Czechoslovakian pop music are moving, slowly but distinctly, towards more contemporary sounds.

Evidence comes in the style, sound and arrangements used in recently successful albums and singles. Now the old MOR style, with big band accompaniments, is giving way to small group settings, with the basic beat much more in the foreground.

Local singers, too, are using styles much closer to the taste of a younger generation for whom an assimilated rock style is a natural form of expression, almost a way of life.

But sales show there is still plenty of room in the local market for instrumental performances by orchestras using big string sections and operating in a kind of background music field.

And, in Czechoslovakia, there is a considerable demand for up-to-date disco music, which is more and more available on both LPs and singles. Local studios and pressing plants are well equipped today to produce the essential technical quality of this contemporary style of music.

But pressing records up to high technical standards tends to produce problems on the market, because most of the record players owned by Czechoslovakians do not match those standards. The result is that, despite technological advances at studio and pressing level, manufacturers have constantly to take into account the average quality of the available hardware.

A further problem faced by the local industry in 1979, and possibly into 1980, is that the nation's only pressing plant cannot hope to cover fully the steadily growing demand for all kinds of recordings. It is industry belief that most releases could sell in substantially higher numbers if only they were available all the time.

Best selling artist here remains Karel Gott. Each of his albums sells more than 100,000 units, and some of the recent ones have touched the 250,000 mark. His career, 15 years, has been remarkably consistent and he is set to carry on scoring heavily, here and abroad.

The Supraphon clarinet/soprano sax player Felix Slovacek and Panton's ethnically-oriented brass band Moravanka are the only other acts capable of generally selling 100,000 albums.

Again, who knows what they could do given greater pressing-power backup? There are a few local acts which sell in the 50,000-60,000 region, but otherwise sales of about 30,000 are considered reasonably successful in the Czechoslovakia of today.

In general terms, vocals in Czech languages are most popular and no imported act can expect to outsell top local artists. Yet specialist audiences grouped around the Supraphon Record Club are prepared to order considerable quantities of rock/pop albums sung in English.

For example, Pink Floyd's "Dark Side Of The Moon" received more than 60,000 orders, and albums by Deep Purple, Johnny Cash, Olivia Newton-John, Bob Dylan or Neil Diamond can expect to reach sales comparable with the midway successful local acts.

NOW 14TH MARKET

## Spain Shooting For Number 10 For '80

By FERNANDO SALAVERRI

MADRID—At this time, Spain rates number 14 in the success ratings of the world's disk markets. The prophecy is that its industry will be top 10 before the end of 1979, and that despite political, economic and financial crises which hammer the nation.

The basic trends are many. With the consolidation of the new Spanish democracy, the music and songs of political comment are essentially dying away. The 1975-77 era saw huge sellers in this field, but the trend now is downwards.

However, there are still some important singer-writers in the field, notably Joan Manuel Serrat, Lluís Llach, Carlos Cano, Oskorri and Gorka Knorr.

Down, too, are the impact and sales of recordings made in the Catalan, Basque and Gallician languages. But in the semi-political field there is support, mainly through regular tours, of exiled Chilean groups like Inti-Aillimani and Quilapayun, both with Movieplay here.

Showing fast upward commercial trends, therefore, is product with an international aura. A tremendous surprise has been the success of original movie soundtracks, with each one going top 10. "Saturday Night Fever" and "Grease" smashed all previous sales records, and "The

Last Waltz" and "Thank God It's Friday" also did well.

This trend is certain to continue in 1979 with "Sgt. Pepper," following the premiere of the movie in March. And there are ongoing sales for the scores of "Rocky," "Star Wars" and "Close Encounters."

For years it was virtually unheard of in the Spanish marketplace for companies to create big promotion campaigns for individual records. Television was a hitherto dead advertising medium for disks.

Then K-tel International hit the market, using mass radio and tv coverage, and scoring first with the Elvis Presley "40 Super Hits" package.

Now a growing trend emerges in which all major companies look to future sales via a K-tel inspired operation. Some go it alone; others link with several companies to provide marketable compilations.

In this field, Ariola scored with Rocio Durcal, Juan Gabriel, Boney M. and its "Superdisco" set. Over the festive season, Hispavox scored strongly with its "El Disco Para Los Pequeños" by Enrique and Ana. Virtually everywhere the action is building.

CBS hit with its "CBS-8" series. Then Fonogram distributed the compilation "La Gran Premier," a collaboration of Polydor, RCA and (Continued on page 100)

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## Number 10 For '80

• Continued from page 98

EMI, the companies setting up a new label unit Pre, for this kind of joint venture only.

With K-tel inevitably still leading the way through regular releases involving all kinds of music, these campaigns produce income and create interest.

With the downward slide of political song an initial industry problem, there is nevertheless more room for local pop music. Number one artist here, no doubt, is Camilo Sesto

(Ariola) and other male performers moving confidently into the 1979-80 period include Miguel Bose (CBS), Pablo Abraira (Movieplay), Albert Hammond (Epic), Julio Iglesias (Columbia), Jose Velez (Columbia), Phil Trim (Zafiro), Lorenzo Santamaria (EMI), Paolo Salvatore (RCA), Gonzalo (Epic), Jose Maria Puron (Movieplay) and Basilio (Zafiro).

Female artists consistently scoring include: Rodcio Durcal (Ariola),

(Continued on page 104)

## Austria Digs Disco Mood

By MANFRED SCHREIBER

VIENNA—With virtually all Austrian record companies reporting biggest ever turnovers in 1978, there is an easily discernible trend in the actual music providing the profits.

At this moment, it can be emphasized that disco sounds are the biggest sellers. But industry pundits say there is a strong movement now towards "the happy sound," that is music with a strong melodic content, uncomplicated tunes used principally by big orchestras but sometimes in cocktail bar style on solo piano.

Most popular artists of 1978 here were Boney M, the Bee Gees, Roger Whittaker, Baccara, Richard Clayderman, John Travolta, Olivia Newton-John and Vader Abraham. Their sales successes will surely spin on through 1979.

But with the trend towards smooth orchestral sounds, there will be openings for bandleader names, particularly the German-based outfits of Anthony Ventura, James Last and Roberto Delgado.

However, it is impossible to predict any boom period for Austrian pop. Last year it was in a slump. One big reason is that there are virtually no shows on Austrian television where young pop talent can find a showcase.

On the other hand, television-promoted albums and cassettes reached a new high. It is now a saturation point area in the industry and some

(Continued on page 106)

## Slavs Finding 'Sexy-Rock' A Potent Sales Attraction

By MITJA VOLCIC

BELGRADE—For Yugoslavia, 1978 was an exceptionally successful period in terms of the fast development of turnover in popular music and the strength of the industry itself.

In sales terms, leading record label Jugoton achieved figures previously regarded as virtually impossible in the local marketplace. The album by singer Zdravko Colic almost touched the 250,000 unit mark, an almost unbelievable figure for this territory. Previously, most artists even of the top rank would have settled for sales of around 125,000, just in singles.

However, Colic set new sales standards with the backup of a highly organized tour throughout Yugoslavia, working with a bunch of attractive girl dancers, thus introducing here a brand of disco sexy-rock.

And on the tour, a major film was made which will give even greater promotion and exposure to a singer clearly top of the local talent market.

In trend terms, the folk-oriented singers represent an ever-growing percentage of the Yugoslavian sales, some hitting the 200,000 singles market. The artists, and their style of music, goes best in the less developed regions of Yugoslavia which accounts for big sales of singles and little in the album field.

But many industry experts believe this stream of Yugoslavian "country based" music should be the main ingredient of any development plans for local product, particularly in the international field. The validity of this argument could well be proved in 1979.

Certainly in the local market a kind of crossover music has already scored. A Yugoslavian rock group found an effective way of combining the U.S.-originated rhythm and blues concept with local folklore melodies.

This band, Bijelo Dugme, or "White Button," was certainly the key phenomenon in the local market until a year ago, with all four albums hitting a reported 100,000 sales peak. One went on to sell 200,000 units.

This area apart, the main source of disk sales here is the song contest. These events are staged at least twice a month in different locations

through the country. This is the main means of exposure for artists and pop and MOR sounds and it is estimated the song festivals account for 50% of all Yugoslavian singles sales.

For obvious reasons, record companies give financial backup to these shows and eventual income far surpasses investments. The most important festivals are held in Bagreb, Belgrade and Split. The latter comes out top of the list, the organizers boasting that almost a million singles are sold annually of songs from that festival.

Licensed product is becoming more and more important in the Yugoslavian record market. All the major internationals are represented here by licensees which claim an average 30% increase in sales of this product each year. As things are, the U.S. and U.K. releases take the largest share, but things could well switch to greater emphasis on product originating in continental Europe through 1979.

## Talent Span At '79 Galas

NEW YORK—The broad spectrum of contemporary music will again be represented at MIDEM's galas, this year showcasing talent in rock and pop, country, jazz and MOR.

There will also be two movie premieres of "The Wiz" from the U.S. and "New Generation" from France, both musicals. Last year Stigwood's "Saturday Night Fever" was screened for MIDEM attendees, prior to the global clean-up of both movie and soundtrack album.

The program is as follows: Saturday, Jan. 20—reprise of the final night of the San Remo Song Festival, Salle des Ambassadeurs, Casino (8:30 p.m. to 10:30 p.m.); European premiere of "The Wiz," Olympia Cinema (8:00 p.m. and 10:45 p.m.).

Sunday, Jan. 21—Country Music Gala, presented by Jim Halsey, featuring Don Williams, the Oak Ridge Boys, Roy Clark, Theatre du Casino (8:00 p.m. and 10:00 p.m.); premiere of French musical, "New Generation," Miramar Cinema (8:00 p.m. and 10:30 p.m.); the Pointer Sisters, Salle des Ambassadeurs, Casino (8:30 p.m. and 10:30 p.m.).

Monday, Jan. 22—Europe No. 1 Gala, Salle des Ambassadeurs, Casino (10:30 p.m.); Jazz Gala, featuring Thad Jones and Mel Lewis, Carmen MacCrae, Joe Williams, Claude Bolling, Theatre du Casino (9:00 p.m.).

Tuesday, Jan. 23—Hungarian Gala, featuring Tamas Hacki, Locomotiv GT, Omega and Fonograf, Theatre du Casino (9:00 p.m.); French Variety Club Gala, featuring Nana Mouskouri, Salle des Ambassadeurs, Casino (9:00 p.m.).

Wednesday, Jan. 24—Chuck Mangione, Salle des Ambassadeurs, Casino (8:30 p.m. and 10:30 p.m.).

Of these events, the country music gala is a first. The entourage arrives two days earlier, and Jim Halsey has booked stand space in the Palais.

The Hungarian gala is also unusual in that it represents a move on the part of that country's music industry to achieve greater recognition in Western markets of its artists and repertoire.

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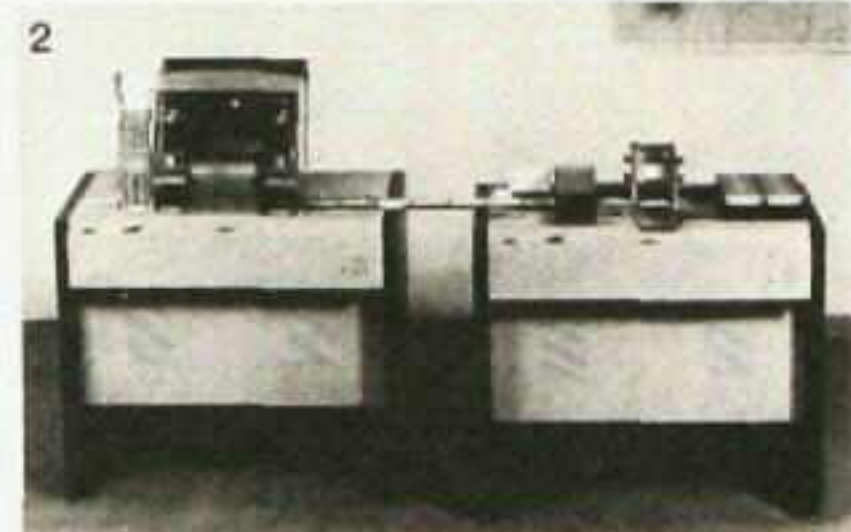
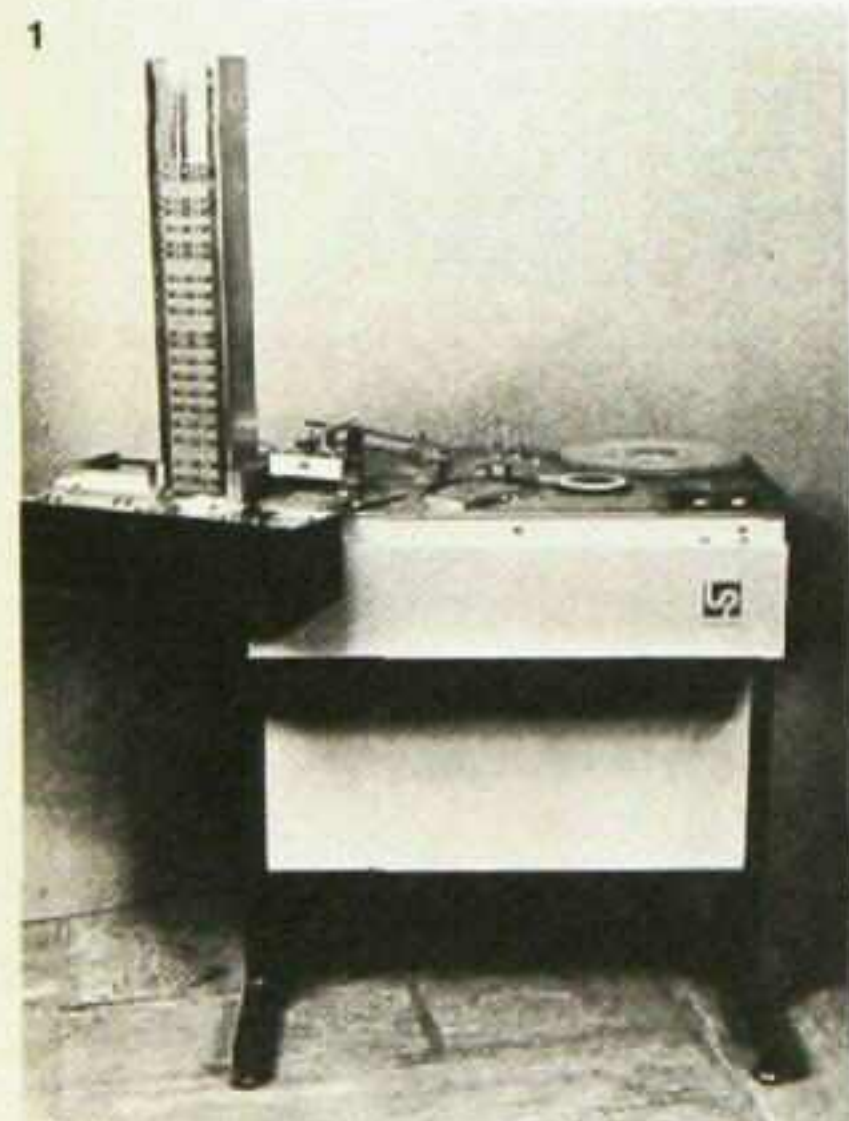
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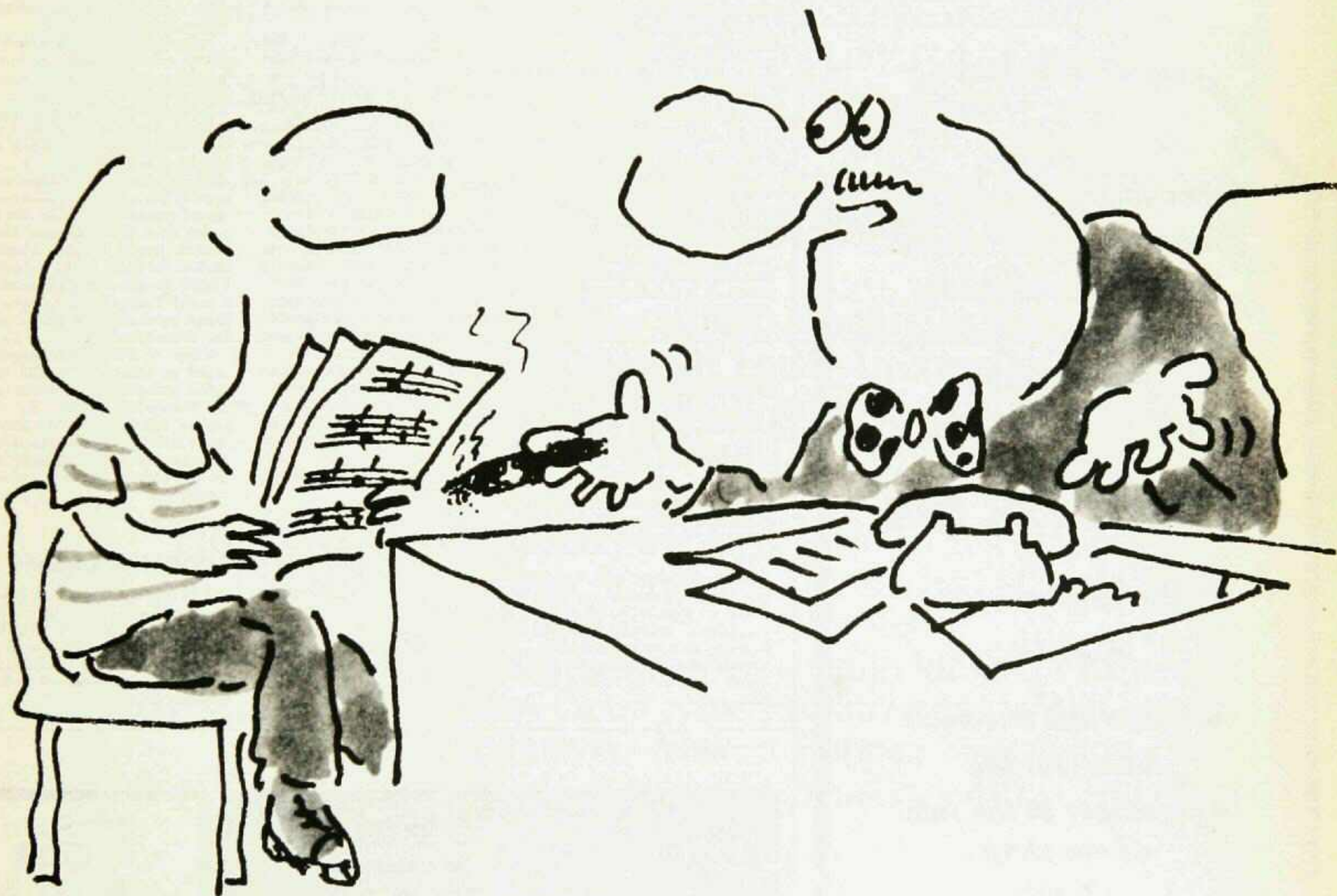
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## TREND TO POP

## Irish Media More Aware Of Product

By KEN STEWART

DUBLIN—In Ireland, the trends are positive and right in signposting a memorable development of the pop music scene. Today, there is an ever-increasing awareness of pop and rock, of records and tapes, of recorded product in general. And, a vital factor, never before has the media been quite so well disposed towards publicizing that product.

It is a changing country in many ways. On an economic level Ireland's growth is the fastest in the entire European Economic Community.

The findings of the recently published Labor Force Survey make interesting and illuminating reading. One in 20 of the populace was interviewed and the estimate is that, of a population of 3,189,000, there are more than a million children under the age of 15.

Now almost half the total population is under the age of 25. It means that areas of the media which took scant notice of this young population in the recent past, and ignored its interests, now work hard to make up for the neglect.

In recent months, there has been vastly increased coverage of modern music in the key Irish papers. In one, Dolly Parton's picture appeared, front paged, twice within four days. Boney M's visit to Dublin elicited a similarly big response, with front-page coverage and a picture spread inside. This from what has long been regarded as the Republic's most conservative paper.

The past year has seen the inauguration of a second national television channel, RTE 2, and one of its regular programs is the weekly "Top Of

(Continued on page 107)

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## Italians

• Continued from page 94

German band Kraftwerk and Spanish performers Julio Iglesias and Miguel Bose also did well.

The Italian industry has the backup of local radio and tv stations, still growing fast, but because of fragmentation and amateurism, most are unreliable for promotional purposes. Still, some of the 2,000 semi-legal FM radio stations now regularly broadcasting are rated as music trendsetters and so given full record company backup.

Television is becoming more complex. It is too early yet for them to produce their own regular music shows, but the promotional potential is high and some, like Milan's TRM 2, are already screening live progressive rock and jazz concerts. Others rely on imported videotapes. Now there are 300 local tv stations in Italy. In the year ahead there will be more.

Additionally, tv-marketed albums are coming on strongly. The advertisements for product from K-tel, Phonogram and CGD-MM are seen on Television Monte Carlo (based in Monaco), and by Television Capodistria (based in Yugoslavia), two Italian-language foreign stations which, through relay stations, cover most of Northern and Central Italy.

Live shows remain effective in promotion and for a while the promoters had to fight the deep fear of violence at concerts expressed by top rock acts. That acts like the Rockets, from France, and Henry Cow and Gong from the U.K., have gained so much popularity through recent tours suggests that there will be a big trend back to live shows by visiting attractions.

## Denmark Tries Unlocking Radio

• Continued from page 94

seems there is at least a slight chance that there will be some new programs to help the record industry present and promote its worthwhile new artists.

Already established is that Danish television is to get more pop music programs, a result of diskjockey Jorgen Mylius switching from radio to the small screen. And a couple of important features celebrating the 25th year of rock come up in April and May.

## Country Prospering

• Continued from page 96

ing by U.S. country artists, though Morgenstern notes that Don Williams had a number one single in South Africa in spite of the fact that he has never visited that country.

France and Germany are steadily being won over to the country fold through increased touring schedules by such artists as Emmylou Harris, Dolly Parton and Crystal Gayle, but

overall record sales are still relatively small in these markets. Possible interest has been expressed by a German concert promoter in sponsoring a series of country shows, which may open up the front for American artists there, and both countries are viewed as important thresholds to cross in 1979.

Label execs see touring as a major component of lucrative international record sales. In most cases, the record companies contribute financial support for their artists' forays abroad.

"We feel that if our artists are providing their time and talents to play in countries where they won't receive much money from their appearances, it's up to the label to help the act sustain itself during the tour," says Ruffino.

Besides the debut appearance of country music which will occur at MIDEM in Cannes this year, courtesy of Jim Halsey, the same artists (Don Williams, Roy Clark, the Oak Ridge Boys) will also be performing at a special gala event in Monte Carlo to benefit Princess Caroline's project, "Year Of The Child."

In conjunction with Mervyn Conn's annual International Festival of Country Music held at Wembley in April, there will also be a series of mini-concerts taking place in Sweden, Holland, Germany, Finland and Norway. According to Mervyn Conn Promotions, Ltd., acts slated to perform at Wembley and some of the adjoining concerts include Crystal Gayle, Ronnie Milsap, Bobby Bare, Marty Robbins, Don Gibson, Ronnie Prophet, Charlie McCoy, Joe Stampley, Moe Bandy, Freddy Fender, Barbara Fairchild, Conway Twitty, Billie Jo Spears, Dottie and the Hank Williams Original Drifting Cowboys.

Exposure of traditional country artists on the same bill with the newer "crossover" acts is helping fell the barriers and introduce the appeal of different forms of country music to overseas audiences, and the sellout crowds that flock yearly to Wembley attest to the success of the merger.

## MIDEM: Mangione

LOS ANGELES — Chuck Mangione will appear in a gala concert on the final evening of MIDEM, Jan. 24. A&M vice chairman Herb Alpert will introduce Mangione to guests at the Ambassadeurs Casino of Cannes.

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## MIDEM: Musical Showcase

### Ventriloquist LP Topping Swiss Chart

By PIERRE HAESLER

ZURICH—Over the past year, the Swiss music business has had almost as many ups and downs as the Swiss Alps.

The strong value of the Swiss franc, for instance, created many industry problems. Protracted price discussions between retailers and wholesalers did not lead to coordinated action, and in the meantime pirate importers widely took advantage of the odd currency situation.

However, some local companies are investing substantial money on local artists, notably Polydor with the first album by Kliby and his hand puppet Caroline, which has picked up six gold awards in two months, an all-time record in the Swiss record industry.

Polydor here has had a tremendous run. The soundtracks of "Grease" and "Saturday Night Fever" have substantially increased its market share, surging towards a record turnover for 1978.

Before joining Polydor, Kliby, an outstanding ventriloquist, gained a gold single via Bellaphon, which has had further local success with Jo Roland and the recording of the Niederdorf Opera. In April this year, the company opens its own 24-track studio and plans many more local productions in the coming year.

Ariola Switzerland is represented at the 1979 MIDEM with the Pepe Lienhard Band and three successful entries for the Swiss Grand Prix d'Eurovision Contest, Biggi Bachmann, Ruby Manila and Salvo. And despite earlier predictions, Ariola has substantially increased its sale of singles, with 21 in the radio charts through 1978.

Top chart-busters were Boney M. and "Rivers Of Babylon" with 128,000 units sold, and the album "Night Flight To Venus" quickly topped the 125,000 mark. Other big Ariola artists now: J.J. Cale, Amanda Lear, Eruption, John Paul Young, Andrea Juergens, La Bionca and Bernie Paul.

In Switzerland, special promotional activities have centered round U.K. band Uriah Heep. Island label travel bags, hats and shirts support special cut price offers of label product. Special efforts are being made for the soundtracks of "Lemon Popsicle," "Pretty Baby" and "The Harder They Come," along with solo artist Angelo Branduardi.

In 18 months, Gold Records has released more than 80 of its own productions, covering jazz, rock, folk and classics. Highlights have been James Booker's "Live," the Country Ramblers' "America" and the live recording of the Zurich boogie-woogie and ragtime contest.

For 1979, this company looks to the release of the first recording of the Swiss Guard of the Vatican City, which it hopes to sell at world level. It is mainly of military music, is accompanied by a colorful booklet and runs alongside other product from Gold, including synthesizer man Bruno Spoerri, Max Laesser (folk), Trio Belle Epoque (classical) and the jazz duo Diethelm/Brandenberger.

### Global Studio Scene

• Continued from page 96  
ciprocal advantage. However, more of them are leaning towards a "vacation" studio as part of their career album cycles.

Favorable tax laws, especially for U.K. artists, and the sagging Canadian dollar are also an attraction to international artists to cut in that country. Rod Stewart and the Rolling Stones are two superstar acts that have cut considerably in Canada in the last year.

The U.S. dollar versus the Canadian dollar represents savings for U.S. acts.

Salim Sachedina, general manager of Eastern Sound in Toronto, has developed a cost comparison for cutting an album in Toronto and New York which indicates a net savings of \$17,020 in U.S. funds if the project is cut in Toronto.

Figuring a \$175 an hour rate with discount (about average in New York studios) for a 400-hour project the cost is \$70,000. Twenty rolls of two-inch tape would be \$1,800 with other tape costing \$300. According to Sachedina the total studio cost for a New York-based act would be \$72,100 in New York.

On the other hand, that same project in Toronto at \$110 an hour would be \$44,000 for 400 hours, plus \$2,500 for 20 rolls of two-inch tape and \$500 for other tapes. The total studio cost would come out to \$47,000 in Toronto.

After factoring in airfare and accommodation for a five-piece group plus producer and figuring conver-

sion of Canadian funds to U.S. funds, the net savings is \$17,020, or \$72,100 for New York and \$55,080 for Toronto, according to Sachedina.

Despite the fact, however, that there are considerable tax disadvantages in the U.K., London studios remain busy and productive, according to industry observers, testament to a still active and growing music market in its own right. Rates are averaging approximately \$120 an hour in London.

The most expensive studio market in the world now is Japan where Tokyo studios are charging in the neighborhood of \$300 an hour.

Because of that, studios are also sprouting in such "out of the way" places as Manila, which recently opened the doors to Eastlake-designed Cinema Audio.

That facility, which is offering alluring rates (\$25 an hour) compared to Japan, hopes to attract much music business from that market.

Duncan also notes that the level of engineering and maintenance expertise is growing worldwide, already on a par with the U.S. in such markets as Europe. For certain markets, such as South America, Sierra brings in various principals to the U.S. for training.

With respect to maintenance, Sierra Audio offers "complete packages" which might include as much as \$50,000 in spare parts, thus alleviating timely repair and "down" time costs, which can be a serious problem in exotic locales.

### Number 10 For '80

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particularly with success on Mexican songs: Mari Trini (Hispanovox), Elsa Baeza (CBS), Maria Jimenez (Movieplay), Angela Carrasco (Ariola), Ana (Hispanovox) and Paloma San Basilio (Hispanovox).

Groups topping sales and popularity ratings: Laredo (CBS), Los

Amaya (RCA), Tequila (Zafiro) and Santaren (Movieplay).

Another vital trend in Spanish terms is the way the new generation of pop entertainers has latched on to Spanish folkloric music as a source of ideas. Flamenco, in particular, has had a near-devastating effect on the way some pop has developed and still is moving ahead.

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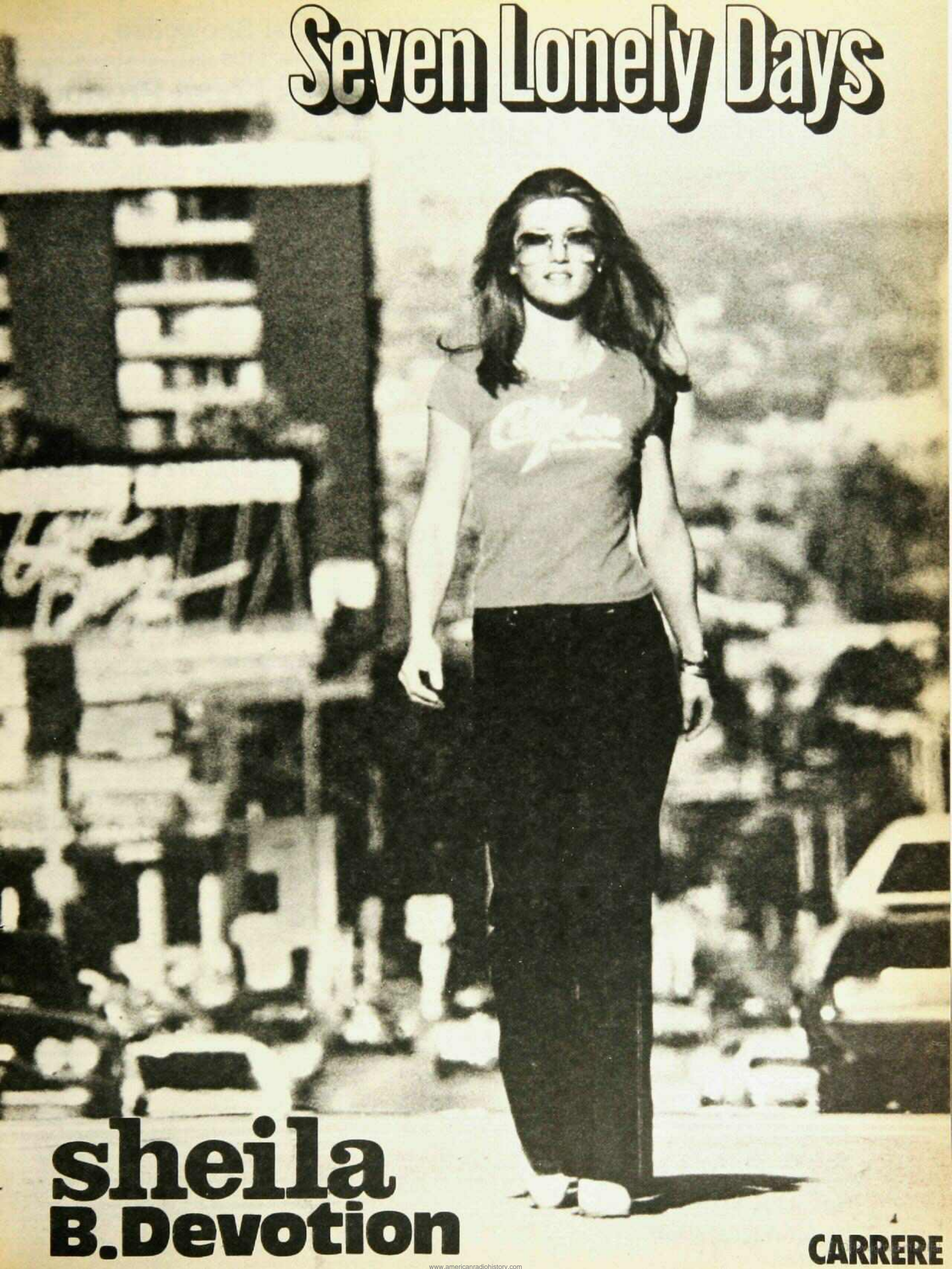
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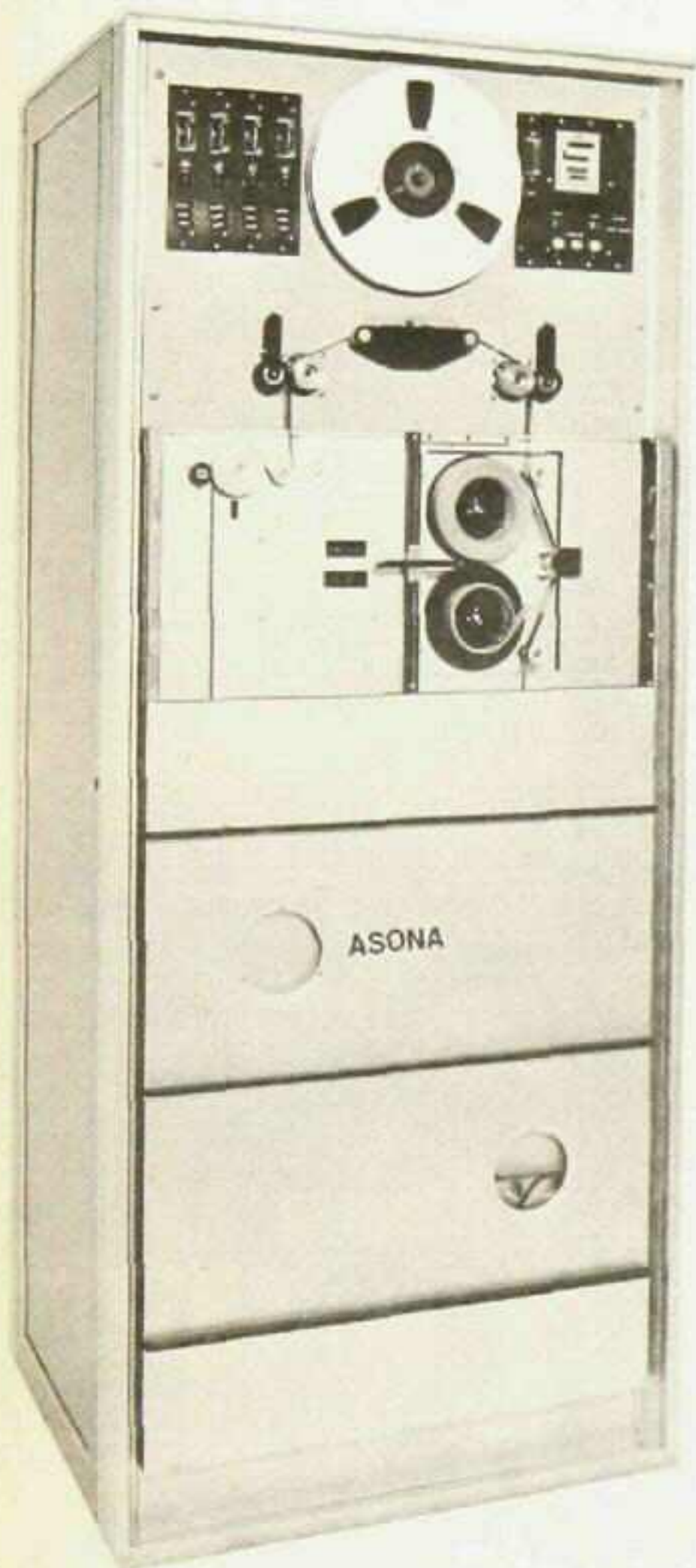
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## MIDEM: Musical Showcase

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### Sweden Pushes Local Product

By LEIF SCHULMAN

STOCKHOLM—Basically the aim of the Swedish record industry as it moves towards the 1980s is to put more and more effort into local product.

That the policy started paying off by late 1978 could be seen by the sales successes of Swedish acts like Ann-Louise Hanson, Lill Lindfors, Magnus Uggla, Gosta Linderholm, Vikingarna, Wizex and, at full international level, Abba.

But that is not to say the Swedish industry is anywhere near free of problems. Major ones have been a general decline in sales perhaps linked with the constant build-up of home duplication. These two hang-ups, added to the overall poor economic picture in Sweden, has forced two local companies, YTF and Toniton, to go into liquidation.

In fact, the entire industry turnover for 1978 is expected to be

around \$147 million—virtually the same as for 1977.

While this, at first sight, may seem reasonable enough, there was a slight price increase on disks and cassettes last fall, so less product has been sold. Though final figures are not available, the trend seems ominous.

Around 15 million albums will have been sold in 1978, against 17 million in the previous year. Around 2.5 million prerecorded tapes will show, against three million in 1977.

A brighter show comes from singles, likely to end around the two million mark last year, against 1.4 million in 1977. But even so, the companies affiliated with the local IFPI, the International Federation of Producers of Phonograms and Videograms, saw a decline of 7% in actual sales in the first 11 months of 1978 as against the 1977 figures.

The decline in prerecorded cas-

sette sales is a real headache and has to be directly linked with the growth of home taping. Sales of blank cassettes here could top the 14 million mark for 1978.

Here, as in most other territories, the movie-soundtrack formula has provided a boom area, not just with "Saturday Night Fever" and "Grease," both topping the 150,000 sales mark, but also with "Thank God It's Friday."

And disco looks a likely trend builder, particularly through German-produced acts like Boney M. and Baccara, the latter duo being 1978's best-selling act here, apart from Abba, with more than 300,000 units sold.

Yet another problem, however, is the lack of commercial tv or radio channels, with everything stemming from the state-owned non-commercial organization. The record business runs without two vital promotion media.

### Reggae Surfacing 3rd In Belgium

By JUL ANTHONISSEN

BRUSSELS—The industry here is firm on one point. The most popular kind of music now is disco, followed by rock, with reggae running in third place. There may be different reasons offered as to why disco is such a hot seller, notably that it is part of an aura of nostalgia, but no argument that it is easily the hottest.

Francois Vaes, of Polydor, simply quotes statistics. The "Grease" and "Saturday Night Fever" double albums together sold 560,000 units in Belgium alone, and seven singles culled from them all went gold.

A theory of Paul Moens, of Phonogram, is that Belgium today is like "a potter's wheel." A hit can be created first in Belgium, followed by France, which in turn reactivates Belgian sales all over again. Another feedback might come from Germany or the U.K., so that the same product can rise two or three times in the local charts.

The industry feels that there is a decline, hopefully temporary, in the MOR record field. Vaes feels this is due to tv-promoted records in Belgium. His view: a result of pushing these albums via the small screen means the basic catalog repertoire of companies is forgotten by the public.

And Moens believes the Flemish and Dutch songs, previously useful sellers here, are in decline. But he still works hard to sell acts like Wannes Van de Velde, Urbanus Van Anus and Gaston Bergmans.

Another view is that there could be a trend towards jazz, currently not a good seller, if only the record companies would get more behind the music.

However, the New Year arrives with the Belgian industry generally buoyant on recent successes of acts like La Bionda, Jean Michel Jarre, Travolta, the Bee Gees, Raymond van het Groenewoud, Amanda Lear, the Three Degrees, Gruppo Sportivo, Herman Brood and His Wild Romance, Blondie, the Motors, Bob Marley and Dire Straits.

Promotional trends here lean towards well-produced and colorfully dressed tv shows built round a group or solo artist, plus greater emphasis on sleeve design as an eye-catching sales magnet.

Roland Kluger is convinced there will be a reggae boom here in 1979. And industry hopes for the coming months hinge on acts like June (Bel-

gian resident, but from the Philippines): Alicia Bridges, Sham 69, the Jam, Siouxsie and the Banshees, Angelo Branduardi, Ricky Gordon, Nick Gilder, Julie Covington, the

Misters, Christian Rineldi, the Promises, Andrea Juergens and Andre Bialek. Elton John is returning to big sales and Village People look like making it.

### Hungary Unleashing Rock Offensive Aimed At West

By PAUL GYONGY

BUDAPEST—Behind the appearance of Hungarian rock and pop acts in a special MIDEM gala is a major initiative by the country's music industry to achieve greater penetration in Western markets.

For some years now Hungarian popular music has proved eminently exportable to the East European countries because of its strong contemporary flavor and its great vitality. In fact there are periods when the nation's concert halls, clubs and auditoriums are virtually unused because so many of the top Hungarian acts are on tour in Poland, the German Democratic Republic and the Soviet Union.

However up to now, Hungarian rock music has, with the exception of the group Omega which had modest success in West Germany and Switzerland, failed to make any impression on Western audiences.

Now, following long discussions between the top officials of the Hungarian record company, Hungaroton, and the international concert agency, Interconcert, there is to be a sustained campaign to make West European countries aware of the creative vitality that characterizes the contemporary music scene in Hungary, and the MIDEM gala is the first important step in this direction.

There is no naive optimism on the part of the industry here that a massive Western breakthrough for Hungarian pop is just around the corner, but there is a genuine desire to let the world know just how imaginative and up-to-date Hungarian pop music really is.

Says a Hungaroton spokesman: "Our goal at MIDEM is that the world's music experts who assemble there and who have seen almost everything there is to see in musical entertainment should not be bored."

The gala will open with the Sebo group playing Hungarian folk music

and they will be followed by a group led by Judit Szucs, who first burst upon the pop scene last year, plus Klari Katona with the Neoton Family.

Tamas Hacky, a medical doctor and a master whistler who has previously appeared in a MIDEM gala and who has also played with his group at the Paris Olympia, will be featured in the show, and Hungarian-style country music will be presented by the Fonograf group with Zsuzsa Jana Knoch (a star of the 1968 MIDEM) who has been Hungary's best selling pop album artist for years.

The gala will conclude with rock music sessions from the Locomotiv GT and Omega groups.

Hand-in-hand with the plan to gain more Western exposure for Hungarian artists is a plan to modernize Hungaroton's pop music studio and to record English versions of Hungarian songs which are considered to have the best export potential.

And the Hungarian delegation at MIDEM believes that the gala will prepare the ground for greater export traffic by proving that the pop scene in Hungary today is no different in terms of quality, liveliness and its reflection of the latest trends from the music scene in leading Western countries.

### Austria Digs Disco

• Continued from page 100

local companies are thinking of reducing tv advertising, some substantially through 1979.

English lyrics still prevail in Austrian pop circles. But German songs do well, and occasionally a French or Italian song creeps into the chart, a trend which should strengthen in the coming months. Drupi, Bino and Jacques Brel have all had recent big selling disks in Austria.

ONLY ONE LABEL INVOLVED

# Russian '78 Album Sales: 135 Million

By BOB MILLER

MOSCOW—It is no exaggeration to claim that the 1970s so far have been boom years for both the national music and consumer electronics fields in Russia. It is no false optimism to state that the boom will continue.

Melodiya, the one Soviet record company, has long achieved an annual output of some 200 million units. According to Pictir Shabanov, Melodiya director-general, that figure includes some 135 million albums. There are prospects for considerable expansion for, though the figures are impressive enough, the per capita situation is still lagging behind other international record companies.

Melodiya has now started a drive to improve quality of all its products. Plans include the launch of a line of accessories plus the first issues of a record-tape magazine, in catalog format, aimed at collectors, and out during the first quarter of 1979.

The consumer electronics area finds consistent success. Quality record players, radios, cassette and open-reel tape hardware and tuners are already established on the national market.

Cassettes are a top priority tape format, with the first car cassette models already selling and new models on the design line. Recently the first Russian-made music centers and quadraphonic record players (Feniks 002-Quadro) went on sale and the first quadraphonic record is due soon from Melodiya.

Today's Melodiya catalog includes some 30,000 titles, split into serious music (34%), pop and easy listening, with jazz (20%); folk music from the U.S.S.R. (12%); children's material (10%); and the rest mostly literature, drama and historic product. But pop inevitably dominates.

Two major subscription campaigns launched by Melodiya were: a set of Tchaikovsky, Shostakovich and Prokofiev works, and the 45-disk set "University Of Music Culture."

In Russia, no statistics of record sales are available and no charts are published. This makes it difficult to define top artists or songs. But Alla Pugatchova would seem to be the biggest girl singer over the past four years, offering a festival-winning mix of artistic facility, sincerity, personality, versatility and swinging ability.

"Arlekino," a song by Bulgaria's Emil Dimitrov, for which she won the Golden Orpheus (Bulgaria) award in 1975, has long been a smash hit. She's also been featured in a movie soundtrack, has toured widely and stars in the film "Lady Who Sings," based on her own remarkable career.

But the Russian industry is populated by a large number of acts enjoying continuous popularity, both in concerts and on record. Included are: girl singer Sofiya Rotaru, Peshniary, Ariel, Dobry Molodtsy, Vesolye Rebiata, Plamy, Poyushtchie Serdtsa and other rock-oriented vocal and instrumental ensembles. The Leningrad-based Disco group led by one-time jazzman Igor Petrenko is building to success.

Today the trend is for Melodiya to build its releases of foreign product around East European artists like Karel Gott, Laryla Rodowicz, Zdislava Sosnitska, Miki Evremovitch, Bisser Kirov, Dili Ivanova, Jerzy Polomski and, in quantity terms, most

of the pop material is released in Russian.

However, licensed material, pressed by Melodiya, from acts like Paul McCartney and Wings, Abba, the Bee Gees, and so on, taken from EMI, Polydor International, CBS, Hispavox and other companies really embellish the catalog. Nevertheless shortage of currency for royalties means that comparatively small numbers of licensed albums are pressed up.

What seems inexplicable is why Melodiya buys up licensed classical product when it already has excellent national performances of the same material. This seems purely a waste of money.

Jazz sales today bring little profit, but the company does try to promote its national jazz talent. Recent product has some from pianist Leonid Tchizhik, from Dixieland pianist Vagif Musitafa-Zade, various local bands of the 1930s and 1940s, and coming up is product from the Tbilisi '78 National Jazz Festival.

Disco music is potentially a major trend and is already popular with the younger fans.

In Russia, the discos are mainly run by semi-professional but enthusiastic disk jockeys and operate under the auspices of universities, institutes or colleges. Petrenko's Disco group is the major professional outfit and has gained valuable television exposure.

## Irish Situation

• Continued from page 102

The Pops," taken from BBC-TV 1. This should prove a boost for product distributed by Irish arms of international companies.

However, this series did prompt strong disapproval from some Irish artists and managements who saw it as a threat to local talent. It was argued that Irish acts would hardly get a look-in on "TOTP."

The string of recent musical movies has kept the overall momentum moving along, notably "Grease" and "Saturday Night Fever." Boney M's run of success, including the albums "Night Flight To Venus" and "Rivers Of Babylon," was linked with two sellout concerts at the R.D.S. venue, Dublin, with some 4,000 persons attending.

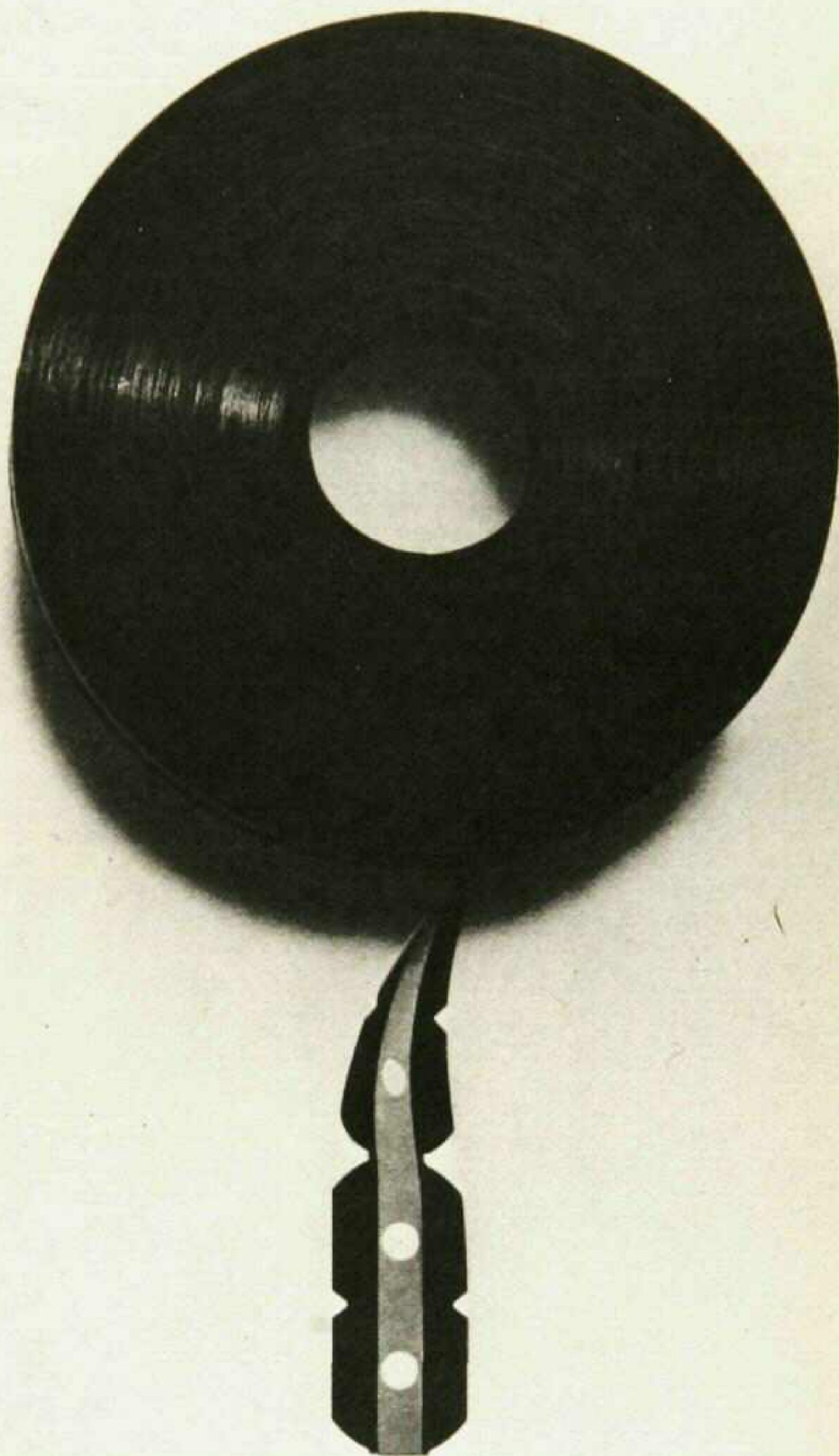
Ian Dury and the Blockheads, representing the new wave, played two nights at the Olympia here, pulling in around 3,400. Other visitors doing well include Nana Mouskouri, David Essex, the Real Thing, Rory Gallagher and Smokie.

The trend is on for progress in record and tape sales of soundtracks generally and tv-advertised compilations. Disco music is on the upbeat and there were clear signs that Irish buyers were much influenced by what happened in the U.K. charts.

More local branches of international organizations are being set up here, recent examples being the Mechanical Copyright Protection Society, the International Federation of the Producers of Phonograms and Videograms, and there is also now RIMPA, the Republic of Ireland Music Publishers Assn.

The re-introduction of an Irish radio best seller chart, compiled by MCPS for IFPI, is welcome news for the buoyant Irish industry.

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## Small Labels Emerge In Norway

By RANDI HULTIN

OSLO—While U.K. and U.S. product still tends to hold the lead where the Norwegian record industry is concerned, there is no doubt that the smaller local companies, using much improved promotion methods, are coming through strongly as 1979 gets underway.

There is no discernible style involved. Any kind of music can register here, but the artist or group has to have something individual to offer.

One of the big successes among the small companies is that of db Records, started only in March last year, but already established with artists like Iselin and Cornelis Vreeswijk, and "In Smurfeland," a full Norwegian production of the Smurf craze started by Dutchman Pierre Kartner (Vader Abraham) and which sold 100,000 in seven weeks to go platinum.

Now db Records looks to produce seven or eight records a year, says executive Ole Sorlie. He is convinced 1979 will be the year of the small companies, and further evidence comes from outfits like MAI, Arctic, Skandinavisk Artist Produksjon (Snowflakes), Tonep and others.

Talent is the largest local label, picking up around 35% of the local Norwegian market. Arve Sigvaldsen, managing director, says the series "Frem Fra Glemselen," of popular ancient songs, has sold 500,000 units of the six albums released, he claims. Countryfest, a local country act, is also big and growing, thanks to television programs of this music. Inger Lise Rypdal, Stein Ingebrigtsen and Gro Anita are other big sellers.

Unit Five, Norway's most northern group, tours for Talent, presenting original songs and, with a debut album going silver, looks set for a big 1979. Talent intends concentrating on local acts, though it scores with Julie Felix and with German

band Arabesque. The company has its own studio, famed for production of all ECM records and with Jan Erik Kongshaug as sound engineer.

Arne Bendiksen, heading a massive organization, believes music trends from abroad come mainly from the U.K. market, plus some aspects of German dance music. But he agrees that local acts should not follow a musical trend but be capable of offering something truly personal. Jahn Teigen, a Norwegian Eurovision Song Contest entry, scores on personality as does Haakon Banken, with a Johnny Cash-style approach to music.

From the Bendiksen stable, Ingrid Elisabeth seems outstandingly promising. Teddy Nelson and Country Snakes also stand breakthrough chances.

Bendiksen points happily to a 27% national increase in record sales over the past year and a 33% upsurge for his own company.

He says: "More people have record and cassette players. And it is easier for us to produce music because the market is so much bigger. Today, all kinds of music have a market here. We sell more and more Norwegian language children's records."

"But the big thing for 1979 is that the music stores have started using video as a full promotional movement. We distribute video programs from international companies, not just from our own organization."

## MIDEM Pulls Record Crowd

• Continued from page 98

presenting audio/video coverage of methods of piracy, counterfeiting and bootlegging and the proposed remedies and the international meeting of specialist lawyers, set by MIDEM along with the International Assn. of Entertainment Lawyers.

The latter will place special emphasis on: royalties concerning the community right; contracts signed between artists and authors' associations—and whether they impede free competition; royalty rates relating to cable television; and problems over collection of authors' fees when record imports are involved.

Though some companies are keeping secret their actual plans, MIDEM 1979 is to give extra emphasis to the videogram field where the feeling here is that the long-awaited consumer demand explosion is really in sight.

For countries like Yugoslavia, where a steady national growth in the record industry is noted, the attending companies are more interested in finding new equipment for their manufacturing plants. The International Federation of Song Festivals, FIDOF, based in Split in Yugoslavia, is calling its annual meeting at MIDEM.

For some old-hand MIDEM attendees, the rolling years have seen a substantial change of status. Ben Bunders, managing director of WEA Holland, for instance, first attended as music reporter for a Dutch national newspaper, then as a&R director of Phonogram International be-

fore heading up the Dutch and Belgian branches of the WEA operation. This year he has another new role, managing director of the new music publishing company Warner Bros. Music-Holland BV, which started Jan. 1.

The biggest meeting place for the international recording and publishing industry is underway, bigger than ever. There are more corporate meetings included in the hectic schedule. Video developments are in the air, just as disco tended to dominate the sounds of last year.

And a final, dramatic late development. For the first time ever, the event is to host Italy's world-recognized song contest, the San Remo Festival. The event's final night, featuring the winning entry, is to be repeated as a MIDEM gala Jan. 20, seen as a highly effective promotional move for the entire Italian record industry, even though most of the gate in the 1979 Festival are young, not yet established, artists.

The contest, held in San Remo Thursday through Saturday (11-13) (with all three nights covered by RAI-TV, the Italian radio and television national network) included for its 29th edition 22 songs, performed by 22 different acts.

Festival promoter Gianni Ravera, who had the idea of linking San Remo with MIDEM, says: "Our festival takes place near Cannes, and just a week before MIDEM. I figured the San Remo event, once more affirming itself as an international showcase for Italian songs, could be introduced to MIDEM's qualified audience through its final night."

### MEET ME AT MIDEM



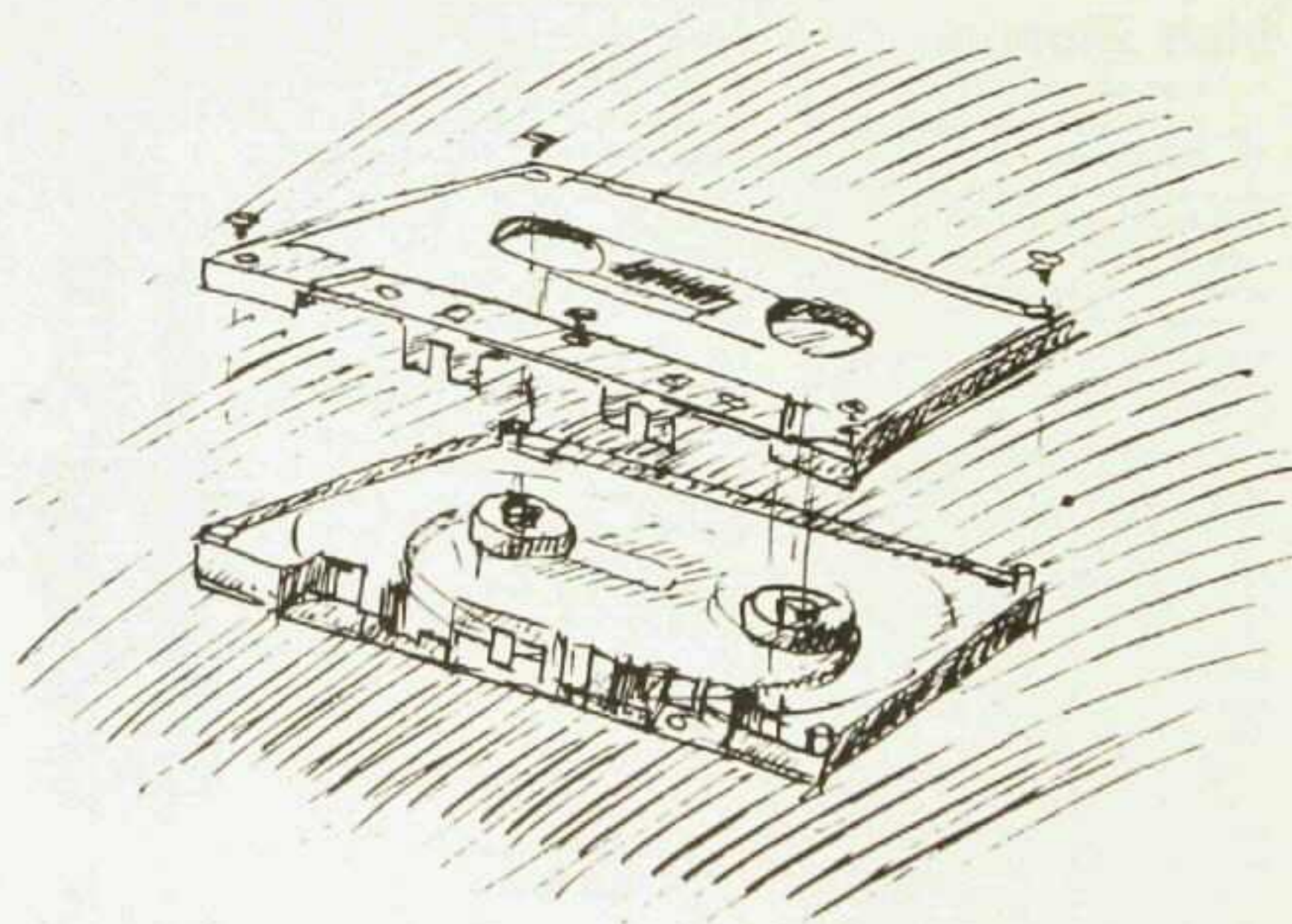
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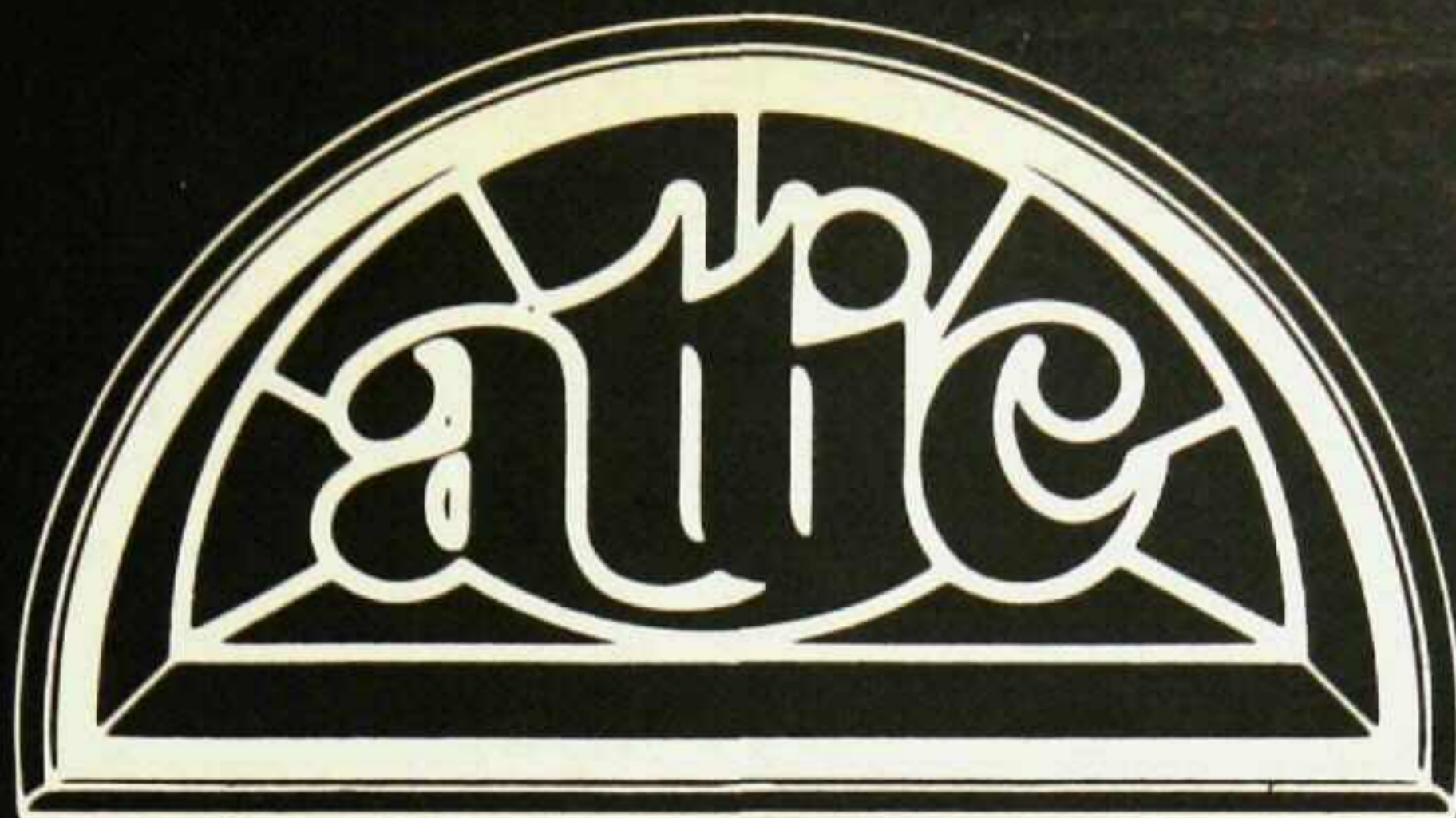


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**ROCKETING SALES**—French 'space rock' group, the Rockets, collect a gold disk for 100,000 sales in Italy of its Derby album, "On The Road Again." Making the presentation for CGD-MM in Milan are Johnny Porta, promotion manager, and Maurizio Cannici, international manager.

## New U.K. Outlet Features Imports, Disco & Oldies

LONDON—A new record retail outfit, "Twist And Shout," has opened in South London, principally to serve disk jockeys but also to cash in on the nostalgia boom here.

Partners in the outlet are Clive

Solomon, who won a "golden oldies" quiz championship at Warwick University, and Roger St. Pierre, pop writer and publicist.

St. Pierre says: "We stock current disco product and imports to help disk jockeys, but equally important is the finding, sorting and selling of oldies and collectors' items. I have one of the biggest personal record collections in the country, and Solomon also has a great many disks."

"We're putting some of our own records into stock, but we are also buying up collections. It is amazing what can be unearthed among old records stored away in attics and garages."

"Twist And Shout" offers a mail order service to all the disk jockeys on its list, plus around 400 specialist collectors. Records on this catalog will be offered on an auction basis.

St. Pierre says there are plans to extend the premises "to allow such old-fashioned courtesies as listening booths." A detailed filing system will keep track of all requests not immediately fulfilled, so when required titles are found the customer can be contacted.

## Japan Beatles

TOKYO—Toshiba-EMI is planning to release the 13-album Beatles box in Japan in February, and reportedly hopes to sell four times the 3,000 sets made available in the U.S.

Suggested list price here will be \$126; in the U.S., it's \$132.98. Toshiba-EMI anticipates the pack will appeal to many Beatles fans, especially as the price per album worked out at \$9, which is about \$3.50 cheaper than the average price of an LP here.

## SPANNING DISCO, ROCK, FUSION

# WEA Pledges Global Push For Talent, Product From Germany

• Continued from page 3

important to bear in mind the cultural and ethnic differences of each country."

When the U.S. market is targeted and the WEA label concerned does not feel it can release a foreign artist's product as is, continues Franco, "we'll try to devise a different approach; find a different formula."

This may involve assigning the act an American producer or recording in the U.S. In the case of Joachim Kuhn, he adds, Atlantic is looking to emphasize his jazz fusion talents, possibly even considering vocals. Franco compares Kuhn to George Benson in terms of crossover potential worldwide.

This is in dramatic contrast to years past, as WEA Hamburg's Loch observes: "It was a painful experience for U.S. companies to sort through foreign product, endeavoring to find something which might have potential in the U.S. market. In the end, people used not to bother."

"But in the last decade there has been a surge of creative vitality in various countries around the world. First it was Holland; then came Sweden with Abba, and then Germany with the Munich sound, then France and then Spain.



Siegfried Loch

"In the last few years, Germany has made tremendous strides in the production of internationally-oriented repertoire, with acts like Silver Convention, Baccara, Boney M, Eruption, Kraftwerk and producers like Giorgio Moroder, Pete Bellotte, Silvester Levay, Michael Kunze, Frank Farian, Peter Hauke, David Parker and many more. We now have a track record and the problem of credibility no longer obtains."

Last year was not only a signal year for Germany in terms of record sales (with per capita expenditure up a healthy 16% at \$19); it was also a year of unprecedented success in terms of the international marketing of German-produced records. And

Loch is convinced it is only the beginning.

"The second vital factor in this evolution," he says, "is money. Never before have such substantial budgets been available for record production. Record companies are

prepared to invest heavily in local production now that the initial international breakthrough of German product has been achieved.

"Five years ago our maximum budget for a recording would be (Continued on page 115)

## FOR FRENCH MUSIC

# Govt. Ministry Sponsors 'Cultural' Record Label

By HENRY KAHN

PARIS—"Musique Francaise d'Aujourd'hui," or a French Music Today, is a unique new label set up here by a mix of most French record companies, Radio France and SACEM, the Societe des Auteurs, Compositeurs et Editeurs de Musique.

It is sponsored by the Ministry of Cultural Affairs, launched at a cost of around \$18,000 and is set to create a library of disks of contemporary music, particularly by new and young composers whose chances of having works recorded commercially is remote.

Main regulations are that all works must be by French writers, or foreigners permanently resident in France, and all must be members of the copyright society. Recordings will regularly be broadcast via Radio France.

So far there have been 18 recordings, one or two by well-known composers like Georges Auric who does not need this kind of encouragement but

whose name lends promotional muscle to the exercise. Major record companies such as Pathe-Marconi EMI, Ades, Polydor, Erato, CBS and others are involved. The state buys 600 copies of each disk to distribute to schools of music and public libraries.

Selection of works is handled jointly by the ministry and the copyright society.

In a general comment on the idea, the National Music Federation says that between 1925 and 1940 the works of Debussy, Honnegger and Stravinsky, all contemporary composers then, were recorded. Improved recording techniques "dug a trench" between what became known as classical music, that of Beethoven and Mozart for example, and the works of new composers.

Contemporary music for a while was neglected but "French Music Today" is aimed at correcting that situation.

## Meyerstein-Maigret Steps Down

HAMBURG — Georges Meyerstein-Maigret, having reached Polydor's mandatory retirement age, has resigned his position as chief executive officer of Polygram S.A. in France and is replaced by Louis Hazan, as of Jan. 31.

However, Meyerstein-Maigret will remain linked to the company in the non-executive function of "president du conseil d'administration." Hazan will be appointed director-general of Polygram S.A. and president of the supervisory board of Polygram Industries et Messageries as of Feb. 1, reporting direct to the executive committee (group management) of the international Polygram group.

As of Jan. 31, Meyerstein-Maigret relinquishes his position as vice president of Polygram B.V., in Baarn, the Netherlands, and of Polygram GmbH, in Hamburg, and the

holding companies of all worldwide Polygram activities.

Meyerstein-Maigret has been 50 years in the music business and a vice president of Polygram and president of Polygram France, plus president of the Polygram publishing division. He has been behind the group's record, publishing, club and audio-visual activities in France, making it one of the key group areas.

## 10th Festival

TOKYO—The 10th World Popular Song Festival, organized by Yamaha, will be held Nov. 9-11 at Tokyo's Nippon Budokan Hall. Deadline for entries is July 10 to the World Festival Committee '79, Yamaha Music Foundation, 24-22, 3-Chome, Shimomeguro, Meguro-ku, Tokyo.

## 'Sgt. Pepper' Ships—Late

LONDON—The long-awaited "Sgt. Pepper" picture disk is at last in the shops, nearly two months after EMI's original U.K. release date. Production difficulties in the German manufacturing plant meant the album missed the Christmas market, and is even now available in smaller numbers than was first intended.

All trade orders taken before Christmas have been cancelled so the picture disk is being sold into dealers for the second time. Geoff Kempin, EMI international product general manager, explains: "Dealers' first orders were probably big ones, in anticipation of the Christmas sales rush, and we did not want to leave them now with stock they could not sell."

Major problem at the factory is said to be shortage of one of the materials used in pressing these special disks, which EMI was apparently unable to have manufactured in Britain. A small number of early copies were delivered, but EMI opted to wait till it was in a position to satisfy demand fully. Nevertheless, it is still possible that supplies to dealers will have to be rationed.

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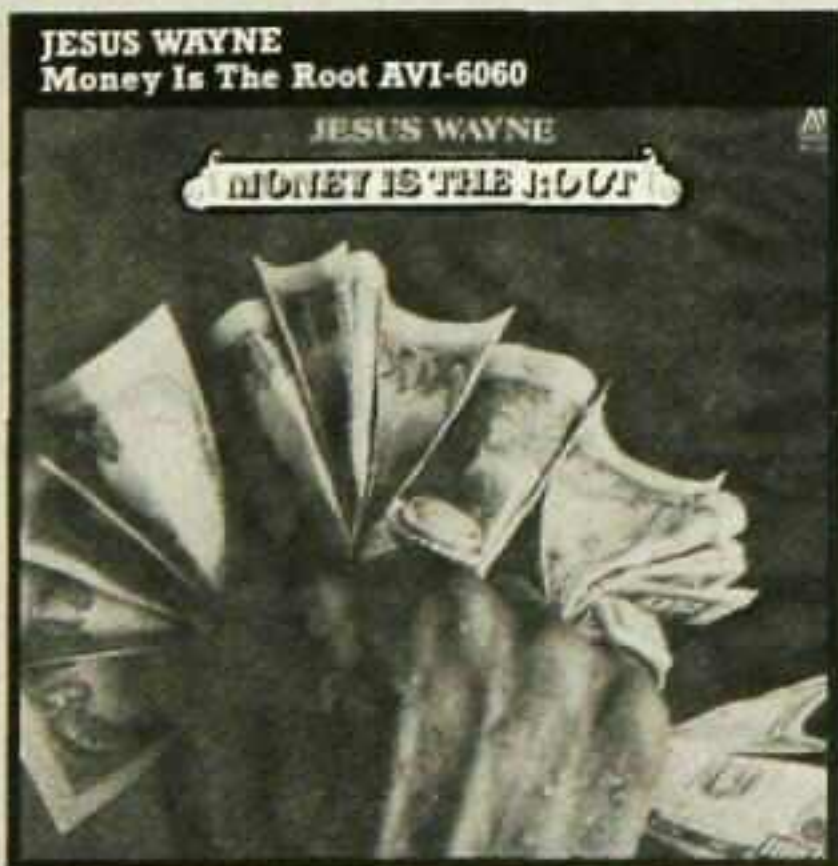
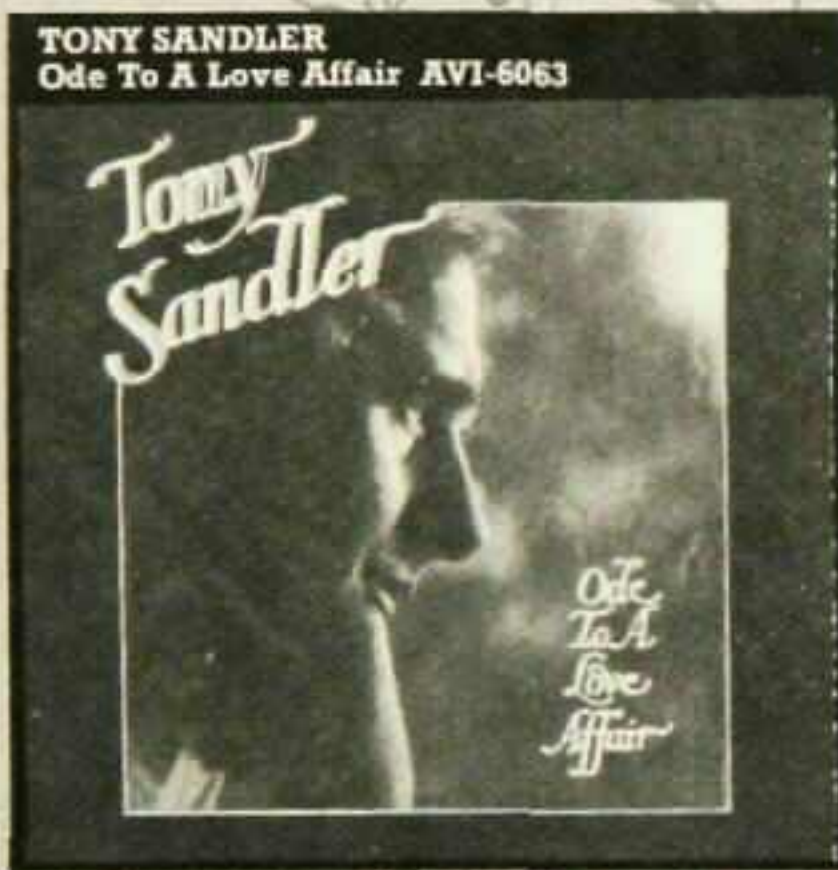
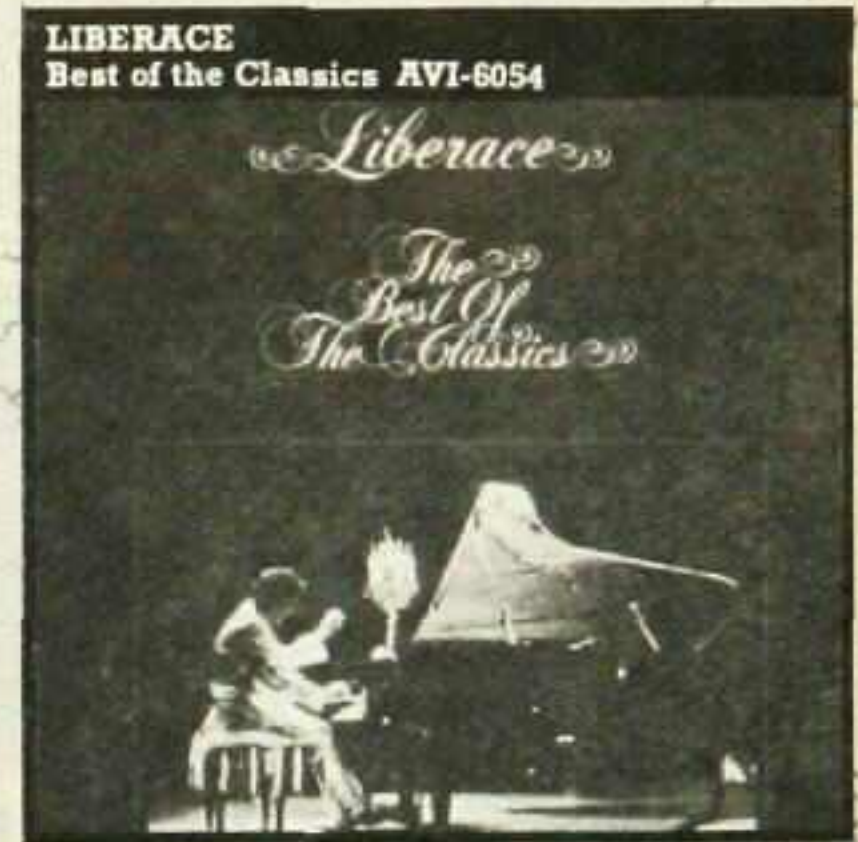
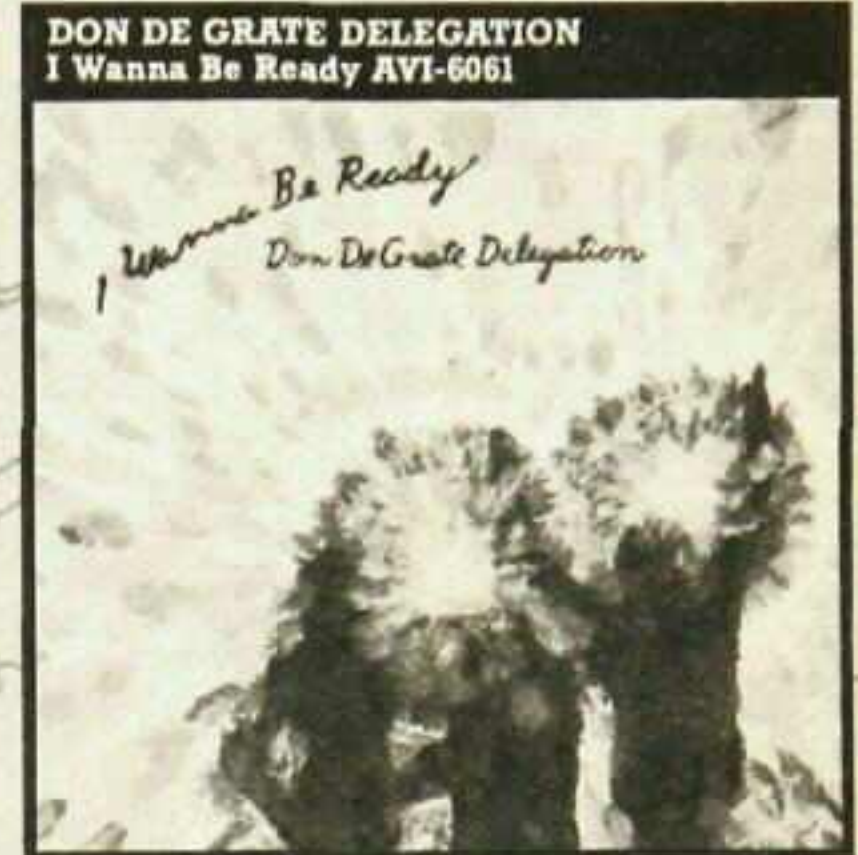
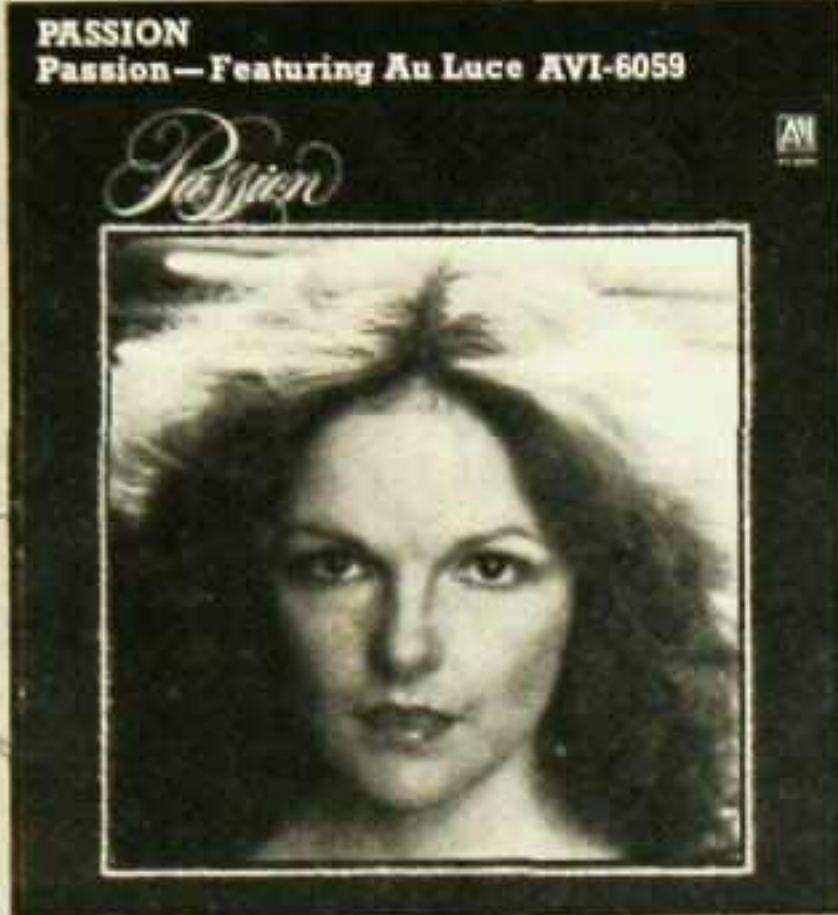
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## PLUGGING SINGLES, ALBUMS

# Italian Charts Regain Nationwide TV Time

By DANIELE CAROLI

MILAN—Italian disk charts are receiving renewed exposure on national television, via RAI-TV's teen-oriented "10 Hertz" program.

The show, featuring charts drawn from those appearing in five publications here, showcases singles best-sellers at 6:30 p.m. on Wednesdays, album lists at the same time Thursdays.

The move comes some two years after state-controlled RAI-TV dropped its highly popular "Hit Parade." This was devoted to Italy's top 10 45s, using charts expressly compiled for the network by Doa market research.

The "10 Hertz" programs run 30 minutes each, and are similar in format to each other. Observers point out that relatively little time is given to the charts, the balance comprising quiz games involving minor recording artists, pseudo disco dancing and chat. Compere is '60s pop star, Gianni Morandi, who has returned to popularity in the last few years through RCA singles aimed at the children's market.

Nevertheless, "10 Hertz" does mark the return to national tv of disk charts, and is the first time that LP best-sellers have been so showcased here.

RAI-TV's move has so far drawn no comment from the record industry, other than criticism of the fact

that the five weekly listings used to compile the "10 Hertz" chart are often at variance with each other over placings and new entries.

But generally the attitude is to wait and see whether, and to what extent the tv "supercharts" affect the market.

No official explanation was offered when RAI-TV took its original "Hit Parade" off the air after 10 years, but it was understood that the network no longer wanted to finance the market research which made the show so expensive to produce.

Moreover, too many controversies arose during its tenure, about both the method of chart compilation and the status of the program itself, which—though originally conceived to reflect the market—became a powerful promotion channel.

Times have changed since the "Hit Parade" days, with local radio and tv stations now providing their audiences with regular programs based on national or local charts, and even, in some cases, on foreign pop or disco listings.

Since there are in Italy no official charts controlled by the Record Manufacturers' Assn. or by the Copyright Society, the "10 Hertz" best-sellers are seen as having a chance to become authoritative with RAI-TV's support. Much, however, rests on the actual appeal of the show itself.



TUNEFUL DEDICATION—EMI Malaysia recording artist Sudirman, left, presents a copy of his debut album to Saloma, long-time popular figure in local music circles. The LP includes "Mama," Sudirman's tribute to the legendary singer, who has been suffering from ill health lately.

## Doubles From MFP Belgium

BRUSSELS—"Grease" repertoire leads the new year promotion plans of Music For Pleasure in Belgium, budget album company boasting around one million sales annually.

The firm is also set to reissue product originally introduced in 1977, specifically three double-albums (two classical and one contemporary) linked with double-play cassettes. On first availability, these registered an unprecedented 45,000 double-LP sales, and 20,000 on the double-tape, at a low price of around \$5.85.

The product goes out again along with six new classical and two new pop doubles at the same price.

A new presentation pack for MFP cassettes means a one-to-one album-cassette ratio now, reports the company, instead of the previous four-to-one in favor of disks.

Among Music For Pleasure's recent successes have been its "Joe Loss Plays Glenn Miller" package, at the 65,000 sales mark, and Geoff Love's British-produced "Western Hits," at a similar level. Love's "Star Wars" set has also been a big seller.

## International Briefs

### Demand More \$

• LISBON—The Portuguese music and disk industry may be faced with new rising costs, following a demand from local Gulbenkian Foundation musicians over recording session rates. The demand is for \$11 per hour, with a minimum of three hours each session, that fee not to include extra payments for use of additional instruments. Industry fears are that all Portuguese session players will support the Gulbenkian employees in what is seen as a "revolutionary" step in the local scene.

### EMI Taiwan

• SINGAPORE—As part of its plan to establish a new company in Taipei (Taiwan), EMI is transferring C.E. Leong, sales manager of its Singapore operation, to handle a&r manager duties there.

### Israeli Movie

• TEL AVIV—Shooting has started here on the \$1 million Fifties nostalgia musical, "Going Steady." The movie soundtrack will feature oldies by Paul Anka, Bill Haley and Little Richard, among others. The film is a followup to "Lemon Popsicle," dubbed "the Israeli 'grease,'" screened to critical acclaim at the 1978 Berlin Festival and now on show in London and selected U.K. areas.

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## PORTUGUESE PIRACY CASE HEARING SET

OPORTO—Hearing of first judicial proceedings against 40 alleged manufacturers of pirate cassettes begins here in the Second Correctional Court Feb. 12.

Formal accusations have been made by the Portuguese society of authors, several record companies and the prosecuting counsel's department itself.

This action coincides with a joint action by police forces against various pirates. A manufacturer of recorded product in Lisbon has had his factory closed and the doors sealed after it was alleged that he was the biggest supplier of a large store of pirate cassettes, also confiscated by police, in Lisbon.

TO RETAILERS NATIONWIDE

## French Industry Assn. Issues Piracy Warning

PARIS—French industry organization SNEPA, Syndicat de l'Édition Phonographique et Audio-visuelle, has circularized dealers here with a note warning them to be on guard against pirated records and tapes.

Piracy is a rapidly growing problem in France, as elsewhere, and the threat has been all the more since prices were freed, encouraging pirates to offer product at costs below the norm.

Retailers may easily be tempted to purchase such goods, an act which the syndicate warns can lead to criminal proceedings. If offered cassettes or disks from

any new or unfamiliar source, the syndicate advises, it is important to make inquiries before buying.

The syndicate further reminds retailers that it is now cooperating closely with the French police, Interpol, the Customs and French copyright organization SACEM, Societe des Auteurs, Compositeurs et Editeurs de Musique.

The syndicate has also set up its own investigation department and inspectors can be expected to visit retail outlets and examine merchandise. If pirated material is found, then the shop concerned will be prosecuted.

## From The Music Capitals Of The World

### LONDON

U.S. singer **Lou Rawls**, big chart artist in 1976 here with "You'll Never Find Another Love Like Mine," in for his first U.K. tour, via Kennedy Street Enterprises and including the London Palladium, in March.

Bronze here signed Anola (Germany) artist **Bernie Paul** to a U.K. record deal, the singer formerly with "He" hit making group **Family Child**. . . . **Elton John** has a record press named after him following his visit to the Phonodisc factory. . . . New record company **Shadow Records**, set up by **Barry Murray** and **Harry Simmonds**, signed three-year distribution deal with **Selecta**.

**Rolling Stones**, definitely "on" for a U.K. tour mid-summer, currently in Nassau for recording sessions. . . . New band, **Red Noise**, formed by **Bill Nelson**, former boss of **Be-Bop Deluxe**. And **Gary Brooker** of **Procol Harum** to cut his first solo album, suggesting a final break-up of the group which has not operated for some months.

Chart group **Liverpool Express** changing its name to **L.E.X.**, with a March album of the same name out on **Warners**. . . . **Jacksons** visiting for February tour of major venues, including two days at the **Rainbow London**. . . . **RCA** here digging deeper into the disco and black music field by appointing former **20th Century Records** executive **Dave McAleer** as product manager for this area. **PETER JONES**

### HAMBURG

Around 32 television promoted albums currently available in the German marketplace. . . . Big launch here by **Aves Records** for Dutch team **Herman Brood and the Wild Romance**. . . . **Ralph Siegel**, claiming one of the best-ever years for his publishing empire, specially names **Clout's** "Substitute" and **Vader Abraham's** "Lied Der

Schleumpfe," plus the signing of the First Artist catalog, for the success.

**Hans R. Beierlein**, Montana chief, launching an album of the nine most important chanson interpreters via **EMI Electrola**. . . . Girl duo **Baccara** sold 10 million singles and 1.5 million albums worldwide, over the last year, according to **Hans Georg Baum** of **RCA** here. He has signed recording deals with **Asha Puthli** and **Liliane Riboni** for the coming year.

New address for **Accord Musikverlage** in Cologne: **Stolberger Strasse 90, 5 Koeln 42**, with **Urdi Petry** as managing director. . . . **Teldec** signed East Berlin-based group **Karat**. . . . The **Jochen Brauer Sextet** starts an East German tour in March.

German group **Arabesque** has taken its "Hello Mr. Monkey" into the Japanese chart. . . . U.K. group **Queen** has German sales in excess of 450,000 on its album "News Of The World." . . . And, says **Metronome** director **Rudolf Gassner**, **Village People's** "YMCA" single has topped the half-million mark here, so going gold.

**Teldec** has 60 singles and 15 albums in its nostalgia campaign "Oldies But Goldies." . . . **Rainer Schmidt-Walk**, of **Deutsche Grammophon Gesellschaft**, presented with a Golden Screen by the local cinema industry for his cooperation over "Grease." **WOLFGANG SPAHR**

### ATHENS

Platinum status for the **Phonogram** album "Marinella Tou Simera," by **Marinella**, featuring compositions by **Yorgos Hadjinassios**, and another platinum award from the company goes to singer **Dimitris Mitropanos**.

New international repertoire emanating here from **Phonogram** includes **Elton John's** "A Single Man," "If You Can't Stand The Heat" by **Status Quo**, "Backless" by **Eric Clapton** and "Leo Sayer," and first orders for new LPs from **Black** (Continued on page 114)

## French Study Music Habits

PARIS—Research into the listening habits of children in the 5 to 13 age group here discloses that the majority hear disks on the radio, then ask their parents to buy them. Television has little influence in music terms in this age segment, according to the survey, commissioned by the French music industry.

It also shows that the majority of parents do not offer musical guidance to their offspring, though a small minority attempt to link education with records.

## Tour Overkill Hurts Profits?

HAMBURG—There are too many pop concerts staged in West Germany today, claims prominent promoter here, **Hans Werner Funke**. The result is that many promoters are forced to take ever-increasing financial risks to show ever-decreasing profits.

Funke, Hamburg-based, says: "Anybody who can even hold a guitar seems to want to go on tour, in the belief that there is big money even for those with little talent."

This year will see concert ticket prices up by some 10% to hit a \$16 mark (30 GM), "much too high," ac-

ording to **Funke**, specially when compared with basis album prices.

Funke's own past year has been satisfactory. **Roger Whittaker** pulled 250,000 customers in 100 concerts through West Germany, Austria and Switzerland. **James Last** played to 170,000 fans in 50 concerts covering the same three territories, plus France, the U.K. and Ireland.

Entertainer **Otto** did well with 100,000 paying customers for 33 concerts in Germany. **Boney M** attracted 64,000 in just 19 concerts in Germany and Austria.



# Are you getting enough exposure?

# Opera Plan Affirmed

PARIS—This city is to have its own opera. Despite opposition to a municipal opera that would compete with the state opera, the Municipal Council has voted in favor of such a scheme by 54 to 9.

The decision does not mean a new theatre will be built. Instead, the Chatelet Theatre presently rented by Jean Bauchet will be taken over by the municipality when its lease expires in 1981.

For many years, Bauchet has staged operetta, and there were fears that the changeover might deprive Parisians of this kind of entertainment. However, the Council has announced that there will be a total of 10 weeks operetta spread through each year.

The State Opera normally changes nightly and in all probability the Municipal Opera will do the same. It is expected that the new theatre will employ up to 180 people, including 100 musicians, against the present 60. Even so, prices are expected to be very low, somewhere between \$2 and \$4, only one quarter the cost of State Opera seats.

## Award Reminder

PARIS—French industry organization, Syndicat National de l'Edition Phonographique et Audio-Visuelle (SNEPA), has issued a communique reminding producers that no gold disk award is valid unless it has been controlled by the Syndicat.

It points out that any so-called gold disk that has not been sanctioned following scrutiny by a specially appointed accountant is without value.

The Syndicat underlines that to win a gold disk, an album must sell 100,000 and a single 500,000 copies. Gold disks are only available to recordings in stock on or after Jan. 1, 1973, and reissues do not count.

Only one gold disk may be awarded to a title regardless how many copies are sold, and export sales may not be included in any calculation.

In the case of double albums, the sale must apply to the album and not to one disk. It has also been decided that the number of cassettes sold of a title may be included in the figure when it refers to LP disks.

## PUBLISHERS' CONGRESS AT MIDEM

NEW YORK—Home duplicating and royalty problems with disk imports are up for discussion, among other topics, at the first annual Congress of the International Federation of Popular Music Publishers, scheduled to take place at MIDEM on Jan. 21 at Cannes' Salle Miramar.

The Federation was founded at last year's MIDEM, and many publishers in Cannes for the 1979 gathering are expected to attend the IFPMP "open house." Federation president is Salvatore Chiantia.

Further aim of the meeting is to discuss "means of achieving cooperation with the various national societies and strengthening national popular music publishers' associations."

Before the 3:30 p.m. confab on Jan. 21, representatives of all member associations—including Leonard Feist, president of the U.S. National Music Publishers' Assn. and IFPMP secretary general—will participate in the Federation's general assembly. A session of the executive committee has been called at the Hotel Majestic at noon.

On Jan. 26, Chiantia, Feist and IFPMP vice president Ron White will join top officials of the International Federation of Serious Music Publishers at the Cercle Interallie in Paris, for the initial meeting of the Bureau of the International Confederation of Music Publishers, established last year.

## From The Music Capitals Of The World

• Continued from page 113

Sabbath, Dire Straits and City Boy sold out in two days.

Greek cast recording of "Cabaret," featuring Aliki Vouyouklaki, with arrangements by Yorgos Katsaros, out here. ... Yannis Petridis debuts as producer with Stavros Logaridis, former lead singer with local rock group Paul, his first album being designed in the shape of a studio console button.

Coming soon from Lyra Records are albums by local singers Vicky Moscholiou, Dionysios Savvopoulos and Sotiria Bellou, all steady market staples. ... Latest album from Music Box singer Kostas Kafasis is now gold.

Festive New Year package from EMI here includes a 26-track disco album from local singer Pericles Perakis; four back-catalog LPs from Manfred Mann; "Xylooreika" by singer Nikos Xylouris; new material from singer Manolis Mitsias; and a debut by singer Lavine. ... CBS pleased with immediate sales boost for Julio Inglesias, following three shows on Greek television and is following up with visits by Madleen Kane and Amanda Lear. ... Hellenic Radio/Television (ERT) producer Yorgos Papastephanou collected music video clips from 15 countries for a special program. JOHN CARR

### LISBON

First major album success of the year is "Chico Buarque," the Brazilian singer scoring heavily with the Philips release. ... And on the singles side, Queen's EMI release "Bicycle Race" is a runaway hit.

Same-day February release in both Portugal and the U.S. for Supertramp's album "Breakfast In America." ... Valentim putting strong promotional muscle into "Josephine," first solo album by Jose Campos E Sousa, formerly with the group Banda Do Casaco. ... National tour planned as promotional back-up for EMI pro-

gressive group Tantra's album "Holoocausto."

Local chart singer Paco Bandeira (EMI) to perform in the Johnny Cash U.S. tv show at the end of January. ... Marco Paulo (EMI) to tour Brazil, France, Canada and Venezuela, his "Cancão Proibida" single having gone silver here. ... Definite visits here this year by A&M acts Joan Armatrading and Chris de Burgh.

Upcoming tv appearance likely here for French singer Elizabeth Jerome. ... Following success of the movie "The Last Waltz" in Portugal, big demand in Lisbon and Oporto for back catalog works of Muddy Waters. ... Singles up, albums at a standstill, big increase in cassette sales all forecast within a 10-15% turnover increase when the 1978 trade figures are readied. FERNANDO TENENTE

### OSLO

Herbie Hancock with Alphonse Mouzon visiting the Chateau Neuf here (25) for gigs, and other incoming artists include George Duke and Joan Armatrading. ... February tour plans in Norway include Dollar Brand and Cedar Walton.

"Smurfene," top seller her for nearly three months, and on new label db Records, now over the 125,000 sales mark, having outsold even John Travolta.

Jahn Tiegen collected no marks at all when representing Norway in the 1978 Eurovision Song Contest, but his career has subsequently become one of the fastest-rising in Norwegian show-business history. He has best-selling records, plus a published biography, plus a part in the rock show "The Phantom's Wedding" in Oslo, making the one-time loser a real new winner.

Elton John giving a Concerthouse show Feb. 7, his only Scandinavian appearance but linked with the big success here of "A Single Man," promoted in Norway with 12 other John albums.

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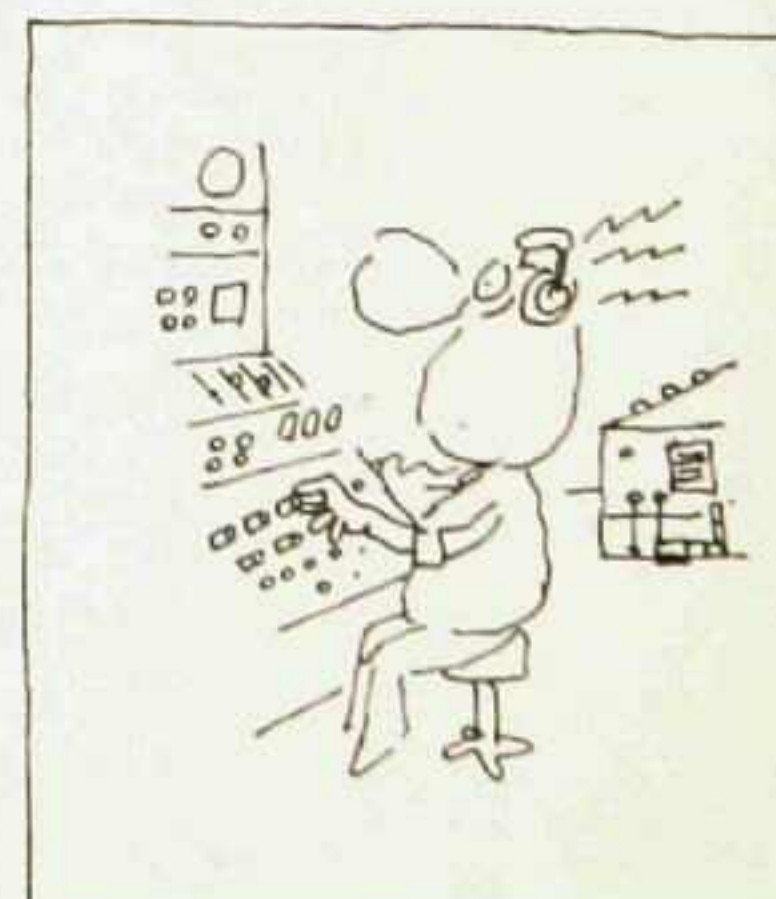
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## Reissues For World Markets Thru Robinson

By BOB FORD

NEW YORK—Veteran black music entrepreneur, Bobby Robinson, is looking to expand his now-thriving New York one-stop business worldwide. He's not just planning to export current American product abroad, he also hopes to find a market for his extensive line of vintage recordings from the vaults of some of the old labels he once headed.

Robinson, who was a pivotal figure in the early days of rock 'n' roll, has hopes of reissuing product from his Fury, Fire, Enjoy, Everlast, Red Robin and Whirlin' Disc labels.

Among the artists who recorded for these were Gladys Knight and the Pips, King Curtis, Lee Dorsey, Elmore James, Lightnin' Hopkins, Arthur Crudup, Wilbert Harrison, Buster Brown, Don Gardner & Dee Dee Ford.

A certain amount of this material has been available in Europe in recent years via Britain's DJM Records, which licensed them from Springboard International.

Robinson currently heads up Hit Town distributors on 125th St. in Harlem here. The two-year-old one-stop services accounts throughout the New York metropolitan area, and is even sending records to stores as far away as Providence, R.I., and Charlotte, N.C.

The success of Hit Town has prompted Robinson to put in progress plans for a new label.

## International Turntable

John Forrest is appointed managing director of EMI (Singapore), taking over from Neil Sarsfield, who moves to Hong Kong to become the company's deputy Far East supervisor. Forrest was EMI's chief executive in Teheran. Advertising manager **Freddy Ang** becomes advertising and promotions director, joining Forrest and financial controller **Joseph Koo** on the board. Also promoted is producer **Reggie Verghese**, who is now a&r manager.

**Mike Smith** becomes general manager of GTO Records, U.K., moving over from head of a&r for Decca. He reports to managing director **Dick Leahy**. Also moving up at the company is **Mike Peyton**, to direct promotion and marketing.

**John Porter** has resigned as national sales manager of WEA U.K., following realignment of responsibility for the firm's twin sales forces under **Mike Heap**.

**Etienne Cronje** is named national sales manager of WEA South Africa, moving over from senior sales representative. Marketing manager **Richard Sassoon** has left the company, and Warner/Elektra/Atlantic label manager **Benji Mudie** will now handle coordination of marketing and promotion activity. Other staff changes include **Andy Tsimas** taking over the import department, while also acting as label manager for WEA International. Black music marketing, as well as black a&r, will continue to be handled by **Nunka Mkhaliye**.

**Malcolm Jones** becomes international a&r manager at CBS Records U.K., moving over from creative director at Rondor Music, and previously U.S. repertoire manager at Polydor. **Malcolm Eade** becomes international repertoire manager for Epic and associated labels, with **Hugh Attwooll** handling the same role for the CBS label. **John Begg** is operations manager, reporting to **Norman Stallman**. . . Magnet Records U.K. sales chief **Graham Mabbutt** takes over marketing responsibilities, following the departure of **Richard Robson** to form his own p.r. outfit. . . **Tony Squire** heads the new a&r department of EMI Records U.K.'s licensed repertoire division, switching from assistant to **Dave Dee** at WEA's a&r unit.

**Cristina Vila** is coordinator of Latin music, U.S., at Intersong Music, New York, adding to her duties as administrative assistant for the firm. . . **Olav Wyper** has resigned as joint managing director of Britain's Logo Records, following "irreconcilable differences" with chairman **George Amy** over future policy. **Geoff Hannington** remains as managing director. . . **Harald Neuteufl**, former sales manager of CBS Austria, switches to the same post for WEA Austria. Taking over as sales chief for WEA Hamburg is **Rainer Vogt**.

**John Hayes** is executive director of the Australian Record Assn., from business affairs manager of CBS Records Australia. . . **Gudrun Rohrbach** is appointed press manager, classical, at RCA Records Germany, reporting to **Kees Rutters**, product manager, classical. . . New publicity chief of Karma Musikproduktion in Munich is **Karin Wirtmann**.

## German Talent To Receive Global Boost From WEA

• Continued from page 110

25,000 marks. Now we can go much higher. We have the money, we have the producers and we have recording studios which are second to none. One result of this is that Germany is attracting recording talent from all over the world.

"The country has become an international melting pot and artists from the U.S., the U.K. and the West Indies are taking up residence here. They like the lifestyle, the atmosphere, the facilities and, of course, the money."

Loch points out that for nearly two decades Germany has been known as the most wide-open country in Europe when it comes to the assimilation of international product.

Even today there is hardly an international hit which is not available to the German public. "But now there is also a firm trend in the opposite direction. What happened was that in the early '70s young German composers and producers realized the only way to be a part of the international music community was to make records which are as fresh and innovative as the hit product coming from America and Britain."

Loch notes that at least November's WEA International conference in Hawaii, receptivity to German product and awareness of its potential was highly encouraging.

"The standard of German productions is no different today from

the best U.S. and U.K. product, and the language barrier is eliminated because everything is in English. We have a good solid rock 'n' roll band like Lucifer's Friend whose lead singer, Mike Starrs, is English—he was previously with Coliseum II.

"Mick Jackson, whose single 'Blame It On The Boogie' made the U.S. Hot 100 and was successfully covered by the Jacksons, is an Englishman who lives in Osnabruck. His new album, produced by Yugoslavian Silvester Levay, will be released in the U.S. on Atco.

"This could also be the year for Joy Fleming, whose last album was released by WEA in Canada. A track from it, 'The Final Thing,' was picked up by New York discos. Both Fleming and Jackson record for GMC, the independent production company headed by Giorgio Moroder, one of the key architects of the Munich sound."

Also hot in the disco field are Supermax, whom Loch believes capable of achieving huge sales worldwide with an LP due in April and Luisa Fernandez, a 17-year-old Spanish girl living in Hamburg and produced by Englishman David Parker. Her sales already top one million.

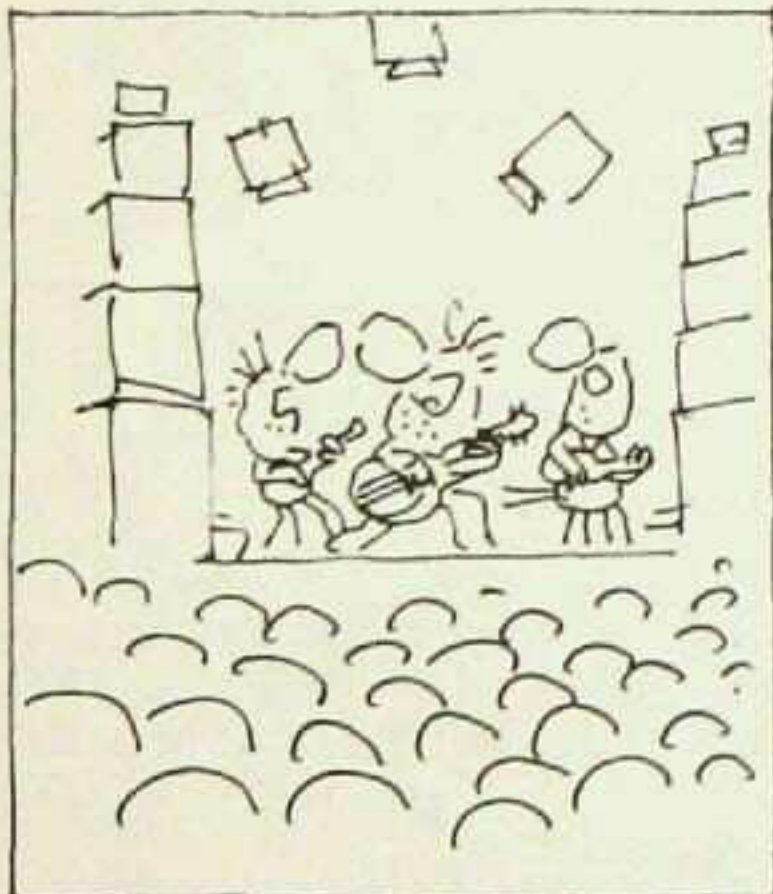
"A third musical area of great potential," says Loch, "is fusion and our strength here lies in Klaus Doldinger's Passport, whose last three albums have been hits for Atlantic in the U.S., and Joachim Kuhn (Atlantic) and Philip Catherine (Elektra)."

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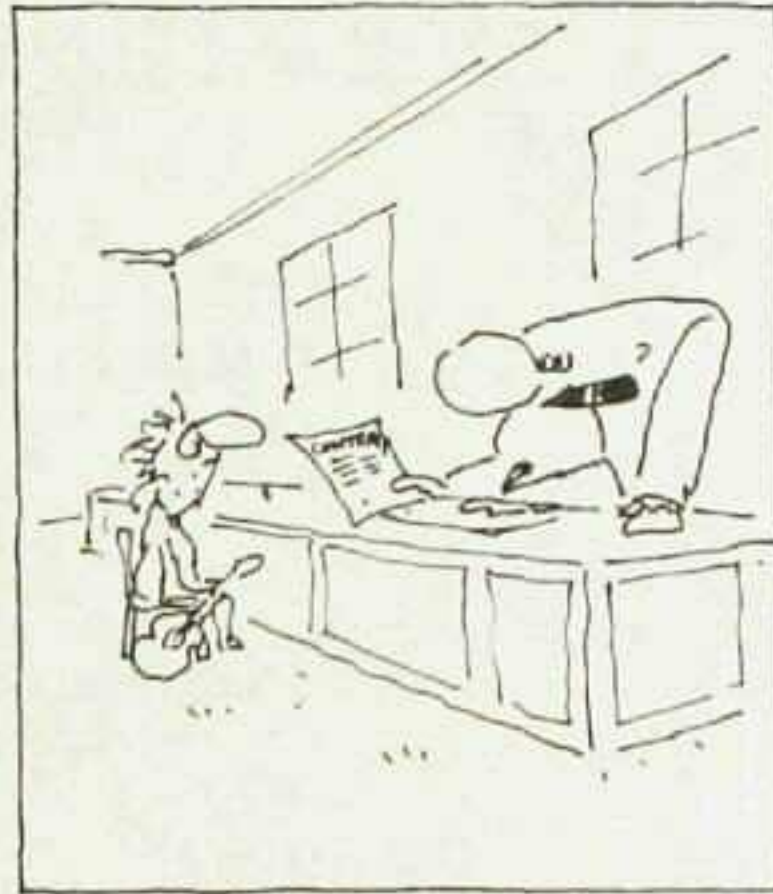
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# Grammys Conservatively Widen Rock Stance

• Continued from page 3

Fever," though, was enough to prompt arranger Ray Charles to remark, following announcement of the nominations here Monday (8): "I'm certainly glad that the Bee Gees and 'Stayin' Alive' were recognized by at least some professional academy." The wry comment refers to last year's hotly-contested Oscar snub of the "Fever" score by the motion picture academy. Charles is special musical material director of the show.

If "Saturday Night Fever" or "Grease" wins album of the year, NARAS would plainly see a run on precious metal. All of the acts on the soundtracks—and their producers—would win Grammys according to Christine Farnon, national executive director of NARAS. "Albums are voted on in their totality," she explains. "You can't draw the line and say so-and-so is responsible; all those involved are eligible for awards."

A soundtrack has never before won album of the year, though in 1972 the award was split between eight artists and two producers involved in the "Concert For Bangla Desh."

Joining the Bee Gees with three or more nominations are Chuck Mangione, Anne Murray, composer John Williams (for "Close Encounters"); Earth, Wind & Fire; Chick Corea and Quincy Jones.

A surprising omission from the album of the year race is Billy Joel who managed to miss the Grammy cutoff on both ends. His "The Stran-

ger" LP, which spawned four top 30 singles, was issued in September 1977, while his latest LP, "52nd Street," was released Oct. 10, 1978. The eligibility period is Oct. 1, 1977, through Sept. 30, 1978.

Similarly missing from the list of record of the year nominees is Barbra Streisand and Neil Diamond's "You Don't Bring Me Flowers," released Oct. 5, 1978, five days too late for this year's balloting. A solo version from Streisand's "Songbird" album is nominated in the female cat-

egory, though Diamond's solo version from "I'm Glad You're Here With Me Tonight" did not make the final five in the male division.

Of the five nominees for record of the year, the Bee Gees, Gerry Rafferty and Anne Murray were all nominated in their respective vocal performance categories as well. But Billy Joel's "Just The Way You Are" was ruled ineligible from the male vocal division, as was Chuck Mangione's "Feels So Good" from the instrumental competition, because

they first appeared on albums released prior to the eligibility period.

Mangione is not the first jazz-oriented act to be nominated for record of the year (George Benson won the prize in 1976), but he is the first act of any stripe to be nominated in the top record category with an instrumental since Henry Mancini's "Love Theme From 'Romeo And Juliet'" in 1969.

This is the third consecutive year that producer Phil Ramone has had a single in the running for record of

the year. His nomination for Joel's smash follows bids in 1976 for Paul Simon's "50 Ways To Leave Your Lover" and in 1977 for Barbra Streisand's "Evergreen," all Columbia releases.

Ramone is also nominated for producer of the year, along with last year's winner Peter Asher and the Bee Gees, Karl Richardson and Alby Galuten, nominees last year. Also in the running are Quincy Jones and Alan Parsons.

The repeat nomination for Asher is not surprising, but it is odd in light of the fact that his only production during the year, Linda Ronstadt's LP "Living In The U.S.A.," failed to draw a single nomination. Parsons, too, was nominated without any recognition of his own "Pyramid" LP or Al Stewart's "Time Passages," which he produced.

"Even Now," which has spawned four top 20 hits, marks Manilow's first nomination as an artist in the top album category, though he was previously entered as co-producer of Bette Midler's "The Divine Miss M," a 1973 LP finalist. He was also nominated for record of the year in 1975-76.

A total of 81 different labels are represented among the 301 nominations in the 52 categories, with Columbia not surprisingly in the lead with 32 awards bids.

RCA and the classical label Angel are tied for second with 18 nominations, while DG, another classical label, follows with 15. United Artists, Arista, Elektra/Asylum and

(Continued on page 126)

## Chi Retailers Sales Slip On Ice

• Continued from page 3

stantially to fill in catalog depleted at Christmas, but the buying doesn't reflect current activity.

"I had my worst week since I've been in the Century shopping mall," Conwisher relates. The first week of January was hardest hit, he indicates, with consumers somewhat adjusting to the cold afterward.

Mail outlets and suburban stores generally have not been hurt as heavily as city street locations, it's reported. Parking is less of a problem at the outlying stores, and the malls afford shoppers an extended stay in warm surroundings.

"It has affected business and it's affected business pretty seriously," believes Harold Davis, vice president of Progress Distributing.

"I'm looking overall, taking into consideration the inner city accounts with street parking," adds Davis,

"The streets aren't impassable, but if you pull in you'll get stuck."

Last Thursday morning temperatures were so low Davis says he "thought I got drunk and ended up in Minneapolis."

According to the executive, black retailers are being most severely affected because they do business in the congested core of the city.

"Thank God we haven't had any shows booked," Fred Ordower of Jam Productions states. The promoter's venues have been dark primarily, with few touring acts now on the road. A Devo concert at the Park West was soldout in advance of the cold spell, Ordower says.

"Obviously it's had some effect on business," observes Keith Eckerling, Sounds Good record and tape stores manager. "You couldn't believe how bad it is; it snowed 10 inches New

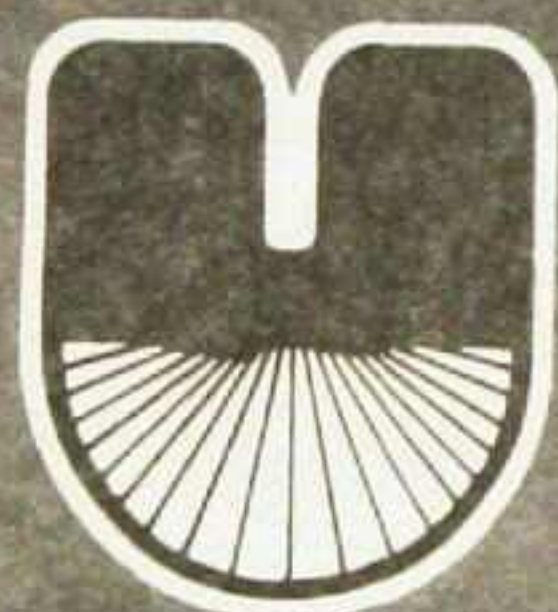
Year's Eve and then it hasn't been above 10 degrees since."

The closing of certain private schools due to the freeze provided at least one mitigating factor, notes Eckerling. "It's not dead by any stretch of the imagination; we're doing some business," he relates.

Both Laury's Discount Records and Hegewisch Records appear to have been among those least hurt.

"Business is good, believe it or not," Laury's Art Shulman reports. "I budgeted a decrease from last year, but I'm ahead," says he.

At Hegewisch, the first two days of severe cold brought a downturn, but business rebounded to anticipated levels, manager Ken St. Jean notes. St. Jean says the chain's main location in Calumet City, Ind., caters to drive-up traffic predominantly, making the cold less damaging.



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# LA BIONDA



## TO MARKETS WORLDWIDE

**Capitol Promotes Canadian Talent**

TORONTO—While major labels operating in this country have been relatively unsuccessful in motivating U.S. counterparts to release Canadian productions, Capitol has quietly been moving into a dominant position via a two-year-old guaranteed North American release a&r policy.

Under its previous plan, Capitol was investing large sums of money with little visible return, comments senior a&r director in Toronto, Dean Cameron. While Capitol Records-EMI of Canada Ltd. operates as an autonomous division here, the a&r office is tied directly to the Los Angeles headquarters of Capitol Inc. for its budget.

"This way we can sign an act and have an international budget to record with, we can offer a U.S. royalty rate, a good healthy deal and press the disks in huge quantities by Canadian producers," the a&r director enthuses.

Capitol is the only major label in Canada to officially offer this kind of deal to recording acts and Cameron suggests that "regionalism has its place, but with the kind of money needed to get an act off the ground these days, one has to consider the international appeal of the music. Especially so when viewing Canada's close proximity to the U.S.," he stresses.

Cameron has chalked up a num-

ber of profitable signings in his one year as director of a&r here, principally via a number of established recording acts in the country lacking international clout.

Three major independent labels to sign with Capitol for Canadian distribution and international representation include Aquarius Records in Montreal, figureheaded by April Wine and Teaze, and Anthem Records of Toronto, owned jointly by rock trio Rush and its management company, SRO. Daffodil Records of Toronto has also come under the Capitol umbrella, a production company that has Klaatu among its music properties.

Each of the independents has a separate kind of deal with Capitol, but each benefits in that at least one of its acts now shares in Capitol's international clout.

According to Terry Flood, president of Aquarius, the label's premier group, April Wine, has reached its summit in Canada "and now it is time to take this localized success abroad, something we tried with London Records and failed."

Interestingly enough, Canada nor as number one contributor to Capitol's North American roster, excluding the U.S., with 12 acts represented.

Cameron's objective of an integrated a&r policy in North America has led to the recent signing of Long John Baldry, now commuting between

(Continued on page 121)

## RATINGS SPARKLE

**CILQ-FM Moves With New Magazine Format**

By DAVID FARRELL

TORONTO—Radio personalities, music features and "street consciousness" makes for good listening on FM rock formats, claims CILQ-FM's program director, Gary Slight.

In rocking good spirits, inspired by the release of the Fall Bureau of Broadcast Measurements rating book, Slight points to a cumulative growth of 127,000 giving the station an audience of 399,900 in the market.

Since the AOR station initiated broadcasts three rating books ago, its total audience share in the market has gained dramatically, with its

major competitor, CHUM-FM, showing marginal gains. The CHUM-FM station drew a cumulative reading on the Fall book of 580,000, but it took a drop in total hours tuned, whereas CILQ-FM gained about 400,000 hours.

Describing his station as a "magazine format," Slight took charge of the family-owned station in mid-summer and, in his own words, loosened up the staff, put more emphasis on rhythm music and keyed up the station's promotions at the street level.

Subscribing to the Burkhardt  
(Continued on page 121)

**New Category Set For Junos**

TORONTO—The proliferation of specialty sound recordings being produced in Canada has moved the Juno Awards directorship to incorporate a new "general" category into the nomination listings.

The Canadian Academy of Recording Arts and Sciences introduces the general category to cover children's recordings, comedy and spoken word. Explaining the move, president Brian Robertson, says "In the area of children's recordings, we expect to receive six or more submissions this year, whereas in previous

years there had been little or no activity."

The show is scheduled for Wednesday, March 21, to be televised live on the Canadian Broadcasting Corp. network from the Convention Centre of the Harbour Castle Hilton hotel here.

Host for the two-hour show is Burton Cummings, and confirmed performers so far include Vancouver singer Nick Gilder, whose single "Hot Child In The City" topped Billboard's charts in 1978, and Chilliwack, also from the Western-Canada city.

**CBS Unveils TV Mktg. Arm**

TORONTO—CBS Records Canada has opened a direct marketing wing to exploit hit packages on television. Leonard Friedman is named director.

He will be responsible for creating and developing the sales of CBS album packages to be produced exclusively for mass-marketing through major consumer advertising campaigns, both on radio and tv.

Previously manager of special products for the label, Friedman's prior experience centered on marketing and sales with companies unrelated to music.

No packages as yet have been named to launch the direct marketing program, but Simon & Garfunkel, Barbra Streisand and Neil Diamond have been mentioned in discussions about the new project.

While direct marketing is a major profit area for companies like EMI in Britain, few major labels have pursued this kind of campaigning in North America, leaving it to companies such as Tee Vee Records and K-tel International. GRT in Canada has run several campaigns in the past, but never with contemporary album artists.

many thanks to  
all our friends

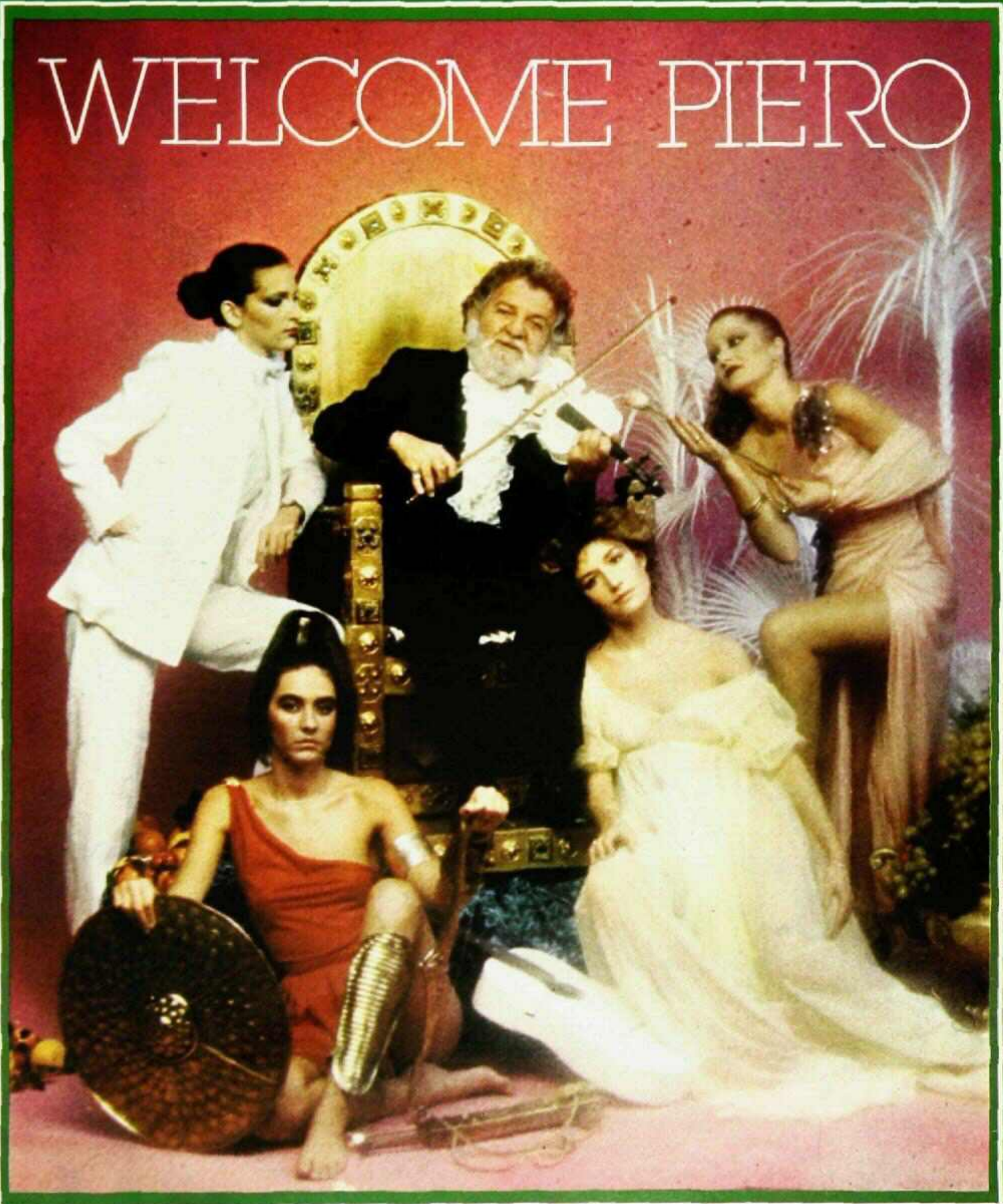
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*Mommy and Daddy  
are happy to announce the arrival of their new baby  
Piero*

WELCOME PIERO



# Billboard Hits Of The World

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## BRITAIN

(Courtesy Music Week)  
SINGLES

This Week	Last Week	
1	1	Y.M.C.A.—Village People (Mercury 6007 192)
2	6	HIT ME WITH YOUR RHYTHM STICK—Jan Dury (Stiff BUY 38)
3	3	LAY YOUR LOVE ON ME—Racey (RAK 284)
4	5	SONG FOR A GUY—Elton John (Rocket XPRES 5)
5	18	SEPTEMBER—Earth, Wind & Fire (CBS 6922)
6	4	A TASTE OF AGGRO—Barron Knights (Epic EPC 6829)
7	2	MARY'S BOY CHILD—Boney M (Atlantic/Hansa K 11221)
8	7	YOU DON'T BRING ME FLOWERS—Barbra Streisand/Neil Diamond (CBS 6803)
9	10	LE FREAK—Chic (Atlantic K 11209)
10	8	TOO MUCH HEAVEN—Bee Gees (RSO 25)
11	9	I LOST MY HEART TO A STARSHIP TROOPER—Sarah Brightman/Hot Gossip (Aniela Hansa AHA 527)
12	21	A LITTLE MORE LOVE—Olivia Newton-John (EMI 2879)
13	24	HELLO THIS IS JOANNIE—Paul Evans (Polydor Spring 2066 932)
14	15	I'M EVERY WOMAN—Chaka Khan (Warner Bros. K 17269)
15	13	GREASED LIGHTNING—John Travolta (Midsong International POSP 14)
16	16	I'LL PUT YOU TOGETHER AGAIN—Hot Chocolate (RAK 286)
17	12	ALWAYS AND FOREVER/MIND BLOWING DECISIONS—Heatwave (GTO GT 236)
18	28	ONE NATION UNDER A GROOVE—Funkadelic (Warner Bros. K 172)
19	14	SHOOTING STAR—Dollar (EMI 2871)
20	11	DO YOU THINK I'M SEXY—Rod Stewart (Riva 17)
21	23	RAINING IN MY HEART—Leo Sayer (Chrysalis CHS 2277)
22	29	JUST THE WAY YOU ARE—Barry White (20th Century BTC 2380)
23	19	TOMMY GUN—Clash (CBS 6788)
24	41	RAMA LAMA DING DONG—Rocky Sharpe And The Replays (Chiswick CHIS 104)
25	26	DR. WHO—Mankind (Pinnacle PIN 71)
26	17	IN THE BUSH—Musique (CBS 6791)
27	40	CAR 67—Driver 67 (Logo GO 336)
28	27	CHRISTMAS IN SMURFLAND—Father Abraham/Smurfs (Decca F 13819)
29	38	MY LIFE—Billy Joel (CBS 6821)
30	32	MIRRORS—Sally Oldfield (Bronze BRO 66)
31	42	TAKE THAT TO THE BANK—Shalamar (RCA FB 1379)
32	33	YOU NEEDED ME—Anne Murray (Capitol CL 16011)
33	63	THEME FROM SUPERMAN—Soundtrack (Warner Bros. K 17242)
34	75	COOL MEDITATION—Third World (Island WIP 5469)
35	43	DON'T CRY FOR ME ARGENTINA—Shadows (EMI 2890)
36	45	COULD IT BE MAGIC—Barry Manilow (Arista ARIST 229)
37	35	B.A.B.Y.—Rachel Sweet (Stiff BUY 39)
38	36	INSTANT REPLAY—Dan Hartman (Blue Sky 6706)
39	31	DANCE (DISCO HEAT)—Sylvester (Fantasy FTC 163)
40	34	ELO E.P.—Electric Light Orchestra (Jet ELP 1)
41	70	EVERY NIGHT—Phoebe Snow (CBS 6842)
42	20	PROMISES—Buzcocks (United Artists UP 36471)
43	22	HANGING ON THE TELEPHONE—Blondie (Chrysalis CHS 2266)
44	30	DON'T CRY OUT LOUD—Elkie Brooks (A&M AMS 7395)
45	25	DON'T LET IT FADE AWAY—Darts (Magnet MAG 134)
46	51	SIX MILLION STEPS—Ranhi Harris And Flo (Mercury 6007 198)

47	61	NEW YORK NEW YORK—Gerard Kenny (RCA PB 5117)
48	39	PRETTY LITTLE ANGEL EYES—Showaddywaddy (Arista ARIST 222)
49	66	WHO WHAT WHEN WHERE WHY—Manhattan Transfer (Atlantic K 11233)
50	37	RAT TRAP—Boomtown Rats (Ensign ENY 16)
51	46	THE LAST FAREWELL—Ships Company & Marine Band (BBC RESL 61)
52	New	DESIRE ME—Doll (Beggars Banquet BEG 11)
53	44	RIVERS OF BABYLON/BROWN GIRL IN THE RING—Boney M (Atlantic/Hansa K 11120)
54	50	I LOVE AMERICA—Patrick Juvet (Casablanca CAN 132)
55	New	HEAT OF THE BEAT—Roy Ayers/Wayne Henderson (Polydor POSP 16)
56	56	ACCIDENT PRONE—Status Quo (Vertigo QUO 2)
57	69	FOUR STRONG WINDS—Neil Young (Reprise K 14493)
58	New	JE SUIS MUSIC—Cerrone (CBS 6918)
59	57	HOPELESSLY DEVOTED TO YOU—Olivia Newton John (RSO 17)
60	55	I LOVE THE NIGHT LIFE—Alicia Bridges (Polydor 2066 936)
61	68	HOW YOU GONNA SEE ME NOW?—Alice Cooper (Warner Bros. K 17270)
62	60	TOUCH OF VELVET STING OF BRASS—Ron Grainer Brass Orchestra (Classics CC 5)
63	49	PART TIME LOVE—Elton John (Rocket XPRES 1)
64	New	WOMAN IN LOVE—Three Degrees (Aniela ARO 141)
65	54	PLEASE COME HOME FOR CHRISTMAS—Eagles (Asylum K 13145)
66	New	THIS IS IT—Dan Hartman (Blue Sky 6999)
67	53	MY BEST FRIEND'S GIRL—Cars (Elektra K 12301)
68	71	BREAKING GLASS E.P.—David Bowie (RCA BOW 1)
69	62	ANY WAY YOU DO IT—Liquid Gold (Creole CR 159)
70	New	DON'T HOLD BACK—Chanson (Aniela Hansa ARO 140)
71	52	SUMMER NIGHTS—John Travolta/Olivia Newton John (RSO 18)
72	64	SANDY—John Travolta (Midsong International POSP 6)
73	67	BICYCLE RACE/FAT BOTTOMED GIRLS—Queen (EMI 2870)
74	58	GERM FREE ADOLESCENCE—X-Ray Spex (EMI International INT 573)
75	48	DARLIN'—Frankie Miller (Chrysalis CHS 2255)

### LPs

This Week	Last Week	
1	1	GREATEST HITS—Showaddywaddy (Mike Hurst/Showaddywaddy) Arista ARTV 1 (F)
2	5	MIDNIGHT HUSTLE—Various, K-Tel NE 1037 (K)
3	51	DON'T WALK BOOGIE—Various, EMI EMTV 13 (E)
4	2	GREASE—Various, RSO RSD 2001 (F)
5	3	SINGLES 1974-78—Carpenters, A&M AMLT 19748 (C)
6	4	NIGHTFLIGHT TO VENUS—Boney M (Frank Farian) Atlantic/Hansa K 50498 (W)
7	9	EMOTIONS—Various, K-Tel NE 1035 (K)
8	6	20 GOLDEN GREATS—Neil Diamond (Various) MWA) EMTV 14 (E)
9	7	BLONDES HAVE MORE FUN—Rod Stewart (Tom Dowd) Riva RVLP 8 (W)
10	10	A SINGLE MAN—Elton John (Elton John/Clive Franks) Rocket TRAIN 1 (F)
11	12	AMAZING DARTS—Darts (Tommy Boyce/Richard Hartley) K-Tel Magnet DLP 7981 (K)

12	50	20 GOLDEN GREATS—Doris Day, Warwick PR 5053 (M)
13	8	20 SONGS OF JOY—Harry Secombo, Warwick WW 5032 (M)
14	19	WINGS GREATEST—Wings (Paul McCartney) Parlophone PCTC 256 (E)
15	13	WAR OF THE WORLDS—Jeff Wayne's Musical Version, CBS 96000 (C)
16	16	PARALLEL LINES—Blondie (Michael Chapman) Chrysalis CDL 1192 (F)
17	11	TONIC FOR THE TROOPS—Boomtown Rats (Robert John Lange) Ensign ENVY 3 (F)
18	23	IMAGES—Don Williams (Don Williams/Garth Fundes) K-Tel NE 1033 (K)
19	17	JAZZ—Queen (EMI EMA 788 (E))
20	21	LION HEART—Kate Bush (Andrew Powell) EMI EMA 787 (E)
21	28	SATURDAY NIGHT FEVER—Various, RSO 2658 723 (F)
22	25	CLASSIC ROCK—London Symphony Orchestra (Jeff Jarrat/Don Reedman) K-Tel ONE 1009 (K)
23	34	OUT OF THE BLUE—Electric Light Orchestra (Jeff Lynne) Jet JETDP 400 (C)
24	27	GREATEST HITS—Commodores (Various) Motown 5TML 12100 (E)
25	42	THE BEST OF EARTH, WIND AND FIRE Vol. 1—Earth, Wind & Fire, CBS 83284 (C)
26	64	BOOGIE FEVER—Various, Ronco RTL 2034 (B)
27	20	EQUINOXE—Jean Michel Jarre (Jean Michel Jarre) Polydor POLD 5007 (E)
28	15	NIGHT GALLERY—Barron Knights (Pete Pearlman) Epic EPC 83221 (C)
29	33	EVERGREEN—Acker Bilk (Terry Brown) Warwick PW 5045 (M)
30	35	GIVE 'EM ENOUGH ROPE—Clash (Sandy Pearlman) CBS 82431 (C)
31	47	CLASSIC GOLD VOL. 2—Royal Philharmonic Orchestra (Gordon Smith) Roncon RTD 42032 (B)
32	14	INCANTATIONS—Mike Oldfield (Mike Oldfield) Virgin VDT 101 (C)
33	58	NEW BOOTS AND PANTIES—Jan Dury (P. Jenner/Laurie Latham/R. Walton) Stiff SEEZ 4
34	32	GERM FREE ADOLESCENTS—X-Ray Spex (Falcon Stuart/X-Ray Spex) EMI International INS 3023 (E)
35	18	25th ANNIVERSARY ALBUM—Shirley Bassey, United Artists SBTY 6014748 (E)
36	59	THE BIG WHEELS OF MOTOWN—Various, Motown EMTV 12 (E)
37	44	CAN'T STAND THE HEAT—Status Quo (Pip Williams) Vertigo 9102 027 (F)
38	26	FATHER ABRAHAM IN SMURFLAND—Father Abraham/Smurfs (Marcel Stellman/Frans Erkeless) Decca SMURF 1 (S)
39	31	BACKLESS—Eric Clapton (Glynn Johns) RSO RSD 5001 (F)
40	57	SANDY—John Travolta (Various) Polydor POLD 5014 (F)
41	63	THAT'S LIFE—Sham 69 (Jimmy Pearsey/Peter Wilson) Polydor POLD 5010 (F)
42	60	TOTALLY HOT—Olivia Newton John (John Farrar) EMI EMA 789 (E)
43	30	LIVE—Manhattan Transfer (Tim Hauser/Janice Siegel) Atlantic K 50540 (W)
44	52	JAMES GALWAY PLAYS SONGS FOR ANNIE—James Galway (Ralph Mace) Red Seal RL 25163 (R)
45	24	20 GOLDEN GREATS—Nat King Cole (Various) Capitol EMTV 9 (E)
46	37	PUBLIC IMAGE—Public Image Ltd. (Public Ltd.) Virgin V 2114 (C)
47	22	YOU DON'T BRING ME FLOWERS—Neil Diamond (Bob Gaudio) CBS 86077 (C)
48	67	IF YOU WANT BLOOD YOU'VE GOT IT—AC/DC (Vanda/Young) Atlantic K 50532 (W)
49	41	BROTHERHOOD OF MAN—Brotherhood Of Man (Tony Hiller) K-Tel BML 7980 (K)

50	36	LEO SAYER—Leo Sayer (Richard Perry) Chrysalis CDL 1198 (F)
51	55	ALL MOD CONS—Jam (Vic Coppersmith Heaven) Polydor POLD 5008 (F)
52	69	THE SCREAM—Siouxsie and The Banshees (Steve Lillywhite) Polydor POLD 5009 (F)
53	—	THE ALBUM—Abba (B. Anderson/Ulvaeus) Epic EPC 86052 (C)
54	40	ELVIS 40 GREATEST—Elvis Presley, RCA PL 42691 (R)
55	—	LOVE SONGS—Various, Warwick WW 5046 (M)
56	New	GHOST RIDERS IN THE SKY—Slim Whitman (Alan Warner/Turner) United Artists UATV 30202 (E)
57	72	RUMOURS—Fleetwood Mac (Fleetwood Mac/Caillat/Dashut) Warner Bros. K 56344 (W)
58	48	BABYLON BY BUS—Bob Marley and The Wailers (Chris Blackwell/Jack Nubar) Island ISLP 11 (E)
59	43	WELL WELL SAID THE ROCKING CHAIR—Dean Friedman (Rob Stevens) Lifesong LSLP 6019 (C)
60	46	S2nd STREET—Billy Joel (Phil Ramone) CBS 83181 (C)
61	29	EVEN NOW—Barry Manilow (Roy Dante/Barry Manilow) Arista SPART 1047 (F)
62	—	THE KICK INSIDE—Kate Bush (Andrew Powell) EMI EMC 3223 (E)
63	—	A NEW WORLD RECORD—Electric Light Orchestra (Jeff Lynne) Jet JETLP 200 (C)
64	—	NEVER MIND THE BOLLOCKS—Sex Pistols (Chris Thomas/Bill Wright) Virgin V 2086 (C)
65	—	CLASSICAL GOLD—Various, Ronco RTD 42020 (R)
66	49	GREATEST HITS—Steeleye Dan (Gary Katz) ABC ABCD 616 (C)
67	—	LIVE AND DANGEROUS—Thin Lizzy (Thin Lizzy/Tony Visconti) Vertigo 6641 807 (F)
68	45	BOTH SIDES—Dolly Parton (Various) Lotus WH 5006 (K)
69	—	I'M COMING HOME—Tom Jones (Various) Lotus WH 5001 (K)
70	73	BAT OUT OF HELL—Meat Loaf (Todd Rundgren) Epic/Cleveland International EPC 82419 (C)
71	66	THREE LIGHT YEARS—Electric Light Orchestra (Jeff Lynne) Jet JETBX 1 (C)
72	—	20 GOLDEN GREATS—Diana Ross and The Supremes, Motown EMTV 5 (E)
73	—	ARRIVAL—Abba (B. Anderson/B. Ulvaeus) Epic EPC 86018 (C)
74	75	TUBULAR BELLS—Mike Oldfield, Virgin V 2001 (C)
75	—	WISH YOU WERE HERE—Pink Floyd (Pink Floyd) Harvest SGVL B14 (E)

### HOLLAND

(Courtesy Stichting Nederlandse Top 40)  
SINGLES

This Week	Last Week	
1	1	PARADISE BY THE DASHBOARD LIGHT—Meat Loaf (Epic)
2	YMCA—Village People (Philips)	
3	A LITTLE MORE LOVE—Olivia Newton-John (EMI)	
4	DO YA THINK I'M SEXY—Rod Stewart (Warner Bros.)	
5	STUMBLIN' IN—Chris Norman and Suzi Quatro (Rak)	
6	TROJAN HORSE—Luv (Philips)	
7	BLAME IT ON THE BOOGIE—Jacksons (CBS)	
8	LE FREAK—Chic (Atlantic)	
9	MARY'S BOY CHILD—Boney M (Hansa)	
10	GIVING UP GIVING IN—Three Degrees (Aniela)	

### LPs

1	BAT OUT OF HELL—Meat Loaf (Epic)
2	BLONDES HAVE MORE FUN—Rod Stewart (Warner Bros.)
3	TOTALLY HOT—Olivia Newton John (EMI)
4	BLOODY TOURISTS—10cc (Mercury)
5	GREASE—Soundtrack (RSO)
6	BACK TO '78—Gruppo Sportivo (Aniela)

7	ZIJN GROOTSTE SUCCESSEN—Freddie Quinn (Polydor)
8	YOU DON'T BRING ME FLOWERS—Neil Diamond (CBS)
9	LIONHEART—Kate Bush (EMI)
10	JAZZ—Queen (EMI)

### ITALY

(Courtesy of Germano Ruscitto)  
As Of 1/2/79

This Week	Last Week	
1	UNA DONNA PER AMICO—Lucio Battisti (Numero Uno—RCA)	
2	GREASE—Frankie Valli (RSO—Phonogram)	
3	SUMMER NIGHTS—John Travolta & D. Newton John (RSO—Phonogram)	
4	TRIANGOLO—Renatozero (RCA)	
5	METEOR MAN—Dee D. Jackson (Durium)	
6	DEDICATO—Loredana Berté (CGDMM)	
7	YOU'RE THE ONE THAT I WANT—John Travolta & Olivia Newton-John (RSO—Phonogram)	
8	PENSAMI—Julio Iglesias (CBS—CGDMM)	
9	LE FREAK—Chic (Atlantic—CGDMM)	
10	RASPUTIN—Boney M. (Durium)	
11	TU SEMPLICITA—Matia Baraz (Ariston)	
12	ANNA—Miguel Bose (CBS—CGDMM)	
13	STRANAMORE—Roberto Vecchioni (Philips/Phonogram)	
14	CIAO—Pupo (Baby Records)	
15	DISCO QUANDO—Tony Renis (WEA)	

### SPAIN

(Courtesy of "El Gran Musical")  
\*Denotes local origin  
As Of 1/6/79  
SINGLES

This Week	Last Week	
1	TU (in Spanish)—Umberto Tozzi (Epic/CBS)—(Sugar Music)	
2	A TI (in Spanish)—Joe Dassin (CBS)—(April Music)	
3	YOU'RE THE ONE THAT I WANT—John Travolta & Olivia Newton-John (Polydor)—(Canciones Del Mundo)	
4	RASPUTIN—Boney M (Aniela)—(Notas Magicas)	
5	"A" COMME AMOUR—Richard Clayderman (Hispavox)—(Hispavox)	
6	MACHO—Celi Bee & the Busy Bunch (Epic/CBS)—(Southern)	
7	CHANGING OF THE GUARDS—Bob Dylan (CBS)—(RCA)	
8	LOVE IS IN THE AIR—John Paul Young (Aniela)—(EGO Musical)	
9	IT'S DOWNTOWN—New Trolls (EMI)—(CAM)	
10	BESO A BESO... DULGEMENTS—Palons San Basilia (Hispanox)—(Hi-Fi Espanola) LPs	

This Week	Last Week	
1	GREASE—Soundtrack (Polydor)	
2	EL DISCO PARA LOS PEQUEÑOS CON...—*Enrique y Ana (Hispanox)	
3	LA GRAN PREMIER—*Varios Interpretes (Fonogram)	
4	CBS—*Varios Interpretes (CBS)	
5	STREET LEGAL—Bob Dylan (CBS)	
6	NIGHTFLIGHT TO VENUS—Boney M (Aniela)	
7	ROCIO DURCAL CANTA A JUAN GABRIEL VOL. 2—*Rocio Durcal (Aniela)	
8	SENTIMENTOS—*Camillo Sesto (Aniela)	
9	THE WAR OF THE WORLDS—Version Original (CBS)	
10	SGT. PEPPER'S LONELY HEART CLUB BAND—Soundtrack (Polydor)	

### PORTUGAL

(Courtesy Musica & Som)  
SINGLES

This Week	Last Week	
1	RECORDAR E VIVER—Victor Espadinha (Philips)	
2	STAYIN' ALIVE—Bee Gees (RSO)	
3	RASPUTIN—Boney M (Aniela)	
4	NIGHT FEVER—Bee Gees (RSO)	
5	YOU'RE THE ONE THAT I WANT—John Travolta/Olivia Newton John (RSO)	
6	CANCAO PROIBIDA—Marco Paulo (EMI)	
7	A MINHA MUSICA—Jose Cid (Orfeu)	
8	RIVERS OF BABYLON—Boney M (Aniela)	
9	ZUMBA NA CANEÇA—Tonicha (Polydor)	
10	BICYCLE RACE—Queen (EMI)	

## TO ALL INDEPENDENT PRODUCERS

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Therefore, looking forward to receive your productions free for representation throughout the world or for Europe only.

Baby Records





# Canadian Acts Go Global With Capitol

• Continued from page 118

tween L.A. and Vancouver, who is finishing his first album under the new deal with producer Jimmy Horowitz at Sounds Interchange in the city.

Also finishing up work on album product is guitarist Domenic Troiano at the same studio, self-producing this third Capitol LP, and new-signing, Surrender, at Phase One studio with co-production by Ken Morris and Terry Browne.

"Our responsibility is to support these releases," Cameron waxes. "There are now 12 acts out of Capitol's roster of 103, which basically means that once a month a Canadian act is on release. In order to ensure support in the U.S. for these acts, the Canadian division is going to be flying some of the U.S. reps up here from time to time to see them playing. Our national promotion man, Bob Roper, is also going to be touring radio stations in the U.S. with the local promotion men. Trying to drop the border not only calls for a participation financially, which we have, but also requires investing man hours to see the project through successfully."

Cameron notes that April Wine's "First Glance" LP is now on release in five European countries, as well as the U.S. Similarly, Max Webster's "Mutiny Up My Sleeve" album now has wide recognition in Europe, "with about 8,000 copies sold in Germany and a European tour in March/April with Rush."

The complete list of the 12 acts

represented on the Capitol Inc. roster, with independent label affiliations shown in parentheses, are Aerial (Anthem), April Wine (Aquarius), Domenic Troiano, Colleen Peterson, Anne Murray, Red

Ryder, Hughie Legget and Thunder Road, Klaatu (Daffodil), Surrender, Long John Baldry, Max Webster (Anthem), Teaze (Aquarius).

Discussing the trend toward opening up West coast a&r offices in

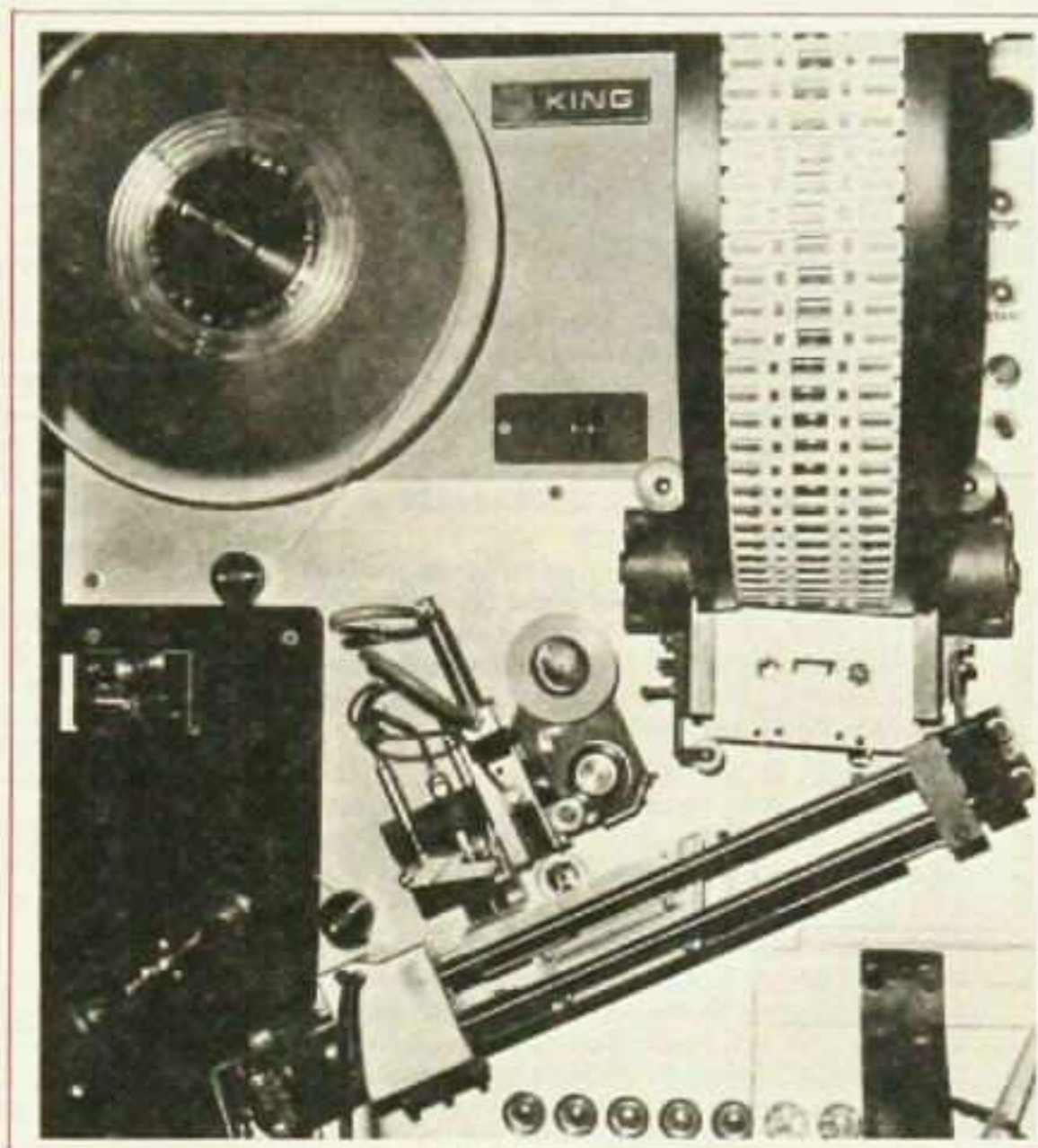
Canada, Cameron says Capitol has no plans to do so, but that he is on the road frequently scouting for new attractions and also has help in covering Western markets from Bruce Ravid from the L.A. office.

## Offices Move

TORONTO—The Canadian Recording Industry Assn. moves offices Jan. 19 to 89 Bloor East, Toronto, M4W 1A9, Ont. Telephone remains the same: (416) 967-7272.

Also moved: Canadian Billboard offices to 78 Mayfield Ave., Toronto, M6S 1K8, Ont.

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## New Format

• Continued from page 118

Abrams AOR Superstars format, Slaight says the music policy for the station is a mix of research and personal decision, the music committee being made up of on-air staffers' John Donabie, Brian Masters and himself.

Supplementing Burkhart's research, CILQ-FM employs college students part-time for call-out response to albums using a phone list drawn from 20 disk shops in the metro area. Album purchasers fill out station cards at the cash desk, which allows the station to draw on a specific market with specific musical tastes.

Street consciousness is important to an AOR station, he continues, because this is where the music swell originates. As part of the station's concern in reaching this market, CILQ-FM has started in-store promotions using display cards in the A&A Records & Tapes chain, a franchise owned by CBS Canada.

Slaight says he wants to hook up with a local club to do a series of weekly Sunday night budget shows as a further part of his "street" style promotion and notes that while the competition exclusively presents the major concerts for Concert Productions International, it hasn't hurt his station at all. "We both announce upcoming shows on the air and I doubt whether an audience really cares who gets a mention in a print ad," he waxes.

The magazine format Slaight describes includes three weekend shows, hosted individually by Bob Mackowycz, Ritchie Yorke and Larry LeBlanc; "Poets Corner"; Super Sets, three album tracks played side-by-side and selected by listeners, and a weekend special called Side Shows, featuring complete sides of "classical" albums.

# 21st Annual Grammy Awards Final Nominations

## RECORD OF THE YEAR

(Grammys to artist and producer)

**Baker Street**—Gerry Rafferty, United Artists, producers: Hugh Murphy, Gerry Rafferty, **Feels So Good**—Chuck Mangione, A&M, producer: Chuck Mangione, **Just The Way You Are**—Billy Joel, Columbia, producer: Phil Ramone, **Stayin' Alive**—Bee Gees, RSO, producers: Bee Gees, Karl Richardson, **Alby Galuten, You Needed Me**—Anne Murray, Capitol, producer: Tom Ed Norman

## ALBUM OF THE YEAR

(Grammys to artist and producer)

**Even Now**—John Manilow, Arista, producers: Barry Manilow, Ron Dante, **Grease**—Johnny Travolta, Arista, Newton John and others, RSO, producers: Louis St. Louis, John Farrar, Barry Gibb, Alby Galuten, Karl Richardson, **Running On Empty**—Jackson Browne, Asylum, producer: Jackson Browne, **Saturday Night Fever**—Bee Gees and cast, RSO, producers: Bee Gees, Karl Richardson, Alby Galuten, **Some Girls**—Rolling Stones, Rolling Stone/Atlantic, producers: Glimmer Twins

## SONG OF THE YEAR

(A songwriter's award)

**Just The Way You Are**—Billy Joel, **Stayin' Alive**—Barry Gibb, Robin Gibb, Maurice Gibb, **Three Times A Lady**—Lionel Richie, **You Don't Bring Me Flowers**—Neil Diamond, Alan Bergman, Marilyn Bergman, **You Needed Me**—Randy Goodman

## BEST NEW ARTIST OF THE YEAR

**The Cars**—Elektra, **Elvis Costello**—Columbia, **Chris Rea**—U.A., **A Taste Of Honey**—Capitol, **Toto**—Columbia

## BEST POP VOCAL PERFORMANCE, FEMALE

**Hopelessly Devoted To You**—Olivia Newton-John, RSO, **MacArthur Park**—Donna Summer, Casablanca, **You Belong To Me**—Carly Simon, Elektra, **You Don't Bring Me Flowers**—Barbra Streisand, Columbia, **You Needed Me**—Anne Murray, Capitol

## BEST POP VOCAL PERFORMANCE, MALE

**Baker Street**—Gerry Rafferty, U.A., **Copacabana (At The Copa)**—Barry Manilow, Arista, **I Just Wanna Stop**—Gino Vannelli, A&M, **Running On Empty**—Jackson Browne, Asylum, **Sometimes When We Touch**—Dan Hill, 20th Century

## BEST POP VOCAL PERFORMANCE BY A DUO, GROUP OR CHORUS

**The Closer I Get To You**—Roberta Flack, Donny Hathaway, Atlantic, FM (No Static At All)—Steeley Dan, MCA, **Get To Get You Into My Life**—Earth, Wind & Fire, Columbia, **Saturday Night Fever**—Bee Gees, RSO, **Three Times A Lady**—Commodores, Motown

## BEST POP INSTRUMENTAL PERFORMANCE

**Children of Sanchez**—Chuck Mangione, A&M, **Close Encounters of the Third Kind** (Orig. Motion Picture Soundtrack)—John Williams, Cond. Arista, **Guitar Monsters**—Chet Atkins, Les Paul, RCA, **The Pink Panther Theme ('78)**—Henry Mancini, U.A., **Star Wars and Close Encounters of the Third Kind**—Zubin Mehta, cond. the Los Angeles Philharmonic Orch., London

## RHYTHM & BLUES FIELD

### BEST R&B VOCAL PERFORMANCE, FEMALE

**Almighty Fire**—Aretha Franklin, Atlantic, **I Love the Nightlife (Disco Round)**—Alicia Bridges, Polydor, **I'm Every Woman**—Chaka Khan, WB, **Last Dance**—Donna Summer, Casablanca, **Our Love**—Natalie Cole, Capitol

### BEST R&B VOCAL PERFORMANCE, MALE

**Close the Door**—Teddy Pendergrass, PIR, **Dance With Me**—Peter Brown, T.K. Prod., **I Can See Clearly Now**—Ray Charles, Atlantic, **On Broadway**—George Benson, WB, **When You Hear Lou, You've Heard It All**—Lou Rawls, PIR Col

### BEST R&B VOCAL PERFORMANCE BY A DUO, GROUP OR CHORUS

**All 'N All**—Earth, Wind & Fire, Columbia, **Boogie Oogie—A Taste of Honey**, Capitol, **Ease On Down the Road**—Dragna Ross & Michael Jackson, MCA, **Natural High**—Commodores, Motown, **Use Ta Be My Girl**—O'Jays, Columbia

### BEST R&B INSTRUMENTAL PERFORMANCE

**Images**—Crusaders, ABC, **Modern Man**—Stanley Clarke, Nemperor, **Runin'**—Earth, Wind & Fire, Columbia, **Streetwise**—Brothers Johnson, A&M, **Sweet & Sour**—Average White Band, Atlantic

### BEST RHYTHM & BLUES SONG

(A songwriter's award)

**Boogie Oogie**—Perry Kibbler, Janice Johnson, **Dance, Dance, Dance**—Bernard Edwards, Kenny Lehman, Nile Rodgers, **Fantasy**—Maurice White, Eddie del Barrio, Verdine White, **Last Dance**—Paul Jabara, **Use Ta Be My Girl**—Kenneth Gamble, Leon Huff

## COUNTRY FIELD

### BEST COUNTRY VOCAL PERFORMANCE, FEMALE

**Here You Come Again**—Dolly Parton, RCA, **Quarter Moon In A Ten Cent Town**—Emmylou Harris, WB, **Sleeping Single In A Double Bed**—Barbara Mandrell, ABC, **Talkin' In Your Sleep**—Crystal Gayle, UA, **Walk Right Back**—Anne Murray, Capitol

### BEST COUNTRY VOCAL PERFORMANCE, MALE

**Georgia On My Mind**—Willie Nelson, Columbia, **I've Always Been Crazy**—Waylon Jennings, RCA, **Let's Take The Long Way Around The World**— Ronnie Milsap, RCA, **Love Or Something Like It**—Kenny Rogers, UA, **Softly, As I Leave You**—Elvis Presley, RCA/Victrola, **Take This Job And Shove It**—Johnny Paycheck, Epic

### BEST COUNTRY VOCAL PERFORMANCE BY A DUO OR GROUP

**Anyone Who Isn't Me Tonight**—Kenny Rogers and Dottie West, UA, **Cryin' Again**—Oak Ridge Boys, ABC, **Do You Know You Are My Sunshine**—Stellar Brothers, Mercury, **If The World Ran Out Of Love Tonight**—Jim Ed Brown, Helen Cornelius, RCA, **Mamas Don't Let Your Babies Grow Up To Be Cowboys**—Waylon Jennings & Willie Nelson, RCA, **On My Knees**—Charlie Rich with Janis Fricker, Epic

### BEST INSTRUMENTAL PERFORMANCE

**Banjo Bandits**—Roy Clark and Buck Trent, ABC, **Cookin' Country**—Danny Davis & The Nashville Brass, RCA, **One O'Clock Jump**—Asleep At The Wheel, Capitol, **Steel Guitar Rag**—Roy Clark, Dot, **Under The Double Eagle**—Doc Watson & Merle Watson, UA

### BEST COUNTRY SONG

**Everytime Two Fools Collide**—Jan Dyer, Jeffrey Tarrant, **The Gambler**—Don Schlitz, **Let's Take The Long Way Around The World**—Alicia

Jordan, Naomi Martin, **Mamas Don't Let Your Babies Grow Up To Be Cowboys**—Ed & Patsy Bruce, **Take This Job And Shove It**—David A. Cole

## INSPIRATIONAL & GOSPEL FIELD

### BEST GOSPEL PERFORMANCE, CONTEMPORARY OR INSPIRATIONAL

**Come On, Ring Those Bells**—Eve Torngard, Word, **Cosmic Cowboy**—Barry McGuire, Sparrow, **Destined To Be Yours**—McGraw, Green Tree, **Imperials Live**—Imperials, DaySpring, **The Lady Is A Child**—Reba, GreenTree/HeartWarming, **What A Friend—Larry Hart, Genesis**

### BEST GOSPEL PERFORMANCE, TRADITIONAL

**Elvis' Favorite Gospel Songs**—I.D. Sumner & The Stamps Of OCA, **His Amazing Love**—Blackwood Brothers, Skylite Sing, **The Old Goodman Cross**—George Beverly Shea, Word, **Refreshing**—The Happy Rhythmic Family, Canaan, **Sunshine & Roses**—Cathedral Quartet, Canaan

### BEST SOUL GOSPEL PERFORMANCE, CONTEMPORARY

**Cookin'**—Teddy Huffman and The Gems, Canaan, **Daniebelle Live In Sweden With Choralerna**—Daniebelle and the Choralerna, Sparrow, **First Lady**—Shirley Caesar, Roadshow, **Live In London**—Andrae Crouch & The Disciples, Light, **Love Alive II**—Walter Hawkins, Light

### BEST SOUL GOSPEL PERFORMANCE, TRADITIONAL

**Amazing Grace**—Gladys McFadden & Loving Sisters, ABC, **I Don't Feel Noways Tired**—James Cleveland & The Salem Inspirational Choir, dir. by Doretha Wade, Savoy, **Live And Direct—Mighty Clouds of Joy, ABC, Special Appearance**—Rev. Isaac Douglas, featuring the San Francisco Community Singers and the 21st Century Singers, Creed/Nashboro, **Tomorrow**—James Cleveland and the Charles Fold Singers, dir. by Charles Fold, Savoy

### BEST INSPIRATIONAL PERFORMANCE

**Behold**—Billy Preston, Myrrh, **First Class**—The Boones, Lamb & Lion, **Gom' Up In Smoke**—Larry Hart, Genesis, **Happy Man**—B.J. Thomas, Myrrh, **He Touched Me**—Tennessee Ernie Ford, Word, **Precious Memories**—Anita Kerr, Word

## ETHNIC/TRADITIONAL/LATIN FIELDS

### BEST ETHNIC/TRADITIONAL RECORDING

**Chicago Blues At Home**—Eddie Taylor, Jimmy Rogers, Johnny Shines, Homesick James Williamson, Bob Myers, Advent, **Clifton Chenier and His Red Hot Louisiana Band In New Orleans**—Clifton Chenier, Dixieland/Jubilee, **I Hear Some Blues Downstairs**—Fenton Robinson, Aligator, **I'm Ready**—Muddy Waters, Blue Sky, U.S.A.—Memphis Slim & His House Rockers, Featuring Matt 'Guitar' Murphy

### BEST LATIN RECORDING

**Coro Milyre**—Fania All Stars, Columbia, **Laurindo Almeida Trio—Laurindo Almeida, Dobre, Homenaje A Benny More**—Tito Puente, Tico, **La Raza Latina**—Orchestra Harlow, Fania, Lucum, **Macumba, Voodoo**—Eddie Palmieri, Epic, **Mongo A La Carte**—Mongo Santamaria, Vaya

## CHILDREN'S, COMEDY, SPOKEN FIELDS

### BEST RECORDING FOR CHILDREN

**Charlie Brown's All-Stars**—Warren Lockhart & Lynn Magon, Prod., Charlie Brown, **The Hobbit (Complete Original Soundtrack)**—Orson Bean, John Huston, Hans Conried & Others, Buena Vista/Disneyland, **The Muppet Show—The Muppets, Arista, Peter And The Wolf**—David Bowie & Eugene Ormandy conducting the Phila. Orch., RCA, **Sesame Street Fever**—The Muppets & Robin Gibb, Sesame St.

### BEST COMEDY RECORDING

**The Rutles (All You Need Is Cash)**—The Rutles, WB, **On Stage**—Lily Tomlin, Arista, **Sex And Violence**—Martin Mull, ABC, **A Wild And Crazy Guy**—Steve Martin, WB, **The Wizard Of Comedy**—Richard Pryor, Laif

### BEST SPOKEN WORD RECORDING

**Citizen Kane (Original Motion Picture Soundtrack)**—Orson Welles, Mark, **John Steinbeck: The Grapes Of Wrath (Excerpts)**—Read by Henry Fonda, Caedmon, **The Nixon Interviews With David Frost**—Richard Nixon & David Frost, Polydor, **Roots (Original Sound Track For TV)**—Stan Cornyn, Producer, WB, **Wuthering Heights**—Dame Judith Anderson, Claire Bloom, James Mason, George Rose, Gordon Gould

## COMPOSING FIELD

### BEST INSTRUMENTAL COMPOSITION

**The Captain's Journey**—Lee Ritenour, **Consuelo's Love Theme**—Chuck Mangione, **End Of The Yellow Brick Road**—Quincy Jones, Nick Ashford, Valerie Simpson, **Friends**—Chuck Corea, **Theme From Close Encounters Of The Third Kind**—John Williams

### BEST ORIGINAL SCORE WRITTEN FOR A MOTION PICTURE OR A TELEVISION SPECIAL

**Battlestar Galactica**—Stu Phillips, John Tartaglia, **See Colins, Glen Larson, MCA, Close Encounters Of The Third Kind**—John Williams, Arista, **Holocaust: The Story Of The Family Weiss**—Morton Gould, RCA, **Red Seal, Midnight Express**—Greggo Mandel, Chris Bennett, David Castle, Wilford Hayes, Oliver Stone, Casablanca, **Revenge Of The Pink Panther**—Henry Mancini, Leslie Bricusse, Lyrics, UA

### BEST CAST SHOW ALBUM

**An't Misbehavin'**—Thomas Fats Waller, and others, composers: Thomas Z. Shepard, producer, RCA, **Red Seal, Best Little Whorehouse In Texas**—Carol Hall, composer, John Simon, producer, MCA, **Beatlemania (Original Cast)**—John Lennon, Paul McCartney, George Harrison, Ringo Starr, composers: Sandy Yaguda, Kenny Laguna, producers: Arista, **The King And I**—Richard Rogers, Oscar Hammerstein II, composers: Thomas Z. Shepard, producer, RCA, **Red Seal, On The Twentieth Century**—Adolph Green, Betty Comden, Cy Coleman, composers: Cy Coleman, producer, Columbia

## JAZZ FIELD

### BEST JAZZ VOCAL PERFORMANCE

**All Fly Home**—Al Jarreau, WB, **Gentle Rain**—Irene Kral, Choice, **How Long Has This Been Going On**—Sarah Vaughan, Pablo, **The Main Man**—Eddie Jefferson, Inner City, **Together Again—For The First Time (Mel Torme and Buddy Rich)**—Mel Torme, Gryphon, Century, **True To Life**—Ray Charles, Atlantic

### BEST JAZZ INSTRUMENTAL PERFORMANCE SOLOIST

**Heavy Love**—Al Cohen, **Kanada, Montreaux '77**—Oscar Peterson Jam—Oscar Peterson, Pablo, **Rosewood**—Woody Shaw, Columbia, **Sophisticated Giant**—Dexter Gordon, Columbia, **Stan Getz Gold**—Stan Getz, Inner City

### BEST JAZZ INSTRUMENTAL PERFORMANCE GROUP

**Friends**—Chuck Corea, Polydor, **Heavy Love—Al Cohen & Lenny Rowles, Kanada, The Peacocks**—Stan Getz/Jimmy Rowles, Columbia, **Rosewood**—Woody Shaw, Concord Ensemble, Columbia, **Song For Sisyphus**—The Phil Woods Quintet, Gryphon/Century

## BEST JAZZ INSTRUMENTAL PERFORMANCE BIG BAND

**Big Band Jazz**—Rob McConnell & The Boss Brass, Umbrella, Insights—Toshiko Akiyoshi, Lew Tabackin Big Band, RCA, **Live In Munich**—Thad Jones/Mel Lewis, Horizon/A&M, **Sophisticated Giant**—Dexter Gordon & Orchestra, Columbia, **Thad Jones Greetings & Salutations**—Thad Jones, Biograph

## CRAFTS

### BEST INSTRUMENTAL ARRANGEMENT

**Aja (Woody Herman Band)**—Alan Broadbent, Century, **Green Earrings (Woody Herman Band)**—Joe Roccamo, Century, **Mad Hatter Rhapsody (Chuck Corea)**—Chuck Corea, Polydor, **Main Title (Overture Part One)**—Wiz Original Film Soundtrack—Quincy Jones & Robert Freedman, MCA, **Runin' (Earth, Wind & Fire)**—Tom Tom 84, Columbia

### BEST ARRANGEMENT ACCOMPANYING VOCALIST(S)

**Falling Alice (Chuck Corea)**—Chuck Corea, Polydor, **Fantasy (Earth, Wind & Fire)**—Tom Tom 84, Columbia, **Got To Get You Into My Life (Earth, Wind & Fire)**—Maurice White, RSO, **It Happens Very Softly (Andrea Marcovicci)**—Robert Freedman, Take Home Tunes, **We Three Kings (Christmas Festival Chorale & Orchestra)**—William Purcell, Nat'l Geographic

### BEST ARRANGEMENT FOR VOICES

**Cry Me A River (The Singers Unlimited)**—Gene Puerling, MPS/Capitol, **High Clouds (Vocal Jazz Incorporated)**—Ira Shankman, Grapevine, **Rotunda (McCoy Tyner)**—McCoy Tyner, Milestone, **Stayin' Alive (The Bee Gees)**—The Bee Gees, RSO, **Stuff Like That (Quincy Jones)**—Quincy Jones, Valerie Simpson, Nick Ashford, A&M

### BEST ALBUM PACKAGE

(An Art Director's Award)

**Boys In The Trees (Carly Simon)**—Johnny Lee & Tony Lane, Elektra, **Bruce Roberts (Bruce Roberts)**—Tony Lane, Elektra, **The Cars (The Cars)**—Ron Coro, Elektra, **Children Of Sanchez (Chuck Mangione)**—June Osaki, A&M, **Heads (Bob James)**—John Berg, Paula Scher, Columbia, **Last Kiss (Fandango)**—Gribbitt/Tim Bryant, RCA, **Non-Fiction (Steve Kuhn)**—Barbara Wojewicz, WB, **Out Of The Woods (Oregon)**—Ron Coro, Johnny Lee, Elektra

### BEST ALBUM NOTES

(An Annotator's Award)

**Beethoven: 9 Symphonies**—Irwig Kolodin, Bill Bender, Polydor, **A Bing Crosby Collection, Vol. 1 & 2**—Michael Brooks, Columbia, **Ellington At Carnegie Hall 1943**—Leonard Feather, Prestige, **Georgia Sea Island Songs**—Alan Lomax, New World, **The Individualism Of Pee Wee Russell**—Dan Morgenstern, Savoy, **Works Of Carpenter/Gilbert/Wess/Powell**—David Baker & R.D. Darrell, New World

### BEST HISTORICAL REPACKAGE ALBUM

(Grammy to the Repackage Album Producer(s))

**A Bing Crosby Collection, Vols. 1 & 2**—Michael Brooks, Columbia, **The First Recorded Sounds 1888 To 1929**—George Garabedian, Mark, **The Greatest Group Of Them All**—Bob Porter, Savoy, **La Divina**—Peter Andry, Walter Legge, Angel, **Lester Young Story Vol. 3**—Michael Brooks, Columbia

### BEST ENGINEERED RECORDING

(Non-classical)

**All 'N All (Earth, Wind & Fire)**—George Massenberg, Columbia, **Close Encounters Of The Third Kind (John Williams)**—John Neal, Arista, **FM (Steeley Dan)**—Roger Nichols, Al Schmitt, MCA, **Pyramid (Alan Parsons Project)**—Alan Parsons, Arista, **Sounds . . . And Stuff Like That (Quincy Jones)**—Bruce Swedien, A&M, **A Tribute To Ethel Waters (Diahann Carroll)**—Allen Sides & John Neal, Orinda

### BEST PRODUCER OF THE YEAR

Bee Gees, Alby Galuten & Karl Richardson, Peter Asher, Quincy Jones, Alan Parsons, Phil Ramone

## CLASSICAL FIELD

### ALBUM OF THE YEAR—CLASSICAL

(Grammys to the Artist and Producer, Certificate to the Engineer(s))

**Bach: Mass In B Minor**—Neville Martin, cond., Academy of St. Martin in the Fields, Vittorio Negri, producer, Philips, **Beethoven: Symphonies (9)**—Complete—Herbert von Karajan, cond., Berlin Philharmonic, Michel Glotz, producer, DG, **Brahms: Concerto For Violin In D Major**—Itzhak Perlman with Carlo Maria Giulini, cond., Chicago Symphony, Christopher Bishop, producer, Angel, **Dvorak: Symphony No. 9 In E Minor ("New World")**—Carlo Maria Giulini, cond., Chicago Symphony, Gunter Brest, producer, DG, **Mahler: Symphony No. 4 In G Major**—Claudio Abbado, cond., Vienna Philharmonic, Rainer Brock, producer, DG, **Nielsen: Maskarade**—John Frandsen, cond., Danish Radio Symphony Orchestra & Chorus/Principal Soloists: Hansen, Landy, Johansen, Plesner, Bastian, Sorensen, Peter Willemoes, producer, Unicorn, **Rachmaninoff: Concerto No. 3 In D Minor For Piano (Horowitz Golden Jubilee)**—Vladimir Horowitz with Eugene Ormandy, cond., New York Philharmonic, John F. Pfeiffer, producer, RCA, **Sibelius: Symphonies (Complete)**—Colin Davis, cond., Boston Symphony Orchestra, Philips

### BEST CLASSICAL ORCHESTRAL PERFORMANCE

(Grammys to the Conductor and Producer, Certificate to the Classical Orchestra Committee)

**Beethoven: Symphonies (9) Complete**—Herbert von Karajan, cond., Berlin Philharmonic, Michel Glotz, producer, DG, **Bruckner: Symphony No. 9 In D Minor**—Carlo Maria Giulini, cond., Chicago Symphony, Christopher Bishop, producer, Angel, **Holst: The Planets**—Neville Martin, cond., Concertgebouw Orchestra, Vittorio Negri, producer, Philips, **Mahler: Symphony No. 4 In G Major**—Claudio Abbado, cond., Vienna Philharmonic, Rainer Brock, producer, DG, **Mendelssohn: Symphonies (5) Complete**—Kurt Masur, cond., Krupp Gewandhaus Orchestra, Rainer Brink, producer, Vanguard, **Messiaen: Turangalila Symphony**—Andre Previn, cond., London Symphony Orchestra, Christopher Bishop, producer, Angel, **Rachmaninoff: Symphony No. 1 In D Minor**—Leonard Slatkin, cond., St. Louis Symphony, Candide, **Shostakovich: Symphony No. 5**—Andre Previn, cond., Chicago Symphony, Christopher Bishop, producer, Angel, **Stravinsky: Rite Of Spring**—Zubin Mehta, cond., New York Philharmonic, Andrew Kazdin, producer, Columbia, **Varese: Ameriques/Arcana/Ionisation (Boulez conducts Varese)**—Pierre Boulez, cond., Andrew Kazdin, producer, Columbia

### BEST OPERA RECORDING

(Grammys to the Conductor and Producer; special plaques to the Principal Soloists)

**Charpentier: Louise**—John Ruffel, cond., Chorus & Orchestra of Paris Opera—Principal Soloists: Silke Giedda, Christopher Bishop, producer, Angel, **Lehar: The Merry Widow**—Julius Rudel, cond., New York City Opera Orchestra & Chorus—Principal Soloists: Silke Titus, George Spanhaltz & John Goveney, producers, Angel, **Mozart: La Clemenza Di**

**Tito**—Colin Davis, cond., Orchestra & Chorus of the Royal Opera House, Covent Garden—Principal Soloists: Baker, Papp, Minton, von Stade, Burrows, Philips, **Nielsen: Maskarade**—John Frandsen, cond., Danish Radio Symphony Orchestra & Chorus—Principal Soloists: Hanssen, Landy, Johansen, Plesner, Bastian, Sorensen, Peter Willemoes, producer, Unicorn, **Puccini: La Fanciulla Del West**—Zubin Mehta, cond., Chorus & Orchestra of Royal Opera House, Covent Garden—Principal Soloists: Neblett, Domingo, Milnes, Gunther Brest, producer, DG, **Shostakovich: The Nose**—Gennady Rozhdestvensky, cond., Chorus & Orchestra of the Moscow Chamber Opera with Soloists Seyerin Pazukhin, producer, Columbia/Melodyia, **R. Strauss: Salome**—Herbert von Karajan, cond., Berlin Philharmonic—Principal Soloists: Behrens, van Dam, Michel Glotz, producer, Angel, **Verdi: La Traviata**—Carlos Kleiber, cond., Bavarian State Opera Chorus & Orchestra—Principal Soloists: Cotrubas, Domingo, Milnes, Dr. Hans Hirsch, producer, DG

### BEST CHORAL PERFORMANCE, CLASSICAL (other than opera)

(Grammys to the Conductor and Choral Director)

**Bach: Mass In B Minor**—Neville Martin, conductor—Chorus & Academy of St. Martin in the Fields, Philips, **Beethoven: Missa Solemnis**—Sir Georg Solti, conductor—Margaret Hillis, choral director—Chicago Symphony Chorus & Orchestra, London, **Bloch: Sacred Service**—Maurice Abravanel, conductor—Utah Choral & Utah Symphony Orchestra, Angel, **Haydn: Mass No. 9 In D Minor ("Lord Nelson Mass")**—Leonard Bernstein, conductor—Joseph Flummerfelt, choral director—Westminster Choir & New York Philharmonic, Columbia, **Prokofiev: Alexander Nevsky**—Leonard Slatkin, conductor—Thomas Peck, choral director—St. Louis Symphony Chorus & Orchestra, Candide, **Stravinsky: Les Noces & Mass**—Leonard Bernstein, conductor—Trinity Boys' Choir, English Bach Festival Chorus & English Bach Festival Orchestra, DG, **Vivaldi: Gloria In D Major & Magnificat**—Riccardo Muti, conductor—Norbert Balatsch, choral director—New Philharmonia Chorus & Orchestra, Angel, **Wolton: Belshazzar's Feast**—Sir Georg Solti, conductor—John Aldis, choral director—London Philharmonic Choir & Orchestra

### BEST CHAMBER MUSIC PERFORMANCE

**The Art Of The Recorder**—David Munrow, cond., David Munrow Recorder Consort & Members of the Early Music Consort of London, Angel, **Bartok: Quartet No. 2 For Strings, Op. 17 & Quartet No. 6—Tokyo String Quartet**, DG, **Bartok: Sonata For 2 Pianos & Percussion**—Mozart: **Andante With 5 Variations For Piano, 4 Hands/Debussy: En Blanc Et Noir For 2 Pianos**—Stephen Bishop, Kowacevic & Martha Argerich, Philips, **Beethoven: Sonatas For Violin & Piano (Complete)**—Itzhak Perlman & Vladimir Ashkenazy, London, **Duets For Two Violins**—Itzhak Perlman & Pinchas Zukerman, Angel, **John Williams & Friends**—John Williams, Carlos Bonell, Brian Gascoigne, Morris Pert, Keith Marjoram, Columbia, **Mozart: Quartets For Piano & Strings—Artur Schnabel & Members of the Guarneri Quartet**, RCA, **Schubert: Quintet In C Major For Strings**—Melos Quartet with Mstislav Rostropovich, DG

### BEST CLASSICAL PERFORMANCE—INSTRUMENTAL SOLOIST OR SOLOISTS (with orchestra)

**Brahms: Concerto For Violin In D Major**—Itzhak Perlman, Violin, Gulini, cond., Chicago Symphony, Angel, **Chopin: Concerto No. 2 In F Minor For Piano**—Emanuel Ax, Piano, Ormandy, cond., Philadelphia Orchestra, RCA, **Dvorak: Concerto For Cello In B Minor/Saint-Saens: Concerto For Cello No. 1 In A Minor**—Mstislav Rostropovich, Cello, Gulini, cond., London Philharmonic, Angel, **Mozart: Concertos For Piano Nos. 21 In C Major & 9 In E Flat Major**—Murray Perahia, Piano (Perahia, cond., English Chamber Orchestra), Columbia, **Rachmaninoff: Concerto No. 3 In D Minor For Piano (Horowitz Golden Jubilee)**—Vladimir Horowitz, Piano (Ormandy, cond., Philadelphia Orchestra), RCA, **Vaughan Williams: Concerto For Tuba**—Arnold Jacobs, Tuba (Barenboim, cond., Chicago Symphony), DG

### BEST CLASSICAL PERFORMANCE—INSTRUMENTAL SOLOIST OR SOLOISTS (without orchestra)

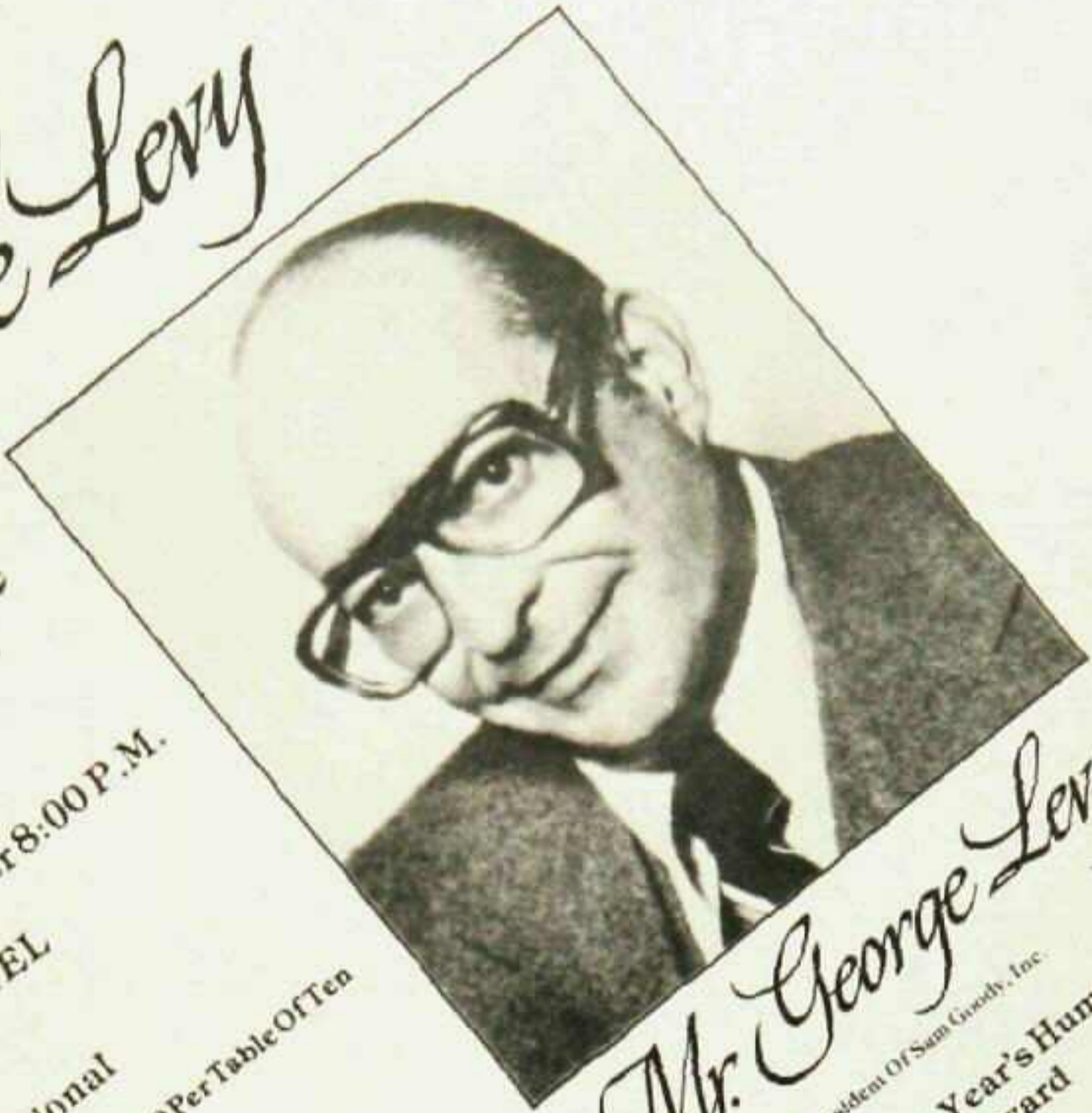
**Bach: Italian Concerto/Choral Prelude/Prelude, s952/Chromatic Fantasy & Fugue/Fantasy & Fugue—Alfred Brendel**, Piano, Philips, **Beethoven: The Late Piano Sonatas**—Maurizio Pollini, Piano, DG, **Beethoven: Variations On A Waltz By Diabelli**—Charles Rosen, Piano, Peters, **Debussy: Preludes For Piano, Books I & II**—Paul Jacobs, Piano, Nonesuch, **The Horowitz Concerts 1977/78**—Vladimir Horowitz, Piano, RCA, **Liszt: 12 Transcendental Etudes & 3 Etudes De Concert**—Claudio Arrau, Piano, Philips, **Rudolf Serkin On Television**—Rudolf Serkin, Piano

# A Testimonial Dinner Honoring Mr. George Levy

Tendered By  
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Appeal For Human Relations**

Saturday, February 3, 1979  
Cocktails 7:00 P.M. Dinner 8:00 P.M.  
**AMERICANA HOTEL**  
New York

Black Tie Optional \$2,000 Per Person  
No Solicitation Of Funds \$2,000 Per Table Of Ten



*Mr. George Levy*  
President Of Sam Goody, Inc.  
Recipient Of This Year's Human  
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## A Testimonial Dinner Honoring Mr. George Levy

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# Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 1/20/79

Number of LPs reviewed this week 32 Last week 36



**JOHN DENVER, RCA AQL3075A.** Produced by Milton Okun. Denver's latest venture is an assortment of 11 tunes mostly geared towards his patented style of country pop. Changing tempos highlight the album as evidenced in "Joseph & Joe" which moves from a sweet ballad to a country hook and "Downhill Stuff" which leads into a rock hook from a country intro. Of particular note is the drifting sound of the alto sax in "What's On Your Mind" which is complemented with a light orchestral backdrop. His attempt at "Johnny B. Goode" adds nothing new to the old classic. He does, however, do justice to Herb Pedersen's "Southwind," a beautiful ballad with some tasty acoustical fingering. All through the album Denver is strongly supported by a super team of musicians, his first album in which an overall group effort is spotlighted.

**Best cuts:** "What's On Your Mind," "Joseph & Joe," "Southwind," "Berkeley Woman."

**Dealers:** Expect a huge tv and media blitz on this one.

**ELVIS COSTELLO AND THE ATTRACTIONS—Armed Forces, Columbia JC35709.** Produced by Nick Lowe. In the past year Costello has emerged from cultdom to enter the forefront of the post new wave. This, his third album, is by far his most accessible though he has sacrificed none of his lyrical or musical bite. As on past albums, the backing of the Attractions is sparse but effective. There is more of a pop feel to this work and less of the frantic new wave vocalizing and musicianship of past efforts. A limited edition EP recorded live at Costello's concert date at Los Angeles' Hollywood High School last June is included with this album. A mellow Costello is on view here as he offers a moody, touching version of "Accidents Will Happen," (a faster version appears on the LP) an extremely well done "Alison" and a rousing "Watchin' The Detectives."

**Best cuts:** "Accidents Will Happen" (both versions), "Party Girl," "Senior Service," "Watchin' The Detectives," "Alison," "Two Little Hitlers," "Moods For Moderns."

**Dealers:** Costello's first two LPs went top 30.

**EDDIE MONEY—Life For The Taking, Columbia JC35598.** Produced by Bruce Botnick. The ex-New York City policeman who made it big with last year's debut has tightened both his writing and delivery. The melodies that made hits of "Two Tickets To Paradise" and "Baby Hold On" again surface here but with stronger and more challenging arrangements. Money's band plays a strong role in the success of the album, as it injects a firm kick with searing rhythm work and tasty use of horns. Money plays piano and harmonica and his vocals have a sort of sensual quality.

**Best cuts:** "Maybe I'm A Fool," "Life For The Taking," "Gimme Some Water," "Call On Me."

**Dealers:** Money's debut album produced two Top 40 hits.



**FABULOUS POODLES—Mirror Stars, Epic JE35666.** Produced by Muff Winwood, Howard Kilgour, John Entwistle, Fabulous Poodles. This is the first release following the recent production pact between Epic Records and manager Brian Lane's Park Lane Records. The Fabulous Poodles is a four-man English rock band that plays post new wave pop music with a dash of caustic wit and humor. Building on a strong rock'n'roll base, but willing to go for a few gypsy licks and a few proven hooks, the band sings of dead go go girls, lust for

convent girls, frustrations of a pinup photographer, third rate romances and the music business.

**Best cuts:** "Mirror Star," "Mr. Mike," "Tit Photographer's Blues," "B Movies."

**Dealers:** Warren Zevon and Nick Lowe fans will find this appealing.

**DANNY JOHNSON—Introducing Danny Johnson, First Artists FA7717.** Produced by Archie Russell. This is a top notch package from Johnson, stepping out for a solo career from Chicago's Chi-lites (whose longtime arranger, Tom Tom Washington, has similar credits here). The singer has a sensitive and soulful falsetto style, remarkably similar to that of Eddie Kendricks. Indeed, one cut, the uptempo "Learning To Love You Was Easy," sounds straight out of Kendricks' Arista album. Backup musicianship is fine, utilizing brass, strings, percussion and keyboards to subtle effect, while allowing Johnson full vocal rein. The material is strong, too, including Johnson's recent 45, "Future Past," and the disco-slanted "Dance, Dance, Dance."

**Best cuts:** Those cited, plus "Dreamin' Again," "Taking My Love For Granted."

**Dealers:** This type of sophistsoul has a place alongside disco. Air in-store for best results.

## Billboard's Recommended LPs

### pop

**MELANIE—Ballroom Streets, Tomato TOM-29003.** Produced by Peter Schekeryk. This is a marvelous collection of 25 songs that shows Melanie's talents as song stylist, composer and performer. The band is a versatile quintet that rocks, reggaes and provides perfect backing. Melanie's voice is full of surprises. She rocks with maturity and her lyrics are as keen as ever. **Best cuts:** "I Believe," "Holding Out," "Running After Love," "Buckle Down," "Do You Believe," "I Believe," "Cyclone," "Poet," "Nickel Song," "Beautiful Sadness," "Ground Hog Day."

**JOHNNY'S DANCE BAND—Love Wounds, Flesh Wounds, Windsong BXL12711 (RCA).** Produced by Tony Bongiovi, Bob Clearmountain, Lance Quinn. This five-piece outfit has a cute pop sound even if it is kind of a formulaized one at that. Catchy arrangements of average songs with plenty of hooks makes you can't help but listen. The female lead vocalist has an interesting delivery and the musicianship is steady. **Best cuts:** "Crazy Eddie," "Boom Boom," "Lie To Me," "Love Wounds."

### country

**PORTER WAGONER—Today, RCA AHL13210.** Produced by Porter Wagoner. Riding the heels of Wagoner's current chart mover, "I'm Gonna Feed 'Em Now/Ole Slew Foot," this latest LP effort contains no surprises, just another solid collection of country tunes. The album features a lively side one backed by a mellower, more pensive side two, and is nicely underscored by subtly effective musicianship and vocal harmonies. **Best cuts:** "I Guess I'm Crazy (For Loving You)," "Old Love Letters."

**CHARLIE MCCOY—Appalachian Fever, Monument MG7632.** Produced by Charlie McCoy. The inspiration and flavor of McCoy is revealed not only in the grooves, but also in album

design that takes its setting in the Appalachian mountains. Moving from ballads to kicking uptempo tunes, McCoy shows his stuff as a multi-talented musician and vocalist as he weaves a texture rich in country instrumentation with intermittent popish attitudes. **Best cuts:** "Midnight Flyer," "Fair And Tender Ladies," "Ramblin' Music Man," "Appalachian Fever."

### soul

**JOE TEX—He Who Is Without Funk Cast The First Stone, Dial 6100 (TK).** Produced by Buddy Killen. With funk enjoying a rebirth, veteran soul singer Joe Tex has come up with an LP, parts of which sound as if it were inspired by the P-Funk mob. This is all enjoyable silly stuff with the usual Tex raps about love problems, lack of money and the need for funk. Tex is backed by six female vocalists and a tight band which keep the rhythm going while he goes off on his tangents. **Best cuts:** "Loose Caboose," "Who Gave Birth To The Funk," "Music Ain't Got No Color," "Finger Popped Myself Into The Poor House."

**CREME D'COCOA—Funked Up, Venture VL1001.** Produced by Tony Camillo, Cecile Barker. Debut effort by this three man, one lady group is an exceptionally tasty mix of r&b/pop and disco flavored ballads and uptempo tunes. Both male and female vocals are strong and the strong musicianship surrounds those vocals with tight support. The group's sound is appealing to all formats. **Best cuts:** "Waiting For The Last Goodbye," "Do What You Feel," "Mr. Me, Mrs. You."

**INSTANT FUNK—Funk, Salsoul SA8513 (RCA).** Produced by Bunny Sigler. This nine-piece combo is one of the hottest studio aggregations around, working behind a variety of acts, and recently best known for the track on Evelyn "Champagne" King's "Shame." The sound here is similarly sharp, with insistent, driving brass, percussion and keyboards supporting strong vocals, which recall the intensity of the O'Jays. There's a good mix of material, including ballads ("Never Let It Go Away"), funk ("Dark Vader"), disco ("Don't You Wanna Party") and even an instrumental ("Wide World Of Sports"). **Best cuts:** Those cited.

**OTIS RUSH—So Many Roads, Delmark DS643.** Produced by Steve Tomashofsky. Taped in concert in 1975 in Tokyo, this LP reflects the power and magnetism of one of the better blues shouters. Rush is backed by guitar, bass and drums on nine blues in addition to his own guitar strumming and it all comes off strongly. **Best cuts:** "Crosscut Saw," "So Many Roads."

### disco

**GIORGIO MORODER—Music From Battlestar Galactica And Other Original Compositions, Casablanca NBLP7126.** Produced by Giorgio Moroder, Harold Faltermeyer. The pulsating Moroder sound is in evidence once again on this LP which features electronic interpretations of music from the "Battlestar Galactica" television show on side one and a 15-minute Moroder original on side two. Although eight songs are listed on side one, it is more of a suite with the cuts flowing into one another making it suitable for disco play. "Evolution," the Moroder composition, differs from the usual disco sound because electric guitar is up front in much of the mix. **Best cuts:** Both sides work in a disco setting.

**BIG APPLE BRASS, Opus De Metropolis—Royal Flush 5500 (T.K.).** Produced by Buddy Scott. Big jazz band with a contemporary disco and pop sound pays homage to the Big Apple with some exceptionally tasty instrumentals highlighted by horn work and a pulsating rhythm unit. The pace is fast, the music exciting and the vibes good. **Best cuts:** "West Side Rock," "Big Apple Boogie," "Hangin' Out."

### jazz

**ART FARMER—The Summer Knows, Inner City IC6004.** Produced by Kiyoshi Itoh, Yasohaci Itoh. Farmer, his mellow flugelhorn and a rhythm section recorded this six-tune program in New York almost three years ago. It was worth waiting for. His soulful interplay with pianist Cedar Walton is extremely musical, and touching. And all six cuts offer superb old standards, easily recognizable. **Best cuts:** "I Should Care," "When I Fall In Love."

**DAVE MCKENNA'S SWING SIX—No Holds Barred, Famous Door HL122.** Produced by Harry Lim. The gifted McKenna's pianistics are probably recorded to better advantage here than on any of his previous sessions, with Scott Hamilton, Warren Vache, Al Cohn, Milt Hinton and Butch Miles laying down wondrous backup through seven sprightly, swinging tracks. And young Hamilton's tenor pipe strengthens this entry measurably. **Best cuts:** "Avalon," "Memories Of You."

**GEORGE TIDWELL-DENIS SOLEE—The Secret's Out, MIP1001.** Produced by George Tidwell, Dave Converse. New Nashville label is off and running with this seven-track jazz LP. Tidwell's brass solos and Solee's sax and solo flute lead this promising septet in a program evenly divided between originals and themes by Corea, Shaw and Rollins. **Best cuts:** "Hotel Danube," "St. Thomas."

**RYO KAWASAKI—Eight Mile Road, Inner City IC 6006.** Produced by Ryo Kawasaki. The leader, known for his guitar artistry with Elvin Jones, Gil Evans and others, falls into an all too common trap—recording only his own compositions. His guitar can't be faulted but his mechanical, heartless accompaniment can. With better charts, a more sympathetic backup and improved selection of themes, Kawasaki may yet pop with a vinyl winner. **Best cuts:** "Montevideo," "On The Dot."

**HUBERT EAVES—Esoteric Funk, Inner City IC6012.** Produced by Hubert Eaves. Versatile keyboard virtuoso Eaves serves up a short six-track LP of unknown songs composed by himself. Singing and playing five instruments, he spreads himself—and his talents—a little too thin, unable to sustain interest after a few minutes. His backup band is heavily electronic. Eaves' talent is undeniable, but he desperately needs help in producing his own skills. **Best cuts:** "Song For Marlene."

**ERNIE KRIVDA—The Alchemist, Inner City IC1043.** Produced by Ernie Krivda. All six titles are Krivda originals, and that's the inherent weakness of this LP. Krivda is an accomplished reed man, but he's unknown in the record mart and so are the tunes he performs. Nor are there any notes enlightening buyers. Still it's a diverting type of music, worthy of mass dissemination, and Gil Goldstein's piano merits praise along with the leader's solos. **Best cuts:** "Valse Macabre," "Tzigane."

**CHRIS WOODS—Modus Operandi, Delmark DS437.** Produced by Bob Koester. Woods demonstrates undoubtable ability on flute and alto and baritone sax. His backup of four men features trumpet and flugelhorn by Greg Bobulinski plus rhythm section. Trouble is, none of the five tunes are known, and each runs much too long. But at least Producer Koester's liner notes are admirable. **Best cuts:** "Modus Operandi," "My Lady."

**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 Grein, Ray Herbeck Jr., Sally Hinkle, Kip Kirby, Roman Kozak, Jim McCullough, Dick Nasser, Alan Penchansky, Eliot Tiegler, Adam White, Gerry Wood, Jean Williams.

## Studios, Sony Due In Betamax Battle

• Continued from page 17

billion yen over the years in producing the Betamax models and videocassettes. MCA countered in a 1978 brief, stating that investigation revealed that the Dothan, Ala., plant which Sony constructed not only was built to produce all kinds of audio and video recording tape but was also provided by the city of Dothan, which gave the land and then floated an 8% bond issue to cover the cost.

Included in the file is an ad in which a four-store Video Center chain advertisement coaxes a customer to record "The Godfather—Part I" noting that two cassettes, costing about \$25 can duplicate the entire movie. The plaintiffs also charge Sony and the retailer defendants, which include the Carter Hawley Hale, Associated Dry Goods and Federated Department stores, along with local retailer Henry's Camera, of taking ads during the "Godfather" is showing urging it be copied. The retailers also ac-

cused of illicitly duplicating plaintiffs' copyrighted programs for demonstration in store.

The Sony Betamax owners, cited in the file, include: William Griffiths, Marc Wilege and Mr. and Mrs. Geoffrey Soule and Mr. and Mrs. Clinton Bird, all of Los Angeles. The plaintiffs have supplied in depositions lists of their copyrighted productions which they allege these defendants have copied at home illegally.

The court dossier contains printed data from national periodicals stating that blank videocassettes were sold out when "Godfather—Part I" was announced. The plaintiffs claim Sony recognizes the infringement involved, by having suggested a tax on hardware and blank software "for compensating program copyright holders for revenues they may lose when a videocassette machine would record their programs off the air."

Sony earlier had strongly argued that MCA, by filing the suit, charg-

ing infringement, was trying to sidetrack the Betamax in order to promote its own DiscoVision videocassette concept.

The MCA/Disney suit asks the court to permanently enjoin anyone from copying its copyrighted shows and movies and seeks an accounting of the damage already done via infringement.

## Voigt Book Returns

NEW YORK—"Jazz Music In Print," the second edition of bassist/composer John Voigt's comprehensive catalog of thousands of jazz compositions and arrangements, is now available from Hornpipe Publishing Co., 400 Commonwealth Ave., Boston, Mass. 02215.

Voigt, librarian of the Berklee College of Music, includes in this edition a bibliography of jazz history and reference books in addition to 500 new listings of published compositions. The catalog costs \$6.

## Music Firm To Esquire

NEW YORK—Esquire Inc. has completed its acquisition, for \$7 million in cash and notes, of Belwin-Mills Publishing Corp.

Announcing completion of the deal were A.L. Blinder, chairman of the board of Esquire, Bernard Krauss, president of Esquire, and Martin Winkler, president of Belwin-Mills.

Belwin-Mills' management team stays the same, with Winkler, president since 1965, and Burton L. Litwin, a 12-year company veteran, continuing as vice president. Winkler will also head a newly formed music and entertainment operating group of Esquire.

Belwin-Mills' headquarters and printed product sales operations remain at Melville, N.Y., and its pop and serious music departments, under Litwin, continue in Manhattan at new offices at 1776 Broadway.

The company controls 40,000 copyrights, including the Mills catalog with material by such writers as Hoagy Carmichael, Leroy Ander-

son, Fats Waller, Jimmy McHugh, Dorothy Fields, Duke Ellington and Mitch Parish, among others.

According to Litwin, the company is expanding in the theatre scene, with representation of the score of the new off-Broadway musical, "My Old Friends," with music and lyrics by Mel Mendel and Norman Sachs, and pre-production plans for a soon to be announced Broadway show. Belwin-Mills has been recently represented on Broadway with "Pippin" and "The Magic Show."

## Anamaze In Deals

NEW YORK—Anamaze Records, a small independent new wave label, has broadened its distribution base by signing with Pickwick for distribution in the Southeast, and Bomp on the West Coast. Elsewhere, Jem and Wins distribute the label. Most recent release from Anamaze has been the single, "Birthday Heaven/Who's Been Naughty," by Startoon.

SEPARATELY THEY'RE AMAZING.  
TOGETHER THEY'RE INCREDIBLE.



Rita Coolidge and Kris Kristofferson are one of those rare combinations of talent and charisma.

Their brand new album "Natural Act" brings you the dynamics of this duet in one of the most exciting musical events of the new year.

**KRIS & RITA**

Produced by David Anderle

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**"NATURAL ACT"**

**THE NEW ALBUM.**

**ON A&M RECORDS AND TAPES**



# Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 1/20/79

Number of singles reviewed  
this week **90** Last week **70**

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**DIANA ROSS, MARVIN GAYE, SMOKEY ROBINSON & STEVIE WONDER—Pops, We Love You (3:59);** producers: Pam Sawyer, Marilyn McLeod; writers: Pam Sawyer, Marilyn McLeod; publisher: Jobete ASCAP Motown M1455F. Outstanding vocal performances by these four premiere singers highlights this song written for Berry Gordy Sr.'s 90th birthday. However, rather the lyric content leaves something to be desired and takes away from the glittering vocals, especially Stevie Wonder's.

**ANNE MURRAY—I Just Fall In Love Again (2:47);** producer: Jim Ed Norman; writers: Dorff/Skierov/Lloyd/Herbstritt; publishers: Pesco/Hobby Horse/Cotton Pickin' BMI/ASCAP Capitol P4675. This preview single from Murray's forthcoming LP has the same warmth and tender romantic feeling as the smash "You Needed Me." It builds in crescendo fashion with a fine string arrangement.

**ERIC CARMEN—Baby, I Need Your Lovin' (3:17);** producer: Eric Carmen; writers: Holland, Dozier, Holland; publisher: Stone Gate BMI Arista AS0384. Carmen follows his hit "A Change Of Heart" with a strong rendition of the classic Four Tops song. Female vocal backup, strings and a solid rhythm section combine with the irresistible hook to make this one of this artist's best single releases.

**SUZI QUATRO AND CHRIS NORMAN—Stumblin' In (3:28);** producer: Mike Chapman; writers: Mike Chapman, Nicky Chinn; publisher: Chinnichap BMI RSO RS917. Producer/writer Chapman really knows how to use a hook to its best advantage, evidenced in this catchy midtempo duet by seasoned pro Quatro and Norman, the lead singer of Smokie. Both vocal performances are solid and the crafty arrangement and melody sustains itself throughout.

## recommended

**DR. HOOK—All The Time In The World (2:30);** producer: Ron Hatfield; writers: E. Stevens, S. Silverstein; publishers: Deb-Dave/Evil Eye BMI Capitol P4677.

**CINDY BULLENS—Survivor (3:57);** producers: Tony Bongiovi, Lance Quinn; writer: C. Bullens; publishers: Gooserock/Fleur BMI UA UAX1261Y.

**CLIFF RICHARD—Green Light (3:29);** producer: Bruce Welch; writer: Alan Tarney; publisher: ATV BMI Rocket JH11463 (RCA).

**MICHAEL JOHNSON—Sailing Without A Sail (3:10);** producers: Brent Maher, Steve Gibson; writers: B. LaBounty, R. Free-land; publisher: Captain Crystal ASCAP EMI America 8008.

**ELVIN BISHOP—It's A Feelin' (3:05);** producer: Elvin Bishop; writer: Elvin Bishop; publisher: Crabshaw ASCAP Capricorn CPS0313.

**THE DIRT BAND—For A Little While (3:09);** producer: Jeff Hanna; writers: D. Holster, R. Carpenter; publisher: Brave Dog ASCAP United Artists UAX1268Y.

**DUSTY SPRINGFIELD—Living Without Your Love (3:33);** producer: David Wolfert; writers: D. Wolfert, S. Nelson; publisher: Intersong ASCAP UA UAX1255Y.



**THE JACKSONS—Shake Your Body (Down To The Ground) (3:43);** producer: The Jacksons; writers: R. Jackson, M. Jackson; publisher: Peacock BMI Epic 50656. The brothers' latest is the funky, rhythmic workout its title suggests. A sweeping production guarantees dance floor acceptance, but the group's name and track record should bring quick airplay adds as well.

**BILL WITHERS—Don't It Make It Better (3:53);** producers: Bill Withers, Paul Smith; writers: B. Withers, P. Smith; publisher: Bleunig ASCAP Columbia 310892. Withers is at his easy-going best in this well-produced, catchy cut which flirts with a disco sound only enough to sound more contemporary than much of Withers' recent efforts.

**ZULEMA (and Friend)—I'm Not Dreaming (3:23);** producer: Van McCoy; writer: V. McCoy; publishers: Warner-Tamerlane/Van McCoy BMI Lejont 5N34002D (London) Van McCoy is the "friend" on this duet which is on the quality level of recent silky, romantic hits by Johnny & Deniece or Roberta & Donny. The two artists trade lead vocals in a tender, loving exchange.

## recommended

**MICHAEL JACKSON—You Can't Win (Part 1);** producer: Quincy Jones; writer: C. Smalls; publisher: none listed. Epic 850654.

**SIDE EFFECT—She's A Lady (3:28);** producers: Wayne Henderson, Augie Johnson; writer: Esau Joyner; publishers: Spicy/Relaxed BMI Fantasy F850AS.

**DOUBLE EXPOSURE—Perfect Lover (3:10);** producer: Ron Kersey; writers: J. Akines, J. Bellmon, B. Turner; publisher: none listed. BMI Salsoul 572079DJ.

**HERBIE HANCOCK—You Bet Your Love (3:56);** producer: David Robinson; writers: H. Hancock, D. Robinson, A. Willis; publishers: Hancock/Irving/Polo Grounds BMI Columbia 310894.

**EASTBOUND EXPRESSWAY—Never Let Go (3:30);** producers: Ian Levine, Paul David Wilson; writers: I. Levine, F. Trench; publisher: Hudson Bay BMI AVI PRO207S.



**ANNE MURRAY—I Just Fall In Love Again (2:47);** producer: Jim Ed Norman; writers: Dorff/Skierov/Lloyd/Herbstritt; publishers: Pesco/Hobby Horse/Cotton Pickin' Songs/BMI/ASCAP Capitol P4675. Murray follows in the successful vein of "You Needed Me" with another powerful love ballad taken from her forthcoming "New Kind Of Feeling" LP. Her distinctive and interpretative vocal style is flanked in production by piano, drums, guitar and strings.

**CON HUNLEY—I've Been Waiting For You All Of My Life (2:50);** producer: Nurro Wilson; writers: Mark Sherrill/Linda Kimball; publisher: Al Gallico BMI Warner Bros WBS8723. A lover's prayer is answered in this nicely-arranged tune brightened by strings in the intro and bridge and vocal harmonies in the chorus. Hunley's mellow vocal treatment fits the mood of the song well.

**CHARLY McCLAIN—Take Me Back (3:30);** producer: Larry Rogers; writers: L. Rogers/R. Williams/C. McClain; publishers: Bill Black, Partnership, ASCAP/Julap, BMI Epic 850653. McClain starts slowly and builds the drama in this lyrically rich number about a woman's request to return to her lover. Soft piano flourishes and strings sweeten the plea.

**MOE BANDY—It's A Changing Situation (2:39);** producer: Ray Baker; writers: C. Putnam S. Throckmorton; publisher: Tree, BMI Columbia 310889. A south-of-the-border feeling is hinted that combines such instrumentation as organ, acoustic guitar and electric guitar for production on this ballad. His vocals lend a sensitive interpretation and are backed with female vocal harmony.

## recommended

**FREDDY WELLER—Fantasy Island (3:41);** producer: Ray Baker; writers: F. Weller/B. Cason; publishers: Young World, BMI/Buzz Cason, ASCAP Columbia 310890.

**DOTTSY—Tryin' To Satisfy You (2:11);** producer: Roy Dea; writer: Waylon Jennings; publisher: Baron, BMI RCA JH11448.

**JOHNNY CASH—I Will Rock And Roll With You (2:50);** producer: Larry Butler; writer: J. R. Cash; publisher: House of Cash, BMI Columbia 310888.

**FRANKIE MILLER—Darlin' (3:08);** producer: Dave Mackay; writer: Oscar Blandemeyer; publisher: Not listed. Chrysalis CHS2266.

**SONNY THROCKMORTON—Last Cheater's Waltz (3:09);** producer: Buddy Killen; writer: Sonny Throckmorton; publisher: Tree, BMI Mercury 55051.

**STEVE FROMHOLZ—She's Everybody's Baby But Mine (3:30);** producer: Ken Laxton; writer: Steven Fromholz; publisher: Prophecy, BMI Lone Star 707.

**JOHNNY PAYCHECK—The Outlaw's Prayer (5:03);** producer: Billy Sherrill; writers: B. Sherrill/G. Sutton; publisher: Julop/Flagship, BMI Epic 850655.

**RON SHAW—I Cry Instead (2:32);** producer: Cary Brandt; writers: Lennon/McCartney; publisher: MacLen, BMI Pacific Challenger PC1633.

**PEGGY FORMAN—I Still Need You (Now And Then) (3:21);** producers: A.V. Mittelstedt/L. E. White; writer: Peggy Forman; publisher: Hello Darlin', SESAC, Music Creek 111.

**SONDRA LOCKE—I Seek The Night (1:58);** producer: Snuff Garrett; writer: N. Diamond; publisher: Stonebridge, ASCAP Elektra E46007.

**BILL PHILLIPS—You're Gonna Make A Cheater Out Of Me (2:35);** producers: Sonny Throckmorton/Jerry Shook; writer: Sonny Throckmorton; publisher: Tree, BMI Soundwaves SW4579.



## recommended

**PHREEK—Weekend (3:42);** producers: Patrick Adams, Leroy Burgess; writers: Leroy Burgess, James Calloway; publishers: Leeds/PAP/Calebur ASCAP Atlantic 3550.

**THE STYLISTICS—The Lion Sleeps Tonight (3:24);** producers: Hugo & Luigi; writers: Hugo & Luigi, George D. Weiss, Albert Stanton; publisher: Folkways BMI Dash 5049 (T.K.).

**NARADA MICHAEL WALDEN—I Don't Want Nobody Else (To Dance With You) (3:40);** producer: Narada Michael Walden; writer: Narada Michael Walden; publishers: Gratitude Sky/Cotillion BMI Atlantic 3541.

**MIDNIGHT RHYTHM—Workin' & Slavin' (I Need Love) (3:31);** producers: Joe Long, Robby Adcock, Bob Small; writer: G. Levine; publishers: Long/Adcock BMI Atlantic 3530.



## Easy Listening

### recommended

**ANITA BALL—No Hard Feelings (3:14);** producer: Owen Bradley; writers: John Miles, Bob Marshall; publisher: British Rocket ASCAP RCA PB11410.

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—Er Harrison.

# RIAA Certified Records

## Gold LPs

"Toto" on Columbia. Disk is its first gold LP.

Parliament's "Motor Booty Affair" on Casablanca. Disk is its fifth gold LP.

Rod Stewart's "Blondes Have More Fun" on Warner Bros. Disk is his ninth gold LP.

Rush's "Hemispheres" on Mercury. Disk is its fourth gold LP.

Tanya Tucker's "Greatest Hits" on Columbia. Disk is her first gold LP.

Johnny Paycheck's "Take This Job And Shove It" on Epic. Disk is his first gold LP.

Elvis Presley's "Elvis Vol. 3" on RCA. Disk is his 29th gold LP.

The Statler Brothers' "Entertainers On And Off The Stage" on Mercury. Disk is their second gold LP.

The Blues Brothers' "Brief Case Full Of Blues" on Atlantic. Disk is their first gold LP.

Roger Whitaker's "The Last Farewell And Other Hits" on RCA. Disk is his first gold LP.

The Doobie Brothers' "M..."

"Minute" on Warner Bros. Disk is its eighth gold LP.

## Singles

Alicia Bridges' "I Love The Night Life" on Polydor. Disk is her first gold single.

Village People's "Y.M.C.A." on Casablanca. Disk is its second gold single.

Andy Gibb's "Our Love, Don't Throw It All Away" on RSO. Disk is his fifth gold single.

Dr. Hook's "Sharing The Night Together" on Capitol. Disk is his fourth gold single.

## Platinum LPs

Barry White's "The Man" on 20th Century. Disk is his second platinum LP.

Village People's "Macho Man" on Casablanca. Disk is its second platinum LP.

Chic's "C'est Chic" on Atlantic. Disk is its first platinum LP.

Rod Stewart's "Blondes Have

More Fun" on Warner Bros. Disk is his third platinum LP.

"The Cars" on Elektra. Disk is its first platinum LP.

Neil Diamond's "You Don't Bring Me Flowers" on Columbia. Disk is his fourth platinum LP.

Dan Fogelberg & Tim Weisberg's "Twin Sons Of Different Mothers" on Full Moon. Disk is their first platinum LP as a duo.

Village People's "Cruisin'" on Casablanca. Disk is its third platinum LP.

REO Speedwagon's "You Get What You Pay For" on Epic. Disk is its first platinum LP.

Anne Murray's "Let's Keep It That Way" on Capitol. Disk is her first platinum LP.

Funkadelic's "One Nation Under A Groove" on Warner Bros. Disk is its first platinum LP.

Willie Nelson's "Stardust" on Co-

## Pick Carol Lees

LOS ANGELES—Carol Lees is firmed to score her first feature film, "The Number," starring Richard Harris, Karen Black and Martin Landau.

lumbia. Disk is his first platinum LP.

Aerosmith's "Live Bootleg" on Columbia. Disk is its third platinum LP.

The Blues Brothers' "Brief Case Full Of Blues" on Atlantic. Disk is their first platinum LP.

# Grammys Open Up To Rock

• Continued from page 116

Philips each have nine entries; Warner Bros., A&M and Capitol have eight, RSO and ABC have seven, and MCA, Polydor and Atlantic trail with five.

Most often cited in the nine classical categories are recordings by Herbert von Karajan (six nominations), Neville Marriner (five), Itzhak Perlman (four) and Vladimir Horowitz, Zubin Mehta and Andre Previn with three each.

The awards will be presented Feb. 15 on CBS-TV. For the second year in a row the show will emanate live from the Shrine Auditorium here and for the ninth year in a row Pierre Cossette will serve as executive producer.

The annual NARAS chapter sa-

## Singles

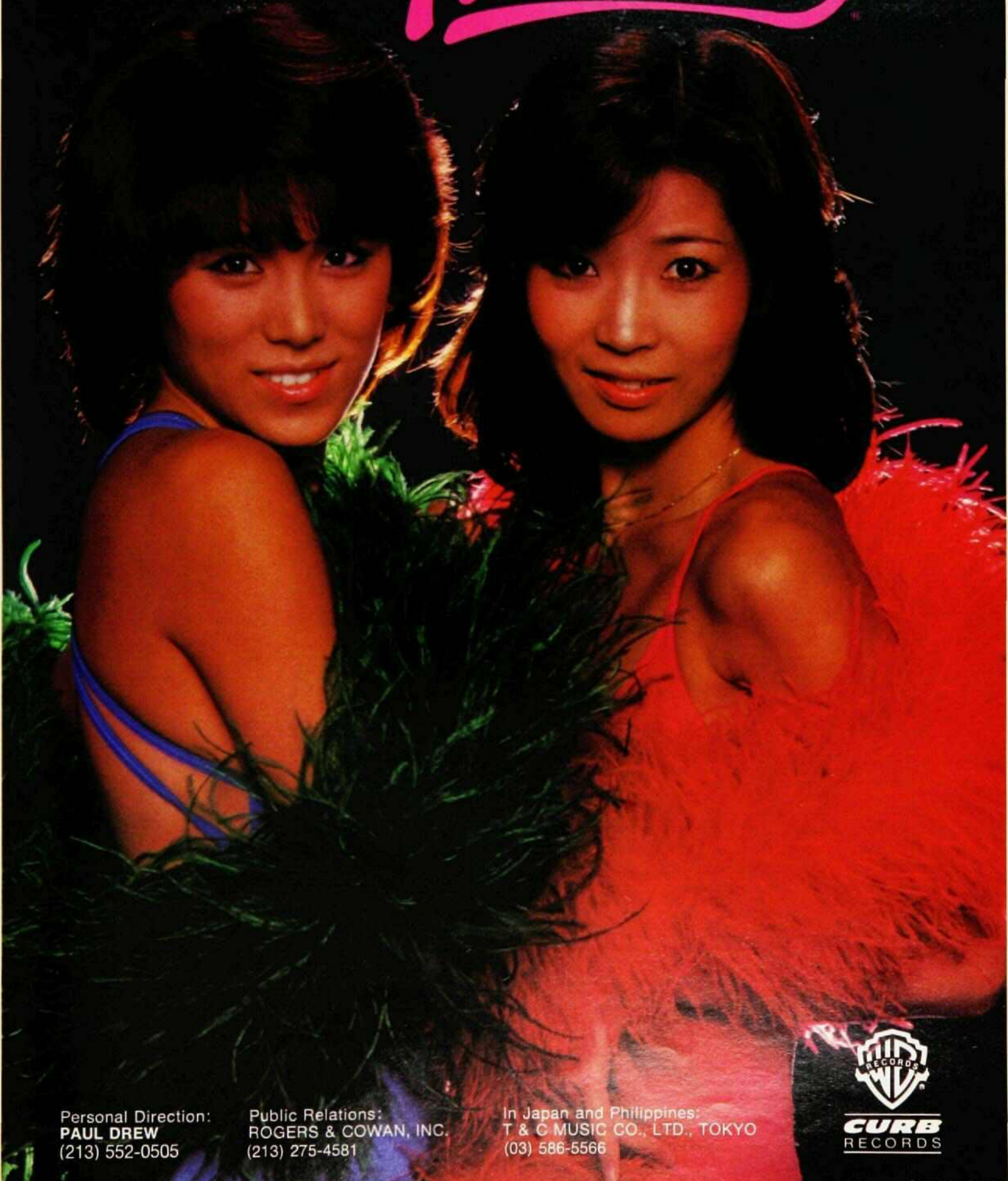
Nick Gilder's "Hot Child In The City" on Chrysalis. Disk is his first platinum single.

lute will be to the San Francisco recording scene.

One new category is being added this year—best historical repackaged album, with the Grammy going to the producer of the repackaged. The first-year nominees include recordings made by Edison between 1888 and 1929 and collections by Bing Crosby, Maria Callas, Lester Young and the Ravens.

And one other first was recorded this year, with Richard Nixon becoming the first living former president to be nominated for a Grammy. A Polydor package of his interviews with David Frost is nominated for best spoken word recording. John Kennedy was nominated in the same category following his death with the David Brinkley-narrated LP, "The Kennedy Wit" on RCA.

# Pink Lady



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**CURB**  
RECORDS

# Billboard HOT 100

# \* Chart Bound

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JUST FALL IN LOVE AGAIN—Anne Murray (Capitol 4675)  
BABY I NEED YOUR LOVIN'—Eric Carmen (Arista 0384)  
SEE TOP SINGLE PICKS REVIEWS, page 126

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)		
★	2	13	LE FREAK—Chic ▲ (Bernard Edwards, Nile Rogers, N. Rogers, B. Edwards, Atlantic 3519) WBM	★	49	6	I WILL SURVIVE—Gloria Gaynor (Dino Fekaris, D. Fekaris, F. Perren, Polydor 14508) ALM	★	85	2	YOU MAKE ME FEEL MIGHTY REAL—Sylvester (Harvey Fuqua, Sylvester, Sylvester, Warrick, Fantasy 846)		
★	1	10	TOO MUCH HEAVEN—Bee Gees ● (Bee Gees/Albhy Galuten), B. & M. Gibb, RSO 913) CHA	★	40	7	BABY I'M BURNIN'—Dolly Parton (Gary Klein) D. Parton, RCA 11420) CFP	★	81	6	WHO DO YA LOVE—K.C. & The Sunshine Band (Casey & Finch), H.W. Casey, R. Finch, TK 1031) CPP		
★	3	12	MY LIFE—Billy Joel (Phil Ramone), B. Joel, Columbia 310853) ABP/BP	★	46	5	BLUE MORNING, BLUE DAY—Foreigner (Keith Olson, Mick Jones, Ian McDonald), L. Gramm, M. Jones, Atlantic 3543) WBM	★	82	6	A LITTLE LOVIN'—Rae (Harry Hodge), D. Fekaris & F. Perren, A&M 2091) ALM		
★	7	14	Y.M.C.A.—Village People ● (Jacques Morali), J. Morali, H. Belolo, V. Willis, Casablanca 945) CPP	★	43	10	ONE LAST KISS—J. Geils (Joe Wissert), P. Wolf, S. Judman, EMI America 8564) ALM	★	NEW ENTRY			CRAZY LOVE—Poco (Richard Sanford Grishoff), R. Young, ABC 12535) WBM	
★	5	16	HOLD THE LINE—Toto (Toto), Paich, Columbia 310830) WBM	★	39	41	11	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH—Meat Loaf (Todd Rundgren), J. Steinman, Epic 850634 (Cleveland International)	★	NEW ENTRY			WHAT A FOOL BELIEVES—Doobie Brothers (Ted Templeman), M. McDonald, K. Leggs, Warner Bros. 8725) WBM
★	6	4	YOU DON'T BRING ME FLOWERS—Barbra Streisand & Neil Diamond ● (Bob Gaudio), N. Diamond, A. Bergman, M. Bergman, Columbia 310840) WBM	★	77	2	HEAVEN KNOWS—Donna Summer & Brooklyn Dreams (George Moroder, Pete Bellotte), D. Summer, G. Moroder, P. Bellotte, Casablanca 959) WBM	★	NEW ENTRY			LONELY WIND—Kansas (Kansas), S. Walsh, Kirshner 84203 (CBS) WBM	
★	8	11	OOH BABY BABY—Linda Ronstadt (Peter Asher), W. Robinson, W. Moore, Asylum 45546) CPP	★	44	7	YOU NEED A WOMAN TONIGHT—Captain & Tennille (Daryl Dragon) D. Merino, A&M 2106) WBM	★	NEW ENTRY			YOU STEPPED INTO MY LIFE—Melba Moore (Gene McFadden, John Whithead), B. Gibb, K. Gibb, M. Gibb, Epic 850600) CHA	
★	11	9	A LITTLE MORE LOVE—Olivia Newton-John (John Farrar), J. Farrar, MCA 3067) ALM	★	48	6	DANCIN' SHOES—Nigel Dunlop (Paul Davis, C. Stone, Bang 240) CHA	★	76	80	3	GET DOWN—Gene Chandler (Carl Davis), J. Thompson, 20th Century 2387) CPP	
★	9	10	PROMISES—Eric Clapton (Glyn Johns), R. Feldman, R. Linn, RSO 910) CPP	★	45	9	YOU THRILL ME—Laird (Mike Chapman), M. Chapman, N. Chin, Warner/Curb 8711 (Warner Bros.) CPP	★	77	88	2	I GO TO RIO—Pablo Cruise (Bill Schex), P. Allen, A. Anderson, A&M 2112) ALM	
★	22	5	DO YOU THINK I'M SEXY—Rod Stewart (Tom Dowd), R. Stewart, C. Appice, Warner Bros. 8724) WBM	★	51	6	SHAKE YOUR GROOVE THING—Peaches & Herb (Freddie Perren), D. Fekaris, F. Perren, Polydor 14514) WBM	★	NEW ENTRY			POPS, WE LOVE YOU—Diana Ross, Stevie Wonder, Marvin Gaye, Smokey Robinson (Sawyer & McLeod), Sawyer & McLeod, Motown 1455) CPP	
★	15	11	EVERY 1'S A WINNER—Hot Chocolate (Mickie Most), E. Brown, Infinity 50002 (MCA) MCA/CP	★	50	7	I DON'T WANNA LOSE YOU—Hall & Oates (David Foster) Hall & Oates, RCA 11424) CHA	★	79	83	3	I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King (Not Listed), T. Life, J.H. Fitch, RCA 11386) CHA	
★	14	10	SEPTEMBER—Earth, Wind & Fire (Maurice White), M. White, A. McKay, A. Willis, Arc 320854 (Columbia) ALM	★	52	3	THE FOOTBALL CARD—Glenn Sutton (Glenn Sutton), G. Sutton, Mercury 55052) WBM	★	NEW ENTRY			SUPERMAN—Herbie Mann (Patrick Adams, Ken Morris), J. Soto, Atlantic 3547) WBM	
★	13	13	WE'VE GOT TONIGHT—Bob Seger (Bob Seger & Muscle Shoals Rhythm Section), B. Seger, Capitol 4653) WBM	★	47	47	8	RADIOACTIVE—Gene Simmons (Sean Delaney, Gene Simmons), G. Simmons, Casablanca 951) ALM	★	NEW ENTRY			CHIP AWAY THE STONE—Aerosmith (Jack Douglas, Aerosmith), R. Sapa, Columbia 310880) CPP
★	19	11	FIRE—Pointer Sisters (Richard Perry), B. Springfield, Planet 45901 (Elektra-Asylum) WBM	★	57	5	WHAT YOU WON'T DO FOR LOVE—Bobby Caldwell (Ron Holloway), Caldwell & Kettner, Cloud 11 (TK) CPP	★	82	62	6	SILVER LINING—Player (Dennis Lambert, Brian Potter), Beckett, RSO 514) CPP	
★	16	9	LOTTA LOVE—Nicolette Larson (Ted Templeman), N. Young, Warner Bros. 8664) WBM	★	49	23	29	I LOVE THE NIGHT LIFE—Alicia Bridges ● (Steve Buckingham), A. Bridges, S. Hutcheson, Polydor 14483) CPP	★	83	87	2	TAKE THAT TO THE BANK—Shalamar (Dick Griffey & Leon Sylvers), L. Sylvers, K. Spencer, Solar 11379 (RCA) WBM
★	17	15	NEW YORK GROOVE—Ace Frehley (Eddie Kramer, Ace Frehley), R. Ballard, Casablanca 941) ABP/BP	★	70	3	EVERY TIME I THINK OF YOU—The Babys (Ron Nevison), R. Kennedy, J. Conrad, Chrysalis 2279) WBM	★	NEW ENTRY			NOT FADE AWAY—Tanya Tucker (Jerry Goldstein), C. Hardin, N. Petty, MCA 1999) WBM	
★	27	6	SOMEWHERE IN THE NIGHT—Barry Manilow (Barry Manilow And Ron Dante), W. Jennings, R. Kerr, Arista 0382) ALM	★	61	7	DANCIN' IN THE CITY—Marshall Hall (Christopher Neil) Hall-Marshall, Capitol 4648) WBM	★	85	86	5	MARY'S BOY CHILD—Boney M. (Frank Farian), Harston, Farian, J. Linn, See 1036 (Warner Bros.) CPP	
★	20	11	I WAS MADE FOR DANCING—Laf Garrett (Michael Lloyd), M. Lloyd, Scotti Brothers 403 (Atlantic) CPP	★	78	3	LADY—Little River Band (John Boylan & Little River Band), G. Goble, Capitol 4667) WBM	★	NEW ENTRY			RUN HOME GIRL—Sad Cafe (John Punter), Young & Stimpson, A&M 2108) WBM	
★	21	10	SHAKE IT—Ian Matthews (S. Robertson, I. Matthews), T. Boylan, Mushroom 7039) WBM	★	63	5	YOU CAN DO IT—Dobie Gray (Rick Hall), E. Sands, B. Weissman, R. Germinaro, Infinity 50003 (MCA) ALM	★	86	89	2	EVERY WHICH WAY BUT LOOSE—Eddie Rabbit (Snuff Garrett), S. Dorf, M. Brown, T. Garrett, Elektra 45554) ALM	
★	20	6	SHARING THE NIGHT TOGETHER—Dr. Hook (Ron Haffkine), E. Struzak, A. Aldridge, Capitol 4621) CPP	★	54	55	14	MY BEST FRIEND'S GIRL—Cars (Roy Thomas), R. Ocasak, Elektra 45537) CHA	★	NEW ENTRY			GOODBYE, I LOVE YOU—Firefall (Tom Dowd, Ron Albert, Howard Albert), R. Roberts, Atlantic 3544) ALM
★	28	7	SOUL MAN—Blues Bros. (Bob Tischler), D. Porter, I. Hayes, Atlantic 3545) ALM	★	66	3	SING FOR THE DAY—Sly (Sly), T. Shaw, A&M 2110) WBM	★	NEW ENTRY			OUR LOVE IS INSANE—Desorme Child & Rouge (Richard Landis), D. Child, Capitol 4699) ALM	
★	22	9	OUR LOVE, DON'T THROW IT ALL AWAY—Andy Gibb ● (Barry Gibb, Albhy Galuten, Karl Richardson), B. Gibb, B. Weaver, RSO 911) CHA	★	56	58	7	LOST IN YOUR LOVE—John Paul Young (Vanda & Young) Vanda & Young, Scotti Bros. 405 (Atlantic) ALM	★	NEW ENTRY			THE CHASE—George Moroder (George Moroder), G. Moroder, Casablanca 956) WBM
★	36	8	GOT TO BE REAL—Cheryl Lynn (Marty Paich, Dave Paich), C. Lynn, D. Paich, D. Foster, Columbia 310808) WBM	★	57	59	6	DANCIN' SHOES—Faith Band (Greg Riker & Faith Band), C. Stone, Mercury 74037) CHA	★	NEW ENTRY			THE DREAM NEVER DIES—Cooper Brothers (Gary Cape), R. Cooper, Capricorn 0308) WBM
★	26	11	DON'T HOLD BACK—Chanson (David Williams, James Jamson Jr.), D. Williams, J. Jamson Jr., Arista America 7717) WBM	★	64	5	THIS MOMENT IN TIME—Engelbert Humperdinck (Joel Diamond), A. Bernstein, A. Adams, Epic 850632) CPP	★	NEW ENTRY			DOUBLE VISION—Foreigner ● (Keith Olson), M. Jones, L. Gramm, Atlantic 3514) WBM	
★	25	12	HOW YOU GONNA SEE ME NOW—Alice Cooper (David Foster), A. Cooper, B. Taupin, D. Wagner, Warner Bros. 8695) WBM	★	59	24	11	BICYCLE RACE/FAT BOTTOM GIRLS—Queen (Ray Thomas, Queen), B. May, Elektra 45541) CPP	★	NEW ENTRY			MARY JANE—Rick James (Rick James, Art Stewart), R. James, Gordy 162 (Motown) CPP
★	26	18	PLEASE COME HOME FOR CHRISTMAS—Eagles (Bill Szymczyk) C. Brown, G. Redd, Asylum 45555) CPP	★	67	3	STORMY—Santana (Dennis Lambert, Brian Peter), B. Blue, J.R. Cobb, Columbia 310873) CPP	★	NEW ENTRY			EASY DRIVER—Kenny Loggins (Bob James), R. Rogieff, D. Pugh, Columbia 310886) WBM	
★	38	5	NO TELL LOVER—Chicago (Phil Ramone), L. Loughtrane, D. Seraphine, P. Cetera, Columbia 310879) CPP	★	72	5	MOMENT BY MOMENT—Yvonne Elliman (Robert Apple), L. Holdridge, M. Leskin, RSO 915) CHA	★	NEW ENTRY			STRANGE WAY—Firefall (Tom Dowd, Ron Albert, Howard Albert), R. Roberts, Atlantic 3518) WBM	
★	32	12	THE GAMBLER—Kenny Rogers (Larry Butler), D. Schlitz, United Artists 1250) CPP	★	62	25	17	TIME PASSAGES—Al Stewart (Alan Parsons), A. Stewart, P. White, Arista 0362) WBM	★	NEW ENTRY			HOW MUCH I FEEL—Ambrosia (Freddie Firo & Ambrosia), Paich, Warner Bros. 8640) WBM
★	33	10	DON'T CRY OUT LOUD—Melissa Manchester (Harry Maslin), C.B. Seger, P. Allen, Arista 0373) ALM/CHA	★	63	29	15	INSTANT REPLAY—Dan Hartman (Dan Hartman), D. Hartman, Blue Sky 8-2772 (CBS) CPP	★	NEW ENTRY			MAC ARTHUR PARK—Donna Summer ● (George Moroder, Pete Bellotte), S. Wydo, Casablanca 939) WBM
★	34	12	TAKE ME TO THE RIVER—The Talking Heads (Brian Eno, Talking Heads), A. Green, L. Hodges, Sire 1032 (Warner Bros.) CPP	★	64	30	14	I WILL BE IN LOVE WITH YOU—Livingston Taylor (Nick DeCaro), L. Taylor, Epic 850504) B-3	★	97	56	20	HOLD ME, TOUCH ME—Paul Stanley (Paul Stanley), P. Stanley, Casablanca 940) ALM
★	31	31	A MAN I'LL NEVER BE—Bustoni (Tom Scholz), T. Scholz, Epic 850638) WBM	★	75	3	HAVEN'T STOPPED DANCING YET—Gonzales (Richard Jones & Gloria Jones), G. Jones, Capitol 4674) WBM	★	NEW ENTRY			ANIMAL HOUSE—Stephen Bishop (Kenny Kance), S. Bishop, ABC 12435) MCA	
★	35	8	HOME AND DRY—Gerry Rafferty (Hugh Murphy, Gerry Rafferty), G. Rafferty, United Artists 1266) CPP	★	66	42	20	I JUST WANNA STOP—Gino Vannelli (Gino Vannelli, Joe Vannelli, Ross Vannelli), R. Vannelli, A&M 2072) ALM	★	NEW ENTRY			STRAIGHT ON—Heart (Mike Flicker, Heart, Michael Fisher), A. Wilson, N. Wilson, S. Epps, Portrait 670020 (CBS) WBM
★	37	6	SHATTERED—Rolling Stones (Glimmer Twins), M. Jagger, K. Richards, Rolling Stones 15310 (Atlantic) WBM	★	67	54	16	I'M EVERY WOMAN—Chaka Khan (Art Martin), Ashford & Simpson, Warner Bros. 8683) CPP	★	NEW ENTRY			
★	39	7	LOVE DON'T LIVE HERE ANYMORE—Rose Royce (Norman Whitfield) M. Gregory, Whitfield 8712 (Warner Bros.) WBM	★	79	10	FREE ME FROM MY FREEDOM—Bonnie Pointer (Jeffrey Bowen, Berry Gordy), A. Bond, T. Thomas, B. Pointer, Motown 1451) CPP	★	NEW ENTRY				

★ 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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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100



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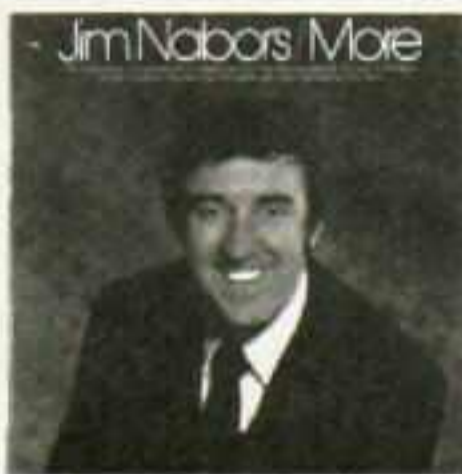
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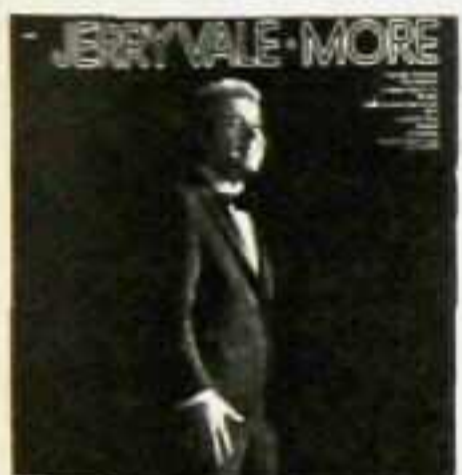
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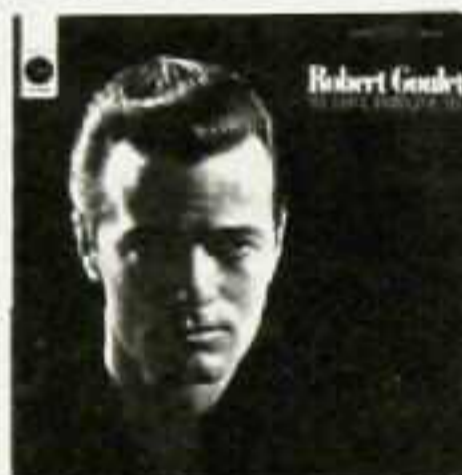
Tammy Wynette



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Stonewall Jackson



Tammy Wynette



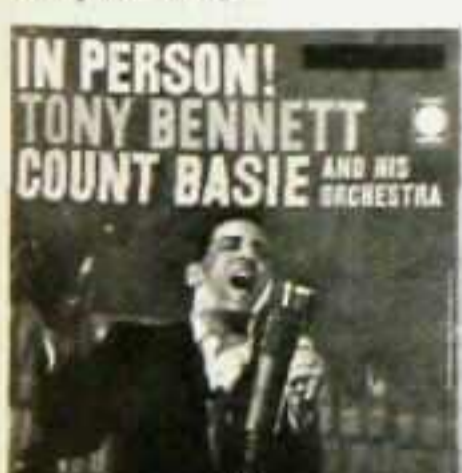
Duke Ellington



Jerry Vale



Johnny Mathis



Tony Bennett/Count Basie



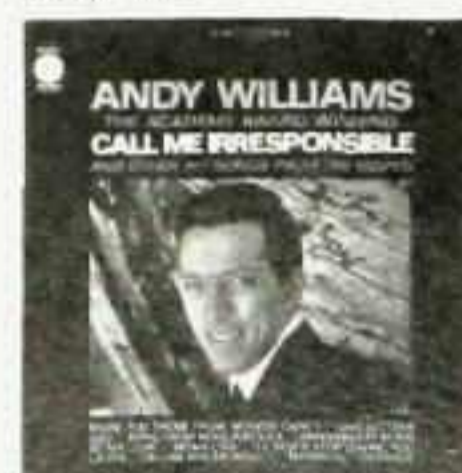
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—*Trouser Press*

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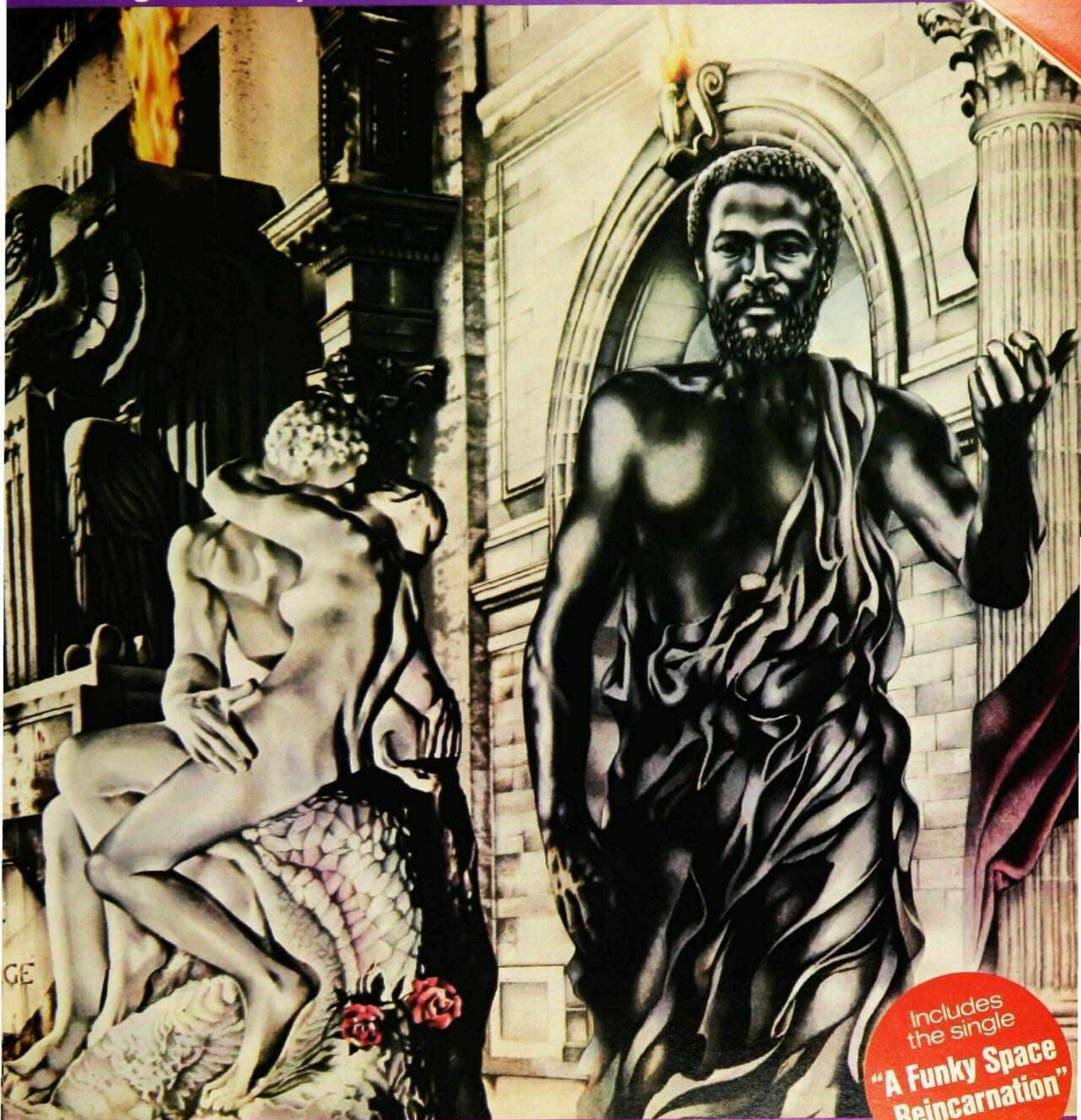
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## Lifelines

### Marriages

Glen Friedman, manager of creative affairs for Chappell Music's West Coast division, to Karol Ann Godwin Jan. 13 in Santa Monica, Calif.

\*\*\*

David Amram, classical-jazz composer and conductor, to Loralee Ecobelli in New York Jan. 7.

### Births

Daughter, Iolna Samara Schneiderman, to Leni and Mark Schneiderman in Tarzana, Calif., Jan. 7. Father is national promotion director of Century Records.

\*\*\*

Son, Boone Nicholas Osborne Gagne Spooner, to Cindy and Bill Spooner Jan. 3 in San Francisco. Father is guitarist with the Tubes.

## Heart-Shaped Disk

• Continued from page 1

outlets 10 days prior to Valentine's Day" (Feb. 14), he says. "We're in the process of determining the quantity to be allocated to distributors," adds Linda Fine, TK's national marketing director.

According to Lipman, Henry Stone, president of TK, wanted the costly disk on the commercial market but in limited quantities.

Lipman maintains that the \$7.98 list price is due to the expensive production process. "The die cut alone cost \$2,500; pressing per disk is \$1.50 and the jackets are about 75 cents each."

The front cover of the jacket will have a sticker boasting "first heart-shaped disk and it's playable." Also emphasized on the cover is a red heart, says Lipman.

TK's Fine notes that 25,000 easel back counter standups of the record cover will be distributed to dealers.

The red heart-shaped record, the brainchild of Sari Geffen of Lipman's office, was first released as a promotional tool. "Initially 2,500

copies were pressed and sent in small quantities to distributors. Then we sent them to key dealers and stations. It was so popular we had to press another 2,500 copies," says Lipman.

The promotional record is identical to the commercial disk but the jacket of the promotional copy carries a picture of a black heart.

The heart-shaped disk was a spin-off of an ad campaign for Caldwell's "What You Won't Do For Love." The slogan for the campaign was "the single that gets to the heart of the matter." The slogan also appears on the jacket.

Other firms have come with die cut promotional singles. EMI America released a white square-shaped record, "New York City" by Zowl; Arista released a square-shaped EP with four tunes by the Kinks. Mercury had a tear-shaped single by the Cryers. All were released in limited quantities.

EMI initially pressed 3,000 but the demand for the record was so great the company pressed another 3,000, says Deniece Skinner, EMI's assistant director, publicity and artist development. "The single," she says, "cost about \$1.25 each to produce."

"But there is an advantage to the die cut records because they attract a lot of attention, particularly for a new artist."

Milton Sincoff, Arista's head of production, terms the Kinks project "extremely effective."

## Closeup

**THE DOOBIE BROTHERS—Minute By Minute, Warner Bros. BSK3193. Produced by Ted Templeman.**

The thing that has characterized the Doobie Bros.' career is its ability to change. Various personnel shifts over the years have been partially responsible for the group's evolving sound, but more important

title track as the Doobie harmonies back McDonald, producing a synthesized hypnotic beat.

The next two cuts, "Depending On You" and "Don't Stop To Watch The Wheel," reflect Simmons' style which is not as r&bish or jazz flavored as McDonald. Both songs have more of a rock'n'roll drive and the free flowing guitar work is more



Doobie Brothers

are the creative personalities of its members.

The Doobies' music, or its evolution, can be broken down into two phases: when Tommy Johnston was with the band, and the Doobies we've come to know over the course of the last three albums, where jazz and r&b have played increasingly larger parts in the overall group sound with the additions of Mike McDonald and Jeff Baxter.

The Doobies' last album "Living On The Fault Line," was criticized as uneven in terms of musical direction and content, as the overbearing r&b arrangements didn't sit well with long-time Doobie admirers.

But "Minute By Minute" finds the group closer to its highly touted "Takin' It To The Streets" album. Song textures and arrangements are more in line with the Doobies' soul/rock/gospel and jazz roots while the playing of guitarists Pat Simmons and Jeff Baxter, bassist Tiran Porter, keyboardist McDonald and drummer John Hartman and Keith Knudsen has more of a rock charge.

McDonald, who shares lead vocals with Simmons, is one of the most underrated vocalists. His husky r&b chops do vocal gymnastics with a lush ballad. Also a fine writer, the addition of McDonald has supplied a new dimension to the Doobies' trademarked sound and an ingredient fundamental to its change.

His expressive vocals highlight "Here To Love" even if its arrangement does sound like a recycled "I Know You're Made That Way." A tasty horn fill in the middle and female harmony in its conclusion spiced up the cut.

One of the best tracks is a smooth and maybe too glossy pop piece called "What A Fool Believes." Penned by McDonald and Kenny Loggins, it has a similar texture to some of the work on Loggins' "Nightwatch" LP. McDonald flexes his vocals up high, which serves as the hook, while the usually tight Doobie accompaniment backs.

Heavy bass lines set the tone of the reminiscent of the Tommy John-

stone days. Nicolette Larson, who is making it big on her own these days, adds harmonies on "Depending On You."

The second side is balanced well between rockish and soulful tracks. "Open Your Eyes" is an interpretive midtempo love song, polished by McDonald's stylistic vocals.

"Sweet Feeling" is an easy ballad handled by Simmons. Co-penned by Simmons and producer Ted Templeman, the track also boasts the voice of Larson, making it a family affair since Templeman also produced Larson's debut album.

"Steamer Lane Breakdown" is a good time Doobie Brothers jam with nifty guitar, fiddle and banjo picking spotlighted.

"You Never Change," a beautiful love song penned by Simmons, pits McDonald and Simmons playing off each other's vocals.

The longest track is "How Do The Fools Survive," penned by McDonald and Carole Bayer Sager. The song has a recognizable gospel and jazz rock flavoring with horns, percussion and harmonica fills.

ED HARRISON

### Motown Also Issues Heart-Shaped Single

LOS ANGELES—Motown joins TK in commercially releasing a red heart-shaped single. Motown's is "Pops We Love You" by Diana Ross, Stevie Wonder, Marvin Gaye and Smokey Robinson. Timetable for the release is the same as TK's (Valentine's Day) but there's a difference, according to Mike Lushka, president of Motown.

"Pops," packaged in a clear, see-through vinyl cover will retail between \$3-\$5. "We're shipping 200,000 copies but it will be a one-shot-only deal," says Lushka. The jacket will carry the slogan: a Valentine tribute to all fathers.

"Obviously we won't make a lot of money on this deal but it's a personal project for us," he adds. "Pops We Love You" was written to commemorate the 90th birthday anniversary of the late Berry Gordy Sr.

"We knew TK had released promotionally the heart-shaped record and we took the idea deciding it would be perfect for our 'Pops' single, but as a commercial release. We didn't know TK planned to release it commercially."

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**ORIGINAL CAST:** Singer Teddy Pendergrass autographs the cast of a patient in the adolescent ward of Philadelphia's Children's Hospital, where he also distributed over 100 Teddy bears. Pendergrass records for the Philadelphia International label.

## International Execs Huddle In Malaysia

• Continued from page 1

general, Encik Ahmad Sa'adi, who heads the government copyright committee, will also address delegates.

Participating from Hong Kong is inspector Lo Man Hung from the copyright protection division of the country's Customs & Excise Service, and the senior officer responsible for coordinating and supervising anti-piracy moves.

Hong Kong has been one of the success stories of the global fight against counterfeit records and tapes, demonstrating the effectiveness of legal and enforcement moves against pirates when properly implemented. The sale and distribution of such product has been dramatically reduced there.

Inspector Lo Man Hung will participate in the meet's anti-piracy panel which will be helmed by WEA International president Nesuhi Ertegun who also delivers a keynote address at the conference.

In addition to piracy, the confab will focus on other topics of prime importance to companies doing business in the Asia/Pacific region. CBS Records International president Dick Asher will front a prime panel, and RCA Records president Bob Summer will deliver a key address.

The conference kicks off immediately after the one-day Far East regional conference of the International Federation of Producers of Phonograms and Videograms. It begins with a cocktail reception Feb. 9 followed by two days of business sessions on Saturday and Sunday.

These will tackle such topics as royalties earned from developing nations; the growth of the music industry in Asia and Australasia; the development and potential of national recording acts and composers for international markets; the Far East Asia route for performing artists; the audio industry in this region; music publishing and, of course, piracy.

Attending the IFPI meeting Feb. 9 and expected to stay on for the Billboard event are: Prahahn Boobakorn, manager, EMI Thailand; James Dy, president of Dista Products, Philippines; and president of the Philippines Recording Industry Assn., Flora Bartola, who will be

James Dy, Norman Cheng, managing director of Polydor, Hong Kong; Malcom Brown, regional director, South East Asia, EMI Hong Kong; Roy Chua, secretary of the Singapore Phonographic Assn. and its legal advisor.

Also: S.P. Sim, general manager, Cosdel, Singapore, and president of the Singapore Phonographic Assn.

A.W.T. Smith, managing director of CBS Australia, and president of the Australian Recording Industry Assn.; Tokugen Yamamoto, director of regional markets development/Asia and Pacific, RCA Japan; Inspector Lo Man Hung; Steve Neary, South East Asia regional director, IFPI Hong Kong; Pak Tim Fung, assistant to Steve Neary; I.D. Thomas, deputy director general, IFPI London; John Hall, IFPI London.

Also: Saburo Watanabe, managing director, Victor Musical Industries, Japan, and president of JAPRA; F.W. Smith, president, Ranz, New Zealand; Mike Comerford, director and general manager, EMI Malaysia; Nesuhi Ertegun, Len Wood, group director, EMI, London; Stan Gortikov, president of the Recording Industry Assn. of America; S.P. Beh, secretary, Malaysia Assn. of Phonogram Producers; C.Y. Liao, Four Seas Records, Taiwan.

Those wishing to attend are urged to register with Billboard's U.S. or European offices (coupon appears in this issue, page 67). Registration fee is \$275 U.S. Hotel accommodation, which will be reserved by Billboard, is limited, and prospective attendees should signal their requirements as soon as possible.

## Chic Hits Again

LOS ANGELES—Chic's "Le Freak" bounces back to number one this week to become the first single to have three separate runs at the top of the Hot 100 in the chart's 20-year history. Except for a one-week interruption by Barbra Streisand & Neil Diamond's "You Don't Bring Me Flowers" and a two-week run at number one by the Bee Gees' "Too Much Heaven," the dance hit has been the women's top single for seven weeks.

With nearly two dozen marketers of home videocassettes on hand at last week's Consumer Electronics Show, soft and hard core porno tapes were the big attraction. Dark curtains were drawn across several exhibits with dealers clustered to view the action, leading to criticism of the CES management. More late night viewing activity occurred in hotel suites around Las Vegas. With distribution spreading to major record/tape chains, L.A.-based Wherehouse and N.Y.-based Crazy Eddie's were cited by many as the major sales factors in the expanding home video market.

**Other leftovers from CES.**—U.S. Pioneer president Bernie Mitchell got two blasts at the show over his controversial letter to reps. The communique intimated that competitor Superscope was going bankrupt and that reps should convince dealers to shift to Pioneer. One irate retailer took Mitchell to task at the start of the CES Audio Conference, and Superscope president Joe Tushinsky refused to accept Mitchell's apology, verbally throwing him out of the Superscope booth in Las Vegas.

Magnavox was conspicuous by its absence at CES. But Advent's alert Atlanta rep brought his own Magnavox-built MCA/Philips videodisk player to show "Battlestar Galactica" on the Advent large-screen projection television system.

The recent page one feature article on digital recording in the *Wall Street Journal* reportedly has eased the credit crunch for producers using the new technology. One report has an Eastern bank doubling the line of credit offered to one audiophile label on the basis of the *Journal's* glowing coverage (*Billboard*, Jan. 6, 1979). Superscope producer Mobile Fidelity Sound Labs is negotiating with the management of Fleetwood Mac to allow near-simultaneous release of high-technology pressing of the group's upcoming double LP.

**Record Industry Record:** Phil J. Lasky, who reorganized the faltering Budget Tape & Record store chain back in 1973 to a point where today there are 90-plus franchised store owners, and his wife, Jean, celebrate their golden wedding anniversary Feb. 17 in Denver. The couple's sons, Evan and Jay, are president and executive vice president, respectively, of the parent company, Danjay Music. ... And Track neglected the 50th wedding anniversary last month of Harold and Edie Spina of Los Angeles. Spina, publisher/composer, wrote such standards as "Annie Doesn't Live Here Anymore" and "Would I Love You" and many more.

**Look Alikes:** Attorney Irwin Spiegel now that he sports a mustache like the late Ernie Kovacs. Four Target stores in Milwaukee, which have long been served by Pickwick racks, have transferred to the Handelman Co.

The award-winning videotape on antitrust problems, produced by CBS Records, will be distributed by the American Bar Assn. to state and local bar associations, law schools and corporations at "moderate prices." "The Name Of The Game Is P And L" was produced for the sales and marketing employees of the label.

Two former label presidents roaming the halls of the CES were Arnold Maxim, formerly of MGM and Jac Holzman, formerly of Elektra, who remains a video consultant with Warner Communications.

An ABC Records executive called Track Thursday from Atlanta to report the firm was intact and visiting independent distributors as scheduled to throttle all the rumors about a move to major distribution. Jack Mesler, Pickwick Atlanta distribution boss, had luxury limousines to meet the Arnie Orleans-headed entourage.

Preliminary selections by the Academy of Motion Picture Arts and Sciences for best original song Oscars include "Last Dance" from "Thank God It's Friday;" "Hopelessly Devoted To You" from "Grease;" "Ready To Take A Chance Again" from "Foul Play;" "When You're Loved" from "The Magic Of Lassie;" the theme from "The One And Only;" "The Love I Have For You" from "Remember My Name;" "Move 'Em Out" from "Revenge Of The Pink Panther;" "The Last Time I Felt Like This" from "Same Time Next Year;" "Can You Read My Mind" from "Superman;" and "Bright Eyes" from "Watership Down."

The Bee Gees, fresh from their UNICEF television special, are being honored next by New York's Police Athletic League with its Superstar of the Year award, the first time the honor has gone to recording artists. It's about time. The P.A.L. has received \$100,000 from two benefits staged by the Bee Gees ranging from the group's 1976 Madison Square Garden benefit and last year's "Sgt. Pepper" benefit.

Ahmet Ertegun, Atlantic Records' chairman, was visibly moved when he interrupted a disco promotion party at New York's Hippopotamus club to announce the death of jazz great Charles Mingus. Ertegun then requested a moment of silence. The crowd graciously complied.

"Saturday Night Fever," the movie, is being edited for re-release to qualify for a PG rating. Paramount Pictures believes the absence of four-letter words and sexually explicit scenes will enable it to attract the under-17 crowd, who needed an adult to accompany them prior to the new version.

## Inside Track

Manhattan Transfer's Laurel Masse was discharged from Burbank's St. Joseph's Hospital Tuesday (9) and is convalescing at home from injuries sustained in a recent auto accident. ... Olivia Newton-John named an officer of the British empire by Queen Elizabeth, joining the Beatles.

Capitol's Tavares being honored by the Bahamian government, which has proclaimed Saturday (20) as "Tavares Day." ... Stephen ("Pippin," "Godspell") Schwartz and lyricist Leida Snow are teaming for a special project with MLO Music, a subsidiary of Martin Poll Productions. ... Washington, D.C., promoters Jack Boyle and Sam L'Hommedieu are no longer partners in Cellar Door Productions, which promotes concerts throughout the East and operates the rock-oriented Cellar Door night club. Boyle takes over that operation himself while L'Hommedieu will operate the Warner Theatre, a legit house that sometimes books musical acts.

Chicago's world famous Jazz Record Mart, a local landmark among jazz and blues aficionados and the home of Delmark Records, soon leaves its 17-year-old location at 7 W. Grand. Its new quarters? The former headquarters of a horse messenger service at 11 W. Grand. The new store, due to open Feb. 1, will provide more space to the growing jazz market.

The *Prairie Sun* weekly rock magazine from Peoria, Ill., plans the Feb. 1 release of "Pointy Feet Beat," a two-LP anthology of recordings by unsigned Midwest bands, including Locust, the Slink Band Group, the Swingers, Mother Blues and others. The acts were chosen by their popularity in the magazine's annual readers' poll. The 27-store Co-op Tapes & Records chain in Illinois, Iowa and Wisconsin will handle distribution.

New York's Studio 54 disco received a temporary cabaret license Thursday (11) from the city's Consumer Affairs Dept. The club's previous permit, required under the city's Administrative Code, had expired Aug. 28, 1978. ... Investigations into the application of the Electric Circus for a similar license are continuing, leaving the discotheque's scheduled Thursday (18) opening somewhat in doubt.

New York retail chain Jimmy's Music World and its parent Sutton Distributing are expected to clear shortly all obligations to creditors under Chapter XI bankruptcy proceedings.

RCA is the likely choice by Jimmy Ienner to handle his Millennium label. Ienner still has to iron-out his Casablanca ties, though. ... Grace Jones to Rapp/Metz management. She'll have a new Island LP in February.

The U.S. Supreme Court Monday (8) unanimously rejected Allen Klein's request that it hear his appeal to avoid another trial on income tax evasion charges. That trial is scheduled for Feb. 5, 1979, in Manhattan federal court before Judge Vincent L. Broderick. ... Sorry about that Steve Wax, president of Elektra/Asylum—Track blew Wax's proper title last week.

Richard Bullock, founder/president of the Odyssey chain of 37 stores out of Santa Cruz, Calif., is reported readying a deal which would put the chain on foreign soil. It would mark the first time a U.S. retailer has opened abroad. Bullock was unavailable at presstime. Joe Jablonsky, vice president of marketing, would not comment. It's understood that Dick Spingola, former financial executive with WEA, is now acting as a consultant for the Bullock chain.

All scheduled concerts by Vladimir Horowitz have been canceled or postponed through February. It's now disclosed that the surgery the pianist underwent last Dec. 11 was for the removal of his prostate gland. He's recuperating at his Connecticut home. ... Violinist Isaac Stern is reported mulling a tour of mainland China.

R.A. Harlan, marketing executive who worked last in key posts with ABC Record & Tape Sales and the Handelman Company, is now handling a global placement bureau for persons in all professions desirous of devoting their careers to Christianity. He is based in his home city of Seattle.

The Black Music Assn. is urging major label support for its campaign to have Jan. 15, birthdate of Dr. Martin Luther King declared a national holiday. ... Joe Martino, regional sales manager for Sam Goody in upstate New York, was one of the national finalists in a recent Eastman Kodak photography competition. ... GRT taking its best customers to Kingston, Jamaica, June 14-21 for their annual fun hejira. But talk is Vin Carter will rap a little more business this year with these key accounts, trying to right the direction of the prow of his ship so it's pointed more toward a sea of black ink.

Judge Norman Dowds denied the Superior Court, Los Angeles, motion for a preliminary injunction Dec. 15 sought by Joe Bihari against his brother, Jules Bihari, president of Cadet Records. Joe Bihari had filed suit charging his brother was acting him out of his rightful share of the action. ... Talk about upgrading. Polygram Distribution held its 1977 national confab in a small hotel in Arlington, Tex. About 25 attended. This year 300 of the distribution giant's employees convened at the Fairmont Hotel, New Orleans. Copyrighted material

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