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Branch Distribbs In Assertive Role

By STEPHEN TRAIMAN

NEW YORK—Major branch distribution companies are sharpening their competitive stances to get a bigger share of total industry volume. The effect of recent aggressive moves by such companies as RCA and Polygram to pick up custom labels for distribution has the independent distributor re-evaluating his position.

While this makes the future of independent distribution rather bleak, the possibility of Pickwick expanding its current six branches to a national network is known to be under consideration.

While this would exert even more pressure
(Continued on page 8)

IFPI Urges \$20 Million Antipiracy War Chest

By MIKE HENNESSEY and PETER JONES

CANNES—A call to the worldwide music industry to invest upwards of \$20 million over the next year or two in speeding the fight against the fast-growing menace of piracy was made at MIDEM here by Gerry Oord, newly appointed international antipiracy coordinator for the International Federation of Producers of Phonograms and Videograms.

His dramatic appeal came as a highlight of

the 13th annual international conclave, a week-long event (Jan. 19-25) which drew some 6,000 musicians from around the globe.

At four separate presentations of audio/visual material, including one slanted directly at music publishers, Oord outlined the scope of the campaign and revealed that the industry can expect to lose more than \$1 billion to pi-

(Continued on page 74)

Labels Extending Disco LP Tracks

By IRV LICHMAN

NEW YORK—An increasing number of record labels are beginning to adjust selective cuts on disco LPs, so that they conform more closely to the timing and remixing of promotional 12-inch disco disks.

The move is in response to public pressure over the discrepancy in lengths of popular disco album cuts, and their counterparts heard on promotional 12-inch products.

It has been established that disco patrons, and listeners to the growing number of disco radio stations which air the longer and "hotter" 12-inch mixes, feel cheated on buying an

(Continued on page 45)

New Arbitrons: Washington, Cincy, P. 33



Twenty-four-year-old Angela Bohil is a brilliant vocalist, composer and performer. In his column, Pete Hamill calls her album "extraordinary"—her music "a city dream"—her voice "strong and lyrical." She's captivating audiences with her dynamic stage personality on her current concert tour. And now her first album, ANGIE, is making her a star! With airplay building nationally and strong in-store play, the momentum is rocketing skyward for this incredible new artist. ANGIE—on Arista/GRP 5000. (Advertisement)

Audiophile Disks Rating Radio Play

By ALAN PENCHANSKY

CHICAGO—Audiophile recordings are capturing a growing share of jazz and classical radio airplay, with awareness of high technology software mounting in the broadcasting community.

A national check of radio stations reveals that direct-to-disk performances are viewed with heightened interest at outlets purveying jazz. The technique is perceived as a boom to their favored idiom by some broadcasters.

Classical format stations also are sporting an expanding awareness about high technology disks, and many key classical stations today devote exclusive segments to hi-fi topics and audiophile sounds.

While the full dynamic range of audiophile recordings and some of
(Continued on page 31)

Asian Meet Rallies Fight

NEW YORK—The international music industry's antipiracy drive, subject of much debate at the just-wrapped MIDEM confab in Cannes, will gain more exposure when music business chieftains and Southeast Asia government officials gather in Kuala Lumpur, Malaysia, for the first Billboard Asia/Pacific Conference.

The event, which takes place at Kuala Lumpur's Regent Hotel Feb. 9-11, will devote an entire day to the problems of counterfeit recordings, and their sabotage effect on music industry growth in the region.

The meet's welcome address will be delivered by Yb Dato Lew Sip Hon, Malaysia's deputy minister of trade and industry, to be followed by a keynote address from Nesuhi Ertegun, president of WEA Inter-

(Continued on page 73)



Cindy Bullens is a SURVIVOR. Her debut album "Desire Wire" (UALA 933) is being played all over AOR radio. Cindy's single "Survivor" (UAXW 1261) just shipped and is breaking quickly. She's currently touring to standing ovations. Cindy Bullens "Desire Wire." Produced by Tony Bongiovi and Lance Quinn for Mainman Ltd. On United Artists Records and Tapes.

(Advertisement)

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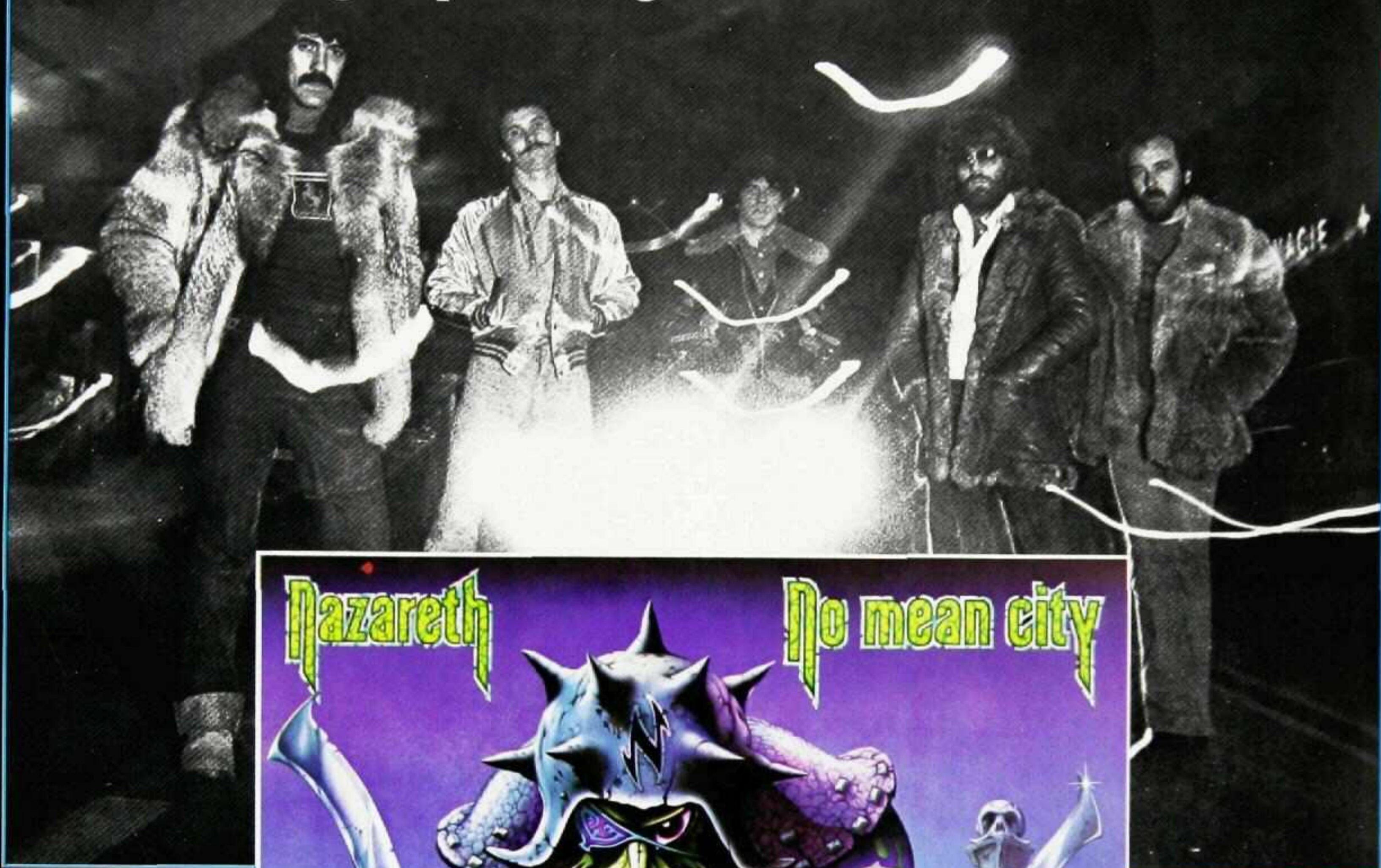
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New Album,
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Melts in Your Ear
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Hot Chocolate

On Infinity Records and Tapes

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ATTORNEYS TRACK LEAK

Angered RSO Kills Early Airplay On Bee Gees

Desist Orders Issued
To 8 Major Stations

By ED HARRISON

LOS ANGELES—RSO had cease and desist orders delivered Monday (22) to a number of radio stations nationwide who were prematurely airing an unauthorized tape of the new Bee Gees album "Spirits Having Flown." All stations ceased playing the tape once papers were served.

Stations allegedly receiving advanced tapes were KHJ-AM in Los Angeles; WLS-AM in Chicago; WNBC-AM in New York; KULF-AM in Houston; Y-100 in Miami; WTAE-AM and 96KX-FM in Pittsburgh and KFRC-AM in San Francisco.

Certain stations started playing the tape over the Jan. 12 weekend, nearly three weeks before the album was to be released. RSO attorneys in New York are investigating where the leak came from.

Those stations which received the cease and desist orders were spread out across the country and not confined to any one broadcasting network.

And in Canada, the CHUM group of sta-

tions had cease and desist orders hand delivered Tuesday (23). They had been playing cuts from the album since Jan. 13.

Even though the above stations have refrained from playing the tape, RSO has already experienced repercussions.

Firstly, the RSO game plan to maximize initial sales and airplay impact has been hampered.

"We lose sales on premature airplay," says Rich Fitzgerald, vice president of promotion. "The first two weeks of airplay are the most intense and without stock in the market, we're going to lose sales. You can never get that first week impact back."

As a result, RSO rush-released the album Wednesday (24)—two weeks earlier than its scheduled Feb. 1 release.

RSO's plan was to coordinate the album's radio release as close as possible to when the album would be available in stores to capitalize on that maximum initial airplay.

"It's not like we were sitting on copies in the

warehouse," states Fitzgerald. "We had to rush our presses to get a few million units pressed to go a week earlier."

Also damaged are the reputations and trust of RSO's promotion force who must now explain to other stations how the competition received advance copies.

"The damages go beyond the Bee Gees," says Fitzgerald. "Other stations that didn't get the tape will blame RSO. We never give exclusives and we have to protect our interest with other radio stations."

"Our promotion men had a rough two weeks patching up relationships. Imagine walking into another station in Pittsburgh. They're lucky just to be able to walk into that station."

While premature leakage of a hot new album is nothing new, there has rarely been a detailed followup as to where the leak came from. "Our obligation is to find out where the copy came from instead of leaving it alone," Fitzgerald says.

(Continued on page 23)



U.K. LAUNCH—Infinity Records president Ron Alexenburg addresses a standing room only crowd at the London Zoo as the label launches its English operation.

8 Music Specials On NBC Radio

By DOUG HALL

NEW ORLEANS—NBC Radio's entry into music programming, which kicks off with a Willie Nelson special next weekend—two hours of programming spread over Friday (9), Saturday (10) and Sunday (11)—is one of several moves to make NBC a more potent force in that medium.

One aspect of these steps could make Kent Burkhardt and Lee Abrams two of the most powerful figures in radio programming.

NBC is committed to at least eight

music specials this year. Plans for these specials and other expansions in radio including a deal with Burkhardt/Abrams to create a new network were announced at a radio affiliates meeting here at the Royal Orleans Hotel.

In addition to Nelson, Kris Kristofferson and Rita Coolidge have been signed for network shows.

Negotiations are underway with Paul McCartney, Neil Diamond,

(Continued on page 32)

Milwaukee Action In Deep Freeze Retailers, Clubs And Musicians Succumb To Blizzards

By MARTIN HINTZ

MILWAUKEE—Record snows and below zero temperatures have put Milwaukee's music industry generally in the deep freeze. Retailers, club owners, musicians and agents agree that 1979 has so far been the toughest year they can remember. Yet many are saying the

situation is far from hopeless and that Milwaukee will "tough it out."

Wednesday (24) saw another foot of snow piled atop the record already on the ground—some 33½ inches, most of which has fallen off and on since New Year's Eve.

The city has qualified for federal disaster aid and the National Guard just spent a week pulling 1,500 stalled or abandoned cars out of the paths of city snow plows. "There's no place else left to put the damn stuff," muttered one record shop owner faced with shoveling out his front door again.

Al Goetz, assistant secretary of the Musicians Assn. Local Eight, was the only staff worker able to make it to the office during the Wednesday snow. "We've had a lot of cancellations these past weeks. Six out of 10 musicians have not been playing due to the storms and the impact of the disco scene."

"This is the first New Year's Eve that I missed because of the weather in 39 years," says Goetz, a sax player.

Goetz says "acts of God" clauses in contracts allow cancellations in such cases of bad weather. "The weather problems are bringing about a major loss of earnings for musicians here, but we are just shrugging our shoulders. Not much can be done about it," he adds.

"Everybody lost the new year, except the downtown hotels," says Chuck Irvin, vice president of Artists Corp. of America, a talent agency which handles 200 attractions throughout the Midwest.

"Ironically, when the shows have been rescheduled, they got snowed out again. But we are reaching compromises on payments," he says. "We had one group from Ohio scheduled to play Eau Claire in Northern Wisconsin. They got there three days late."

"There have been some inconveniences and some problems, but we're making it," says John Ertl of Contemporary Talent. "The more commercial type clubs are apparently hit harder, perhaps because they draw an older crowd that isn't as crazy or daring as the crowd that will go to a hard rock or bluegrass place."

The Chicago Symphony Orchestra cancelled a Jan. 15 concert at the Performing Arts Center and the Milwaukee Symphony had to cancel a Jan. 13 program due to the weather. Both are being rescheduled.

However, a Land Mark Productions concert by the Little River Band and Ambrosia at the Performing Arts Center on Jan. 19 drew a full house even though the city had been socked by another heavy storm the night before.

"If folks want to see something

(Continued on page 19)

15 CBS Products Lead Nominees For NARM Fete

NEW YORK—1978's best selling product in 19 categories will be honored at the National Assn. of Recording Merchandisers convention in March. Leading the list of nominees is CBS-associated product with 15, while Capitol and RSO follow with nine each.

The awards banquet, which traditionally climaxes the convention, will be held Tuesday evening, March 27.

The nominees are determined from responses to a preliminary questionnaire sent to NARM retailers, rackjobbers and one-stops. They are then presented to a final ballot to every NARM regular member company.

In addition to awards drawn from the nominee lists, write-in votes will determine awards for best selling album by country group, best selling economy album and best selling album by a new artist. Also, there'll be four awards in the new artist cate-

(Continued on page 98)

Labels' Public Relations Efforts Assuming New Import

By DICK NUSSER

NEW YORK—The function of public relations has taken on new importance among record companies as it has become an often crucial part of a label's overall marketing strategy.

A recent survey of top publicity executives at major labels shows that publicity no longer means merely servicing the press with promotional disks and artist biographies and overseeing the guest list at press parties.

Aside from a new emphasis on experienced personnel, and the expansion of individual publicity departments, one of the most important changes in the record companies' approach to public relations has

been to integrate the publicity function with both the marketing and advertising departments in many instances.

Capitol, RCA, the CBS Records Group, MCA, A&M and Warner Bros. Records are among the labels that have taken giant strides in making the publicity function more responsive to the demands of the marketplace — through interdepartmental coordination.

While the personnel structure and specific duties of publicity departments vary from label to label, a uniform approach has emerged in recent years. Among the most vital moves are these:

- The image of the label itself

and its top executives has become as important a part of public relations as artist publicity.

- There is a growing awareness of the long-term value of publicity, which is replacing the former emphasis on publicity as a short-term, service function. Press departments are now more concerned with mounting creative campaigns than engaging in what one publicist calls "the battle of the press releases."

- Publicity has been cited as a key factor in sustaining the careers of artists who do not enjoy regular airplay or produce hit singles. Randy Newman, Leon Redbone and Lou Reed are examples of this.

- Artist publicity has expanded

into a specialized function involving separate departments charged with touring, black music marketing, television talk show and variety show exposure, trade press relations and international coverage.

- The continued influence of rock'n'roll on other areas of popular culture, such as movies, has caused the established media to focus more attention on contemporary music in all its forms. Publicists now deal as much with the country's national news weeklies as they do with the rock press.

"Artist publicity has really come of age as an important marketing tool in the past two years," believes

(Continued on page 10)

WB, RSO, U.S. EMI, Nonesuch Test-Ship Polyethylene Sleeves

By PAUL GREIN

LOS ANGELES—Warner Bros., RSO, EMI-America and Nonesuch have all made test shipments of albums with high density polyethylene inner sleeves, which were previously used only on selected classical and audiophile product.

WB is making the largest trial run, having ordered 200,000 unprinted plastic sleeves from each of three suppliers: Custom Converters Printers Ltd. in Toronto, which manufactures the sleeves, and Andrew's Nunnery and Ivy Hill Litho, which subcontract the business.

The Warner LPs containing the poly sleeves are shipping this week, as are 40,000 copies of an RSO London Symphony Orchestra album featuring the label's logo in red, white and black on the sleeve. The Toronto firm is the sole supplier.

CBS and RCA are also studying the process, though their first poly sleeve releases are not set.

Paper sleeve manufacturers, which would stand to lose business if the poly sleeves catch on, are studying the situation with the thought of either subcontracting or investing in the necessary equipment to make them themselves.

Proponents of the poly sleeves stress both cosmetic and functional benefits: the sleeves, which can be either clear, frosted or dyed, are said to be impervious to moisture, heat and cold; to be cleaner, slicker and less abrasive than paper; more durable, lighter in weight and less bulky to store.

Detractors claim that the sleeves are more costly unless ordered in vast quantities and that the fidelity of ink is better reproduced on paper than plastic. As a result, most sleeves will likely be either blank or carry simply the label's logo rather than a customized lyric sheet or liner credits as many paper sleeves do.

According to an informed industry source, pricing on the two-mil high-density polyethylene sleeves is \$26 per thousand if they are clear and unprinted versus \$31 per thousand for printed sleeves with one color. White paper sleeves, by contrast, run from \$14 to \$14.50 per thousand, while a thousand unprinted polyline sleeves cost \$34.50.

Polyline sleeves are paper sleeves with a one-mil medium or low density poly glued on the inside. They have been used for several years by RCA's Red Seal classical line and were used by Capitol's Angel line until a year ago when the label switched to polyethylene. The change was made, according to Grant Thompson, Capitol purchases.

(Continued on page 81)



REAL McCoy—MCA recording artist and composer Van McCoy signs an autograph for one of the many fans who turned out during a week of disco promotions at New York's Gimbels department store. McCoy was also interviewed by WKTU DJ G. Keith Alexander.

Columbia Wing Will Market 2 New Lines

NEW YORK—Continuing to broaden its line of recordings geared for retail sale, Columbia Special Products' "Collector's Series" will release product under two new lines.

Milt Gabler's historic Commodore Records will be marketed as an \$8.98 list label, featuring many mainstream jazzists in cuts which, for the most part, have never been available before.

Also, an Encore Star Series, listing at \$7.98, will feature nostalgia product from the CBS and Epic vaults, again spotlighting many sessions never released.

These moves represent a further diversification for Columbia Special Products which last year launched its first newly recorded original cast LP with "The Robber Bridegroom" and is releasing this month long deleted cast albums from the old Decca catalog.

Another new musical recording, the current "Getting My Act Together," has been recorded for release soon.

The continuing deal with Gabler, who started the Commodore label more than 40 years ago, calls for the release of 50 albums, 10 of which are due in March.

"Milt went through his vast library of recordings and presented us with this concept," according to Al Shulman, vice president of Columbia Special Products.

John Franks, general manager, and Michael Brooks, director of a&r, are presently refining and re-mastering the Commodore product, which will include extensive liner notes by Brooks, who has been nominated for three Grammy awards this year for liner notes and the production of Columbia's Lester Young series.

Artists featured on the first 10 (Continued on page 98)

MCA BUYS ABC RECORDS

LOS ANGELES—MCA Records has purchased ABC Records. The deal ends months of speculation regarding the status of ABC, where it was also rumored that it was negotiating with Polygram.

MCA has been talking to other independent labels as well. A possible deal with A&M fell through when A&M went to RCA. There have been negotiations with Chrysalis as well.

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Executive Turntable

Record Companies

Dick Carter promoted to the newly created position of division vice president, marketing, RCA Records, New York. He had been division vice president, field marketing. He has also been vice president of product development and label liaison for Phonodisc. ... **Bob Fead** joins RCA Records, New York, as division vice president, sales and distribution, over RCA's branch and distribution network with responsibility for the sale of all commercial recordings emanating from RCA and A&M and Associated Labels, a new system within the RCA Records division. He had been senior vice president of A&M Records. ... **Steven Salmonsohn** named vice president, finance, for Polydor, Inc., New York. He has been controller. ... **Neil Hartley** named vice president, national accounts, MCA Distributing Corp., Los Angeles. He has been with CBS Records for the past 10 years as salesman based in the Los Angeles branch office. ... **Arnold Stone** promoted to vice president, administration, for MCA Records, Los Angeles. He was vice president of a&r administration. ... **Stan Bly**, vice president of promotion for MCA Records, Los Angeles, has left the label. ... **Jim Jeffries** named vice president, national promotion, for Phonogram/Mercury Records, Chicago. He had been national promotion director for Epic. ... **Eric Doctorow** appointed to the newly created position of director, marketing services, for ABC Records, Los Angeles. He moves up from director, product management. ... **Steve Rowland** now product manager for A&M Records, Los Angeles. Most recently he was local promotion manager in Los Angeles for Atlantic Records. ... **Angela Alfano** named manager, merchandising field services, CBS Records, New York. She has held various positions in the CBS Records customer merchandising department and recently was coordinator of merchandising field services. ... **Dick Wingate** appointed assistant to the vice president, a&r, at Epic Records, New York. He comes from Columbia Records' East Coast product management department where he was most recently associate director. ... **George Taylor Morris**, who had been program director for New York's WPIX-FM, named manager, national albums promotion, West Coast, for RCA Records. ... A revamping of the promotion department for A&M Records, Los Angeles, sees **Ron Farber**, former East Coast regional promotion director, moving to Los Angeles to become West Coast regional promotion director; **Michael Van Orsdale**, local promotion manager for Philadelphia, taking over for Farber; **Al Cafaro**, former promotion man out of Charlotte, taking over Van Orsdale's position with **Butch Waugh**, formerly Charlotte salesman for Together Distributing, succeeding Cafaro; **J.B. Brenner**, former local promotion manager in Washington, D.C., named East Coast AOR director headquartering in Boston; the Hartford market being consolidated with **Joel Ackerman** taking over; the Washington, D.C., promotion position being vacated by Brenner and being filled by **Phillip Quartararo**, former local promotion manager for Buffalo; **Michael Plen**, former New England college representative, moving into the Buffalo market; **Greg Rutch**, former college representative in Columbus, moving to Cincinnati to be the new promotion man in Southern Ohio; **Keith Chambers**, former local promotion manager for Portland, becoming local promotion manager for the Seattle market; and **Michael Wright** named cabaret and disco promotion coordinator in New York and **Kathy Bachigalup** named assistant college director, also in New York. ... **Mert Paul**, long-time CBS Records regional director in Atlanta, leaves that post. **Roger Metting** succeeds him. ... **George Boyle**, senior vice president of finance at United Artists, Los Angeles, leaves that post. ... **Willie Tucker**, formerly director of promotion for Far Out Management, joins Phonogram/Mercury Records in Los Angeles as West Coast regional r&b promotion manager. ... **Roberta Skopp**, formerly East Coast director of press and creative services for Casablanca Records, Los Angeles, moves to the West Coast to become vice president, press, for the label. ... **Mike Hyland**, vice president and director of publicity for Capricorn Records, Macon, Ga., resigns from that post after an eight-year association with the label. ... **Gayle Compton** becomes Columbia local promotion manager in the Indianapolis marketing area. She had been manager, branch merchandising for the Chicago branch. ... **Danny Buch**, former WEA field merchandiser, appointed Atlantic New York local promotion representative. ... **Glen Brunman**, recently associate director, tour publicity and special projects, Columbia Records, now director, press and public information, West Coast, for Epic/Portrait/Associated Labels in Los Angeles. ... **Michelle Marx**, formerly an account executive with Solters & Roskin, tagged as West Coast publicity director for A&M Records, Los Angeles. ... **Cary Baker**, a Billboard Chicago correspondent, takes over the post of national director of publicity at Ovation Records, Chicago. Other Ovation changes: **Gregg Dodd** named director of AOR pop promotion; **Wayne Lester**, former Midwest director of merchandising for A&M, becomes director of national advertising; and **Brian Fischer** named vice president, general manager, in charge of the label's Nashville operation. ... **Tim Williams** joins the staff of Inergi Records to aid in the promotion, publicity and marketing aspects of the newly formed Nashville office. He was formerly country chart editor for Cash Box in that city. ... Tapped to head the newly formed IBC Records operations in Nashville are **Stan Cornelius** as general manager, **Walter**



Carter



Salmonsohn



Stone



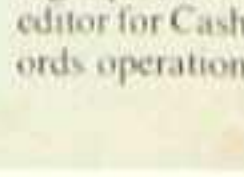
Doctorow



Hartley



Alfano



Wingate



Fead



Hartley



Jeffries



Rowland



Tucker

NO CAP-EMI LINKUP, CLAIM ARISTA EXECS

NEW YORK—Arista Records' top brass have denied reports that the label has been talking to officials of Capitol Industries-EMI regarding a distribution deal.

Arista president Clive Davis denied the reports during a stopover in Los Angeles, and executive vice president Elliot Goldman says "there has been absolutely no discussion with anyone" involving a shift from independent distribution.

"There's no reason to do so," Goldman says. "Our distributors have assured us they can continue to deliver and we've assured them. We only had two or three distributors in common with A&M, including Pickwick, and if anything this will give us greater attention."

Goldman notes that Arista has its own promotion and marketing staff which works closely with distributors.

"Naturally we are always looking at how our distribution is going, but that's a constant evaluation process," he adds.

Goldman believes independent distribution is in good shape generally, but "if ABC makes a move," he notes, "that could alter the picture."



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As a matter of fact, they more than lived up to it. They far and away surpassed it.

Their first single, "Hold the Line," reached top-five in all three trades and is on the verge of going gold. Their new single, "I'll Supply the Love," is destined to become an even bigger smash hit. And the album itself just passed the platinum mark.

With that kind of success, it's no wonder Toto has been nominated for a Grammy Award as "Best New Group." "Toto."

On Columbia Records and Tapes.



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- 1/28/79 Municipal Aud.
Lafayette, La.
(with Head East)
- 1/30/79 Gardens
Louisville, Ky.
(with Tom Rush)
- 1/31/79 Performing Arts
Center
Milwaukee, Wisc.
- 2/2/79 Park West
Chicago, Ill.
- 2/3/79 Royal Oak Theatre
Detroit, Mich.
- 2/4/79 Agora
Cleveland, Ohio
- 2/8-11 Roxy Theatre
Los Angeles, Calif.
- 2/14 KSHE Valentine's
Day Show
Kiel Opera House
St. Louis, Mo.

Produced by Toto.
Career Direction: *Magnum Handley*

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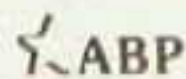
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Vol. 91 No. 5



"Frankly, I think this double picture disk does real justice to Dolly."

RETAIL PLOYS Chains Create New Marketing To Sidestep Superstars' Void

By JOHN SIPPEL

LOS ANGELES—Resourceful retail chain executives haven't let the recent dearth of superstar product deeply dent sales volume. While awaiting the new Bee Gees album due Monday (29), they've ingeniously conceived a wide variety of marketing ploys to bulwark traffic.

Barrie Bergman, president of the Record Bar 80-plus store chain, long before the tepid 1978 holiday season mapped out an expanded institutional ad budget for 1979, reports Jill Bartholomew, chief of Ad-Ventures, the firm's in-house agency.

"Because we expect the first Bee Gee heavy advertising to run about mid-February, we were preparing our first saturation campaign of 30-second tv spots late in 1978," she explains.

The tv spots were prepared so that the original jingle music and graphics could be converted to multiple use by voiceover narration.

Bartholomew used original jingle music written in 1976 by Winslow Stillman for the chain. She produced the spots herself in about two days time. Early indications are that the spots pulled well during the current soft period.

Allan Rosen of the Flipside chain, Lubbock, Tex., reflects the aggressive Record Bar attitude. "We advertise institutionally or with label support 52 weeks a year. More than 80% will be radio in 1979. Now it's out-of-pocket. Our 14 stores have been instructed to clean up shop. Part-time help hours must be cut. We require new displays to spruce up stores during an off period. We want lean inventories and fluid position."

"We have not advertised on radio in over six months," Dave Edwards, of the four Warehouse stores, Houston, says. "But as a substitute and a good one, we found that emphasizing our stores as concert ticket agencies picked up the slack. I've seen as many as 2,000 customers queued up the first morning a promoter's radio spots announce a big concert goes on sale. And with the tags, we get three to six mentions per day."

"And KLOL-FM here has a daily program plugging forthcoming concerts, wherein they designate stores selling tickets. And from time to time, Pacific Stereo, for one, spon-

sors a similar program on other rock stations in the area," Edwards adds.

A lagging sales period, such as the current one, is the best time to special off price catalog, finds Steve Libman of Emerald Records, Atlanta. He's been featuring the \$3.98 Capitol and \$4.98 RCA and MCA discographies. And opening the newest Oz, a 5,000 square footer in Auburn, Ga., now keeps the corporate adrenalin flowing, Libman says.

Bob Tollifson of the 20-store Record Factory skein out of Brisbane, Calif., has been featuring everything from cutouts to accessories through Maxell, TDK and Memorex blank tape on sales since virtually Thanksgiving. Tollifson took a shot at selling the Atari tv games and the console over the holidays. He found the movement "pretty good" and the markup "much stronger" than records and tapes.

Like Libman, John Marmaduke of Hastings Books & Records, a division of Western Merchandisers, Amarillo, found opening stores in Abilene and Sweetwater recently ex-

ilarating. Marmaduke used tv spots heavily for the Abilene 5,500 square foot strip center store for the first time.

His format for the 30-second spots aired over KXTS-TV was soft sell, teaser type, with the stress on 40 store slides in the 30 seconds while subliminally pushing the store's attributes. He produced the spot himself with the aid of a local production company.

The Disc stores in Texas ran sales on unusual accessory items, such as wooden cassette racks and overstocked tape and record care aids, notes Sam Crowley, regional chief for the Cleveland Heights, Ohio, chain. "In order to generate excitement, we even did a three-day radio spot campaign behind a one-day special on Eddie Money and Elvis Costello. We backed it up with what looked like massive album inventory," Crowley says.

The early 1979 sales falloff is a good time to readjust stores' catalog inventory, Crowley notes. He has his

(Continued on page 18)

LAYOFFS ESCALATING

Radio-TV Spot Strike Stings Studios

By DICK NUSSER

NEW YORK—The national strike by the Screen Actors Guild and the American Federation of Radio and Television Artists against the producers and sponsors of radio and tv commercials is beginning to have repercussions in the recording studio industry, with layoffs expected to increase if the strike drags on.

Although business is reportedly off as much as 50% in some studios, a glimmer of hope exists in the fact that the unions and principal industry figures were to resume negotiations in Washington Friday (26).

In addition to loss of income from commercial work, another effect of the strike is that it is encouraging more jingle-oriented studios to attract record label work to take up the slack.

The question is: Is the label work being taken from other studios? No one seems to have an answer at this point.

National Studios here, acknowledged to be the largest commercial studio complex in town, is suffering the most, according to owner Hal Lustig.

"We've lost half our income and we're down to a three-day week," Lustig says. "The strike is killing us." Lustig employs 50 to 60 persons in 10 studios.

Aura Studios and A&R Studios here haven't begun laying anyone off because, they report, both studios are picking up label work. A & R is cutting Heat Wave and Steve Forbert.

A check with several leading studios here which thrive on label work shows there is no letdown in production. Studio business seems to be at an all-time high, in fact.

Dan Kornfeld of Premier Studios has had to lay off "a couple of engineers" since the strike began six

(Continued on page 66)



Why the tape company with the most liberal return policy has the fewest returns.

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It's because of features like this that we have such an extremely liberal return policy.

A policy you'll rarely, if ever, have need of.

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Branch Distributors Assert Clout Expansion Moves Place Indie Operations In Jeopardy

• *Continued from page 1*

on other, smaller indie distributors, it could also provide an alternative to expanding branch distribution.

MCA and Capitol Industries-EMI are strongly rumored in talks with several of the last major indie labels. Both parent firms—MCA here and EMI abroad—acknowledge the vital importance of their respective distribution arms to future growth.

Polygram Distribution has used the blockbuster sales of "Grease" and "Saturday Night Fever" to leapfrog into a stronger position in the domestic market. And the emergence of a new RCA and A&M venture as a much stronger distribution force will have greater effects this year and beyond.

The big branch operations are actively courting the remaining major independents. ABC is known to be in discussions with both MCA and Polygram. Arista and Capitol talks are strongly rumored, though denied

by Arista chief Clive Davis (see separate story on page four). A key Motown executive did visit Polygram headquarters in Germany last year, and TK-CBS links here—they already exist abroad—have been the subject of constant comment, and denial, for more than a year.

Existing distribution affiliations also are under constant pressure. Island left Polygram for WEA last year, and Midson International, which started with RCA, jumped to MCA for a short time last year, then went indie and now is being sought by several branch firms.

Millenium, which left Casablanca (Polygram) last year for indie distribution, though most of its acts shifted to Casablanca, is expected to wind up with RCA.

The plight of indie distribution is underscored by a look at this week's Billboard charts, and those of a year ago. Only 10 of the top 100 albums—a dozen of the Hot 100 singles—and a number 14 is the best—are on indie logos (excluding A&M). A year ago there were 22 albums on the list—Motown/Tamla's Stevie Wonder was

No. 1, and there were 29 singles from indie ranks on the chart.

Estimated 1978 domestic wholesale dollar volume for the major corporate branch distribution operations also provides a graphic picture of their posture.

• CBS reports volume of more than \$500 million, exclusive of manufacturing, records division chief Bruce Lundvall confirms.

• Polygram Distribution, on the strength of RSO's "Grease" and "Fever" and strong Casablanca product, reports volume estimated at \$470 million by president John Frisoli, more than tripling the \$151 million sales of 1977.

• WEA reports an estimated \$400 million in U.S. volume, exclusive of music publishing, despite an approximate 16% sales gain (Billboard, Jan. 27, 1979). Global sales topped \$617 million.

• RCA boosted overall volume about 25% to \$500 million worldwide. But taking off international sales, substantial manufacturing and record/tape club income, leaves about \$200 million-plus in domestic recording sales.

• Capitol-EMI, which includes magnetic tape products and record/tape manufacturing in its volume, should be about \$100 million in U.S. sales, and MCA distribution accounted for just over \$70 million in 1977.

The above figures total about \$1.75 billion, almost half the \$3.57 billion in Recording Industry Assn. of America inflated "retail list" sales estimated for 1977.

The big boys are out to get even bigger in 1979, which will make the competition for the industry dollar pie even more aggressive.

Bob Fead, moving from A&M to head the new RCA/A&M distribution venture, shares A&M chairman Jerry Moss's projection of \$300 million in domestic sales for 1979, which would be about a 20% increase over their combined 1978 volume.

And Al Bergamo, recently named
(Continued on page 23)

Distributors Listed

NEW YORK—Here is a list of labels presently being distributed by the major company-owned branch distributors:

- CBS**
Columbia (Cleveland International, ARC Columbia, Park Lane, Odyssey, Accoplice), Epic, Portrait, Blue Sky, Caribou, Jet, Kirshner, Lifesong, Nemperor, Philadelphia International, T-Neck, Tabu, Unlimited Gold, City Lights
- POLYGRAM**
Capricorn, Casablanca (Chocolate City, Oasis, Parachute), Phonogram (De Lite, DJM, Lone Star, Mercury, Monument, Smash, Sound Stage Seven, Vertigo, Zappa), Polydor (Charisma, MGM, Spring, Verve), RSO (Curtom), Deutsche Grammophon, Phillips, Archive, Festivo, Privilege

- RCA/A&M**
RCA (Victrola, Bluebird), A&M (Ode, Horizon), Free Flight, Grunt, Hologram, Pablo, Roadshow (Nature's Music), Rocket, Salsoul (Bethlehem, Diferant Drummer, Dream, Free Spirit, Gold Mind, Tom N' Jerry), Solar, 20th Century Fox, Tortoise, Windsong

- MCA**
MCA Infinity, Source
- Capitol**
Capitol, United Artists, Blue Note, EMI America, Harvest, Angel, Seraphim, Melodiya

- WEA**
Atlantic, Atco, Big Time, Cotillion, Little David, Rolling Stone, Swan Song, Nonesuch, Jazz Fusion, Elektra/Asylum, Elektra/Curb, Warner Bros., Warner Curb, Warner RFC, Warner-Spector, Whitfield, Bearsville, Dark Horse, ECM, Island, Paradise, Sire

Market Quotations

As of closing, January 11, 1979

1978	High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
43%	23	ABC	8	156	35%	34%	35%	+	1/4
43%	34%	American Can	6	85	37%	36%	36%	-	1/4
19%	9%	Ampex	12	122	16%	16%	16%	+	1/4
4%	1%	Automatic Radio	-	4	2	2	2	-	1/4
28%	22	Beatrice Foods	9	444	23%	22%	23%	+	1/4
64%	43%	CBS	8	80	54%	54%	54%	Unch.	
27%	13%	Columbia Pictures	3	71	22%	22%	22%	-	1/4
14%	8%	Craig Corp.	7	24	11	10%	11	+	1/4
47%	31%	Disney, Walt	13	1406	43%	42%	43	+	1/4
3%	2%	EMI	19	47	2%	2%	2%	Unch.	
28%	8%	Gates Learjet	9	78	23%	22%	23%	+	1/4
16%	11	Gulf + Western	4	472	14%	14%	14%	Unch.	
24%	9%	Handieman	6	49	15%	15%	15%	Unch.	
6%	3	K-tel	34	2	4%	4%	4%	-	1/4
6%	2%	Lafayette Radio	-	60	2%	2%	2%	Unch.	
42%	22%	Matsushita Electronics	11	-	-	-	36	Unch.	
48%	25%	MCA	8	457	46%	45	46%	+	1/4
6%	3%	Memorex	25	137	33%	32%	33%	+	1/4
66	43	3M	13	1017	63%	63%	63%	-	1/4
54%	35	Motorola	10	1076	40%	39%	40	+	1/4
34%	24%	North American Philips	6	21	29	28%	28%	+	1/4
21%	10	Pioneer Electronics	15	2	20%	20%	20%	Unch.	
32%	6%	Playboy	26	188	19%	17	17%	+	1/4
33%	22%	RCA	7	1105	26%	26%	26%	+	1/4
9%	6%	Sony	14	115	6%	6%	6%	Unch.	
13%	5	Superscope	-	85	6	8	8	+	1/4
34%	14%	Tandy	8	548	26%	25%	26%	+	1/4
10%	5%	Teletex	6	56	9%	9%	9%	Unch.	
9%	2%	Telex	11	808	6%	6%	6%	Unch.	
6	1%	Tenna	-	11	3%	3%	3%	+	1/4
19%	12%	Transamerica	5	857	17%	17	17%	+	1/4
49%	29%	20th Century	4	160	34%	34%	34%	+	1/4
57%	29%	Warner Communications	8	278	46%	46%	46%	Unch.	
19%	11%	Zenith	11	190	14%	14%	14%	-	1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO	50	-	1%	2%	Koss Corp.	11	22	6	6%
ElectroSound Group	5	3	5%	6	M. Josephson	7	5	13%	14
First Artists Prod.	16	26	6%	7	Orrox Corp.	77	146	5%	6%
GRT	-	36	1%	1%	Recoton	7	-	2%	3%
Integrity Ent.	12	21	5%	5%	Schwartz Bros.	4	45	3%	4%

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Stark Opens 3rd Grapevine Outlet

CHARLOTTE, N.C.—The third Stark Record Service superstore, Grapevine Records & Tapes, opened here Tuesday (23).

The 8,500 square-foot free-standing location is in the eastern part of the city and is the largest re-

ord/tape/accessories store in the area.

Like the two Grapevines in Flint and Akron, the store carries periodicals and pocketbooks in addition to expanded inventories in albums, singles and accessories.

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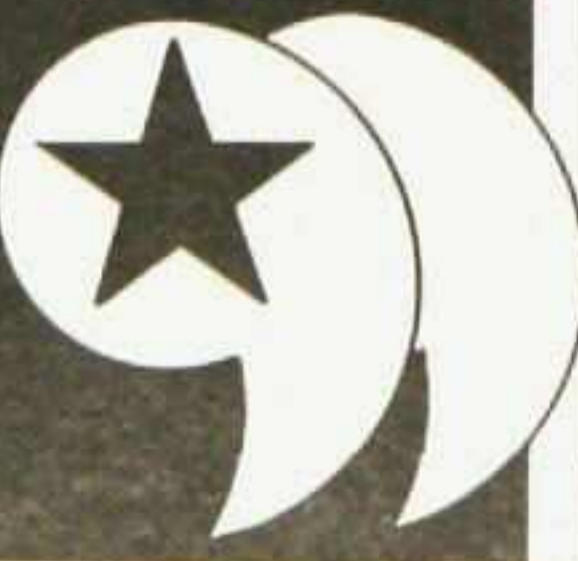
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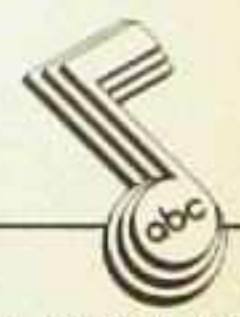
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THE AMAZING RHYTHM ACES.



On ABC Records and GRT Tapes.



New Vitality In Public Relations-Publicity

• Continued from page 3

Bob Altschuler, vice president of press and public affairs for the CBS Records Group, echoing the opinion of other top p.r. executives. A 21-year industry veteran, Altschuler worked for Atlantic and Riverside before moving to CBS.

Altschuler was instrumental in

Regehr also believes the publicity function begins with an artist's signing and should involve the coordination of sales and advertising from the outset.

Indeed, artist campaigns at Warner Bros. are mapped out by a

take notice. Programmers read these magazines to spot trends."

Warner Bros.' Regehr describes this process as "getting to radio through the back door."

Helman, who joined RCA in 1956, says RCA's publicity staff now

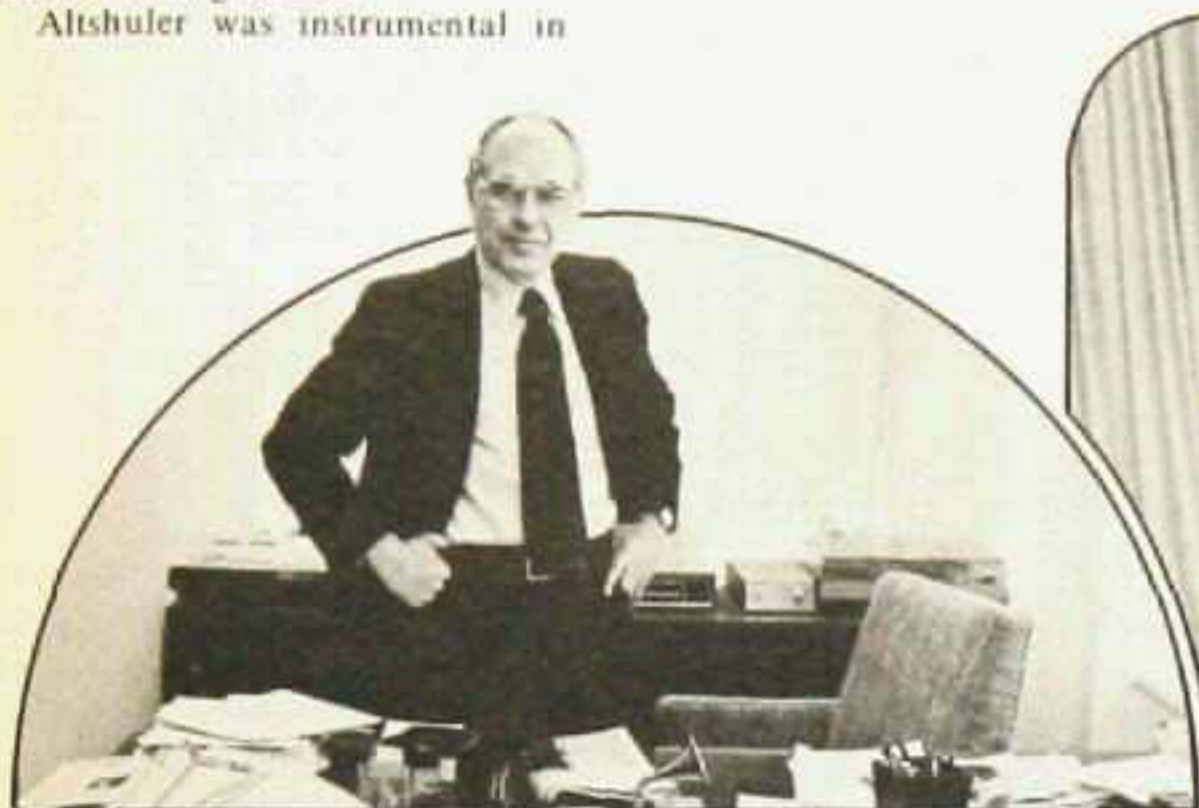
ists' relations/creative services at Capitol, where he began his career in the media 14 years ago as a staff writer handling ad copy and liner notes.

"The corporate thinking here is that marketing is a coordinated

outlets in addition to their use as in-store attention-getters.

"Some of us feel it's the coming thing," Davis adds, "but how to use it hasn't really been defined yet."

One of the major complaints cited by many of the publicists interviewed for this article is that some label executives are still governed by the notion that "publicity doesn't sell records."



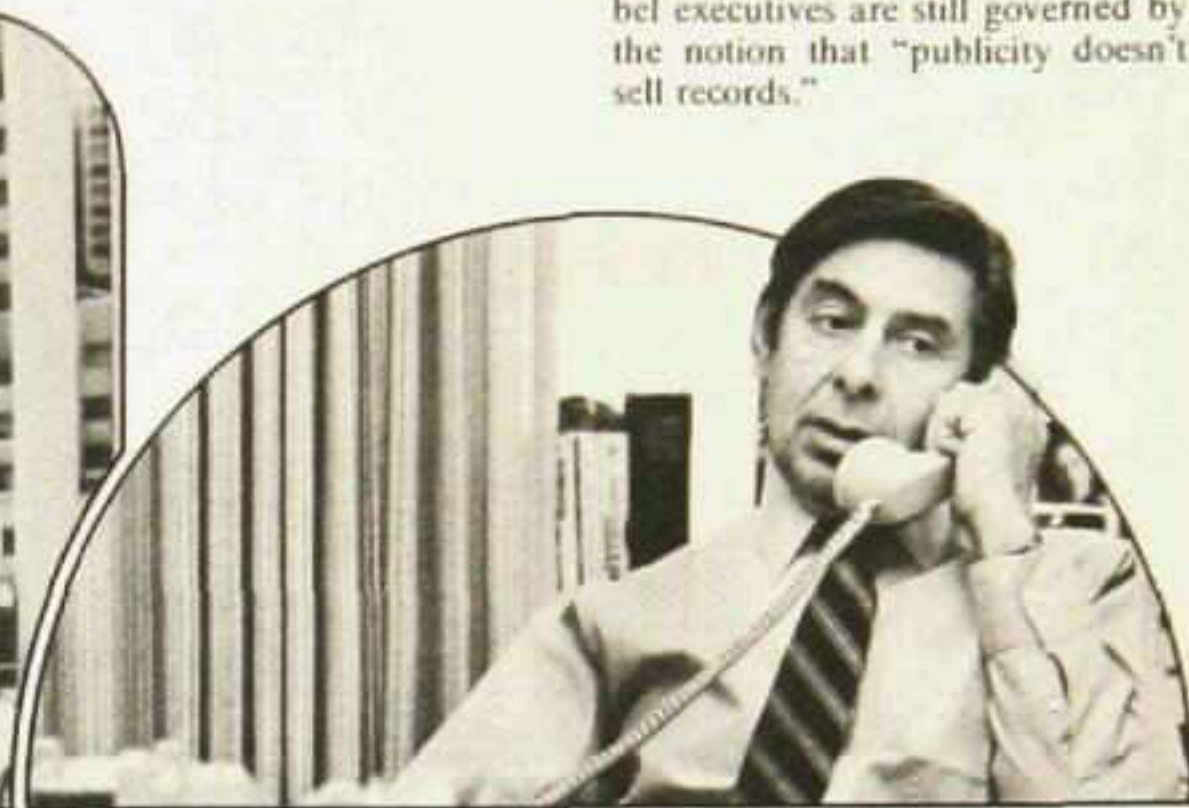
Billboard photo by David Gahr

Herb Helman: RCA's veteran public relations expert.



Billboard photo by Chuck Pulin

Bob Altschuler: CBS' long-time p.r. chief.



Billboard photo by Lisa Tanner

Bob Rolontz: Warner Communications long-standing p.r. director.

having the function of artist p.r. publicity for each of the CBS labels transferred to each label's marketing division, a move begun about 2½ years ago.

"That enabled the publicity departments of Columbia, Epic and the Associated Labels to work

"troika" consisting of Regehr, executive vice president Stan Cornyn (who also heads the label's creative services/advertising departments) and senior vice president/director of sales and promotion Ed Rosenblatt.

Although publicity and advertising are separate departments at

takes its direction directly from label president Robert Summer and the heads of the a&r and marketing departments. Frequent meetings among these department heads help determine which acts have "the best shot" at gaining media attention.

Helman, among others, is a firm believer in gaining the respect and confidence of writers and reviewers on an individual basis.

function," Davis explains, "not something where people go off on separate ego trips."

He meets regularly with department heads involved in merchandising, sales and promotion to lay out a uniform approach to working an act.

"We bounce ideas off each other

"Press does sell records," asserts Mike Gormley, director of communications at A&M. "A public relations campaign can have a lot to do with the success of artists who sell in the range of 100,000 to 200,000 records. I can think of artists such as the Runaways, Peter Allen and Joan Ar-

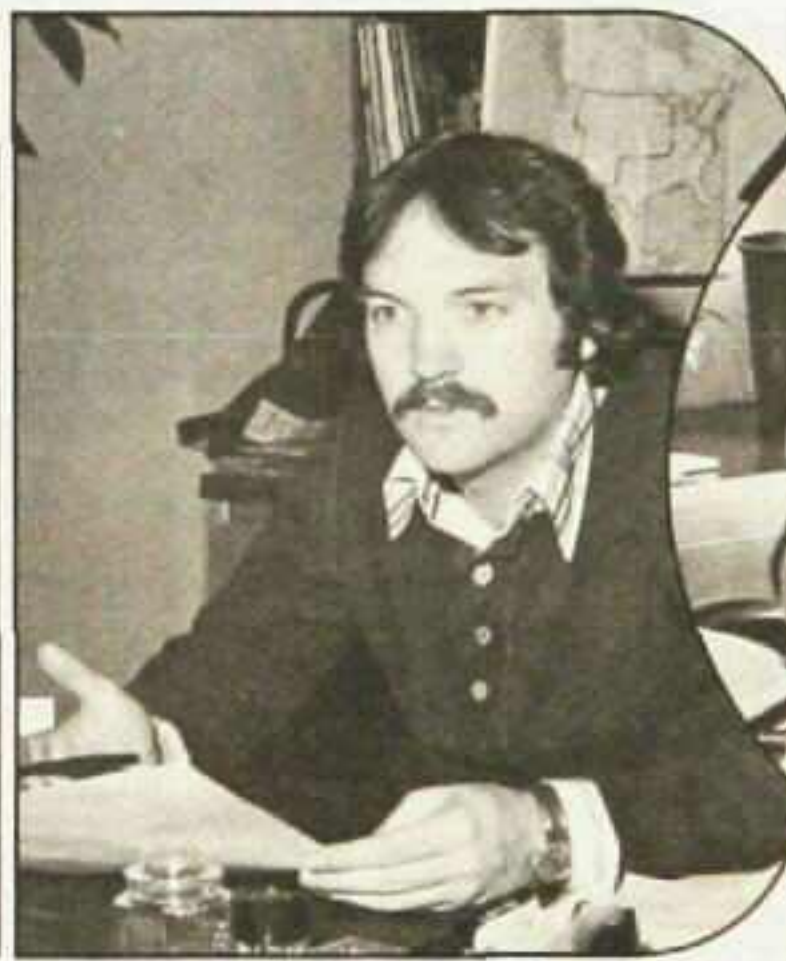
FEBRUARY 3, 1979 BILLBOARD



WB's Bob Merlis types a story.



Capitol's Dan Davis checks some four-color photos.



Billboard photos by Bonnie Tiegler

A&M's Mike Gormley checks over a press release.



MCA's Joan Bullard makes a media call.

closely with promotion, product management, merchandising and artist development, resulting in all areas working around the same timetable and being able to exchange ideas before an album was released," he points out. "And it's worked very well."

Among other things, the p.r. departments at CBS "move quickly to get early comments from critics to show program directors and others that the opinion makers have reacted positively," Altschuler notes.

These "opinion makers," another veteran publicist points out, are fairly resistant to hype. Bob Regehr, vice president/director of artist development and publicity for Warner Bros. Records, sees today's public relations as "more factual, with less hype."

"You must remember you're dealing with a generation of writers who know the business. You can't fool these guys," he says. "Consequently, the overall quality of p.r. has risen considerably. The days of hype are gone. The talent has to be there."

Warner Bros., Regehr sometimes gets involved in the actual ad campaign, "more to help establish a direction than writing the actual copy," he says. "The look of the ad is important to us."

Warner Bros. was also among the first of the major labels to involve its field promotional forces in the p.r. function, a move which increases the opportunities for a label to garner media attention through local newspapers, college publications and local television outlets.

Another major change of attitude among label publicists is that specialized rock music publications with limited circulation are now considered an important part of the image-building process. Publications such as Trouser Press, Bomp, the N.Y. Rocker, Boston's Real Paper and others often provide new artists with initial media exposure.

"The influence of these magazines far exceeds their circulation," says Herb Helman, RCA's veteran vice president for public affairs. "If you generate good solid press on an artist you can make a program director

"The art is to know what they're looking for," he notes.

Again, this is an example of publicity's new approach. Years ago it was enough to routinely service reviewers and journalists and hope they would respond. Now publicists try to initiate stories by appealing to a journalist's personal taste. As a result, some publicity departments are divided into specialty areas.

CBS and RCA are prime examples of this trend. Both companies have individual publicists who only handle college press, or international, or black music, or country, or classical. In addition to the obvious benefits, this structure enables a publicist to work on long-range projects with a particular writer or editor.

Capitol Records is another example of a label which has successfully combined publicity with other marketing functions. In fact, it is the only major label where one man is responsible for both publicity and advertising.

Dan Davis carries the title of vice president and director of press/art-

and try to determine where the audience is and where is the most appropriate place to focus attention," Davis says.

As Davis explains, "it doesn't always happen" that an act enjoys a national breakout so a label's field forces are often the first clue to where an act is selling. Once that's determined, Davis is able to marshal the various forces under his command.

"We take that area and expand it," he says. "Radio ads are almost automatic. Point-of-purchase material is next. Where you have the most activity that's where you club it all in."

"We utilize the branch men," Davis notes. "Some have set themselves up with the local media and it works exceedingly well when an artist is touring."

Capitol, along with Arista and Warner Bros., is also looking at video as a public relations tool. Capitol and Arista, in fact, have already begun offering video and film clips of artists to television and cable

matrading, who just had her first gold album, largely due to the constant attention of the press."

"Any kind of exposure is important," Gormley maintains. "We just had a two-page spread in People magazine featuring Pablo Cruise. I see that as equal to two ad pages. And at \$20,000 a page, that's \$40,000 worth of free exposure. We're discovering that people really want to know more about an artist these days."

Gormley's view is shared by most publicists today. Warner Bros.' Bob Merlis, who reports to Bob Regehr, can reel off a list of artists whose careers have been built on media attention.

"There's incredible interest among the press on certain artists," he notes. "There's a tradition at Warner Bros. for what we call 'press darlings.' Randy Newman, Neil Young, Martin Mull and most recently Carlene Carter have benefited from this."

Other publicists credit the media with helping launch the careers of

(Continued on page 73)

**This Is A
4-Color Trade Ad
For**

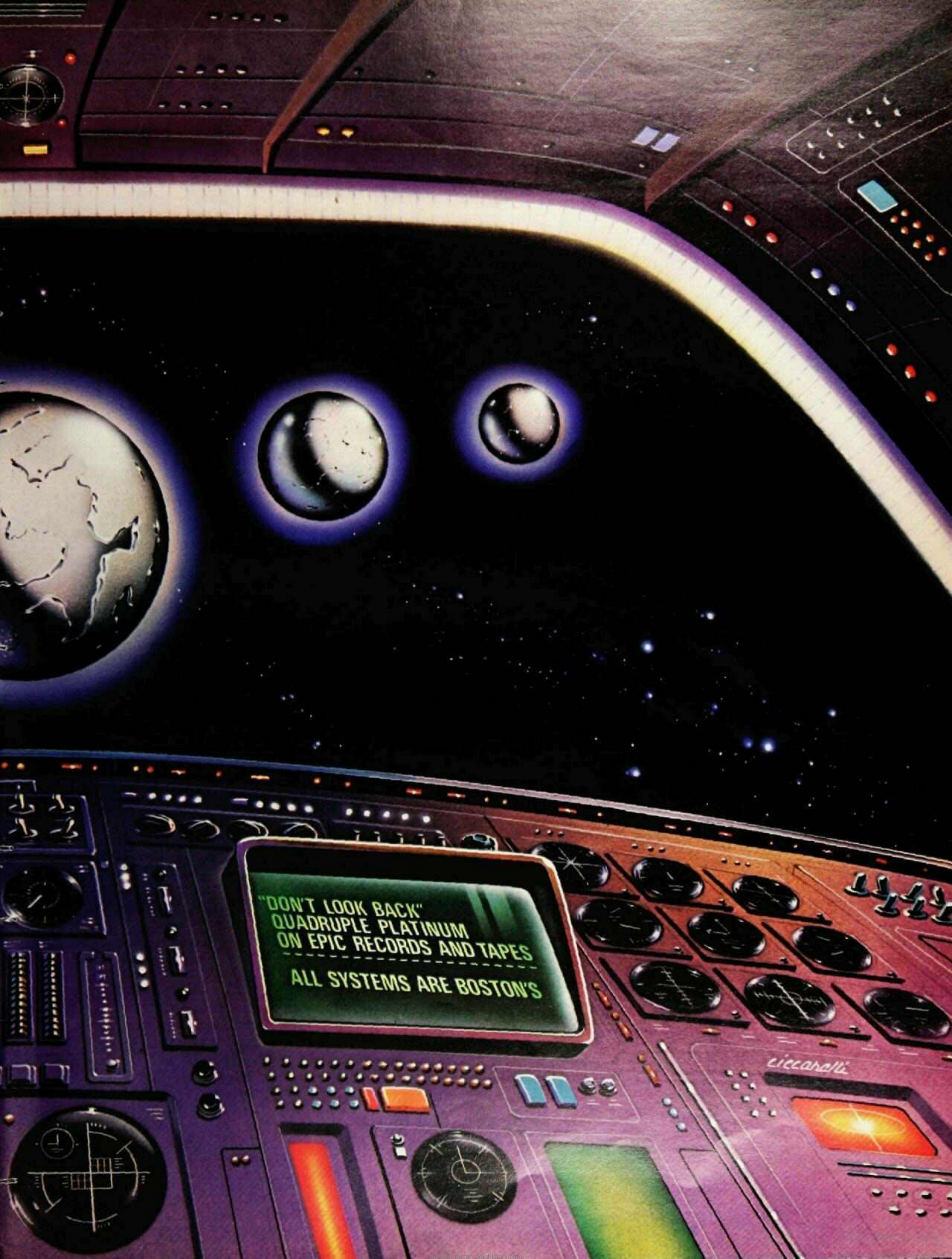
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SW-11852



...where's my jacket, Terry?





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ADS, EDITORIAL & MERCHANDISING

WB's Cornyn Goes Outside Music For Creative Arts

By PAUL GREIN

LOS ANGELES—Since stepping back into the top creative services slot at Warner Bros. a few months ago, Stan Cornyn, the label's executive vice president, has started looking outside the record business for specialists in advertising, merchandising, editorial and art, the areas his department encompasses.

"So often in this business," says Cornyn, "we don't recognize that there are special skills which are useful and necessary."



Stan Cornyn: "I have often felt that merchandising departments sing beautiful songs... but sometimes the mike is dead."

we have been subjected to for years out of inertia are amazingly child-like," says Cornyn. "If you brought a trained advertising person into a record company and showed him what you're doing, he'd collapse in laughter right in front of you if he were not restrained by wanting the account."

Cornyn is outspoken on many issues in advertising and merchandising, one of which is "the proliferation and ego gratification ads" which he terms "self-congratulatory and silly."

"It's important to get rid of waste and junk," he says, "including buttons, stickers and T-shirts that have no message." Not just T-shirts, but also promotional jackets and sweaters are apparently on their way out at Warner Bros. "I have clearly given a mandate in creative services," vows Cornyn. "We are out of the garment business."

Warner Bros. has invested a considerable sum in elaborate, king-size displays for "Superman," on which Cornyn is working with the WB film division. "These 'spectaculars' probably have a longer store-life," he explains, "because they're harder to move if nothing else."

Yet Cornyn insists the "glut approach to merchandising" is not bad if used properly. The key is getting the material where it will be used and making sure it is put up which does not always happen. "Merchandising departments at record companies sing beautiful songs," laments Cornyn, "but sometimes the mike is dead."

To solve this problem, WB uses its local merchandising staffers across the country and also its direct mail system, a computerized analysis of about 10,000 stores which it has been developing for about five years.

"You take a given act," explains Cornyn, "and put it into certain categories—country rock, Southern and so forth—punch various buttons and get somewhat generalized but extremely useful directions for a marketing campaign. It will tell you how many copies of the album you need to service the country and even spill out the mailing labels."

Now Warner Communications is going beyond demographic studies to also include motivational studies. "We not only want to know what they buy," says Cornyn, "but why."

"Motivational research can sound very '1984' and manipulative," he allows. "It is not. It is just using the best intelligence you have." So long as one keeps his intuitive skills sharp, Cornyn insists, this computerized market research can be a big plus.

Cornyn founded creative services in 1968 and held that directorship until a few years ago, when he was upped to executive vice president and Derek Taylor moved into the top creative spot. Cornyn soon missed his old job and when Taylor resigned last September and returned to England, he decided to re-enter the creative end.

"I had found myself dealing with such substantive matters in the history of our art," jokes Cornyn, "as who gets what parking space and

who merits a water cooler in his office."

What creative freedom Cornyn had came when he did certain projects on behalf of the three record companies of Warner Communications (such as the celebrated Big Button ad campaign) or when he produced the "Roots" television soundtrack, which recently brought him his sixth Grammy nomination (the first five were for authoring liner notes on Frank Sinatra albums).

"But since I wasn't abandoning my position as executive vice president of the company," explains Cornyn, "I needed to add a creative services director, Pete Johnson, and a creative coordinator, Linda York, which we never had before."

Previously all creative services staffers worked in the four departments which it comprises; none worked horizontally. Says Cornyn: "We're trying to break down departmental barriers where merchandising may or may not speak to art and so forth. A major move is on to get everybody talking to each other."

"And just as I don't want islands in my department, I don't want my department to be an island in the company. Product managers and the international and operations directors also report to me, so we can put the creative together with all the actual problems out there. That way it doesn't become an ivory tower operation."

Warner Bros. is uniquely organized in another respect, in that it has no head of marketing. Instead, it is run trilaterally by Cornyn in creative services, Eddie Rosenblatt in sales and promotion and Bob Regehr in artist development, which was part of creative until it was spun off several years ago. The latter department consists of Carl Scott di-

recting artist development and Bob Merlis in publicity.

Within the creative department itself, merchandising is directed by Adam Somers, advertising Shelley Cooper, editorial by Gene Sculatti and art by Peter Whorf, who moved up to that slot when Ed Thrasher resigned from Warner Bros. last November after 15 years.

Cornyn, who joined Warner Bros. as editorial director in 1959, six months after the company was



Billboard photos by Bonnie Tiegel
"Motivational study can sound very '1984' and manipulative. It is not."

founded, says relations between labels and managers are now in their healthiest period.

"When I started out at Capitol in the 1950s," he says, "an artist might show up for a recording session not knowing what the album cover would be and maybe not having a hell of a lot of say in who the arranger was or what the repertoire was."

"This type of servitude needed to come under re-analysis and did. Then the pendulum swung like crazy. And when it did, it obviously swung to a point of excess."

"If an artist came in and said 'my sister just graduated from high school and here is this drawing she

(Continued on page 23)



"I have clearly mandated to the creative services department: 'We are out of the garment business.'"



"Most advertising specialists would collapse in laughter at record industry practices... if they were not restrained by wanting the account."

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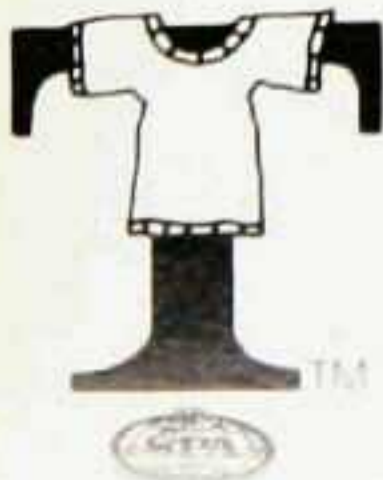
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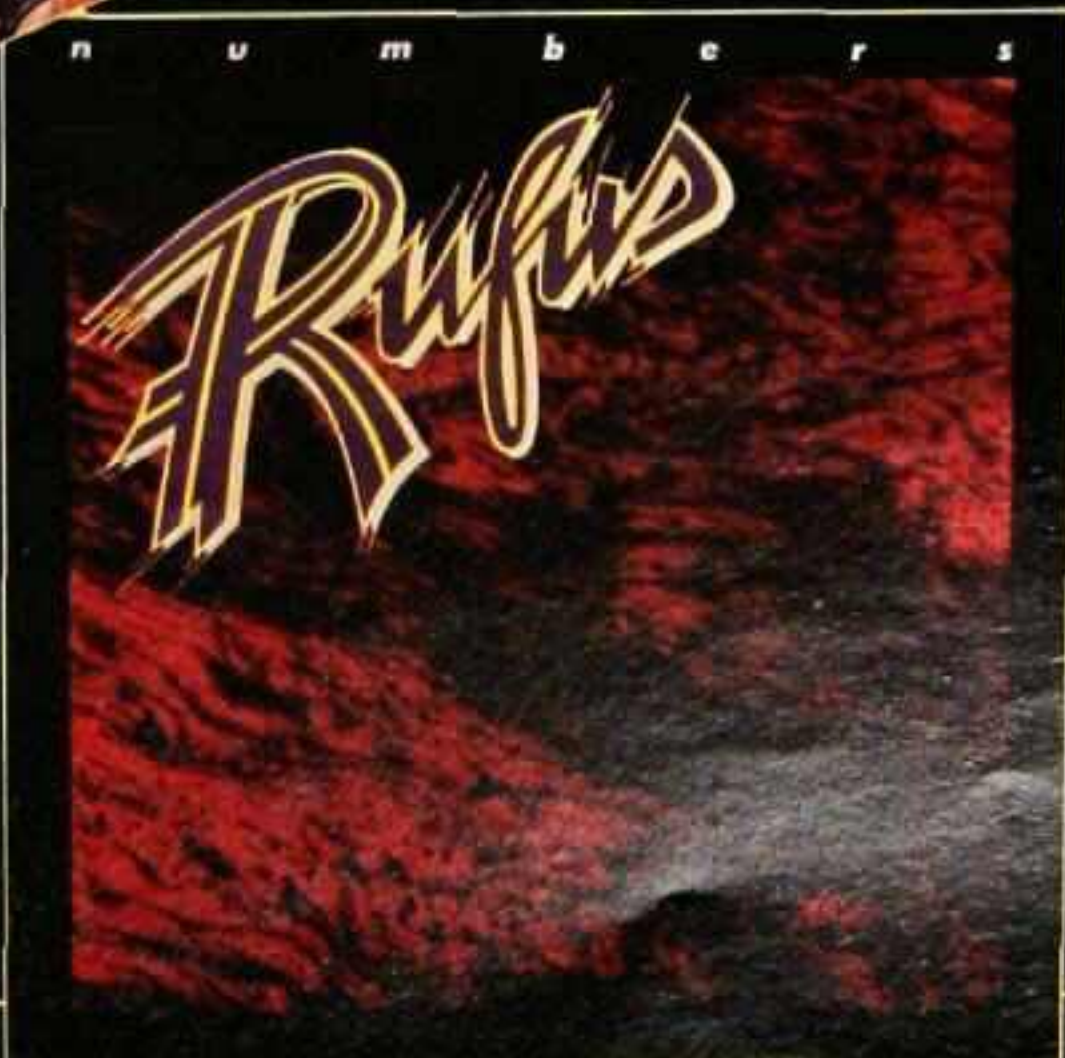
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HEART





PERFECT CASES. ANOTHER PLATINUM SHADOW.

PERFECT PERFORMANCES.

Perbair

Retailer Chains Resort To Creative Marketing

• Continued from page 6

clerks changing fixture placement to provide new avenues for traffic so that customers will be exposed to merchandise which previously

might have been deep in the rear of the store.

"It's a good time to play off anything local that is happening," Crowley says. "We did over 250 customers in Austin with a Ramones

store appearance. The selloff was good."

"I'm trying to establish with our young franchise owners that disco is bringing back the over-35-and-up-to-60 record buyer who wants to

dance and is into active music," says Evan Lasky, president of Budget Tapes & Records, the 90-store chain.

"They have been accustomed to passive, listening music buyers. This

year we will be selling more music that is social and fun."

"Camelot and Grapevine stores are out to sell overstocks that range from catalog to cutouts," explains Gerry Gladieux, advertising manager of the Paul David chain. "There are bucks out there. You can't go big in expensive radio and print. Right now the mall tabloid is the best buy. A quarter-page will do it."

And he says that Stark Record Service is urging all managers to work closely with local radio to participate in possible promotions that bring free plugs for stores. This concept is overseen by the chain's seven regional directors.

The four 1812 Overture stores in the Milwaukee area are staging a three-day \$3.98 for all \$6.98 list and \$4.98 for all \$7.98 list albums in stock. "But we used key DJs from the top stations doing remotes from the stores," says Alan Dulberger, chain owner. "We had Larry the Legend, W7UU-FM, Rob Edwards, WOKY-AM, and different jocks from WLPX-FM and WQFM on deck in the stores as the real draw."

You've Discovered Gold... and Platinum in Florida.

Now Unearth New Prospects 'Round The World.

Billboard's Spotlight on Florida in the April 7th Issue.

Advertising Deadline: March 9, 1979

You're Spinning Gold in The Sunshine State...

And plenty of platinum too. If you're part of the Florida scene, you know the story. But here's your chance to tell the world.

We're Digging Deep to Tell Florida's Fabulous Story...

Don't miss this opportunity to take your record com-

pany, your studio, your station, your act, YOUR COMPANY to the entire music business, Nationwide and Worldwide.

Bonus Distribution: NARM '79

The National Association of Record Merchandisers is holding its 21st annual convention in Hollywood, Florida, March 23-28, 1979. The spotlight will be there bathing every attendee.

Billboard's Spotlight on Florida will help you cash in on this Great Stampede...

Reserve your ad space now, then watch your own sales stampede.

To get in on the Florida Rush of '79, Contact J.B. Moore at (212) 764-7348 or write J.B., Billboard, 1515 Broadway, New York, N.Y. 10036.



Ad Deadline:
March 9, 1979

Issue Date:
April 7, 1979

Kester Claims Suit Names Wrong Firm

LOS ANGELES—Kester Marketing, local cutouts distributor, in its answer to a local Superior Court complaint filed by the United California Bank here (Billboard, Jan. 20, 1979), claims it was erroneously sued. Defendant rightly should be Ramont Co., Inc., a Nevada corporation, it claims.

In the original story, the plaintiff was incorrectly reported as seeking \$18,823.32 in repayment for a loan. The bank was suing over an open book account for goods and merchandise of that amount.

Lawsuit Names 20th-Fox Label

LOS ANGELES—Woolfsongs Ltd., a U.K. corporation, is suing 20th Century-Fox Records, charging the label shorted Alan Parsons in various ways royaltywise.

The local Federal District Court filing asks in excess of \$70,000 to make up for the alleged payment shortages and \$1 million in exemplary damages.

Among the various charges is a precedential one, in which Woolfsongs contends the defendant did not police its foreign licensees to assure accuracy of their accounting.

In addition, the filing lashes 20th Century-Fox Records for inaccurately and tardily complying with contractual provisions covering royalties on an album, "Tales Of Mystery And Imagination" produced by Alan Parsons.

The pact filed with the court shows Parsons receiving 12% of suggested retail royalty less 10% to 20% of retail price deductions depending on the packaging outlay.

Publishers Move

NEW YORK—April Blackwood Music in Los Angeles has moved to new and larger offices at 1930 Century Park West in Century City. The new phone number is (213) 556-4790. Also moving to the same address is Heath Levy Music, administered by April Blackwood. Heath Levy's new number is (213) 553-1504.

Relocating to the Los Angeles office is Ulpio Minucci, director of film and television projects for April-Blackwood.

Grand Jury Indicts Counterfeiter Suspects

NEW YORK—A federal grand jury has handed up the first indictments following raids in five states last month when federal authorities seized more than \$100 million worth of counterfeit and pirated sound recordings and the equipment used to manufacture them (Billboard, Dec. 16, 1978).

George Tucker and his company, Super Dupers Inc., of Hasbrouk, N.J., one of the 23 companies hit in the raid, were charged in a 21-count indictment with racketeering, wire fraud, and illegal reproduction of copyrighted recordings. If convicted, Tucker faces a jail term of up to 75 years and fines of up to \$300,000.

In a related case, tape duplicating

equipment, valued at about \$800,000, which was seized during one of the coordinated raids on the General Music Corp. in Charlotte, N.C., was ordered returned to the company.

At a hearing on the General Music Corp. case, U.S. District Judge Woodrow Wilson Jones questioned whether the equipment seized in the raid in Charlotte was actually used for illegal duplicating.

Ralph Phillipe, vice president of

By ROMAN KOZAK

the firm, testified that General Music legally makes tapes for local soul, gospel, bluegrass and country groups in the Carolinas and Virginia, as well as serving as a local distributor for budget product (Billboard, Jan. 6, 1979).

Doug Martin, attorney for General Music, says a new hearing was then ordered, and on Jan. 16 the judge signed the consent order. Gen-

eral Music was then able to reclaim its equipment. Tapes seized in the raid were not returned.

The announcement of the New York indictments came from Edward R. Korman, U.S. attorney for the Southern District of New York and Thomas P. Puccio, chief of the Organized Crime Task Force. Evidence to the grand jury was provided by John Jacobs of the Strike Force and Max Sayah, assistant U.S. attorney.

Other indictments are expected. Sources say that though the raids encompassed five states, future indictments will come out of the grand jury in New York.

The case first broke in New York when federal undercover agents set up their own retail operation in Westbury, L.I., and used the store to purchase allegedly illegal recorded product from distributors.

According to the initial indictments, Tucker and Super Dupers were charged with illegally producing and distributing product by Chicago, Elvis Presley, Fleetwood Mac, Linda Ronstadt, "Saturday Night Fever," Rod Stewart, Kiss, Donna Summer and others.

Blizzard Halts Milwaukee Action

• Continued from page 3

bad enough, they'll make it," says Phyllis Purpero, of the Center's public relations staff. "The symphonies were cancelled because the Chicago people couldn't get out of Chicago and the Milwaukee musicians could not get to their concert because of storms."

"The economics of the arts don't easily permit cancellations because there's difficulty in rescheduling," says Archie Sarazan, the Center's director. "I'm happy that even though Mother Nature hit us with numerous snow storms, the Center only had to cancel 2% of its programming because the performers were not able to come in."

Reactions concerning the effects of the weather differ from club owner to club owner, usually depending on the location of their facility.

"The weather has definitely hurt

us," agrees Rich Emery, manager of the new Park Avenue disco in downtown Milwaukee. "People listen to the weather broadcasts around here and they don't drive if it sounds bad. However, we had a great New Year's Eve. Must have had 400 people in here."

Only one club worker was able to make it to the Attic West nightclub at the height of winter's latest storm Wednesday. "I'm getting my work done and then I'm getting out of here... if I can," she said.

"Milwaukee people will go out regardless of the weather," says Randy Petruske, one of the owners of Shelter From The Storm, a northside club. The name of his place might have made a difference but Petruske says his club had not had to close this year because of the weather.

But then he added as an afterthought, "Oh yeah, there was that

train derailment on the next block during that blizzard a couple of weeks ago. They evacuated the whole area and shut us down. I guess they thought the train was going to explode."

Stores have been hit hard, with several managers saying they have lost up to 50% of their usual business compared with the same time last year.

"When the weather clears, we do excellently," says Dave Roffers, manager of the Sound Stage outlet in the covered Bay Shore mall. He was alone in his store Wednesday because none of his other sales staff could make it through the drifts. "We have had trouble with deliveries; that's been a handicap all right. The truckers can't get through Chicago."

Michael Mowers, sales manager for the downtown-based Radio Doc-

(Continued on page 91)

MASTERS WANTED

International music company seeks disco recordings for intensive marketing outside the United States.

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"One of the most Exciting Singers in the World"

"Her Roxy Debut A Smash" Dec. 19, 1978

— Her New Single —

"It Doesn't Have To Hurt Everytime"

Produced by Don Bass
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FEBRUARY 3, 1979 BILLBOARD

SHELLY SIEGEL

GENTLEMAN. BUSINESSMAN. FRIEND.

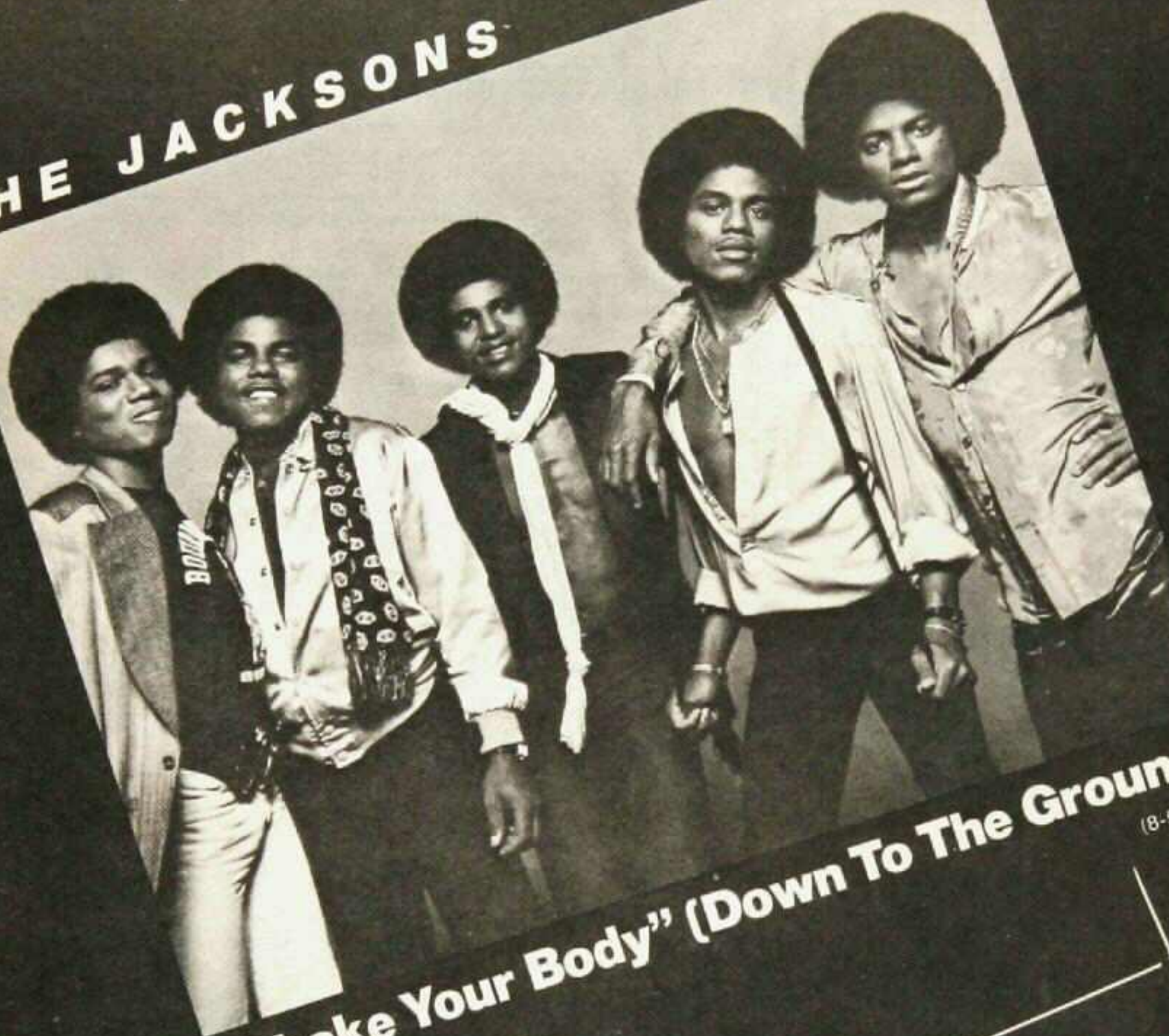
IT'S SO HARD TO SAY GOODBYE.



PICKWICK International Inc.

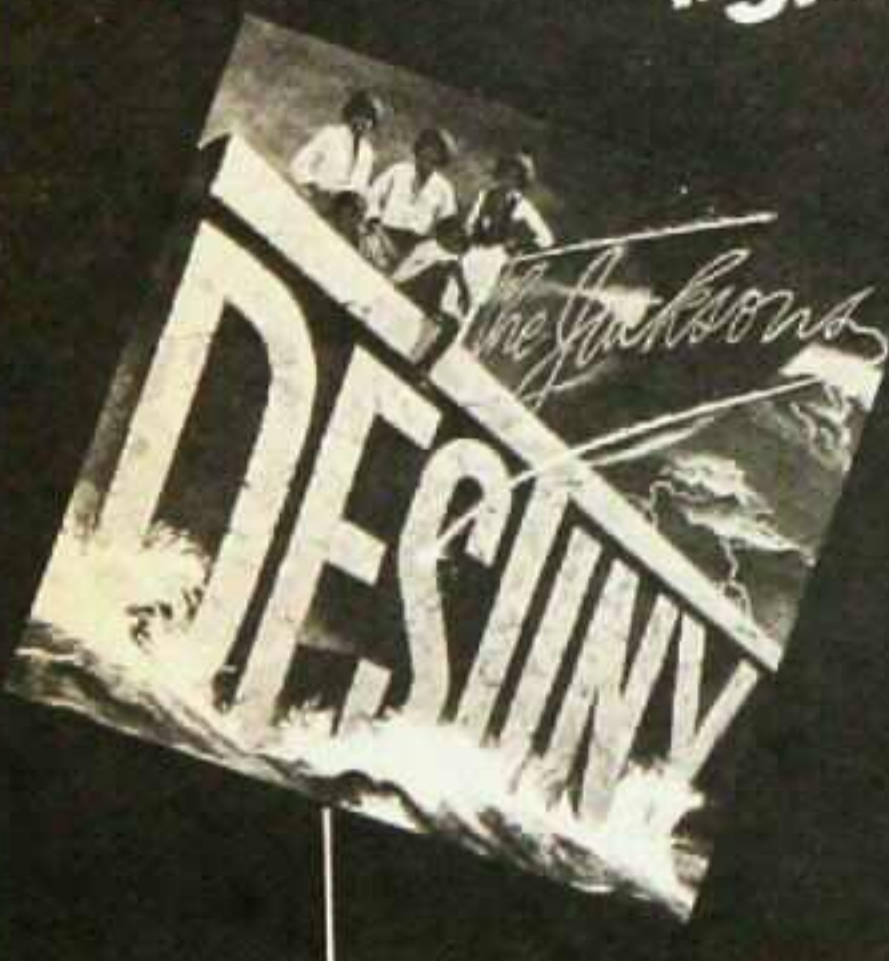
The singles explosion heard around the world...

THE JACKSONS



Produced
And
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"Shake Your Body" (Down To The Ground)
(8-50656)



Management:
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ENTERTAINMENT, INC.
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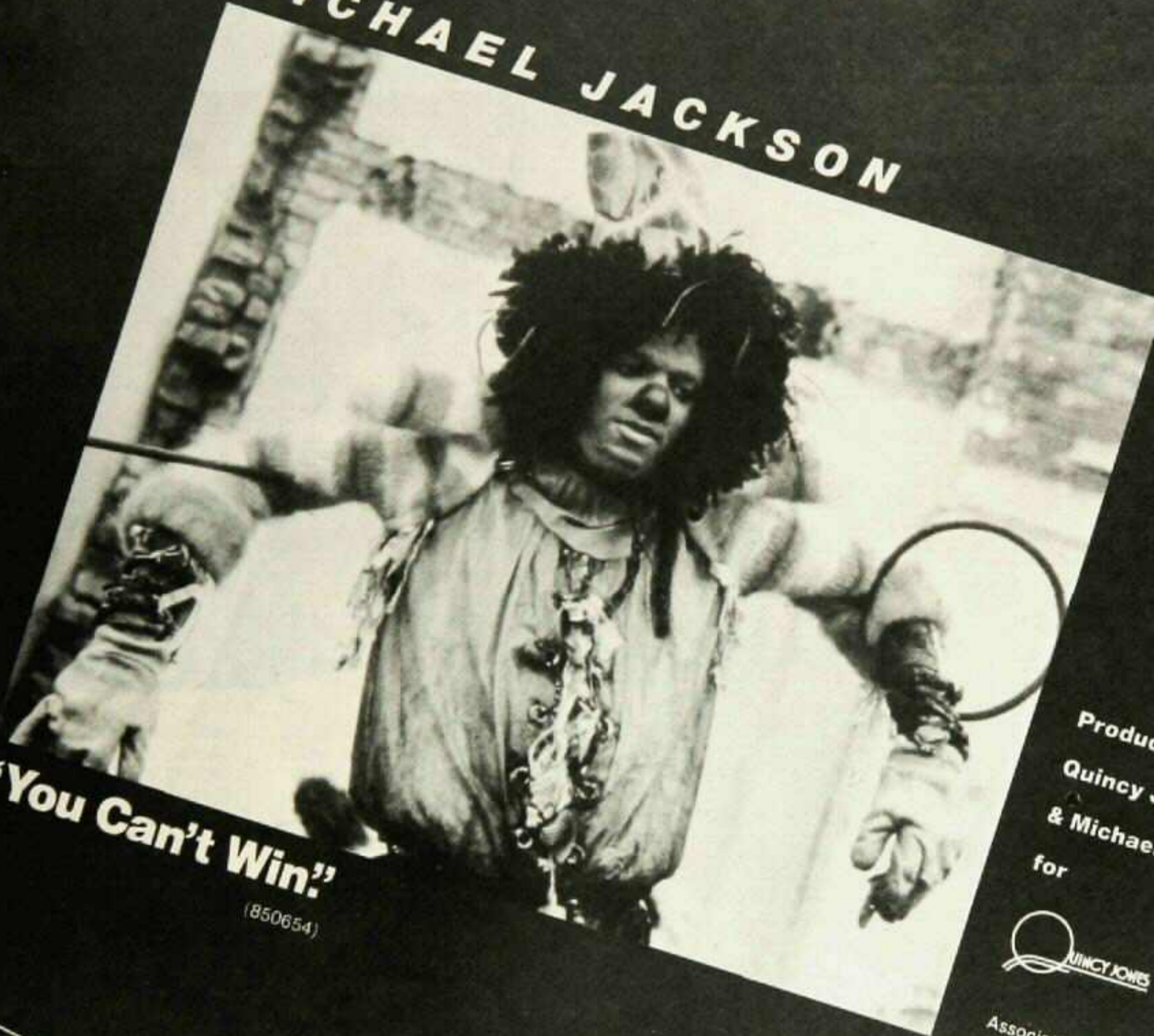
WATCH FOR THE JACKSONS ON

SOUL TRAIN February 3rd
 MIDNIGHT SPECIAL February 9th
 AMERICAN BANDSTAND February 10th

AND THE JACKSONS WORLD TOUR 1979

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JANUARY 25	BREMEN	FEBRUARY 20	LEICESTER
JANUARY 26	FRANKFURT	FEBRUARY 21	CARDIFF
JANUARY 28	MADRID	FEBRUARY 23	LONDON
JANUARY 29	MADRID	FEBRUARY 24	LONDON
JANUARY 30	MADRID	FEBRUARY 25	BOURNEMOUTH
JANUARY 31	GRONINGEN	FEBRUARY 26	AMSTERDAM
FEBRUARY 1	AMSTERDAM	FEBRUARY 28	PARIS
FEBRUARY 2	AMSTERDAM	MARCH 2	PARIS
FEBRUARY 6	LONDON	MARCH 6	JOHANNESBURG
FEBRUARY 7	LONDON	MARCH 7	JOHANNESBURG
FEBRUARY 8	LONDON	MARCH 8	JOHANNESBURG
FEBRUARY 9	LONDON	MARCH 9	JOHANNESBURG
FEBRUARY 10	BRIGHTON	MARCH 10	JOHANNESBURG
FEBRUARY 11	PRESTON	MARCH 12	DURBAN
FEBRUARY 12	WAKEFIELD	MARCH 13	DURBAN
FEBRUARY 13	SHEFFIELD	MARCH 14	DURBAN
FEBRUARY 14	GENEVA (Band)	MARCH 15	DURBAN
FEBRUARY 14	GLASGOW (Crew)	MARCH 16	CAPETOWN
FEBRUARY 15	GENEVA	MARCH 17	CAPETOWN
FEBRUARY 16	GLASGOW	MARCH 18	CAPETOWN
FEBRUARY 17	MANCHESTER	MARCH 19	JOHANNESBURG
FEBRUARY 18	BIRMINGHAM	MARCH 20	JOHANNESBURG
		MARCH 21	JOHANNESBURG

MICHAEL JACKSON



"You Can't Win!"

(850654)

Produced by
 Quincy Jones
 & Michael Jackson
 for



Associate Producer: Tom Bahler.
 © 1978 Universal City Studios, Inc.

M. Stewart

RSO Halts Bee Gees Airplay, Tracks Leak

• Continued from page 3

"It's the responsibility of the record company to do the best it can to find where it came from so it doesn't happen in the future. We want to clear up the situation so everyone knows."

Fitzgerald says that even his promotion staff didn't have copies of the album since they were kept under lock and key.

"It's one thing to see an entire chain get it but RKO got it and so did ABC and NBC but not all of their sister stations," he says.

"It's one thing for a programmer to get a copy of the Bee Gees album early and program it for his station

early to bolster ratings. But it's another thing to send copies of it to friends at other stations. Hopefully it came from only one source," states Fitzgerald.

Fitzgerald adds that if any station

had disobeyed the cease and desist order, court action would have followed.

"Some stations were harder to contact than others. Some started playing it six o'clock Friday night

(12) just when everyone else has left and no one picks up the phone. We got hold of the station manager or programmer anyway we could to get it off the air."

Fitzgerald says that the first call

he received about premature play was from Chicago where WLS played it. "The effect of WLS going on it is more than just local as a lot of secondary and tertiary markets pick up WLS at night."

Stan Cornyn

• Continued from page 14

did of me in crayons and I want it for my cover,' we'd just sigh and say, 'sure, okay.'

"We went from the monolithic record companies treating its artists like puppets to the other extreme, but now we're back in a middle ground. Paranoia has stopped by and large."

One sign of these improved manager-label relations is that a number of Warner Bros. ads carry credit lines citing the name of the artist's manager. "It's been asked for," says Cornyn. "The first one who suggested it is by definition an egomaniac, but after the fifth one, it becomes a way of life. We never had producer credits either until a few years ago, now it's common practice."

Cornyn says that his department handles product on Warner-distributed labels the same as disks on Warner Bros. itself. But he allows that at first the smaller labels are reluctant to hand over this control. "They have a certain fear of losing their identity and becoming amalgamated into the great bunny," he says. "But after a year or so they get over their fear of being swallowed."

There are 25 home office staffers working in creative services, though Cornyn says stretching creative to its limits, about 70 persons are involved.

The overriding reason that creative services remains an important marketing tool is keyed to the unpredictability of radio. Says Cornyn: "Radio may be 90% of what exposes records to an audience, but let's not depend on it. There will be and is a construction, with formats changing and getting tighter. And I refuse to allow the media to dictate art."

Distributors

• Continued from page 8

to head the newly formed MCA Distributing Co., has a goal to triple the 1978 figure to more than \$200 million, exclusive of videodisk product that will be expanding as the Magnavox system rolls out nationally.

The bottom line for everyone is seen tightening even more than it did last year. CBS, WEA and Capitol all have reported profit percentage gains below 1977 levels for the second and third calendar quarters, with the usually strong fourth quarter figures not yet detailed.

This is where the battle will be fought in earnest—for one key to better profits is more volume at lower costs, and this year the competition will be much keener.

There are other ways to improve your sales record besides selling records.



Scotch® Recording Tapes—they make a profit center all on their own. And no wonder—because you can't sell a line of tapes with truer, purer sound than Scotch Recording Tape. And we have a very effective advertising campaign to make them very easy to sell. *Sports Illustrated*, *People*, *Playboy*, and the audio buff magazines are just some of the publications. There's television advertising too—plus

extensive merchandising.

Maybe that's why we're the best-selling brand of all blank tape in America.

So, get in touch with your local Scotch Recording Tape representative and find out how you can make another profit center right in your store.

Before you know it, you'll be recording big sales with more than just records.

Scotch® Recording Tape. The truth comes out.

3M

Billboard Singles Radio Action

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

Based on station playlists through Thursday (1/25/79)

TOP ADD ONS - NATIONAL

- NEIL DIAMOND—Forever In Blue Jeans (Columbia)
- (D) GLORIA GAYNOR—I Will Survive (Polydor)
- DOOBIE BROTHERS—What A Fool Believes (WB)

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

- DOOBIE BROTHERS—What A Fool Believes (WB)
- D• PEACHES & HERB—Shake Your Groove Thing (Polydor)
- ★ BLUES BROTHERS—Soul Man (Atlantic) 15-10
- ★ DONNA SUMMER—Heaven Knows (Casablanca) 26-22

KTKT—Tucson

- BABYS—Every Time I Think Of You (Chrysalis)
- FIREFALL—Goodbye, I Love You (Atlantic) 24-19
- D★ CHERYL LYNN—Got To Be Real (Columbia) 19-12

KQEO—Albuquerque

- EDDIE MONEY—Maybe I'm A Fool (Columbia)
- ROSS, WONDER, GAYE & ROBINSON—Pops, We Love You (Motown)
- ★ ROSE ROYCE—Love Don't Live Here Anymore (Whitfield) 29-21
- ★ DONNA SUMMER—Heaven Knows (Casablanca) 35-22

KENO—Las Vegas

- MARSHALL HAIN—Dancing In The City (Harvest)
- SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSO)
- ★ CHICAGO—No Tell Lover (Columbia) 25-10
- ★ ROD STEWART—Do You Think I'm Sexy (WB) 23-11

KFMB—San Diego

- CARS—My Best Friend's Girl (Elektra)
- BILLY JOEL—Big Shot (Columbia)
- ★ BLUES BROTHERS—Soul Man (Atlantic) 17-10
- ★ SHALAMAR—Take Me To The Bank (Solar) 19-12

Pacific Northwest Region

TOP ADD ONS:

- DOOBIE BROTHERS—What A Fool Believes (WB)
- NEIL DIAMOND—Forever In Blue Jeans (Columbia)
- FOREIGNER—Blue Morning, Blue Day (Atlantic)

PRIME MOVERS:

- ROD STEWART—Do You Think I'm Sexy (WB)
- OLIVIA NEWTON JOHN—A Little More Love (MCA)
- BLUES BROTHERS—Soul Man (Atlantic)

BREAKOUTS:

- DIRE STRAITS—Sultans Of Swing (WB)
- DR. HOOR—All The Time In The World (Capitol)
- BEE GEES—Tragedy (RSO)

KFRC—San Francisco

- DIRE STRAITS—Sultans Of Swing (WB)
- DOOBIE BROTHERS—What A Fool Believes (WB)
- ★ ROD STEWART—Do You Think I'm Sexy (WB) 5-1
- ★ OLIVIA NEWTON JOHN—A Little More Love (MCA) 20-13

KYA—San Francisco

- FOREIGNER—Blue Morning, Blue Day (Atlantic)
- BEE GEES—Tragedy (RSO)
- BOBBY CALDWELL—What You Won't Do For Love (Cloud) 10-4
- ★ NICOLETTE LARSON—Lotta Love (WB) 15-9

KLIV—San Jose

- NO LIST
-
-
-

KCBN—Reno

- NEIL DIAMOND—Forever In Blue Jeans (Columbia)
- DOOBIE BROTHERS—What A Fool Believes (WB)
- ★ BARRY MANILOW—Somewhere In The Night (Arista) 27-17
- D★ CHERYL LYNN—Got To Be Real (Columbia) 26-18

KROY—Sacramento

- FIREFALL—Goodbye, I Love You (Atlantic)
- DOOBIE BROTHERS—What A Fool Believes (WB)
- ★ BARRY MANILOW—Somewhere In The Night (Arista) HB-26
- ★ ACE FREHLEY—New York Groove (Casablanca) 11-18

PRIME MOVERS - NATIONAL

- ROD STEWART—Do You Think I'm Sexy (WB)
- OLIVIA NEWTON JOHN—A Little More Love (MCA)
- DONNA SUMMER—Heaven Knows (Casablanca)

KYNO—Fresno

- ANNE MURRAY—I Just Fell In Love Again (Capitol)
- LITTLE RIVER BAND—Lady (Harvest)
- ★ DONNA SUMMER—Heaven Knows (Casablanca) HB-30
- ★ SANTANA—Stormy (Columbia) HB-29

KGW—Portland

- ANNE MURRAY—I Just Fell In Love Again (Capitol)
- DR. HOOR—All The Time In The World (Capitol)
- ★ POINTER SISTERS—Fire (Planet) 13-8
- ★ SANTANA—Stormy (Columbia) 22-18

KING—Seattle

- NEIL DIAMOND—Forever In Blue Jeans (Columbia)
- D★ GONZALEZ—Haven't Stopped Dancing Yet (Capitol)

D★ CHERYL LYNN—Got To Be Real (Columbia) 13-9

- ★ BLUES BROTHERS—Soul Man (Atlantic) 15-8

KJRB—Spokane

- DONNA SUMMER—Heaven Knows (Casablanca)
- HEART—Dog & Butterfly (Portrait)
- ★ MELISSA MANCHESTER—Don't Cry Out Loud (Arista) 21-15
- ★ FOREIGNER—Blue Morning, Blue Day (Atlantic) 24-17

KTAC—Tacoma

- LEIF GARRETT—I Was Made For Dancing (Scotti Brothers)
- D★ CHANSON—Don't Hold Back (Arista) 18-13

D★ DAN HARTMAN—Instant Replay (Blue Sky) 18-13

- ★ POINTER SISTERS—Fire (Planet) 10-8

KCPX—Salt Lake City

- EDDIE MONEY—Maybe I'm A Fool (Columbia)
- DIRE STRAITS—Sultans Of Swing (WB)
- ★ DONNA SUMMER—Heaven Knows (Casablanca) 22-10
- ★ GERRY RAFFERTY—Home And Dry (UA) 19-9

KRSP—Salt Lake City

- MELISSA MANCHESTER—Don't Cry Out Loud (Arista)
- KENNY ROGERS—The Gambler (UA)
- ★ BLUES BROTHERS—Soul Man (Atlantic) 17-13
- ★ CHICAGO—No Tell Lover (Columbia) 15-11

KTLK—Denver

- NO LIST
-
-
-

KIMN—Denver

- NIGEL OLSSON—Dancin' Shoes (Bang)
- CAPTAIN & TENNILLE—You Need A Woman Tonight (A&M)
- ★ BARRY MANILOW—Somewhere In The Night (Arista) 16-13
- ★ ROD STEWART—Do You Think I'm Sexy (WB) 6-4

North Central Region

TOP ADD ONS:

- CHICAGO—No Tell Lover (Columbia)
- BABYS—Every Time I Think Of You (Chrysalis)
- (D) GLORIA GAYNOR—I Will Survive (Polydor)

PRIME MOVERS:

- POINTER SISTERS—Fire (Planet)
- ROD STEWART—Do You Think I'm Sexy (WB)
- DONNA SUMMER—Heaven Knows (Casablanca)

BREAKOUTS:

- DIRE STRAITS—Sultans Of Swing (WB)
- EDDIE MONEY—Maybe I'm A Fool (Columbia)
- AMU STEWART—Knock On Wood (Arista)

CLW—Detroit

- EDDIE MONEY—Maybe I'm A Fool (Columbia)
- DIRE STRAITS—Sultans Of Swing (WB)
- BOBBY CALDWELL—What You Won't Do For Love (Cloud) 16-10
- ★ POINTER SISTERS—Fire (Planet) 21-14

WORQ—Detroit

- NO LIST
-
-
-

WTAC—Flint

- CHICAGO—No Tell Lover (Columbia)
- DONNA SUMMER—Heaven Knows (Casablanca)
- ★ LEIF GARRETT—I Was Made For Dancing (Scotti Brothers) 17-12
- ★ IAN MATTHEWS—Shake It (Mushroom) 22-18

Z-96 (WZZR-FM)—Grand Rapids

- D★ CHANSON—Don't Hold Back (Arista)
- CHICAGO—No Tell Lover (Columbia)
- ★ OLIVIA NEWTON JOHN—A Little More Love (MCA) 16-6
- ★ HOT CHOCOLATE—Every 1's A Winner (Infinity) 18-10

WAKY—Louisville

- BONNIE POINTER—Free Me From My Freedom (Motown)
- AMU STEWART—Knock On Wood (Arista)
- D★ CHANSON—Don't Hold Back (Arista) 28-22
- ★ POINTER SISTERS—Fire (Planet) 20-15

WBGN—Bowling Green

- GLORIA GAYNOR—I Will Survive (Polydor)
- POCO—Crazy Love (ABC)
- ★ BABYS—Every Time I Think Of You (Chrysalis) 26-19
- ★ KENNY ROGERS—The Gambler (UA) 14-8

WGCL—Cleveland

- D• GLORIA GAYNOR—I Will Survive (Polydor)
- DONNA SUMMER—Heaven Knows (Casablanca)
- D★ PEACHES & HERB—Shake Your Groove Thing (Polydor) 30-19
- ★ BOB SEGER—We've Got Tonight (Capitol) 16-13

WZZP—Cleveland

- FIREFALL—Goodbye, I Love You (Atlantic)
- BABYS—Every Time I Think Of You (Chrysalis)
- ★ ROD STEWART—Do You Think I'm Sexy (WB) 15-1
- ★ DONNA SUMMER—Heaven Knows (Casablanca) 27-20

Q-102 (WKRQ-FM)—Cincinnati

- DONNA SUMMER—Heaven Knows (Casablanca)
- DOOBIE BROTHERS—What A Fool Believes (WB)
- ★ BLUES BROTHERS—Soul Man (Atlantic) 20-12
- ★ ROD STEWART—Do You Think I'm Sexy (WB) 23-14

WNCI—Columbus

- CHICAGO—No Tell Lover (Columbia)
- KENNY ROGERS—The Gambler (UA)
- D★ DAN HARTMAN—Instant Replay (Blue Sky) 11-7
- ★ ROD STEWART—Do You Think I'm Sexy (WB) 15-8

WCUF—Akron

- ANNE MURRAY—I Just Fell In Love Again (Capitol)
- DOOBIE BROTHERS—What A Fool Believes (WB)
- ★ POINTER SISTERS—Fire (Planet) 5-2
- ★ ROD STEWART—Do You Think I'm Sexy (WB) 11-1

13-Q (WRTQ)—Pittsburgh

- CHICAGO—No Tell Lover (Columbia)
-
- ★ POINTER SISTERS—Fire (Planet) 25-12
- DONNA SUMMER—Heaven Knows (Casablanca) 30-22

BREAKOUTS - NATIONAL

- DIRE STRAITS—Sultans Of Swing (WB)
- EDDIE MONEY—Maybe I'm A Fool (Columbia)
- BILLY JOEL—Big Shot (Columbia)

WPEZ—Pittsburgh

- BABYS—Every Time I Think Of You (Chrysalis)
- THE TALKING HEADS—Take Me To The River (Sire)
- ★ ROD STEWART—Do You Think I'm Sexy (WB) 8-2
- ★ POINTER SISTERS—Fire (Planet) 10-6

WTIX—New Orleans

- POCO—Crazy Love (ABC)
- EDWIN STARR—Contact (20th Century)
- ★ NICOLETTE LARSON—Lotta Love (WB) 18-8
- ★ CHANSON—Don't Hold Back (Arista) 22-14

WNOE—New Orleans

- CHICAGO—No Tell Lover (Columbia)
- ROSE ROYCE—Love Don't Live Here Anymore (Whitfield)
- ★ LEIF GARRETT—I Was Made For Dancing (Scotti Brothers) 21-12
- ★ EARTH, WIND & FIRE—September (ARC) 15-8

KEEL—Shreveport

- D• GLORIA GAYNOR—I Will Survive (Polydor)
- D★ PEACHES & HERB—Shake Your Groove Thing (Polydor)
- ★ KENNY ROGERS—The Gambler (UA) 24-14
- ★ FAITH BAND—Dancin' Shoes (Mercury) 23-19

Southwest Region

TOP ADD ONS:

- (D) GLORIA GAYNOR—I Will Survive (Polydor)
- LEIF GARRETT—I Was Made For Dancing (Scotti Brothers)
- (D) PEACHES & HERB—Shake Your Groove Thing (Polydor)

PRIME MOVERS:

- BARRY MANILOW—Somewhere In The Night (Arista)
- POINTER SISTERS—Fire (Planet)
- OLIVIA NEWTON JOHN—A Little More Love (MCA)

BREAKOUTS:

- DIRE STRAITS—Sultans Of Swing (WB)
- EDDIE RABBITT—Every Which Way But Loose (Elektra)
- EDWIN STARR—Contact (20th Century)

KILT—Houston

- EDDIE MONEY—Every Which Way But Loose (Elektra)
- DIRE STRAITS—Sultans Of Swing (WB)
- ★ BARRY MANILOW—Somewhere In The Night (Arista) 33-28
- D★ GLORIA GAYNOR—I Will Survive (Polydor)

KRBE—Houston

- GLORIA GAYNOR—I Will Survive (Polydor)
- DIRE STRAITS—Sultans Of Swing (WB)
- ★ BLUES BROTHERS—Soul Man (Atlantic) 25-20
- ★ HERBIE MANN—Superman (Atlantic) HB-23

KLIF—Dallas

- LEIF GARRETT—I Was Made For Dancing (Scotti Brothers)
- D• GLORIA GAYNOR—I Will Survive (Polydor)
- ★ NONE
- (★)
- ★ KNUS-FM—Dallas
- NONE
- ★ PABLO CRUISE—I Go To Rio (A&M) 23-19
- ★ BARRY MANILOW—Somewhere In The Night (Arista) 14-10

KFIZ-FM (2-97)—El Worth

- ERIC CLAPTON—Promises (RSO)
- D• VILLAGE PEOPLE—Y M C A (Casablanca)
- ★ BEE GEES—Too Much Heaven (RSO) 6-2
- ★ OLIVIA NEWTON JOHN—A Little More Love (MCA) 7-1

KINT—El Paso

- D• GONZALEZ—Haven't Stopped Dancing Yet (Capitol)
- GIORGIO MORODER—The Chase (Casablanca)
- ★ OLIVIA NEWTON JOHN—A Little More Love (MCA) 17-8
- D★ PEACHES & HERB—Shake Your Groove Thing (Polydor) 18-7

WKY—Oklahoma City

- LITTLE RIVER BAND—Lady (Harvest)
- DONNA SUMMER—Heaven Knows (Casablanca)
- ★ ROD STEWART—Do You Think I'm Sexy (WB) 9-3
- ★ POINTER SISTERS—Fire (Planet) 11-5

KAKC—Tulsa

- NO LIST
-
-
- ★ KALI—Tulsa
- ANNE MURRAY—I Just Fell In Love Again (Capitol)
- FIREFALL—Goodbye, I Love You (Atlantic)
- D★ CHERYL LYNN—Got To Be Real (Columbia) 12-6
- ★ POINTER SISTERS—Fire (Planet) 14-5

Midwest Region

TOP ADD ONS:

- (D) GLORIA GAYNOR—I Will Survive (Polydor)
- IAN MATTHEWS—Shake It (Mushroom)
- HOT CHOCOLATE—Every 1's A Winner (Infinity)

PRIME MOVERS:

- OLIVIA NEWTON JOHN—A Little More Love (MCA)
- ROD STEWART—Do You Think I'm Sexy (WB)
- BARRY MANILOW—Somewhere In The Night (Arista)

BREAKOUTS:

- BILLY JOEL—Big Shot (Columbia)
- AMU STEWART—Knock On Wood (Arista)
- DOOBIE BROTHERS—What A Fool Believes (WB)

WLS—Chicago

- D• GLORIA GAYNOR—I Will Survive (Polydor)
- IAN MATTHEWS—Shake It (Mushroom)
- ★ LINDA RONSTADT—Doh Baby Baby (Asylum) 23-14
- ★ ROD STEWART—Do You Think I'm Sexy (WB) 25-7

WEFM—Chicago

- CHICAGO—No Tell Lover (Columbia)
- MELBA MOORE—You Stopped Into My Life (Epic)
- D★ CHERYL LYNN—Got To Be Real (Columbia) 10-6
- ★ ROD STEWART—Do You Think I'm Sexy (WB) 17-8

WROK—Rockford

- HOT CHOCOLATE—Every 1's A Winner (Infinity)
- GERRY RAFFERTY—Home And Dry (UA)
- ★ NICOLETTE LARSON—Lotta Love (WB) 14-7
- ★ EARTH, WIND & FIRE—September (ARC) 19-12

WIFE—Indianapolis

- MARC TANNER BAND—Elena (Elektra)
- STONEBOLT—Love Struck (Parachute)
- ★ EARTH, WIND & FIRE—September (ARC) 14-7
- ★ BLUES BROTHERS—Soul Man (Atlantic) 21-14

(Continued on page 26)

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THE

DELLS

FACE TO FACE



Always fresh, always reaching for new expression, the Dells continue their musical evolution with their latest album, "FACE TO FACE" AA-1113

The Dells' distinctive vocal stylings have never been better. Listen to their single, "(You Bring Out) The Best In Me" AB-12440. It brings out the best in the Dells.

Management: Al Perkins

Produced by: Al Perkins, Calvin Carter, Rudy Robinson and The Dells for Perk's Music, Inc.



RECORDS
ABC DELIVERS

Billboard Singles Radio Action

Based on station playlists through Thursday (1/25/79)

Playlist Top Add Ons
Playlist Prime Movers

Continued from page 24
WNDE—Indianapolis

- BABYS—Every Time I Think Of You (Chrysalis)
- DONNA SUMMER—Heaven Knows (Casablanca)
- FAITH BAND—Dancin' Shoes (Mercury) 7-3
- ROD STEWART—Do You Think I'm Sexy (WB) 11-2

WO/Y—Milwaukee

- MELISSA MANCHESTER—Don't Cry Out Loud (Arista)
- BILLY JOEL—Big Shot (Columbia)
- BARRY MANILOW—Somewhere In The Night (Arista) 23-18
- OLIVIA NEWTON-JOHN—A Little More Love (MCA) 15-10

WZOU-FM—Milwaukee

- EDDIE MONEY—Maybe I'm A Fool (Columbia)
- SAD CAFE—Run Home Girl (A&M)
- ACE FREHLEY—New York Groove (Casablanca) 15-9
- OLIVIA NEWTON-JOHN—A Little More Love (MCA) 14-7

KSLQ-FM—St. Louis

- AMII STEWART—Knock On Wood (Arista)
- DIRE STRAITS—Sultans Of Swing (WB)
- BARRY MANILOW—Somewhere In The Night (Arista) 24-16
- POINTER SISTERS—Fire (Planet) 7-2

KXOK—St. Louis

- FIREFALL—Goodbye, I Love You (Atlantic)
- BILLY JOEL—Big Shot (Columbia)
- IAN MATTHEWS—Shake It (Mushroom) 17-12
- KENNY ROGERS—The Gambler (UA) 24-19

KIDJ—Des Moines

- CHERYL LYNN—Got To Be Real (Columbia)
- BARRY MANILOW—Somewhere In The Night (Arista)
- ALICE COOPER—How You Gonna See Me Now (WB) 12-9
- HOT CHOCOLATE—Every 1's A Winner (Infinity) 10-7

KDWB—Minneapolis

- HOT CHOCOLATE—Every 1's A Winner (Infinity)
- STYX—Sing For The Day (A&M) 23-19
- BLUES BROTHERS—Soul Man (Atlantic) 20-14

KSTP—Minneapolis

- LITTLE RIVER BAND—Lady (Harvest)
- DONNA SUMMER—Heaven Knows (Casablanca)
- MELISSA MANCHESTER—Don't Cry Out Loud (Arista) 9-5
- OLIVIA NEWTON-JOHN—A Little More Love (MCA) 7-3

WHB—Kansas City

- DOLLY PARTON—Baby I'm Burnin' (RCA)
- DOOBIE BROTHERS—What A Fool Believes (WB)
- STYX—Sing For The Day (A&M) 21-18
- BARRY MANILOW—Somewhere In The Night (Arista) 22-12

KBEQ—Kansas City

- EDDIE RABBITT—Every Which Way But Loose (Elektra)
- WILLIE NELSON—Whiskey River (Columbia)
- CHERYL LYNN—Got To Be Real (Columbia) 23-13
- DONNA SUMMER—Heaven Knows (Casablanca) 36-26

KRLS—Rapid City

- POCO—Crazy Love (ABC)
- BABYS—Every Time I Think Of You (Chrysalis)
- POINTER SISTERS—Fire (Planet) 15-8
- VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 17-12

KQWB— Fargo

- FAITH BAND—Dancin' Shoes (Mercury)
- NEIL DIAMOND—Forever In Blue Jeans (Columbia)
- NICOLETTE LARSON—Lotta Love (WB) 15-7
- CHIC—Le Freak (Atlantic) 16-10

KLEO—Wichita

- GLORIA GAYNOR—I Will Survive (Polydor)
- POCO—Crazy Love (ABC)
- HOT CHOCOLATE—Every 1's A Winner (Infinity) 14-8
- ERIC CLAPTON—Promises (RSO) 21-11

Northeast Region

TOP ADD ONS:

- NEIL DIAMOND—Forever In Blue Jeans (Columbia)
- BLUES BROTHERS—Soul Man (Atlantic)
- PEACHES & HERB—Shake Your Groove Thing (Polydor)

PRIME MOVERS:

- ROD STEWART—Do You Think I'm Sexy (WB)
- CHERYL LYNN—Got To Be Real (Columbia)
- DONNA SUMMER—Heaven Knows (Casablanca)

BREAKOUTS:

- BABYS—Every Time I Think Of You (Chrysalis)
- MELISSA MANCHESTER—Don't Cry Out Loud (Arista)
- DOOBIE BROTHERS—What A Fool Believes (WB)

WABC—New York

- BLUES BROTHERS—Soul Man (Atlantic)
- ROD STEWART—Do You Think I'm Sexy (WB) 19-6
- DONNA SUMMER—Heaven Knows (Casablanca) 34-21

(WXLO) 99-X—New York

- BABYS—Every Time I Think Of You (Chrysalis)
- BELL & JAMES—Livin' It Up (A&M)
- BLONDIE—Heart Of Glass (Chrysalis) 29-21
- ROD STEWART—Do You Think I'm Sexy (WB) 14-6

WPTX—Albany

- NEIL DIAMOND—Forever In Blue Jeans (Columbia)
- DOOBIE BROTHERS—What A Fool Believes (WB)
- LITTLE RIVER BAND—Lady (Harvest) 24-19
- HOT CHOCOLATE—Every 1's A Winner (Infinity) 15-10

WTRY—Albany

- GLORIA GAYNOR—I Will Survive (Polydor)
- DOOBIE BROTHERS—What A Fool Believes (WB)
- HOT CHOCOLATE—Every 1's A Winner (Infinity) 18-14
- CHERYL LYNN—Got To Be Real (Columbia) 16-12

WKBW—Buffalo

- NEIL DIAMOND—Forever In Blue Jeans (Columbia)
- SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSO)
- BLUES BROTHERS—Soul Man (Atlantic) 14-9
- ROD STEWART—Do You Think I'm Sexy (WB) 24-14

WYSL—Buffalo

- LITTLE RIVER BAND—Lady (Harvest)
- MELISSA MANCHESTER—Don't Cry Out Loud (Arista)
- NONE

WBBF—Rochester

- DONNA SUMMER—Heaven Knows (Casablanca)
- EDDIE MONEY—Maybe I'm A Fool (Columbia)
- EARTH, WIND & FIRE—September (ARC) 12-7
- NICOLETTE LARSON—Lotta Love (WB) 8-3

WRKO—Boston

- DIRE STRAITS—Sultans Of Swing (WB)
- PEACHES & HERB—Shake Your Groove Thing (Polydor)
- ROD STEWART—Do You Think I'm Sexy (WB) 15-5
- CHERYL LYNN—Got To Be Real (Columbia) 23-15

WBZ-FM—Boston

- THIRD WORLD—Now That We've Found Love (Island)
- SANTANA—Starry (Columbia)
- NONE

F-105 (WVBF)—Boston

- CHICAGO—No Tell Lover (Columbia)
- NEIL DIAMOND—Forever In Blue Jeans (Columbia)
- NICOLETTE LARSON—Lotta Love (WB) 19-16
- J. GEILS BAND—Onn Last Kiss (EMI) 21-17

WORC—Hartford

- ANNE MURRAY—I Just Fell In Love Again (Capitol)
- MELISSA MANCHESTER—Don't Cry Out Loud (Arista)
- ROD STEWART—Do You Think I'm Sexy (WB) 19-4
- CHERYL LYNN—Got To Be Real (Columbia) 25-18

WPRO (FM)—Providence

- EVELYN "CHAMPAGNE" KING—I Don't Know If It's Right (RCA)
- BABYS—Every Time I Think Of You (Chrysalis)
- DONNA SUMMER—Heaven Knows (Casablanca) 17-12
- LEIF GARRETT—I Was Made For Dancing (Scotti Brothers) HB-19

WPRO-AM—Providence

- BABYS—Every Time I Think Of You (Chrysalis)
- BEE GEES—Tragedy (RSO)
- VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 7-1
- FRANK MILLS—Music Box Dancer (Polydor) HB-20

WCC—Bridgeport

- NEIL DIAMOND—Forever In Blue Jeans (Columbia)
- DOOBIE BROTHERS—What A Fool Believes (WB)
- ROD STEWART—Do You Think I'm Sexy (WB) 14-3
- OLIVIA NEWTON-JOHN—A Little More Love (MCA) 13-7

WYRE—Annapolis

- NIGEL OLSSON—Dancin' Shoes (Bang)
- DONNA SUMMER—Heaven Knows (Casablanca)
- OLIVIA NEWTON-JOHN—A Little More Love (MCA) 12-5
- IAN MATTHEWS—Shake It (Mushroom) 16-9

WLEE—Richmond

- LITTLE RIVER BAND—Lady (Harvest)
- DONNA SUMMER—Heaven Knows (Casablanca)
- OLIVIA NEWTON-JOHN—A Little More Love (MCA) 14-8

WRVQ—Richmond

- CHANSON—Don't Hold Back (Arista)
- DOOBIE BROTHERS—What A Fool Believes (WB)
- DONNA SUMMER—Heaven Knows (Casablanca) 20-12
- LITTLE RIVER BAND—Lady (Harvest) 23-15

WAEB—Allentown

- POINTER SISTERS—Fire (Planet)
- POCO—Crazy Love (ABC)
- BLUES BROTHERS—Soul Man (Atlantic) 23-14
- LEIF GARRETT—I Was Made For Dancing (Scotti Brothers) 24-13

WKBO—Harrisburg

- PABLO CRUISE—I Go To Rio (A&M)
- DOLLY PARTON—Baby I'm Burnin' (RCA)
- GENE CHANDLER—Get Down (20th Century) 23-12
- GLORIA GAYNOR—I Will Survive (Polydor) 16-6

WFIL—Philadelphia

- DOLLY PARTON—Baby I'm Burnin' (RCA)
- POCO—Crazy Love (ABC)
- OLIVIA NEWTON-JOHN—A Little More Love (MCA) 9-3
- BARRY MANILOW—Somewhere In The Night (Arista) 11-7

WZZO—Philadelphia

- NO LIST
- GLORIA GAYNOR—I Will Survive (Polydor)
- ROD STEWART—Do You Think I'm Sexy (WB) 19-10
- BARRY MANILOW—Somewhere In The Night (Arista) 24-16

WPGC—Washington

- MELISSA MANCHESTER—Don't Cry Out Loud (Arista)
- KENNY ROGERS—The Gambler (UA)
- BLUES BROTHERS—Soul Man (Atlantic) 14-7
- DONNA SUMMER—Heaven Knows (Casablanca) HB-25

WGH—Norfolk

- NO LIST
- GLORIA GAYNOR—I Will Survive (Polydor)
- ROD STEWART—Do You Think I'm Sexy (WB) 19-10
- BARRY MANILOW—Somewhere In The Night (Arista) 24-16

WCAO—Baltimore

- BABYS—Every Time I Think Of You (Chrysalis)
- DOOBIE BROTHERS—What A Fool Believes (WB)
- BLUES BROTHERS—Soul Man (Atlantic) 18-12
- DONNA SUMMER—Heaven Knows (Casablanca) 29-24

WYRE—Annapolis

- NIGEL OLSSON—Dancin' Shoes (Bang)
- DONNA SUMMER—Heaven Knows (Casablanca)
- OLIVIA NEWTON-JOHN—A Little More Love (MCA) 12-5
- IAN MATTHEWS—Shake It (Mushroom) 16-9

WLEE—Richmond

- LITTLE RIVER BAND—Lady (Harvest)
- DONNA SUMMER—Heaven Knows (Casablanca)
- OLIVIA NEWTON-JOHN—A Little More Love (MCA) 14-8

WRVQ—Richmond

- CHANSON—Don't Hold Back (Arista)
- DOOBIE BROTHERS—What A Fool Believes (WB)
- DONNA SUMMER—Heaven Knows (Casablanca) 20-12
- LITTLE RIVER BAND—Lady (Harvest) 23-15

WAEB—Allentown

- POINTER SISTERS—Fire (Planet)
- POCO—Crazy Love (ABC)
- BLUES BROTHERS—Soul Man (Atlantic) 23-14
- LEIF GARRETT—I Was Made For Dancing (Scotti Brothers) 24-13

WKBO—Harrisburg

- PABLO CRUISE—I Go To Rio (A&M)
- DOLLY PARTON—Baby I'm Burnin' (RCA)
- GENE CHANDLER—Get Down (20th Century) 23-12
- GLORIA GAYNOR—I Will Survive (Polydor) 16-6

Southeast Region

TOP ADD ONS:

- NEIL DIAMOND—Forever In Blue Jeans (Columbia)
- DOOBIE BROTHERS—What A Fool Believes (WB)
- DONNA SUMMER—Heaven Knows (Casablanca)

PRIME MOVERS:

- ROD STEWART—Do You Think I'm Sexy (WB)
- OLIVIA NEWTON-JOHN—A Little More Love (MCA)
- GLORIA GAYNOR—I Will Survive (Polydor)

BREAKOUTS:

- FRANK MILLS—Music Box Dancer (Polydor)
- SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSO)
- EDDIE MONEY—Maybe I'm A Fool (Columbia)

WQXI—Atlanta

- CHICAGO—No Tell Lover (Columbia)
- NEIL DIAMOND—Forever In Blue Jeans (Columbia)
- DONNA SUMMER—Heaven Knows (Casablanca) 16-8
- ROD STEWART—Do You Think I'm Sexy (WB) 3-1

Z-93 (WZGC-FM)—Atlanta

- BILLY JOEL—Big Shot (Columbia)
- SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSO)
- KENNY ROGERS—The Gambler (UA) 19-12
- DOOBIE BROTHERS—What A Fool Believes (WB) 29-18

WBBQ—Augusta

- EDDIE MONEY—Maybe I'm A Fool (Columbia)
- NEIL DIAMOND—Forever In Blue Jeans (Columbia)
- FRANK MILLS—Music Box Dancer (Polydor) 22-14
- NIGEL OLSSON—Dancin' Shoes (Bang) 27-19

WFOH—Atlanta

- FRANK MILLS—Music Box Dancer (Polydor)
- NEIL DIAMOND—Forever In Blue Jeans (Columbia)
- ROD STEWART—Do You Think I'm Sexy (WB) 4-1
- CHICAGO—No Tell Lover (Columbia) 18-13

WFLB—Fayetteville

- NEIL YOUNG—Four Strong Winds (WB)
- SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSO)
- BOBBY CALDWELL—What You Won't Do For Love (Clout)
- CHUCK BROWN & THE SOUL SEARCHERS—Busin' Loose (Source) 23-19

WQAM—Miami

- ROSE ROYCE—Love Don't Live Here Anymore (Whitfield)
- THE JACKSONS—Shake Your Booty (Epic)
- GLORIA GAYNOR—I Will Survive (Polydor) 23-10
- ROD STEWART—Do You Think I'm Sexy (WB) 31-21

WMJX (96X)—Miami

- SARA DASH—Sinner Man (Portrait)
- KENNY ROGERS—The Gambler (UA)
- PEACHES & HERB—Shake Your Groove Thing (Polydor) 24-13
- OLIVIA NEWTON-JOHN—A Little More Love (MCA) 17-9

Y-100 (WHYI-FM)—Miami

- HOT CHOCOLATE—Every 1's A Winner (Infinity)
- DONNA SUMMER—Heaven Knows (Casablanca)
- ROD STEWART—Do You Think I'm Sexy (WB) 15-8
- GLORIA GAYNOR—I Will Survive (Polydor) 21-11

WLDF—Orlando

- EVELYN "CHAMPAGNE" KING—I Don't Know If It's Right (RCA)
- NEIL DIAMOND—Forever In Blue Jeans (Columbia)
- GLORIA GAYNOR—I Will Survive (Polydor) 39-23
- ROD STEWART—Do You Think I'm Sexy (WB) 11-1

Q-105 (WRBQ-FM)—Tampa

- GIORGIO MORODER—The Chase (Casablanca)
- DOOBIE BROTHERS—What A Fool Believes (WB)
- CHANSON—Don't Hold Back (Arista) HB-22
- OLIVIA NEWTON-JOHN—A Little More Love (MCA) 17-13

BI-105 (WBJW-FM)—Orlando

- DONNA SUMMER—Heaven Knows (Casablanca)
- NEIL DIAMOND—Forever In Blue Jeans (Columbia)
- NICOLETTE LARSON—Lotta Love (WB) 18-11
- ROD STEWART—Do You Think I'm Sexy (WB) 8-5

WMFJ—Daytona Beach

- HERBIE MANN—Superman (Atlantic)
- BONNIE POINTER—Free Me From My Freedom (Motown)
- ROD STEWART—Do You Think I'm Sexy (WB) 12-4
- DONNA SUMMER—Heaven Knows (Casablanca) 42-30

WAPF—Jacksonville

- ANNE MURRAY—I Just Fell In Love Again (Capitol)
- LITTLE RIVER BAND—Lady (Harvest)
- MARSHALL HAIN—Dancing In The City (Harvest) 30-23
- ROD STEWART—Do You Think I'm Sexy (WB) 17-2

WAYS—Charlotte

- BABYS—Every Time I Think Of You (Chrysalis)
- FOREIGNER—Blue Morning, Blue Day (Atlantic)
- GLORIA GAYNOR—I Will Survive (Polydor) 24-11
- DOOBIE BROTHERS—What A Fool Believes (WB) 25-14

WKIX—Raleigh

- CHUCK BROWN & THE SOUL SEARCHERS—Busin' Loose (Source)
- NEIL DIAMOND—Forever In Blue Jeans (Columbia)
- STEVEN BISHOP—Animal House (ABC) HB-24
- DONNA SUMMER—Heaven Knows (Casablanca) HB-25

WTMA—Charleston

- ANNE MURRAY—I Just Fell In Love Again (Capitol)
- FRANK MILLS—Music Box Dancer (Polydor)
- PEACHES & HERB—Shake Your Groove Thing (Polydor) 17-14
- DOLLY PARTON—Baby I'm Burnin' (RCA) 24-18

WORD—Spartanburg

- SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSO)
- NEIL DIAMOND—Forever In Blue Jeans (Columbia)
- CHUCK BROWN & THE SOUL SEARCHERS—Busin' Loose (Source) HB-25
- DONNA SUMMER—Heaven Knows (Casablanca) 29-20

WLAC—Nashville

- EDDIE RABBITT—Every Which Way But Loose (Elektra)
- GENE CHANDLER—Get Down (20th Century)
- BLUES BROTHERS—Soul Man (Atlantic) 25-18
- PEACHES & HERB—Shake Your Groove Thing (Polydor) 14-8

(WBQ) 92-Q—Nashville

- GLORIA GAYNOR—I Will Survive (Polydor)
- NIGEL OLSSON—Dancin' Shoes (Bang)
- OLIVIA NEWTON-JOHN—A Little More Love (MCA) 11-6
- FRANK MILLS—Music Box Dancer (Polydor) 29-22

WHBQ—Memphis

- EVELYN "CHAMPAGNE" KING—I Don't Know If It's Right (RCA)
- PEACHES & HERB—Shake Your Groove Thing (Polydor)
- KENNY ROGERS—The Gambler (UA) 26-18
- BOBBY CALDWELL—What You Won't Do For Love (Clout) 20-9

WFLJ—Charlottesville

- LITTLE RIVER BAND—Lady (Harvest)
- GIORGIO MORODER—The Chase (Casablanca)
- BLUES BROTHERS—Soul Man (Atlantic) 16-6
- ROD STEWART—Do You Think I'm Sexy (WB) 15-5

WRJZ—Knoxville

- LITTLE RIVER BAND—Lady (Harvest)
- DIRE STRAITS—Sultans Of Swing (WB)
- IAN MATTHEWS—Shake It (Mushroom) 21-15
- PEACHES & HERB—Shake Your Groove Thing (Polydor) 27-20

WGOW—Charlottesville

- ANNE MURRAY—I Just Fell In Love Again (Capitol)
- DOOBIE BROTHERS—What A Fool Believes (WB)
- IAN MATTHEWS—Shake It (Mushroom) 17-10
- NICOLETTE LARSON—Lotta Love (WB) 9-6

WERC—Birmingham

- SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSO)
- NEIL DIAMOND—Forever In Blue Jeans (Columbia)
- FRANK MILLS—Music Box Dancer (Polydor) 29-20
- ROD STEWART—Do You Think I'm Sexy (WB) 7-3

WSGN—Birmingham

- FRANK MILLS—Music Box Dancer (Polydor)
- DOOBIE BROTHERS—What A Fool Believes (WB)
- ROD STEWART—Do You Think I'm Sexy (WB) 12-6
- CHERYL LYNN—Got To Be Real (Columbia) 19-11

WHYT—Montgomery

- SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSO)
- EDDIE MONEY—Maybe I'm A Fool (Columbia)
- BLUES B

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and now a brand new single.

"DON'T STOP ME NOW"

(E-46008)

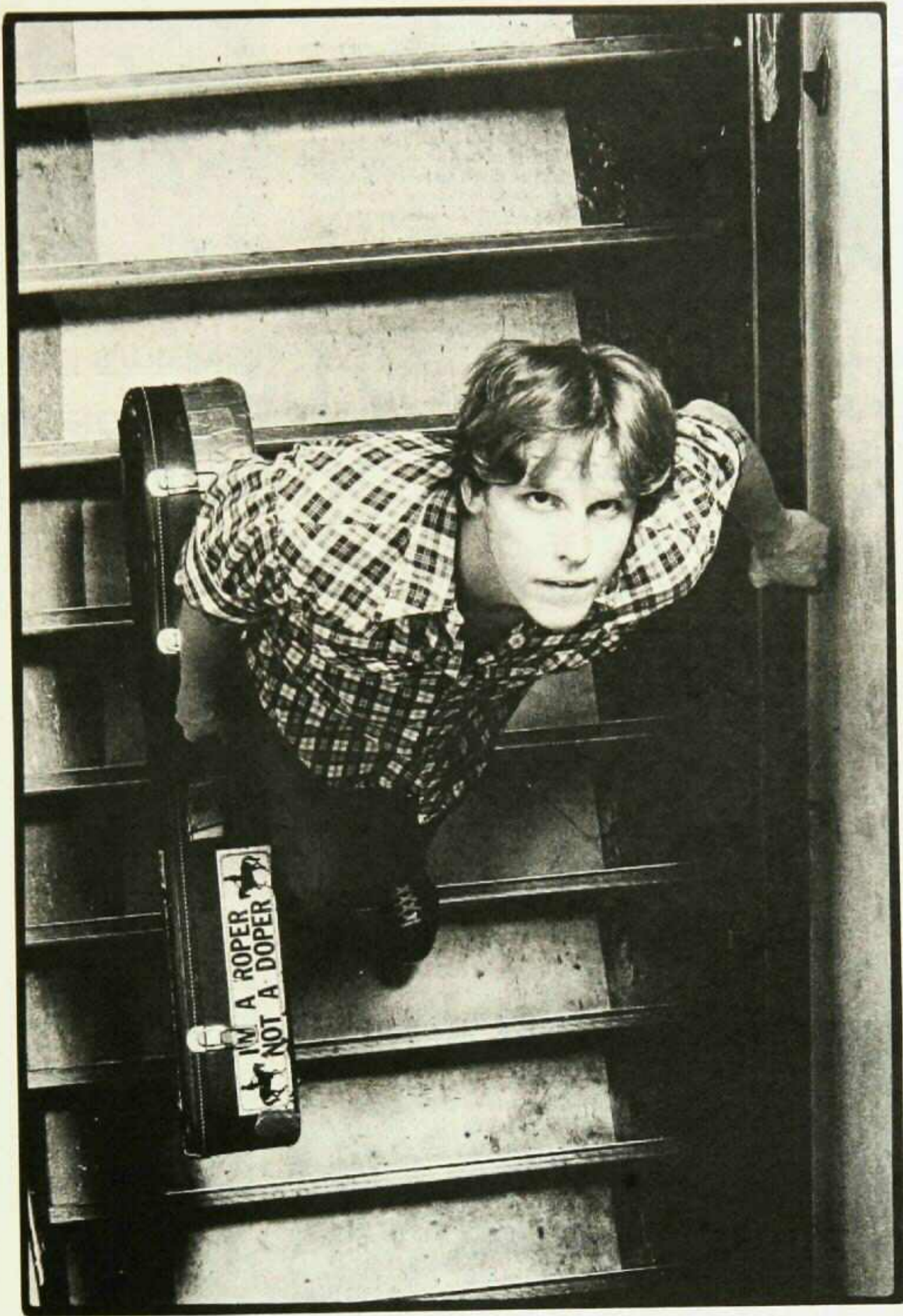
Queen's new single
from their album,

"JAZZ"

(6E-166)



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A Queen—Roy Thomas Baker Production



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Crocker, Like Knight On Horse, Vows To Up WBLS-FM Ratings



Billboard photo by Robert Ford Jr.

Frankie Crocker: He ponders the future of disco as music, a life style and as a radio format.

VIDEO FIRMS LIKE HOTELS

Clark, Liberace Taped In Las Vegas

LAS VEGAS—Hotel locations continue to be used for regular television and pay cable tv as evidenced by tapings by Roy Clark and Liberace.

CBS-TV shot Liberace's second, 60-minute special at the Las Vegas Hilton Jan. 12 and Showtime, a subsidiary of Viacom, taped Clark's nightclub act Jan. 9 at the Frontier.

Entitled "Liberace—A Valentine Special," The Hilton special features Sandy Duncan and Lola Falana with numerous location shootings at the piano player's glittering home and new Vegas museum.

Showroom tickets for the taping at the 1,200-capacity showroom set a new Guinness world record for being distributed to the public in less than two hours, beating out even Elvis Presley's records.

Set for a Feb. 3 air date, the Liberace special joins such independent

tv projects at The Hilton as the Mike Douglas Show.

The 90-minute Roy Clark special, taped by five cameras in The Frontier's 800-capacity Music Hall, included the Oak Ridge Boys as an opening act.

According to Vincent Scarza, more than four-million subscribers to the pay cable tv firm in 36 states will see "On Tour" in the second quarter of this year, set to be shown 20 times in various time slots.

Coproducer Jim Fitzgerald says future plans call for supplemental broadcasts both overseas and domestically.

Some location shooting was carried on throughout the day in and around the hotel premises for Clark's special.

Other Strip tv projects involve Merv Griffin at Caesars Palace some 30 weeks out of the year.

HANFORD SEARL

By DOUG HALL

NEW YORK—If disco is replacing rock'n'roll across the country, Inner City Broadcasting's new national program director Frankie Crocker will be among those leading the transition.

Crocker is back in New York at WBLS-FM making adjustments to put the station back on top in the ratings race by shifting the station from a mix of rock r&b and disco to an almost pure disco sound.

And Crocker will probably take similar action in Detroit and Los Angeles. Inner City's new acquisition, WLBS-FM Detroit, has already been shifted to disco and he's studying a similar move for KRE-AM-FM Berkeley, now in a jazz/soul format.

Crocker is a strong believer in disco. "This town has gone disco crazy. When rock started it went rock crazy. Disco is definitely replacing rock," he says.

"Rock is no more important than dixieland jazz in New York right now," Crocker enthuses. "Department stores have disco departments. The clothing industry has gotten into it. Night clubs are opening up," he notes.

Crocker says disco represents a "new culture. It's a musical revolution that transcends color and age groups." He reasons, "first there was Frank Sinatra, then Elvis Presley, the Beatles and now it's disco.

"It's so superior to the music that was happening before. Very creative recordings are being made," he adds.

In addition to planning the formats of the Inner City stations, Crocker is back at his old stand on WBLS from 4 to 8 p.m., a spot he left, as well as the title of program director, when a payola scandal broke two years ago.

Crocker has been off the air for two years while fighting a perjury charge in connection with the scandal. Prosecution finally ended in a mistrial and Crocker says, "It doesn't matter now. It's all over."

While he was off the air Crocker attended the Univ. of Southern California where he studied acting and directing—"one of my fantasies"—and did some work for Polydor.

He came back to WBLS last week, took everything off the station and "just came in with my own ideas." His ideas are "more disco. Those are the records I like. Those are the hits. We're in the business of playing for young audiences. It used to be just up dance music, but it's now up to 140 beats.

"For the past two years I've been going to school. I haven't heard the New York sound," he explains. But he says he's not rusty "as long as I have my hearing."

Crocker now bills the station as "Disco And More," implying the format is not 100% disco. "My programming has always been aimed at the general market. I go after the biggest market I can. I listen to what comes across my desk."

Crocker says he does not listen to the new market leader in New York, WKTU-FM, Disco 92. "If you listen then you start playing catch-up. I know what they're playing. They're playing disco. WKTU is like a part of me. It's programmed by my former assistant (Wanda Ramos). She learned from me."

The "more" Crocker adds is generally ballads. He plays Barry White's "Just The Way You Are,"



Morning Partners: Dick Cook, left, and Bill Thompson exchange on-air witticisms.

HONOLULU'S KGU

Thompson And Cook On AM Morning Slot

By DON WELLER

HONOLULU—The way KGU-AM morning personality Bill Thompson looks at it, his show not only has no competition, but he's also thrilled to be working in his native town with a man who used to be his radio idol, Dick Cook.

Some people call his show "The Bill Thompson Program." Others refer to the 6 a.m. to 10 a.m. program as "The Thompson And Cook Show," reflecting news director Dick Cook's expanded role as a team member of the morning drive slot.

In either case, there's no other team doing morning AM radio here and because they seem to work so well together, their popularity has mushroomed since they began their present gig in July 1976.

Both Thompson and Cook brought years of experience in the business with them when they began working together three years ago.

Thompson began in Hawaii on KIKI-AM in 1951, ironically working with Ron Jacobs, who holds down the same morning slot now on KKUA-AM.

He then went to the Mainland and worked extensively in radio, initially on KWOW-AM in Pomona, Calif. (1958) and then as program and operations manager for KGBS-AM in Los Angeles in the 1960s. While on the Mainland, Thompson also man-

aged the Smothers Brothers, did production coordination for Glen Campbell, and was a tv announcer and warm-up personality for those acts as well as John Byner and John Denver.

Tiring of what he calls the "Mainland rat race," Thompson returned to Hawaii and worked at KMVI-AM on Maui (1972) and then KPOI-FM and K-108-AM in Honolulu (1973). After a managerial stint with Cecilio and Kaponu, he turned to KGU in Honolulu.

As he explains: "I went over to KGU in '76; I liked the people there and I liked the sound of the station. It reminded me of KMPC-AM or KSFO-AM and that was the kind of sound I wanted to go with.

Notes Thompson: "It took us a while to finally get into the groove, where we can communicate by eyes alone. We know who has the punch line. There's never an ego-trip problem. If he's got it, he's got it. We've worked out excellent signals."

Cook has been in Hawaii since 1961. His radio career goes back to 1936 and he has worked at stations in Utica, N.Y., and San Francisco where he toiled for KSFO 10 years.

Many of the people who visit the Islands from San Francisco know Cook from his KSFO days as a newsmen there.

for example. "I would hate to see the time come when you couldn't get into a ballad," he adds.

Crocker does his own show without any planning. "I never write anything down. I play things as I feel them. I experiment on myself." From what he develops from his own show he programs the rest of the station "record by record." Crocker works with 50 to 60 records in various rotations.

To make room for Crocker's return, B.K. Kirkland was moved from the 4 to 8 p.m. time slot to 8 to 1 a.m. Vaughn Harper moved from this nighttime assignment to 9 a.m. to noon. Lamar Rene moved from noon to 4 p.m. Rosce left the station.

In order to program the two other stations Crocker will sometimes have to leave his show for as long as a week. Who will replace him? "I'm talking to a couple of people who should be a big surprise," he says. Just what Crocker's relationship

to WBLS program director Hal Jackson is not clear, Crocker says. "I've known Hal since I've been in New York. He's a professional. We're working together."

He scoffs at rumors that Jackson might leave the station. "He owns part of the company," he replies. Crocker says Jackson will concentrate on the other markets where Inner City has stations. "He will function like an operations manager," he says.

Last week the station threw a party at Studio 54 to celebrate Crocker's return. The guest of honor arrived on a white horse. The knight who comes to save everybody rides a white horse," Crocker quips.

Is Crocker such a knight? Crocker won't admit to that, but Inner City president Pepe Sutton might be looking to Crocker to do just that for WBLS in the next Arbitron rating book.

FEBRUARY 3, 1979 BILLBOARD

Billboard charts tell me what's going on in the rest of the country that may not be here on the west coast.

Mitch Perliss
VP Merchandising
THE WHEREHOUSE CHAIN
Los Angeles, Calif.

Jazz & Classical Outlets Air Audiophile Disks

• Continued from page 1

the extreme frequencies are lost in most FM transmissions, programmers still find the disks a new enticement to listeners. Discussion of the new recording technologies also adds an educational slant to their programming.

WFMT-FM, Chicago; WNCN-FM, New York; KPFK-FM, L.A.; WBUR-FM, Boston and WCLV-FM, Cleveland, are among the classical stations offering a liberal mix of plays from high technology albums today. Audiophile producers find access to the airwaves at these and other stations.

The number of jazz stations giving heavy play to direct-to-disks reportedly numbers several dozen. Century Records, L.A.; Nautilus Recordings, Pismo Beach, Calif., and Nashville's Direct Disk Labs are among those promoting heavily to jazz format stations, with electronic reps acting as liaison to programmers in their territories.

Jazz performers who've cut direct-to-disk in the past several years include Benny Goodman, Victor Feldman, Harry James, the L.A. Four, Lew Tabackin, Woody Herman, Buddy Rich, Mel Torme, Phil

Woods, Larry Coryell, Dave Brubeck, Charlie Byrd and others.

"Direct-to-disk is good for jazz," observes Dick Conti, program director at San Francisco's KJAZ-FM. "It's suited to the music because it's a spontaneous, improvisational form," he adds.

At KJAZ-FM direct-to-disks are pushing 10% of the new play 60-90 day active file of choice releases, the broadcaster says.

Conti says direct-to-disks represents an antidote to the overdubs and other studio manipulations which purists believe have emasculated jazz.

His appreciation is shared by other radio programmers who are as excited about the musical aspects of direct-disks as they are about the technical advantages.

According to Conti, KJAZ deejays are in the habit of back-announcing that the selection was direct-cut. This special attention is the pattern at most stations and could mean that the play of an audiophile disk actually carries more weight than the play of a conventional recording.

According to Monica Reardon, music coordinator at KKGQ-FM,

L.A., callers have noticed a "marked difference" in audio quality of the super disks. The audio signal leaving the station can't match that which the customer hears on his own stereo, broadcasters concede, but many feel the audiophile product delivers an extra edge in fidelity.

"Direct-to-disk is just a tighter performance," declares Reardon, adding, "The group that has gone to direct-to-disk is the more classic type of artist."

At WYBC-FM, New Haven, announcers make reference to the recording technology about 50% of

the time, estimates deejay Douglas Keogh. "Flim and The BBs," a Sound 80 digital disk and Concord Jazz-L.A. Four direct-to-disk are titles currently being emphasized.

"We don't emphasize them because they're direct-disks, we emphasize them because it's good music," explains Keogh. "But, we've ended up playing a lot of them."

Keogh says announcers also spend extra time with the selection to notify listeners about retail availability and the unusually high pricing. Most stations indicate that spe-

(Continued on page 70)

New FMer In California

LOS ANGELES — An unusual blend of pop adult contemporary and modern country should put KQKK-FM a cut above competition in the vast San Joaquin Valley, according to president Jack McFadden. The 3kw station went on the air in December.

"Some stations are playing adult contemporary and others country or modern country," he says, "but our station will blend the two in a manner that's not been done before."

Preferring not to divulge further programming details, McFadden claims the outlet will reach 500,000 listeners in Stockton, Modesto and other Northern California agricultural areas.

Wolfman Jack's Howling With a Japanese Touch

LOS ANGELES—Nippon Broadcasting System competitors are letting loose with wolf howls in Japanese accents.

The Wolfman Jack soundalikes commenced recently after the personality bowed his own Japanese language 15-minute radio show, heard over 26 affiliated network stations in Japan, according to Jack's manager, Don Kelley.

"The Wolfman speaks in Japanese, written phonetically by Reiko Posner of Intermix in Los Angeles," says Kelley. Posner is a former Japanese newspaperwoman contacted for the job by Paul Drew.

Jack's new show consists of American records and pop world news, slanted toward the Japanese audience.

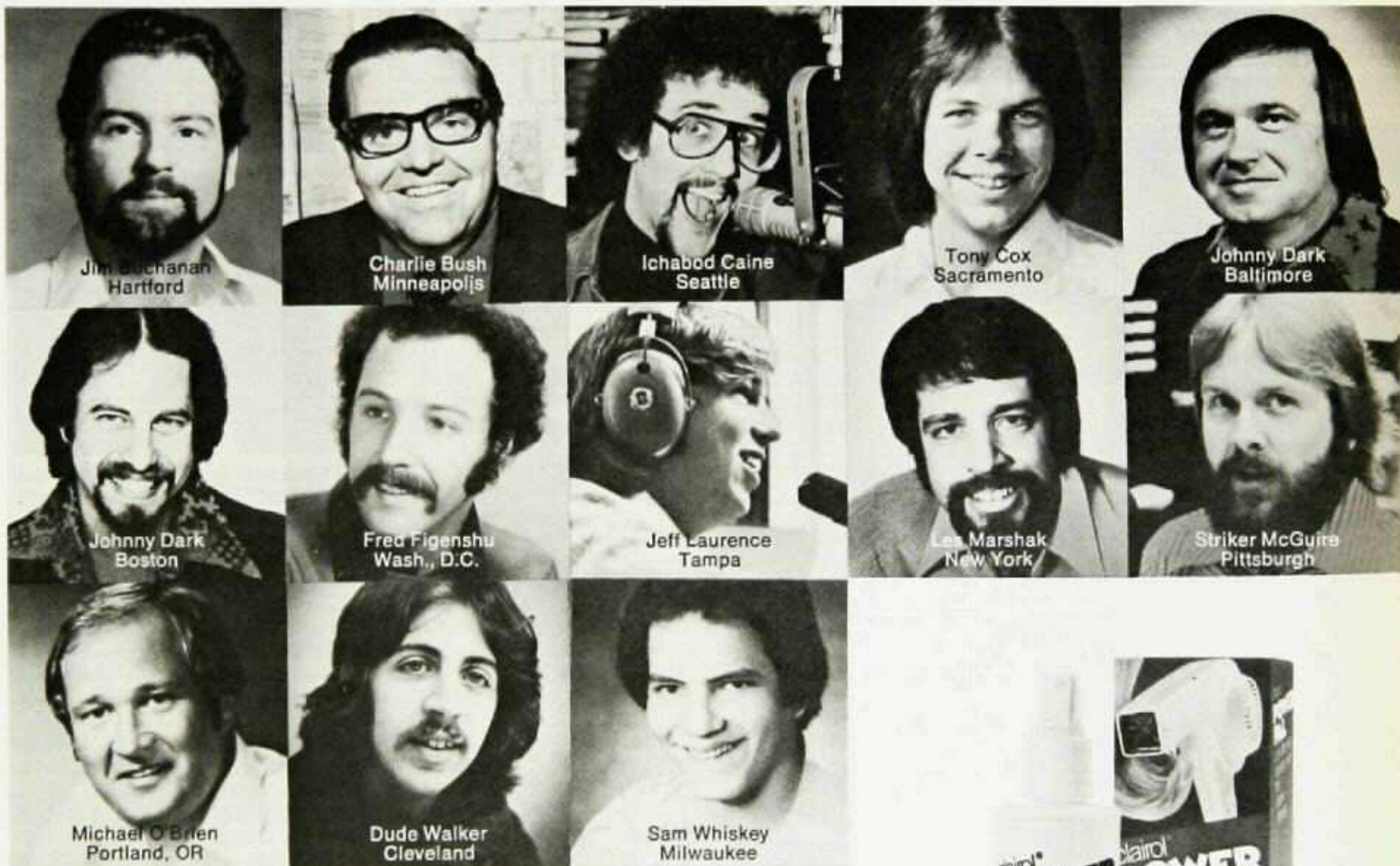
The Wolfman is no stranger to Japanese listeners, though, which perhaps explains the immediate copycat syndrome. For eight years, his syndicated program has aired over the Far East Network of the American Forces Radio/TV Service.

Kelley next plans a taped, regular TV music show for the Wolfman in Japan. That may lead to some unusual Japanese lookalikes with pointed beards.

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FEBRUARY 3, 1979 BILLBOARD

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Comedians Move Into Afternoon KIIS-AM Spot

LOS ANGELES—KIIS-AM, an adult contemporary station, has added an afternoon comedy show to its lineup. In its sixth month, "The Lar-Gar Report" featuring air personality Larry McKay and newsmen Gary MacKenzie is a send-up of the day's news.

"It was their own idea," says program director Mike Wagner. "They started out by just doing the headlines of the day. Then, it grew into its own feature."

Although McKay is heard daily on KIIS-AM from 2 p.m. to 5 p.m., "The Lar-Gar Report" is heard only three times at 20 minutes before each hour during McKay's shift.

"The Lar-Gar Report" was joined two weeks ago by a KIIS-AM morning comedy and music show called "The Tom And Jerry Show." Hosted by Tom Murphy and Jerry Bishop, the show is challenging KFI-AM's established "Lohman And Barkley Show" for the same drivetime audience.

BILLBOARD ARBITRON RATINGS

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

CLEVELAND OCTOBER-NOVEMBER

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA											TEENS	FORMATS	SHARES—METRO SURVEY AREA												
	TOTAL PERSONS		MEN					WOMEN						TOTAL PERSONS	MEN					WOMEN					TEENS	
	12+	18+	18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54				55-64	12-17	12+	18-24	25-34	35-44	45-54	12-17				
AOR	265	182	53	39	1	0	0	57	27	1	4	0	83	AOR	10.9	31.3	17.1	0.7	0.0	26.5	11.2	0.6	1.9	30.7		
BEAUTIFUL	564	559	10	35	40	72	52	13	46	48	86	76	5	BEAUTIFUL	23.2	5.9	15.2	27.1	40.9	6.0	19.0	27.4	41.5	1.9		
BLACK	170	115	9	7	4	14	1	32	16	17	4	7	55	BLACK	7.0	5.3	3.1	2.7	8.0	14.9	6.6	9.7	1.9	20.4		
CLASSICAL	45	45	0	1	6	3	0	0	5	7	8	3	0	CLASSICAL	1.9	0.0	0.4	4.1	1.7	0.0	2.1	4.0	3.9	0.0		
CONTEMP	334	265	35	64	10	4	2	54	55	17	9	8	69	CONTEMP	13.7	20.7	28.0	6.8	2.2	25.1	22.7	9.7	4.3	25.6		
COUNTRY	247	243	8	33	27	21	16	7	28	28	25	14	4	COUNTRY	10.2	4.8	14.4	18.4	11.9	3.3	11.6	16.0	12.1	1.5		
DISCO	28	22	13	0	1	0	0	3	1	3	1	0	6	DISCO	1.2	7.7	0.0	0.7	0.0	1.4	0.4	1.7	0.5	2.2		
ETHNIC	31	31	0	0	1	3	3	0	1	3	4	4	0	ETHNIC	1.3	0.0	0.0	0.7	1.7	0.0	0.4	1.7	1.9	0.0		
MELLOW	24	21	3	7	0	0	0	10	1	0	0	0	3	MELLOW	1.0	1.8	3.1	0.0	0.0	4.7	0.4	0.0	0.0	1.1		
MOR	259	257	8	15	28	33	29	8	28	28	26	21	2	MOR	10.7	4.8	6.5	19.0	18.8	3.7	11.6	16.1	12.5	0.7		
NEWS	136	136	0	6	8	12	15	0	7	3	18	16	0	NEWS	5.6	0.0	2.6	5.4	6.8	0.0	2.9	1.7	8.7	0.0		
TALK	64	64	1	3	5	7	7	0	1	1	7	18	0	TALK	2.6	0.6	1.3	3.4	4.0	0.0	0.4	0.6	3.4	0.0		
TOP 40	127	86	20	10	3	0	3	25	11	6	4	3	41	TOP 40	5.3	11.9	4.3	2.1	0.0	11.6	4.5	3.4	1.9	15.2		

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

Drake-Chenault To Court On 'Parade'

LOS ANGELES — Drake-Chenault Enterprises has filed suit in Federal District Court here against WKME-FM and Kennebec-Trejan Communications and the Abenaki Co. of Gardiner, Me.

The filing alleges the plaintiff syndicator is owed \$10,909.75 from the

defendants for back payments for use of its "Hit Parade" programming.

The contract filed with the court shows the defendants were to pay \$400 monthly for the service, with the rate boosted to \$500 monthly for the second and subsequent years.

NBC Radio Up With New Shows, Ambitions For Music Specials

• Continued from page 3

James Taylor and Carly Simon, John Denver, Ray Charles and Barry Manilow for other specials.

Ruth Ann Meyer, network program development director, described the shows as "intimate profiles filled with music and off-guard moods of the superstars."

In a programming concept apparently analogous to NBC Television's "Big Event," these specials will be joined by other non-music shows. The content of the music and non-music shows was decided upon after research conducted by George Gallup for NBC.

These shows will be offered to NBC affiliates on a first refusal basis and then to other stations in each market. They will be offered on tape, following a procedure adopted by ABC when that network recently offered an Elvis Presley special. Wired transmission is being avoided due to low quality, mono-only capability.

NBC is also planning, with the help of Burkhart/Abrams, to put together, at least on an experimental six-month basis, a new network service beamed at a 12- to 34-year-old audience.

Dick Verne, executive vice president of the network, explained to the affiliates about the music specials

Houston KRLY-FM On Burkhart Disco

HOUSTON—Disco is not only spreading across the nation's radio stations, it is also spreading across SJR Communications' chain of stations.

SJR, which operates the overnight disco success WKTU-FM Disco 92 in New York, has converted KRLY-FM from Burkhart/Abrams' "SuperStars" to Kent Burkhart's disco format that began on WKTU.

Station manager Mike Raymond says, "We are adapting the successful programming format used in New York to Houston's own style."

Raymond is kicking off Disco 94, as the station will now be known, with television spots, bus posters and bench signs.



Silverman Speaks: Fred Silverman, president and chief executive officer of NBC, addresses the NBC radio affiliate convention in New Orleans.

(in addition to those being developed for the existing network) and a limited number of mini programs. Burkhart/Abrams will assist in all of this.

The Atlanta-based programming consultants have signed a deal with TM Programming to syndicate their highly successful WKTU-FM New York disco format. They also consult, and, in some cases, syndicate the music for their SuperStars AOR format. And they consult a variety of other formats as well.

The theme of this convention, the first held since 1976, has been to impress upon affiliates that NBC, under the new leadership of Fred Silverman, intends to take a larger role in radio. Silverman, NBC president, told a lunch gathering that the company's objective is "leadership in every area"—including radio.

"NBC has become the most aggressive broadcaster in radio and we are spending the money and hiring the talent to make sure that continues. Our music specials are going to have a star quality. They typify the kind of magic and rapport radio has always had with its listeners."

Silverman explained that "another measure of how we feel about radio is our long-range plan to bring the number of NBC-owned stations up to full complement (legal limit of seven AMs and seven FMs.) I think NBC is deficient here with only four each. We are actively seeking acquisitions in the top 20 radio markets. We intend to find the stations that will satisfy our basic objective to make radio a bigger and better business at NBC."

Executive vice president of special projects Jack Thayer—the executive charged with finding the additional six stations—is looking at a number of stations including WSB-AM, Atlanta.

WSB is probably the most successful NBC radio affiliate. The MOR station is being sold because a planned merger of Cox and General Electric's broadcasting operations will leave the merged company beyond the legal limit of 14 stations. NBC is in the running with more than 100 companies which have expressed an interest in WSB.

Scholarly Hawaiian

HONOLULU—Keith Haugen, a scholar on the history of Hawaii and a singer-musician, has taped a series of 90-second radio spots covering a wide range of topics concerning Hawaiian music.

Haugen's tapes feature ancient chants and instruments, current songs, festivals and personalities. The tapes are being used on stations throughout the state.

Tees Disco Format

SAN DIEGO—"Disco Fusion," a complete 24-hour format for either live or automated operations, is being syndicated throughout the U.S. by Peters Productions, Inc.

The format features a combination of reel-to-reel tape and cartridges. Scott Thomas, formerly a disco DJ in San Diego, is disco music programmer. Copyrighted material

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BILLBOARD ARBITRON DJ RATING PERFORMANCE

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

CINCINNATI:

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
WCIN-AM	2.5	3.9	4.4	5.4	4.8	WCIN-AM
Bob Long Format: black						
WCKY-AM	11.6	12.6	13.5	14.3	13.4	WCKY-AM
Bill Wamsley Format: MOR						
WEBN-FM	6.1	7.0	5.8	7.5	5.8	WEBN-FM
Robin Wood Format: AOR						
WKRC-AM	11.9	10.9	10.2	11.3	12.4	WKRC-AM
Jerry Thomas Format: MOR						
WKRQ-FM	9.1	6.2	6.2	9.4	9.1	WKRQ-FM
Bruce Ryan Format: contemporary						
WLW-AM	22.8	18.3	18.6	16.6	15.9	WLW-AM
James Francis Patrick O'Neill Format: MOR						
WSAI-AM	11.9	10.2	8.9	6.3	3.7	WSAI-AM
Jim Scott Format: country						
WSAI-FM	1.0	2.0	2.4	1.6	4.3	WSAI-FM
Mark Tipton Format: AOR						
WUBE-AM/FM	4.3	6.9	6.9	7.8	6.7	WUBE-AM/FM
Larry B Format: country						

WASHINGTON:

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

STATION CALL LETTERS	Oct.-Nov. 77	Jan.-Feb. 78	April-May 78	July-Aug. 78	Oct.-Nov. 78	STATION CALL LETTERS
WASH-FM	5.2	5.1	6.3		6.6	WASH-FM
Eddie Gallaher Format: MOR						
WHUR-FM	2.7	3.0	3.7		3.5	WHUR-FM
Jerry Phillips Format: black						
WMAL-AM	21.2	20.5	17.9		19.1	WMAL-AM
Harden & Weaver Format: MOR						
WOOK-FM	4.3	3.5	4.8		4.1	WOOK-FM
John Turk Format: black						
WPGC	8.8	9.1	7.7		10.8	WPGC
Jim Elliott Format: contemporary						
WWDC-FM	5.2	2.4	3.1		3.6	WWDC-FM
Dave Brown Format: AOR						

FIGHTS FORMAT RADIO

Fega Still Hosts Eclectic Jazz Show

By DOUG HALL

WEST HARTFORD, Conn.—"Format radio is such a bore. There are no surprises." With that comment veteran DJ Mort Fega plans his new Monday-to-Friday afternoon jazz-oriented show on WMLB-AM here.

The 3 to 6 p.m. show is a major step for Fega, who began in this market eight months ago with a Sunday morning show on WMLB. That show will be dropped, but Fega will keep his Tuesday 9 p.m. to midnight jazz show on WWUH-FM, the Univ. of Hartford station.

Fega is best remembered in the New York area as the jock who replaced the famed all-night jazz DJ Symphony Sid when Sid left his show on WEVD-AM-FM in 1959.

Fega held forth with his eclectic tastes through 1965. These tastes included comedy and during that time he was instrumental in featuring the late Lord Buckley, underground comedian to New York.

Fega will no doubt be playing Buckley on his new show. "I will play Duke Ellington and then Paul Williams. The show will have a heavy jazz inflection, but if it's good I'll play it. I have not tuned out. I listen to all the new things carefully," he says.

Fega will also include the big bands and the usual MOR artists—Peggy Lee, Jack Jones, Frank Sinatra, Tony Bennett and Barbra Streisand. "I think I will make a footprint in this market," he adds.

NEW YORK—WMC-FM (FM-100) Memphis was quick to tie a promotion into the recent controversy of former Gov. Ray Blanton's granting of clemency to 52 state prison inmates.

T-shirts emblazoned "Pardon me, governor" are being offered as prizes along with \$20 and \$40 "pardons" by the station.

"It's a 'Pardon me, governor' T-shirt call-in contest," explains promotion director Ron Olson. "If you are the first to call in and win the T-shirt, you're eligible for the cash 'pardon,'" Olson says.

Olson ordered the shirts printed after Gov. Lamar Alexander was sworn in to succeed Blanton, whose controversial pardons speeded up Alexander's installation. "We've even got custom jail bars on the shirts," Olson says.

Jack Carey, the jock who refused to play "Kiss You All Over" by Exile and lost his job for it has not found a new position. He has worked at WKBW-AM Buffalo, WCAO-AM Baltimore and WQUA-AM Moline, Ill.

Of the "Kiss You All Over" incident Carey says, "I'm not a prude...no puritan. I simply felt that the morning household, kids especially, didn't need it. I asked for some selectivity in the music and didn't get it. Carey is looking to locate with an adult contemporary. He can be reached at 309-788-0593. His address is 2107 22½ Ave., Rock Island, Ill. 61201.

Craig Mollison has been dropped as program manager at WSPD-AM Toledo and has been succeeded by Bill Chambers of the station's sales staff. Mollison can be reached at 419-893-1681. His address is 516 Cambridge Park, North, Maumee, Ohio 43537. Jim Rose of KULF-

Vox Jox

By DOUG HALL

AM Houston is also looking for a position. Rose, who is working weekends at the station, can be reached at 713-988-5323.

Sam Moya, music director of KINE Kingsville, Tex., points to the value of call-out research as a tool in selecting music of unknown artists. He put Don King's "You Were Worth Waiting For" on the Con Brio label on his list as a result of enthusiastic reactions from listeners.

Danny Wright has been named p.d. of KROY-AM Sacramento succeeding Kris Mitchell, who has left the station. Mid-days jock Tom Chase has also left and is succeeded by Chuck Hale from KNDE-AM Sacramento. The station is looking for a music director and other air personalities.

Bob Spicer, production manager at RKO's WROR-FM Boston has been promoted to assistant p.d. and has been given the 7 p.m. to midnight air shift. KSJO-FM San Jose is realigning its air personalities. P.d. Donald Wright is taking a break from morning drive and is being spelled by Tom Mix the Mixer. The Lobser will be doing the afternoon drive and Tawn Mastrey will move to the 6 to 10 p.m. slot. Leroy Hansen, on from 10 p.m. to 2 a.m., Billy Vega, on from 10 a.m. to 2 p.m. and Casey Stangl, on from 2 to 6 a.m., retain their original airshifts.

KISW-FM Seattle p.d. Beau Phillips has named John Langan DJ in the 2 to 6 a.m. position. Langan comes from KAWY-FM Casper, Wyo. Gary Bryan has been named promotion director.

Watermark Shifts

LOS ANGELES—"American Top 40," the Watermark-syndicated show based on Billboard's Hot 100, has begun plugging the No. 1 disco record in its stock top-of-the-charts feature. Previously it had only mentioned the No. 1 soul and country hits and the No. 1 album.

THE ELECTRIC WEENIE

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

LON DUNN, KBOI: "The Weenie's still great as ever. You're a very sick person anybody that can put that much zanyness together each month is my kind of people."

WOODY WOOD, KCLU: "Just thought I'd write and let you know how much I've enjoyed my first couple of Weenies. I get freebies from the other gag sheets but I chose yours because of the success of the Weenie's I've talked to. Including Charlie & Hargan KCBQ who helped influence me."

For free samples of the greatest gag service in the world (San Diego included) write

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- 101—NOW THAT WE'VE FOUND LOVE, Third World, Island 8663
- 102—LONG STROKE, ADC Band, Cotillion 44243 (Atlantic)
- 103—JUST THE WAY YOU ARE, Barry White, 20th Century 2395
- 104—DANCIN', Grey & Hanks, RCA 11460
- 105—STAR CRUISIN', Gregg Diamond, Marlin 3329 (TK)
- 106—I GOT MY MIND MADE UP, Instant Funk 2078
- 107—I'LL BE WAITING, Robert Johnson, Infinity 50000 (MCA)
- 108—CHILDREN OF SANCHEZ, Chuck Mangione, A&M 2088
- 109—REMEMBER, Greg Kihn, Janus 5794
- 110—JUST FREAK, Slave, Atlantic 44242

Bubbling Under The Top LPs

- 201—GREGG DIAMOND, Bionic Boogie, Polydor PD1 6123
- 202—LIVINGSTON TAYLOR, 3-Way Mirror, Epic JE 35540
- 203—PHIL MANZANERA, K-Scope, Polydor PD1 6178
- 204—JERRY JEFF WALKER, Jerry Jeff, Elektra 6E 163
- 205—KINSMAN DAZZ, 20th Century T-574
- 206—ELVIN BISHOP, Hog Heaven, Capricorn CPN 0215
- 207—TRIUMPH, Rock & Roll Machine, RCA AFL1 2982
- 208—LENNY WHITE, Streamline, Elektra 6E 164
- 209—LE PAMPLEMOUSSE, Sweet Magic, AVI 6053
- 210—SCORPIONS, Tokyo Tapes, RCA CPL2 3039

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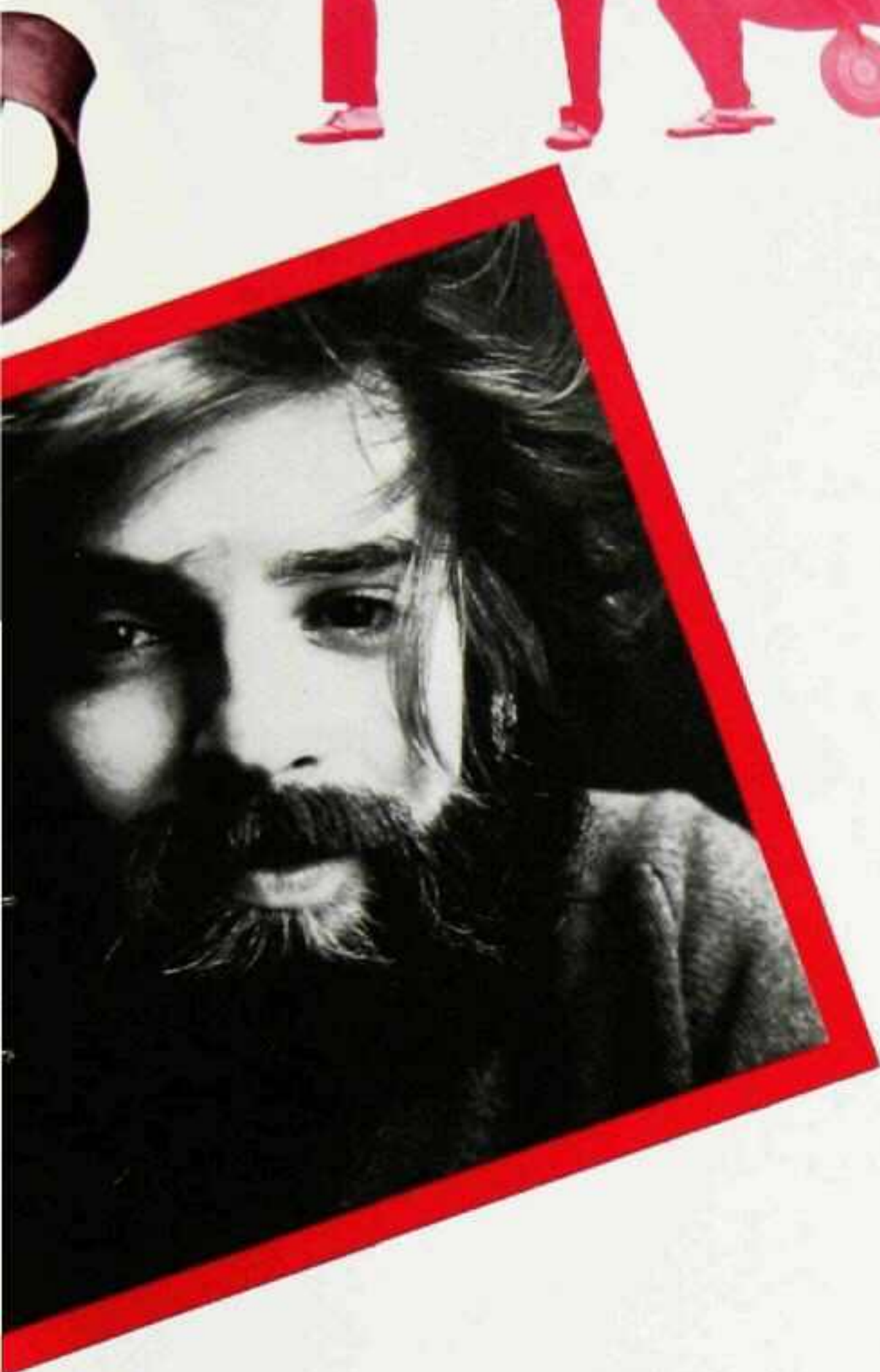
TOTO. Members of Toto are studio veterans who have appeared on countless hit albums recorded in L.A. But that fact, and \$1.00, will buy a group a copy of *Rolling Stone*. Lots of groups with similarly impressive credentials never get to see even the lower levels of the trade charts. Toto, however, delivered a debut album worthy of all their combined hit-making experience. The result was an album released in September, platinum by the time you read this. And if you haven't listened to the entire Toto album yet, be assured that "Hold the Line" is no fluke. Toto is a winner.

EDDIE MONEY. So You Want To Be A Rock & Roll Star, 1978. Eddie Money turned his back on a career handing out parking tickets on the New York City Police force, all for the love of rock & roll. And it didn't take too long before his songs and style impressed enough people to get him a record contract, followed by an album that FM'ers couldn't get enough of, followed by the single "Baby Hold On"...and the rest is on-going history. The first Eddie Money album is approaching platinum, and his brand-new second album is even more immediately captivating than the first.

MEAT LOAF. Well, soon you'll be able to get the entire Meat Loaf album on individual singles. But you know what? Every Meat Loaf single adds new momentum to the Meat Loaf "Bat Out of Hell" album. His album is well past double platinum, and it remains one of our hottest, most consistent U.S. sellers. It's also the hottest international debut we've seen in years, with another two million albums sold outside the U.S. Meat Loaf's Epic success has also added fuel to the fire of the "Rocky Horror Picture Show" cult. That, of course, is the film where the Big Guy got his big break. Isn't pop culture a glorious thing?



© 1978 Philip Gerns



MELBA MOORE. Success on Broadway, in movies, or on TV is hardly a guarantee of a successful recording career, as we all know. But Melba Moore has scored big on all fronts, and sheer talent is the reason why. We're proud to say that Melba Moore's very first album for Epic Records, "Melba," is her biggest recording triumph to date. Her very first single, "You Stepped Into My Life" has become a mainstay on disco-oriented radio stations. And it's really a pleasure to see Melba Moore's record sales reflecting the superstar status she's earned through the years. (We'd say that even if we weren't her label.)

KENNY LOGGINS. Kenny's two solo albums have given us a lot of listening pleasure. He's developed a very sophisticated, jazz-flavored persona for his solo career that has actually expanded his audience from the (extremely successful) Loggins & Messina days. With a little help from "Whenever I Call You 'Friend,'" Kenny's "Nightwatch" album is platinum, plus. And since "Nightwatch" is one of those albums with a sound you never get tired of, it continues to pick up new converts every week. Kenny Loggins has arrived in a big way, and we couldn't be more pleased.

WALTER EGAN. We were determined to break Walter Egan in 1978. And, thanks to Walter, we did. Walter Egan's second album, "Not Shy" was (and still is) filled with really commercial, fun stuff. "Magnet and Steel" seemed a natural single, and it quickly became Walter's first Top 40 hit. Some people consider "Magnet and Steel" the great single of '78. Even on his first album, "Fundamental Roll," Walter Egan wasn't shy about making great, accessible-yet-respectable music. His "Not Shy" success was just a matter of time.



DAN HARTMAN. Dan Hartman's #1 disco hit, "Instant Replay," really did come out of the clear Blue Sky. Dan Hartman's previous history, as voice and songwriter with The Edgar Winter Group, producer/engineer for various projects by Johnny Winter, Muddy Waters and Rick Derringer, prepared nobody for Dan's solo direction. A further surprise is the "Instant Replay" album which is consistently excellent (one of the few disco-directed LP's that can make that claim). It appears that disco is here to stay. And judging by "Instant Replay," so is Dan Hartman.



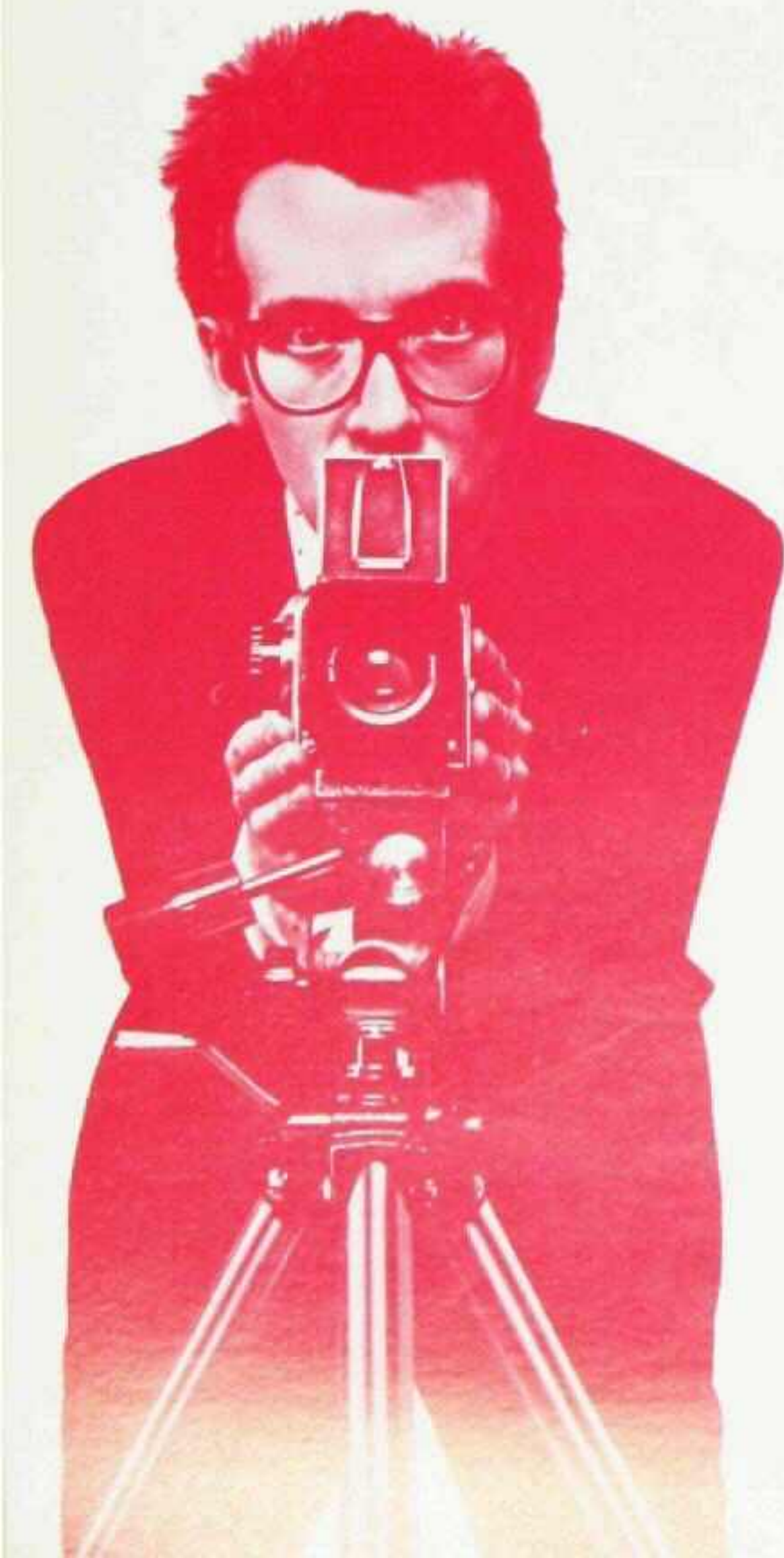


CHERYL LYNN. Cheryl Lynn made it look too easy. Her first single, ever, went gold. Her first album, ever, is heading that way, too. That, of course, is the dream of every artist who ever signs a record contract. And, maybe once a year or so, that dream comes true for someone. 1978 must have been Cheryl's year. Of course, if more artists would record albums as immediately captivating as "Cheryl Lynn," maybe that dream would come true more often. We, for one, wouldn't mind a bit.

KARLA BONOFF. Karla Bonoff's first album accomplished a lot. It was on the charts for a long time. And it received enough airplay, critical acclaim, and SALES that people hearing Karla on the radio no longer ask "Who's that singing the Linda Ronstadt song?" That, believe us, is a major breakthrough. The next breakthrough will be even bigger for Karla, who has to be among the very best performing songwriters we've ever heard.

ELVIS COSTELLO. Some people are still trying to figure out Elvis Costello. But most of us don't question it, we just love it. This guy has recorded three albums in just over a year, and you know what? Every one is a killer. Elvis Costello albums are used in some music clubs to warm up audiences (each of his songs is greeted with cheering recognition). And the feedback we get tells us that Elvis Costello would be elected "The Artist We Wish We Had" by just about every other record label. Everyone in the business knows how good Elvis Costello is, and how big he's on his way to becoming. And so do we.

CHEAP TRICK. As the "Heaven Tonight" album slips into gold, it's time to reflect on the career-to-date of those darlings of American rock critics and Japanese bobby soxers, Cheap Trick. At first it was difficult to convince anyone other than the reviewers that, despite their name, and despite their unusual stage presence, their music is to be taken seriously. But now "Surrender," from "Heaven Tonight" has become a virtual anthem in high schools and on college campuses across the country. And now Cheap Trick is being taken very seriously indeed by everyone who plays and sells records. We've heard a preview of their upcoming live album and, seriously folks, it's a platinum contender.



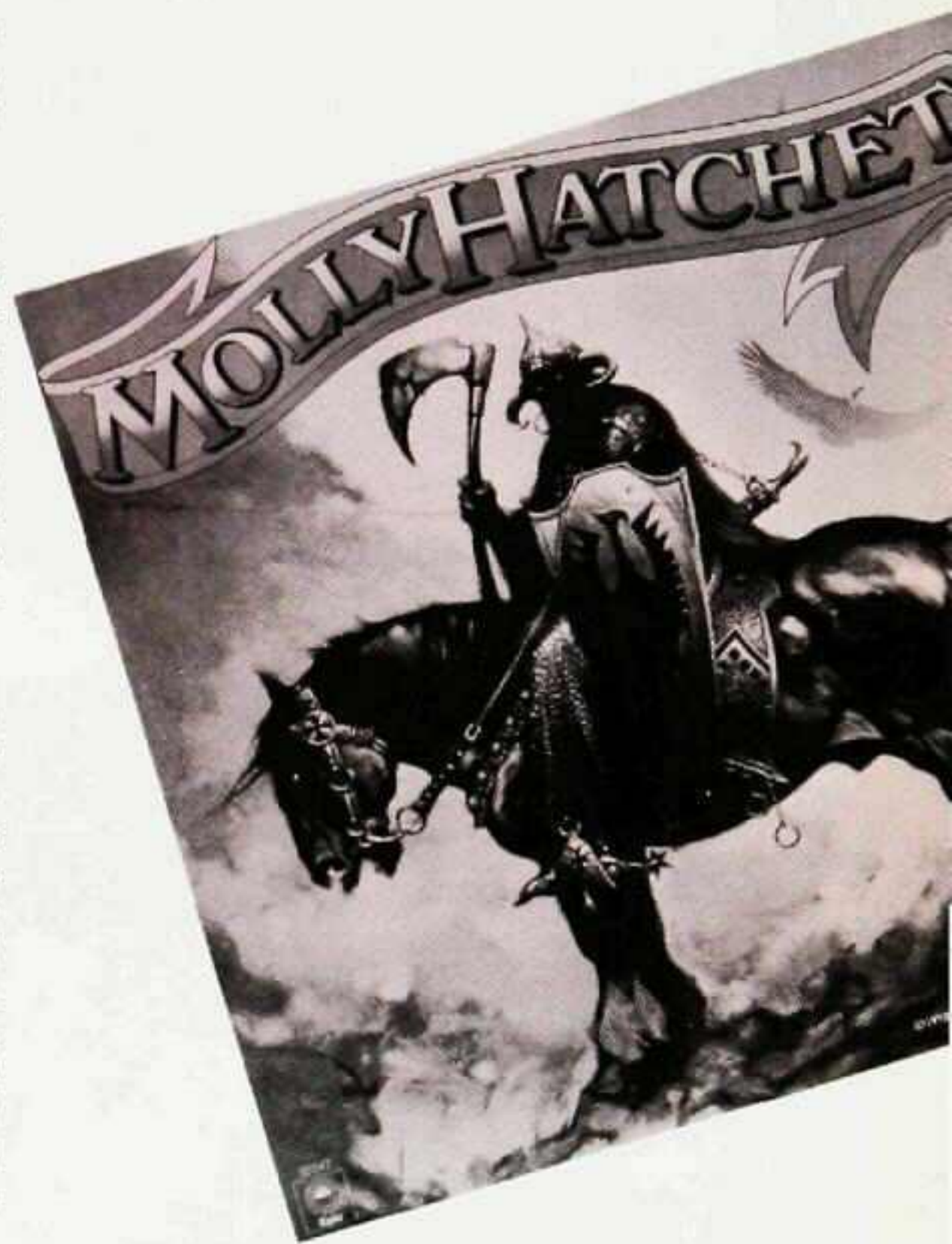


DAN FOGELBERG & TIM WEISBERG. We'd like to have taken book on this one the day it was released. It didn't sound like any other album around, and we sure surprised a lot of people when it went platinum. But the gentle beauty of "Twin Sons of Different Mothers" won over everyone who heard it and hopefully, we haven't heard the last of Fogelberg/Weisberg.

GEORGE DUKE. George Duke's most recent Epic album sold more than all his non-Epic solo albums, combined. It's been a long road for George Duke, and he picked up converts all along the way. But it wasn't till he hit upon his current outrageously explicit, funky, Dukey image that an explosion happened. Now George Duke has a large and loyal following waiting to hear what he's going to come up with next. Count us in as part of that following.

MOLLY HATCHET. After playing clubs in the South since the early sixties, the members of Molly Hatchet are ready for what's happening to them. And what's happening to them is the immediate success of their debut Epic album. The late Ronnie Van Zant stated that Molly Hatchet had achieved the sound he wanted Lynyrd Skynyrd to evolve into. Fans of Southern Rock, as well as fans of Northern Rock, all agree that Molly really has something special going for it. And so do owners of record stores all over the country who've had a hard time keeping Molly's album in stock.

DAVID GILMOUR. A year ago, everyone knew the name Pink Floyd, but few people knew the name David Gilmour. This year, people know both. David Gilmour's first solo album was an unqualified artistic and commercial success. It established him as a master guitarist, vocalist and songwriter, even outside of the Floyd context. Frankly, we have no way of knowing if there are any plans for a follow-up. All that we, and David Gilmour fans, and Pink Floyd fans, can do is hope.





REO SPEEDWAGON. REO has had a large and loyal following from Day One. And by 1978 that following had grown sufficiently to give REO their first platinum album... the two-record live set "You Get What You Play For." The most recent REO studio album, "You Can Tune a Piano, But You Can't Tuna Fish," quickly soared past gold...and all of REO's platinum and gold happened without a Top-40 hit...which could be just around the corner considering the current sound of the band.

JOURNEY. Journey started off with a great first album, and a built-in following for the individual members (all were from successful groups). Then, with each album, they fine-tuned their sound and solidified their musical direction a little more. Each album sold better than the last with "Infinity," their fourth and best album, effortlessly going platinum without a national hit single. If this keeps up, Journey's potential is indeed infinite. And their fifth album is anxiously awaited by all.

BOB JAMES. 1978 was quite a year for Bob James. He produced Kenny Loggins' "Nightwatch" album. His Tappan Zee label turned out some of the best fusion music of the year, and helped launch solo careers for Wilbert Longmire and Mark Colby. And to cap it all off, he released his own "Touchdown" album...the hottest sounding (and selling) Bob James album yet. Two weeks after release it was topping the jazz chart, bulleting up the national charts, and heading for gold.

TEDDY PENDERGRASS. From one of the best lead singers in music to double-platinum solo superstar status in two easy albums...that's the Teddy Pendergrass story. Teddy Pendergrass has developed into the classic matinee idol, complete with women who throw themselves at his feet wherever he appears. In Teddy's case, the adulation is completely justified. His "Life Is a Song Worth Singing" album and "Close the Door" single were among the most enjoyable and influential hits of last year.



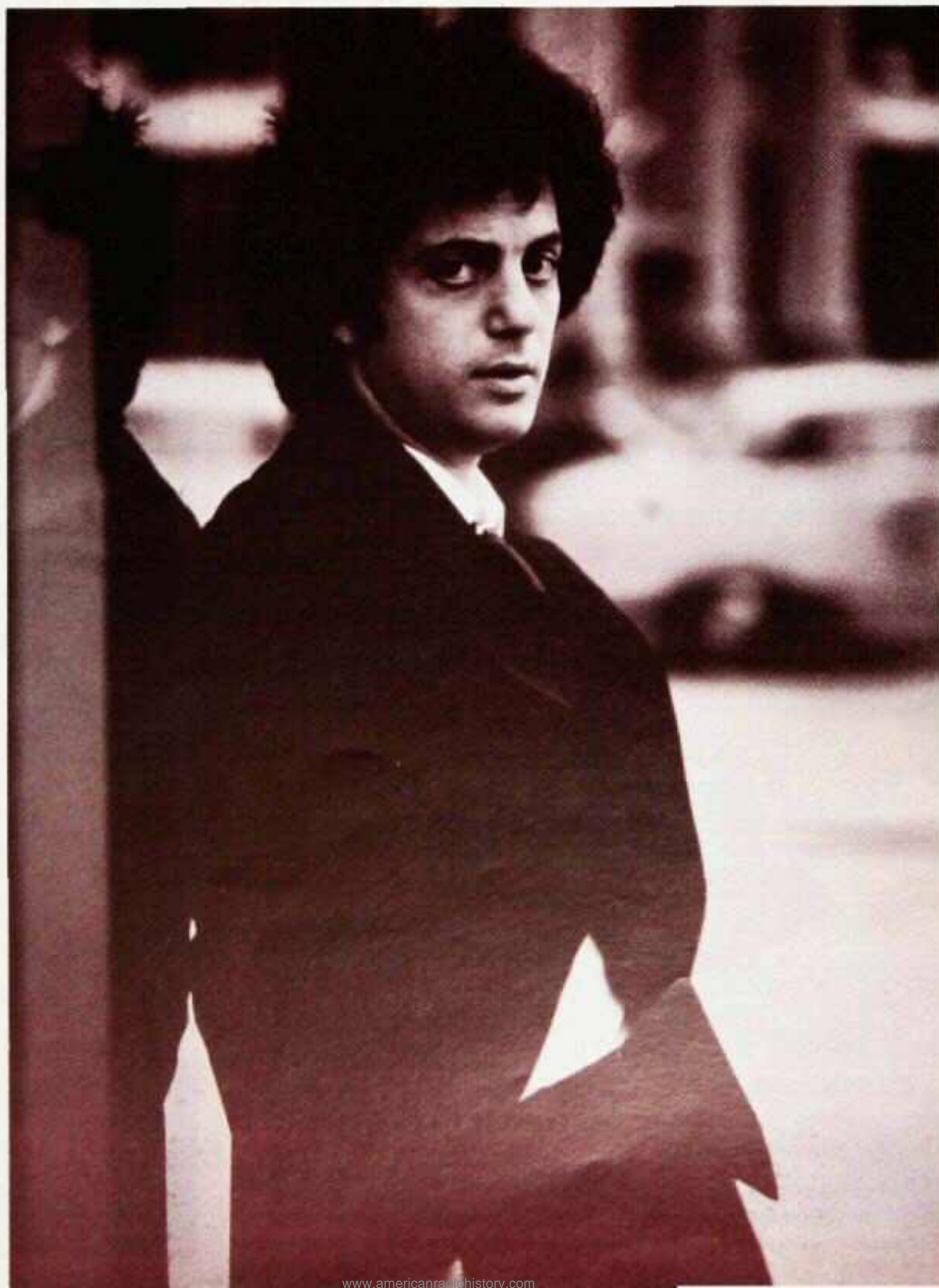


NANTUCKET. In just two regions, Nantucket has racked up sales figures that would be impressive for a national breakout. They started in the Southeast (despite their name, Nantucket is based in North Carolina) and through concertizing and airplay their popularity spread up the Eastern seaboard. As Nantucket spreads, so do they reap...their debut album is totally big league, and people everywhere who hear it, love it. Incidentally, this is no overnight success story: Nantucket has been around for nine years (their name comes from the Mountain song "Nantucket Sleighride"). This year three more regions will be hearing from Nantucket, and the explosion will be unanimous.



MOTHER'S FINEST. Atlanta's finest funk/rock band released their third album in 1978, and all of the pieces fell into place. "Mother Factor" had the sound and energy of a hit LP, and radio stations were all over it from the day it was born. Now Mother's Finest is the fastest-growing funk/rock band in all of America, and the stage is set for Mother's Finest to become the all-format monster group that they deserve to be.

BILLY JOEL. While it seems like "52nd Street" came out very soon after "The Stranger," the two albums were actually released a full year apart. Time flies when you're having fun. And it really was fun mining the riches of "The Stranger," one of the very best albums of the decade. It's to Billy Joel's credit that he didn't spend a whole lot of time agonizing over how to follow-up his quadruple-platinum success. He simply went ahead and did it. "52nd Street" was triple platinum after eight weeks, and even though "The Stranger" still continues to sell like a hot new release, "52nd Street" may actually have surpassed it in total sales by the time you read this.



Watch for new developments from the company that breaks more artists than anybody else. CBS Records and Tapes.

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Plan 130 More 'Disco Breaks'

LOS ANGELES — "Disco Breaks," the one-minute dance instructions series packaged by Herick Productions, Panorama City, Calif., is already on 14 markets and has spawned two impending disco tv specials.

Neophyte tv packager Rick Andrews says reaction to his first 130 60-second shows is strong enough that he is already talent coordinating the first of two disco tv specials.

He is preparing to produce the second series of 130 shows, to be made available in early fall. The show, featuring Scott Salmon and Jo Linda Sorci, local dance instructors, is syndicated by Jack Rhodes here.

The first 130 stanzas, already produced, have proved to be a bonanza for Casablanca Records and its publishing wing, headed by Steve Bédell. Continuous music on all shows is taken from a selection of 11 Casablanca record hits.

NLRB Complaint Vs. Studio 54 Stage Employes Union Charges Owners Interference

By RADCLIFFE JOE

NEW YORK—Studio 54, the Manhattan-based discotheque which has attracted as much controversy as it has popularity, is again the center of a hot debate.

The club, along with Xenon, one of its closest competitors, has been slapped with complaints of unfair labor practices by the National Labor Relations Board.

According to the complaints, the operators of the two clubs have been interfering with attempts by the Stage Employes Local One to organize production employees of the two discos. Stage Employes Local One is an affiliate of the International Alliance of Theatrical Stage Employees.

The Labor Board is claiming that Studio 54's operators have threatened its employees with both dismissal and physical violence for their support of the union.

They are also being cited for the alleged unlawful interrogation of

their employees on their union affiliation, and are said to have tried to woo others into abandoning their support of the union, through increased wages, better benefits and reduced working hours.

The Labor Relations Board is also accusing Studio 54 with failure to recognize the union as the bargaining agents of its production employees, and with attempting to destroy the union's majority through unlawful means.

Xenon is facing similar charges. It is also being accused of dismissing employees because they joined and supported the union.

The club, which has had its share of problems in the past, is also accused of violations of the Labor Act by allegedly failing to recognize the union, and "engaging in conduct designed to undermine and destroy the

majority status of the employees of the union."

Steve Rubell and Ian Schrager, principal owners of Studio 54, in responding to the accusations, claim that they have been notified that all the complaints have been withdrawn and cancelled.

However, Elbert Tellem, assistant director of the National Labor Relations Board, says only the union has withdrawn its petition for an election. "Nevertheless, the NLRB is continuing to press its charges of unfair labor practices against both discos," he states.

In defense of Studio 54, Rubell and Schrager argue that anyone who is a willing and honest worker will continue, without problems, to have a job at the club. "However," they stress, "we will not be coerced into carrying people who cannot pull their weight."

NEW YORK'S COTTON CLUB GOES DISCO

NEW YORK—Harlem's legendary Cotton Club, which opened last year as an elite supper club, has scrapped its live music policy and been remodeled into a disco.

The Cotton Club was remodeled by D&B Sound and Light Designers of New York and has been open as a disco since Dec. 20.

The 200-capacity club is now open seven nights a week with dinner served Wednesday through Sunday. Admission is \$10 with a 50% discount given to students. Ladies are admitted free on Sunday and Monday nights and Wednesday is gay night. Drinks are \$3.25 to \$3.75.

The Cotton Club, which is located in a desolate corner of Harlem adjacent to the crumbling West Side Highway, was unable to attract a steady clientele for its revue style cabaret shows.

L.A. NARAS Unit Hosts Discotheque

LOS ANGELES—Members of the Los Angeles chapter of NARAS assembled Thursday (25) at 7 p.m. at studio A in the Capitol Tower to frolic at a chapter-sponsored discotheque in which records nominated for Grammy awards will be featured.

Bill Traut served as deejay and wine, beer, soft drinks, coffee and snacks were served.

GRIPE BY INSTANT FUNK

Session Musicians Urging More Disk Recognition

NEW YORK—Instant Funk, the Salsoul Records act which grew out of a group of Philadelphia-based studio musicians, is urging better recognition for "session bands."

The nine-man group's first Salsoul LP, "Instant Funk," has produced a popular disco single, "I Got My Mind Made Up (You Can Get It Girl)." Its members complain that most studio musicians work for a flat union fee, while, in many cases the records on which they work sell millions of copies.

"The session man never sees a dime of the profits from those sales," complains the group's drummer, Scottie Miller.

The members of Instant Funk stress that session musicians "are the people who make the hits. This is especially true of disco," the group claims.

The men disclose that session musicians often help the record's producer to create songs. "But they never receive songwriters' credits for their contributions, and as a result are not entitled to royalties."

Kim Miller, the group's guitarist, adds that this situation happens a lot to young, inexperienced musicians.

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Regine Tees Swank London Spot

LONDON—With the pomp and spectacle that only the Grand Dame of disco could muster, Regine Zylberberg has opened her 10th disco in the swank West End.

The opening of the glassed-in, rooftop, multimillion-dollar dance palace was celebrated with a benefit party for UNICEF, and attracted society from both sides of the Atlantic.

Hosting the opening celebration, which one usually jaded British journalist hailed as "a mad extravaganza reminiscent of the swinging 1960s," was Princess Caroline of

Monaco. She was accompanied by her husband Philippe Junot whom she reportedly met at Regine's New York club.

Also on the exclusive guest list were the Earl of Lichfield, the Earl of Shelburne, Prince Rupert Loewenstein, Viscount Bridgeman of Newport, Jack Nicholson, Sylvester Stallone, Vicountess Harmsworth and assorted socialites, aristocrats and show business personalities.

The club, located on the roof of the Biba department store, is said to be financially backed by Nandkishore Ram, a multi-millionaire East

Indian emigrant to England. Ram, who reportedly started business as a pushcart peddler in London's streets, is said to have once made an unsuccessful try to enter Regine's in Paris as a guest. Today, he is having the last laugh.

Illusion Lighting of London and New York was retained to design and install the elaborate light system which complements the spectacular garden setting with neons, scanners, pinspots and spinners.

Terry Thompson of Illusion states that a pulsating neon heart was installed beneath the glass dance floor which also features nine large strobes.

Emphasizing the effects of the lights is a ceiling constructed of 140,000 mirror facets which create a wave effect. The ceiling is part of the overall interior design created by GMA International of London.

The light show, according to Thompson, is controlled by Illusion's Video 4000 controller.

A state-of-the-art sound system was designed and installed by London Town Disco of England. Components used include Technics turntables, Revox decks, BGW amplifiers and JBL speaker systems.

To add a touch of authenticity to this lavish tropical garden, Regine had live trees and flamingos flown in from Africa to decorate the area which also features man-made ponds and streams.

Membership is tagged at \$300 a year, and Regine makes it clear that, as with all her other clubs, she will be catering to an ultra chic clientele. "The era of the tacky people is past," she declared.



WONDER PARTIES—Stevie Wonder listens intently to Howard Stein, co-owner of Xenon's disco during the party for artist Brian Ferry.

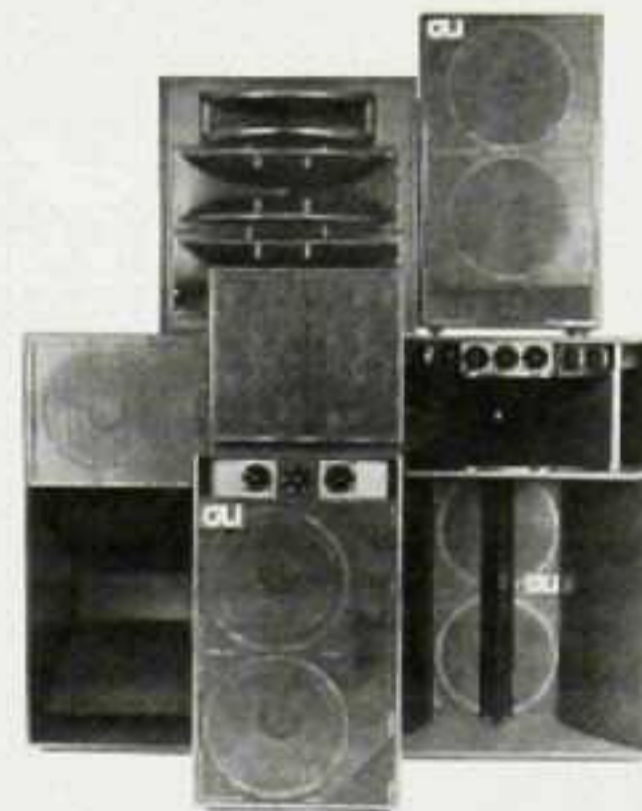
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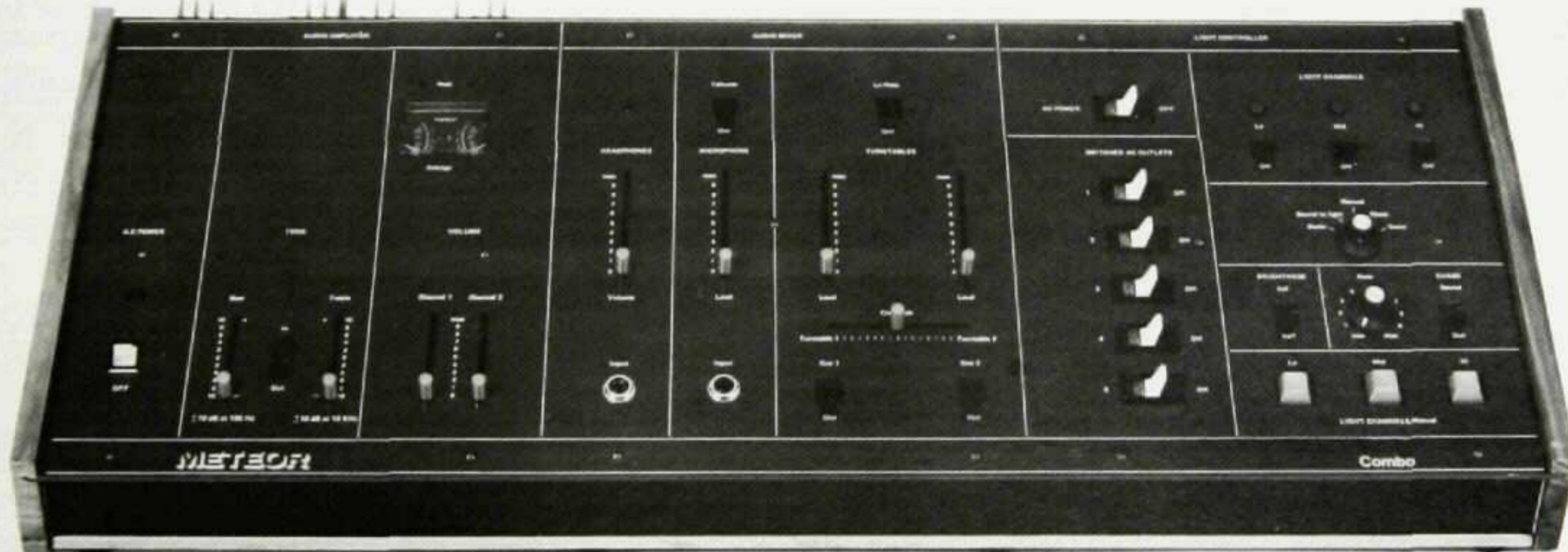


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Disco Mix

By BARRY LEDERER

NEW YORK—Prelude Records has the right combination for disco play in its album by the Peter Jacques Band titled "Fire Night Dance." Consisting of four uptempo cuts, side two seems to be the stronger with "Fire Night Dance" at 8:40 minutes and "Fly With The Wind" at 9:03 minutes.

Both have string and rhythm sections that are reminiscent of the group Love & Kisses. The title cut consists of tight vocalizations, energetic percussion and a bongo and drum break, making it a surefire disco success. "Fly With The Wind" utilizes more electronic and spacey instrumentation similar to "Chase"

from Midnight Express. However, light male and female vocals interweave this cut with a backup chorus providing a haunting melody. An unexpected bongo break continues the pulse of this song and propels it to a dynamic ending. The sassy and uplifting voice quality of Keith Barrow captivates as he dances to the artist's first potential disco hit taken from the Columbia LP "Physical Attraction."

"Turn Me On" is the title of this 12-inch 33 $\frac{1}{2}$ r.p.m. disk which was remixed by Rafael Cheres to 11:38 minutes of non-stop momentum. It features the right combination of the artist's style and the broad range of instrumentation which is highlighted by several drum breaks.

Guitar, piano and string section stand out with a constant percussion back beat providing the necessary vigor and power of this record. The flip side is an instrumental version and runs the same length as the vocal side.

"I Who Have Nothing" has been revitalized with a disco beat by Bob Guillaume on Tomato Records distributed by Alpha. The artist is better known to the public for his role as the butter in

the tv series "Soap." Guillaume's disco venture shows promise with his strong voice, fine arrangements and definitive use of keyboard, synthesizer and guitar instrumentation.

The flip side of this 12-inch 33 $\frac{1}{2}$ r.p.m. disk is "The Streets Are Filled With Dancing" at 5:58 minutes which contains a driving and strutting tempo with background voices harmonizing to the title of the tune. A remix is in order for both sides of this disk to give it the strength needed for viable competition.

Milt Jackson has a 12-inch 33 $\frac{1}{2}$ r.p.m. record on the GMG Label distributed by Atlantic. Titled "Weekend," this disk is both vocal and instrumental, and happily celebrates Friday and Saturday night partying. Background singers and strong hand clapping give the artist good support to a musically simple but effective song.

Butterfly Records first release of the year is the Saint Tropez album produced by W. Michael Lewis and Lauren Rinder. This well thought out LP has two major disco cuts. "Fill My Life With Love" and "One More Minute."

Both are midtempo disco that are good for early evening play. The title cut is a beautiful ballad at 7:20 minutes. Greg Diamond's version of "Most Of All" is also effectively arranged and conducted by the producers.

The Glass Family has come out with a 12-inch 33 $\frac{1}{2}$ r.p.m. disk of which one side is "Disco Concerto," an edit of the song from its last album. The new cut "Crazy" at 7:40 minutes was produced by label owner Jim Callon.

The rhythm tracks and tempo of this song give the disk its strong disco potential. The break comes in several times during the record and a hand clapping back beat effectively adds zest to the song.

However, the tune sometimes becomes too fast and the group's vocals seem to become muddled, which might necessitate a remix if response from the DJs is not good.

Soon to be released is the new Michael Zager Band LP, "Life's A Party." Again Jerry Love and Michael Zager have combined their talents to put out an LP of which both sides are completely geared to the disco market.

Side two most notably is a medley of four songs which are segued together. Running 18:17 minutes this side contains "Love, Love, Love," "Still Not Over," "On And On" and "Using You."

All of these cuts have a climactic break within them and all contain vocalizations which

are interwoven with classical orchestrations and arrangements. Side one contains the title cut "Life's A Party," "You Don't Know A Good Thing," and "I Wish You Would Make Up Your Mind." This new release shows as much promise as the group's previous success of "Let's All Chant."

RCA has found another group whose sound is remarkably close to the Savannah Band. The album is "Gichy Dan's, Beachwood #9" and is similar in flavor and essence to Savannah with a Caribbean and reggae influence. The album contains pleasing ballads as well as certain disco possibilities. "Laissez Faire" and "You Can't Keep A Good Man Down/So So Celina," are the two tunes that DJs will probably pick up for disco play.

The Don Downing album on RS International is "Dr. Boogie," and contains two of his earlier disco hits "Dream World" and "Lonely Days, Lonely Nights." Although they have been rerecorded, these two cuts contain the infectious flavor that made them favorites in the past. "Dr. Boogie" is laid back and funky and is good for early evening disco. "Half Past Love" is the strongest cut on the album in its hip moving rhythm and intense disco mood.

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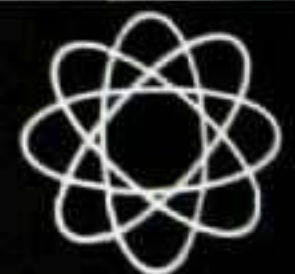
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National Disco Action Top 40

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This Week	Last Week	TITLE(S), ARTIST, LABEL
1	1	I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES-Gloria Gaynor-Polydor (LP/12 inch)
2	2	FLY AWAY-all cuts-Voyage-Marlin (LP)
3	4	SHAKE YOUR GROOVE THING-Praches & Herb-Polydor (LP/12 inch)
7	7	KEEP ON DANCIN'/DO IT AT THE DISCO-Gary's Gang-SAM/Columbia (12 inch)
5	6	IF THERE'S LOVE/HAZY SHADES OF LOVE-Amant-TK (LP/12 inch)
8	8	LET THE MUSIC PLAY-all cuts-Arpeggio-Polydor (LP)
9	9	Y.M.C.A./CRUISIN'/HOT COP-Village People-Casablanca (LP/12 inch)
10	10	AT MIDNIGHT/SATURDAY NIGHT-T Connection-TK (LP/12 inch)
9	3	CONTACT-Edwin Starr-20th Century (LP/12 inch)
10	5	LE FREAK/I WANT YOUR LOVE/CHIC CHEER-Chic-Atlantic (LP/12 inch)
12	12	HAVEN'T STOPPED DANCIN' YET-Gonzalez-Capitol (Remix)
18	18	DO YA THINK I'M SEXY-Rod Stewart-Warner Bros. (12 inch)
13	11	FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN-Lorraine Johnson-Prelude (LP/12 inch)
14	15	HOLD YOUR HORSES-First Choice-Salsoul (12 inch)
15	16	BABY I'M BURNIN'/I WANNA FALL IN LOVE-Dolly Parton-RCA (12 inch)
16	14	MUSIC IS ALL YOU NEED/WEEKEND TWO STEP-THP Orchestra-Butterfly (LP/12 inch)
17	19	CHANCE TO DANCE/A FREAK A HOT BODIES-Lemon-Prelude (LP/12 inch)
18	17	DANCE/POINCIANA-Paradise Express-Fantasy (12 inch)
19	20	GOT TO BE REAL/STAR LOVE/YOU SAVED MY DAY-Cheryl Lynn-Columbia (LP/12 inch)
30	30	ULTIMATE LP-all cuts-Ultimate-Casablanca (LP)
21	22	DAN HARTMAN LP-all cuts-Dan Hartman-Blue Sky (LP/12 inch)
22	23	SINNER MAN-Sarah Dash-Kirshner (LP/12 inch)
25	25	FLY ME ON THE WINGS OF LOVE-Celi Bee-APA (LP)
33	33	GOT MY MIND MADE UP-Instant Funk-Salsoul (12 inch)
25	13	HOT BUTTERFLY-all cuts-Bionic Boogie (Gregg Diamond)-Polydor (LP/12 inch)
26	27	FREE ME FROM MY FREEDOM-Bonnie Pointer-Motown (LP/12 inch)
29	29	DANCIN'-Grey & Hanks-RCA (LP/12 inch)
34	34	THERE BUT FOR THE GRACE OF GOD GO I-Machine-RCA (12 inch)
32	32	SYMPHONY OF LOVE/DANCING WITH THE LIGHTS DOWN LOW-Miguel Brown-Polydor (LP/12 inch)
30	26	A LITTLE LOVIN'(KEEPS THE DOCTOR AWAY)-The Raes-A&M (12 inch)
36	36	BLAME IT ON THE BOOGIE/SHAKE YOUR BODY (DOWN TO THE GROUND)-The Jacksons-Epic (LP/12 inch)
37	37	SHINE ON SILVER MOON-Marilyn McCoo & Billy Davis Jr.-Columbia (LP/12 inch)
37	21	TURN ME UP-Keith Barrow-Columbia (12 inch)
37	21	JE SUIS MUSIC/LOOK FOR LOVE-Cerrone-Cotillion (LP)
38	31	SOUL BONES/LOVE MAGNET-Trammps-Atlantic (12 inch)
39	24	GET DOWN-Geene Chandler-20th Century (LP/12 inch)
40	38	MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY-James Wells-AVI (LP)

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, 10 upward movement of 4 positions; 26-40, upward movement of 6 positions. Previous weeks' starred positions are maintained unless a star is a product which would normally move up with a star. 10 inch labels, product will be awarded a star without the required upward movement noted above.

PITTSBURGH

- 1 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES-Gloria Gaynor-Polydor (LP/12 inch)
- 2 LET THE MUSIC PLAY-all cuts-Arpeggio-Polydor (LP/12 inch)
- 3 CONTACT-Edwin Starr-20th Century (LP/12 inch)
- 4 FLY AWAY-all cuts-Voyage-Marlin (LP)
- 5 HAVEN'T STOPPED DANCIN' YET-Gonzalez-Capitol (LP/12 inch)
- 6 HOLD YOUR HORSES-First Choice-Salsoul (12 inch)
- 7 DAN HARTMAN LP-all cuts-Dan Hartman-Blue Sky (LP)
- 8 KEEP ON DANCIN'/DO IT AT THE DISCO-Gary's Gang-SAM (12 inch)
- 9 DANCING IN THE FIRE-DeLish-ABC (LP)
- 10 CHANCE TO DANCE/A FREAK A/HOT BODIES-Lemon-Prelude (LP/12 inch)
- 11 DANCE/POINCIANA-Paradise Express-Fantasy (12 inch)
- 12 (DANCE IT) FREESTYLE RHYTHM-Marius-SM (12 inch)
- 13 MUSIC IS ALL YOU NEED/WEEKEND TWO STEP-THP Orchestra-Butterfly (LP/12 inch)
- 14 IF THERE'S LOVE/HAZY SHADES OF LOVE-Amant-TK (LP/12 inch)
- 15 SHAKE YOUR GROOVE THING-Praches & Herb-Polydor (LP/12 inch)

SAN FRANCISCO

- 1 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES-Gloria Gaynor-Polydor (LP/12 inch)
- 2 LET THE MUSIC PLAY-all cuts-Arpeggio-Polydor (LP)
- 3 FLY AWAY-all cuts-Voyage-Marlin (LP)
- 4 KEEP ON DANCIN'/DO IT AT THE DISCO-Gary's Gang-SAM (LP/12 inch)
- 5 HAVEN'T STOPPED DANCIN' YET-Gonzalez-Capitol (LP/12 inch)
- 6 CONTACT-Edwin Starr-20th Century (LP/12 inch)
- 7 MUSIC IS ALL YOU NEED/WEEKEND TWO STEP-THP Orchestra-Butterfly (LP/12 inch)
- 8 AT MIDNIGHT/SATURDAY NIGHT-T Connection-TK (LP/12 inch)
- 9 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN-Lorraine Johnson-Prelude (LP/12 inch)
- 10 CHANGE-Tulema-La Junt (London) (LP/12 inch)
- 11 I GOT MY MIND MADE UP-Instant Funk-Salsoul (12 inch)
- 12 BABY I'M BURNIN'/I WANNA FALL IN LOVE-Dolly Parton-RCA (12 inch)
- 13 DO YA THINK I'M SEXY-Rod Stewart-Warner Bros. (LP/12 inch)
- 14 BRIGHTER DAYS-Vernon Burth-Chocolate City (12 inch)
- 15 SYMPHONY OF LOVE/DANCING WITH THE LIGHTS DOWN LOW-Miguel Brown-Polydor (LP/12 inch)

SEATTLE/PORTLAND

- 1 FLY AWAY-all cuts-Voyage-Marlin (LP)
- 2 MUSIC IS ALL YOU NEED/WEEKEND TWO STEP-THP Orchestra-Butterfly (LP/12 inch)
- 3 CONTACT-Edwin Starr-20th Century (LP/12 inch)
- 4 GOT TO BE REAL/STAR LOVE/YOU SAVED MY DAY-Cheryl Lynn-Columbia (LP/12 inch)
- 5 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES-Gloria Gaynor-Polydor (LP/12 inch)
- 6 DANCE/POINCIANA-Paradise Express-Fantasy (12 inch)
- 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 LET THE MUSIC PLAY-all cuts-Arpeggio-Polydor (LP)
- 10 DO YA THINK I'M SEXY-Rod Stewart-Warner Bros. (LP/12 inch)
- 11 AT MIDNIGHT/SATURDAY NIGHT-T Connection-TK (LP/12 inch)
- 12 LE FREAK/I WANT YOUR LOVE/CHIC CHEER-Chic-Atlantic (LP/12 inch)
- 13 BABY I'M BURNIN'/I WANNA FALL IN LOVE-Dolly Parton-RCA (12 inch)
- 14 KNOCK ON WOOD-Anu Stewart-Ariola (12 inch)
- 15 SYMPHONY OF LOVE/DANCING WITH THE LIGHTS DOWN LOW-Miguel Brown-Polydor (LP/12 inch)

MONTREAL

- 1 FLY AWAY-Voyage-RCA (LP)
- 2 CONTACT-Edwin Starr-GRT (12 inch)
- 3 Y.M.C.A.-Village People-Polydor (12 inch)
- 4 LET THE MUSIC PLAY-Arpeggio-Polydor (LP)
- 5 LE FREAK-Chic-WEA (12 inch)
- 6 CAFE-D.D. Sound-Quilby (LP)
- 7 HEART OF GLASS-Blondie-Capitol (12 inch)
- 8 THE RUNNER-Three Degrees-Quilby (LP)
- 9 HOLD YOUR HORSES-First Choice-RCA (12 inch)
- 10 JUNGLE DRUMS-Wild Fantasy-RCA (12 inch)
- 11 CHANCE TO DANCE/A FREAK A-Lemon-Quilby (LP)
- 12 IF THERE'S LOVE-Amant-TK (12 inch)
- 13 A LITTLE LOVIN'-The Raes-A&M (12 inch)
- 14 DANCE ALL NIGHT-M.F.I. Express-Daily (LP)
- 15 SHAKE YOUR GROOVE THING-Praches & Herb-Polydor (LP)

NEW ORLEANS

- 1 LET THE MUSIC PLAY-all cuts-Arpeggio-Polydor (LP)
- 2 FLY AWAY-all cuts-Voyage-Marlin (LP)
- 3 AT MIDNIGHT/SATURDAY NIGHT-T Connection-TK (LP/12 inch)
- 4 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES-Gloria Gaynor-Polydor (LP/12 inch)
- 5 KEEP ON DANCIN'/DO IT AT THE DISCO-Gary's Gang-SAM/Columbia (12 inch)
- 6 CHANCE TO DANCE/A FREAK A/HOT BODIES-Lemon-Prelude (LP/12 inch)
- 7 DO YA THINK I'M SEXY-Rod Stewart-Warner Bros. (LP/12 inch)
- 8 HAVEN'T STOPPED DANCIN' YET-Gonzalez-Capitol (LP/12 inch)
- 9 KNOCK ON WOOD-Anu Stewart-Ariola (12 inch)
- 10 SHINE ON SILVER MOON-Marilyn McCoo & Billy Davis Jr.-Columbia (12 inch)
- 11 HOT BUTTERFLY-all cuts-Bionic Boogie (Gregg Diamond)-Polydor (LP/12 inch)
- 12 BABY I'M BURNIN'/I WANNA FALL IN LOVE-Dolly Parton-RCA (12 inch)
- 13 CONTACT-Edwin Starr-20th Century (LP/12 inch)
- 14 ULTIMATE LP-all cuts-Ultimate-Casablanca (LP)
- 15 LE FREAK/I WANT YOUR LOVE/CHIC CHEER-Atlantic (LP/12 inch)

NEW YORK

- 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 AT MIDNIGHT/SATURDAY NIGHT-T Connection-TK (LP/12 inch)
- 5 KEEP ON DANCIN'/DO IT AT THE DISCO-Gary's Gang-SAM/Columbia (12 inch)
- 6 HAVEN'T STOPPED DANCIN' YET-Gonzalez-Capitol (LP/12 inch)
- 7 DO YA THINK I'M SEXY-Rod Stewart-Warner Bros. (LP/12 inch)
- 8 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN-Lorraine Johnson-Prelude (LP/12 inch)
- 9 HOT BUTTERFLY-all cuts-Bionic Boogie (Gregg Diamond)-Polydor (LP/12 inch)
- 10 IF THERE'S LOVE/HAZY SHADES OF LOVE-Amant-TK (LP/12 inch)
- 11 DAN HARTMAN LP-all cuts-Dan Hartman-Blue Sky (LP)
- 12 I GOT MY MIND MADE UP-Instant Funk-Salsoul (12 inch)
- 13 DANCIN'-Grey & Hanks-RCA (LP/12 inch)
- 14 ULTIMATE LP-all cuts-Ultimate-Casablanca (LP)
- 15 CHANCE TO DANCE/A FREAK A/HOT BODIES-Lemon-Prelude (LP/12 inch)

PHILADELPHIA

- 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 DO YA THINK I'M SEXY-Rod Stewart-Warner Bros. (LP/12 inch)
- 4 AT MIDNIGHT/SATURDAY NIGHT-T Connection-TK (LP/12 inch)
- 5 DANCIN'-Grey & Hanks-RCA (LP/12 inch)
- 6 I GOT MY MIND MADE UP-Instant Funk-Salsoul (12 inch)
- 7 FLY AWAY-all cuts-Voyage-Marlin (LP)
- 8 DANCE/POINCIANA-Paradise Express-Fantasy (12 inch)
- 9 LET THE MUSIC PLAY-all cuts-Arpeggio-Polydor (LP)
- 10 TURN ME UP-Keith Barrow-Columbia (12 inch)
- 11 COMING ON STRONG-Carlin Crawford-Mercury (12 inch)
- 12 STRAIGHT TO THE BANK-Bill Summers-Prestige (12 inch)
- 13 FREE ME FROM MY FREEDOM-Bonnie Pointer-Motown (LP/12 inch)
- 14 ULTIMATE LP-all cuts-Ultimate-Casablanca (LP)
- 15 THERE BUT FOR THE GRACE OF GOD GO I-Machine-RCA (12 inch)

PHOENIX

- 1 FLY AWAY-all cuts-Voyage-Marlin (LP)
- 2 MUSIC IS ALL YOU NEED/WEEKEND TWO STEP-THP Orchestra-Butterfly (LP/12 inch)
- 3 IF THERE'S LOVE/HAZY SHADES OF LOVE-Amant-TK (LP/12 inch)
- 4 LET THE MUSIC PLAY-all cuts-Arpeggio-Polydor (LP)
- 5 CHANCE TO DANCE/A FREAK A/HOT BODIES-Lemon-Prelude (LP/12 inch)
- 6 CONTACT-Edwin Starr-20th Century (LP/12 inch)
- 7 KNOCK ON WOOD-Anu Stewart-Ariola (12 inch)
- 8 DANCE/POINCIANA-Paradise Express-Fantasy (12 inch)
- 9 SHAKE YOUR GROOVE THING-Praches & Herb-Polydor (LP/12 inch)
- 10 KEEP ON DANCIN'/DO IT AT THE DISCO-Gary's Gang-SAM/Columbia (12 inch)
- 11 ULTIMATE LP-all cuts-Ultimate-Casablanca (LP)
- 12 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES-Gloria Gaynor-Polydor (LP/12 inch)
- 13 (DANCE IT) FREESTYLE RHYTHM-Marius-SM (12 inch)
- 14 BABY I'M BURNIN'/I WANNA FALL IN LOVE-Dolly Parton-RCA (12 inch)
- 15 THE HUNCHBACK OF NOTRE DAME-Mec Casablanca-Casablanca (12 inch)

DALLAS/HOUSTON

- 1 BABY I'M BURNIN'/I WANNA FALL IN LOVE-Dolly Parton-RCA (12 inch)
- 2 KEEP ON DANCIN'/DO IT AT THE DISCO-Gary's Gang-SAM/Columbia (12 inch)
- 3 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES-Gloria Gaynor-Polydor (LP/12 inch)
- 4 LET THE MUSIC PLAY-all cuts-Arpeggio-Polydor (LP)
- 5 FLY AWAY-all cuts-Voyage-Marlin (LP)
- 6 CONTACT-Edwin Starr-20th Century (LP/12 inch)
- 7 HAVEN'T STOPPED DANCIN' YET-Gonzalez-Capitol (LP/12 inch)
- 8 AT MIDNIGHT/SATURDAY NIGHT-T Connection-TK (LP/12 inch)
- 9 IF THERE'S LOVE/HAZY SHADES OF LOVE-Amant-TK (LP/12 inch)
- 10 DO YA THINK I'M SEXY-Rod Stewart-Warner Bros. (LP/12 inch)
- 11 CHANCE TO DANCE/A FREAK A/HOT BODIES-Lemon-Prelude (LP/12 inch)
- 12 SHAKE YOUR GROOVE THING-Praches & Herb-Polydor (LP/12 inch)
- 13 MUSIC IS ALL YOU NEED/WEEKEND TWO STEP-THP Orchestra-Butterfly (LP/12 inch)
- 14 LE FREAK/I WANT YOUR LOVE/CHIC CHEER-Chic-Atlantic (LP/12 inch)
- 15 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN-Lorraine Johnson-Prelude (LP/12 inch)

DETROIT

- 1 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN-Lorraine Johnson-Prelude (LP/12 inch)
- 2 FLY AWAY-all cuts-Voyage-Marlin (LP)
- 3 AT MIDNIGHT/SATURDAY NIGHT-T Connection-TK (LP/12 inch)
- 4 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES-Gloria Gaynor-Polydor (LP/12 inch)
- 5 LET THE MUSIC PLAY-all cuts-Arpeggio-Polydor (LP)
- 6 I DON'T KNOW IF IT'S RIGHT-Evelyn "Champagne" King-RCA (12 inch)
- 7 KEEP ON DANCIN'/DO IT AT THE DISCO-Gary's Gang-SAM/Columbia (12 inch)
- 8 SYMPHONY OF LOVE/DANCING WITH THE LIGHTS DOWN LOW-Miguel Brown-Polydor (LP/12 inch)
- 9 LOVIN', LIVIN', GIVIN' WHAT YOU GAVE ME-Diana Ross-Motown (LP/12 inch)
- 10 SHAKE YOUR GROOVE THING-Praches & Herb-Polydor (LP/12 inch)
- 11 SOUL BONES/LOVE MAGNET-Trammps-Atlantic (12 inch)
- 12 HOT BUTTERFLY-all cuts-Bionic Boogie (Gregg Diamond)-Polydor (LP/12 inch)
- 13 HAVEN'T STOPPED DANCIN' YET-Gonzalez-Capitol (LP/12 inch)
- 14 DANCIN'-Grey & Hanks-RCA (LP/12 inch)
- 15 I GOT MY MIND MADE UP-Instant Funk-Salsoul (12 inch)

LOS ANGELES

- 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 KEEP ON DANCIN'/DO IT AT THE DISCO-Gary's Gang-SAM/Columbia (12 inch)
- 4 CONTACT-Edwin Starr-20th Century (LP/12 inch)
- 5 AT MIDNIGHT/SATURDAY NIGHT-T Connection-TK (12 inch)
- 6 DO YA THINK I'M SEXY-Rod Stewart-Warner Bros. (LP/12 inch)
- 7 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN-Lorraine Johnson-Prelude (LP/12 inch)
- 8 IF THERE'S LOVE/HAZY SHADES OF LOVE-Amant-TK (LP/12 inch)
- 9 HAVEN'T STOPPED DANCIN' YET-Gonzalez-Capitol (LP/12 inch)
- 10 ULTIMATE LP-all cuts-Ultimate-Casablanca (LP)
- 11 MUSIC IS ALL YOU NEED/WEEKEND TWO STEP-THP Orchestra-Butterfly (LP/12 inch)
- 12 LET THE MUSIC PLAY-all cuts-Arpeggio-Polydor (LP)
- 13 SHINE ON SILVER MOON-Marilyn McCoo & Billy Davis Jr.-Columbia (12 inch)
- 14 FLY ME ON THE WINGS OF LOVE-Celi Bee-APA (LP)
- 15 I GOT MY MIND MADE UP-Instant Funk-Salsoul (12 inch)

MIAMI

- 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 KEEP ON DANCIN'/DO IT AT THE DISCO-Gary's Gang-SAM/Columbia (12 inch)
- 4 IF THERE'S LOVE/HAZY SHADES OF LOVE-Amant-TK (LP/12 inch)
- 5 SHINE ON SILVER MOON-Marilyn McCoo & Billy Davis Jr.-Columbia (12 inch)
- 6 CONTACT-Edwin Starr-20th Century (LP/12 inch)
- 7 LET THE MUSIC PLAY-all cuts-Arpeggio-Polydor (LP)
- 8 FLY ME ON THE WINGS OF LOVE-Celi Bee-APA (LP)
- 9 DANCE/POINCIANA-Paradise Express-Fantasy (12 inch)
- 10 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN-Lorraine Johnson-Prelude (LP/12 inch)
- 11 BABY I'M BURNIN'/I WANNA FALL IN LOVE-Dolly Parton-RCA (12 inch)
- 12 THERE BUT FOR THE GRACE OF GOD GO I-Machine-RCA (12 inch)
- 13 DO YA THINK I'M SEXY-Rod Stewart-Warner Bros. (LP/12 inch)
- 14 HOLD YOUR HORSES-First Choice-Salsoul (12 inch)
- 15 ULTIMATE LP-all cuts-Ultimate-Casablanca (LP)

ATLANTA

- 1 FLY AWAY-all cuts-Voyage-Marlin (LP)
- 2 BLAME IT ON THE BOOGIE/SHAKE YOUR BODY (DOWN TO THE GROUND)-The Jacksons-Epic (LP/12 inch)
- 3 HAVEN'T STOPPED DANCIN' YET-Gonzalez-Capitol (LP/12 inch)
- 4 AT MIDNIGHT/SATURDAY NIGHT-T Connection-TK (LP/12 inch)
- 5 DANCE/POINCIANA-Paradise Express-Fantasy (12 inch)
- 6 BABY I'M BURNIN'/I WANNA FALL IN LOVE-Dolly Parton-RCA (12 inch)
- 7 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES-Gloria Gaynor-Polydor (LP/12 inch)
- 8 CONTACT-Edwin Starr-20th Century (LP/12 inch)
- 9 KEEP ON DANCIN'/DO IT AT THE DISCO-Gary's Gang-SAM/Columbia (12 inch)
- 10 IF THERE'S LOVE/HAZY SHADES OF LOVE-Amant-TK (LP/12 inch)
- 11 DO YA THINK I'M SEXY-Rod Stewart-Warner Bros. (LP/12 inch)
- 12 LET THE MUSIC PLAY-all cuts-Arpeggio-Polydor (LP)
- 13 GOT TO BE REAL/STAR LOVE/YOU SAVED MY DAY-Cheryl Lynn-Columbia (LP/12 inch)
- 14 Y.M.C.A./CRUISIN'/HOT COP-Village People-Casablanca (LP/12 inch)
- 15 SHAKE YOUR GROOVE THING-Praches & Herb-Polydor (LP/12 inch)

BALT./WASHINGTON

- 1 FLY AWAY-all cuts-Voyage-Marlin (LP)
- 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 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES-Gloria Gaynor-Polydor (LP/12 inch)
- 5 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN-Lorraine Johnson-Prelude (LP/12 inch)
- 6 LET THE MUSIC PLAY-all cuts-Arpeggio-Polydor (LP/12 inch)
- 7 AT MIDNIGHT/SATURDAY NIGHT-T Connection-TK (LP/12 inch)
- 8 DO YA THINK I'M SEXY-Rod Stewart-Warner Bros. (LP/12 inch)
- 9 CHANCE TO DANCE/A FREAK A/HOT BODIES-Lemon-Prelude (LP/12 inch)
- 10 MUSIC IS ALL YOU NEED/WEEKEND TWO STEP-THP Orchestra-Butterfly (LP/12 inch)
- 11 HOT BUTTERFLY-all cuts-Bionic Boogie (Gregg Diamond)-Polydor (LP/12 inch)
- 12 THE CHASE-Gorgio-Casablanca (LP/12 inch)
- 13 SHAKE YOUR GROOVE THING-Praches & Herb-Polydor (LP/12 inch)
- 14 I GOT MY MIND MADE UP-Instant Funk-Salsoul (12 inch)
- 15 HAVEN'T STOPPED DANCIN' YET-Gonzalez-Capitol (LP/12 inch)

BOSTON

- 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 HOT BUTTERFLY-all cuts-Bionic Boogie (Gregg Diamond)-Polydor (LP/12 inch)
- 4 AT MIDNIGHT/SATURDAY NIGHT-T Connection-TK (LP/12 inch)
- 5 CONTACT-Edwin Starr-20th Century (LP/12 inch)
- 6 FLY AWAY-all cuts-Voyage-Marlin (LP)
- 7 HAVEN'T STOPPED DANCIN' YET-Gonzalez-Capitol (LP/12 inch)
- 8 DO YA THINK I'M SEXY-Rod Stewart-Warner Bros. (LP/12 inch)
- 9 GOT TO BE REAL/STAR LOVE/YOU SAVED MY DAY-Cheryl Lynn-Columbia (LP/12 inch)
- 10 LET THE MUSIC PLAY-Arpeggio-Polydor (LP/12 inch)
- 11 MUSIC IS ALL YOU NEED/WEEKEND TWO STEP-THP Orchestra-Butterfly (LP/12 inch)
- 12 SHINE ON SILVER MOON-Marilyn McCoo & Billy Davis Jr.-Columbia (12 inch)
- 13 CHANCE TO DANCE/A FREAK A/HOT BODIES-Lemon-Prelude (LP/12 inch)
- 14 GET DOWN-Geene Chandler-20th Century (LP/12 inch)
- 15 BLAME IT ON THE BOOGIE/SHAKE YOUR BODY (DOWN TO THE GROUND)-The Jacksons-Epic (LP/12 inch)

CHICAGO

- 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 KEEP ON DANCIN'/DO IT AT THE DISCO-Gary's Gang-SAM/Columbia (LP/12 inch)
- 5 DO YA THINK I'M SEXY-Rod Stewart-Warner Bros. (LP/12 inch)
- 6 BABY I'M BURNIN'/I WANNA FALL IN LOVE-Dolly Parton-RCA (12 inch)
- 7 DANCE/POINCIANA-Paradise Express-Fantasy (12 inch)
- 8 SHAKE YOUR GROOVE THING-Praches & Herb-Polydor (LP/12 inch)
- 9 HAVEN'T STOPPED DANCIN' YET-Gonzalez-Capitol (LP/12 inch)
- 10 CHANCE TO DANCE/A FREAK A/HOT BODIES-Lemon-Prelude (LP/12 inch)
- 11 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN-Lorraine Johnson-Prelude (LP/12 inch)
- 12 HOLD YOUR HORSES-First Choice-Salsoul (12 inch)
- 13 I DON'T KNOW IF IT'S RIGHT-Evelyn "Champagne" King-RCA (12 inch)
- 14 Y.M.C.A./CRUISIN'/HOT COP-Village People-Casablanca (LP/12 inch)
- 15 THERE BUT FOR THE GRACE OF GOD GO I-Machine-RCA (12 inch)

FEBRUARY 3, 1979 BILLBOARD

Compiled from the Magazine from Disco DJ Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets. Track sales reports from key disco product retailers/one stops.

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Labels Adjust To Consumer Disco LP Gripes

• Continued from page 1

LP and finding that they are receiving a shortened version of their favorite hit.

The problem was created when most labels began phasing out commercial 12-inch disco disks, while maintaining copies for promotional purposes only. The decision to cut down on the release of commercial 12-inch disks was based in part on the feeling that the product cut into album sales.

One interesting "adjustment" occurred last fall when Polydor Records release of Alicia Bridges' "I Love The Night Life" began picking up steam. After a press run of about 50,000 copies, the label inserted the longer 12-inch version of the song in the LP, and eliminated sales of the commercial 12-incher.

The move reportedly came after an estimated 60,000 copies of the disk had been sold.

A sticker was placed on the new Bridges pressing informing the consumer that it contained the full length version of "I Love The Night Life."

A spokesperson at Polydor states that the label's tendency is to "no longer release commercial 12-inch disks."

In a similar move, Prelude Records has also reacted to demand created by a 12-inch version of "In The Bush" by making the long version available on the LP. This step was taken several months after the 12-inch had been in commercial release.

According to Joe Kolsky, sales manager, the replacement of the longer version of the tune did not necessitate the removal of any other cuts from the album.

Prelude does not offer commercial 12-inchers, but the label is trying to get as many cuts as possible from an LP on to 12-inch promotion formats. This is to enable discos and/or radio stations to achieve the same sound level on more than just one or two cuts from the album.

While TK Records has no set standards in the matter, the label is "trying to stay within the limits" of 12-inch time on its disco album products.

Jim Solnson, TK's national sales manager, claims a "minimum feedback" on the situation, perhaps since the company does not have a big spread between the two disco versions.

At Casablanca, there are many variables, according to Larry Harris, senior vice president and general manager. "There are times when a producer does make a more exciting 12-inch disco mix. But each case is different. Some 12-inchers are merely offering repetitive parts."

"We don't feel this hurts the LPs, since they gave the disco fan an opportunity to get into the act and stimulate interest in their other disco cuts."

Casablanca's 12-inchers depart from normal 12-inch form by including both sessions on one side, which makes them more suitable for party time use, explains Harris.

Bill Spitalsky, vice president of Spring Records, says his label began equalizing the LP and 12-inch versions sometime ago.

At Salsoul, Chuck Gregory, vice president of marketing, declares, "We're trying to get reasonably close to the 12-inch version on albums, but we're concerned about the quality of sound, so we won't go over 19 minutes on a side."

Gregory claims the label's com-

mercial 12-inchers can sell as many as 100,000 copies, but the label's main thrust in disco is to sell an LP. He notes that there are so many variables in disco promotion that "one day I'm completely convinced about

what I'm doing and the next day I'm not so sure.

"Normally, the disco release sequence calls for a 12-incher first to create excitement, followed by a seven-inch version for airplay, all

geared for that LP sale. Yet, we tried something different with Instant Funk. For airplay we went with a single first, followed by a 12-incher for discos four or five weeks later. It worked."

Disco, the only form of pop music which relies on three platter formats to bring it across, is a marvel of success, despite a continuing state of trial-and-error as to how best to succeed.

What's Hotter Than "Fever," Slicker Than "Grease"?

Your Ad in Billboard's International Disco Forum V Convention Issue.



Catch the fever! Your ad in Billboard's INTERNATIONAL DISCO FORUM V CONVENTION ISSUE will put your marketing message at the heart of the thriving world of DISCO... and heat up your sales to fever pitch.

Your ad in this special DISCO FORUM V ISSUE will reach a steady stream of solid prospects converging on the only worldwide disco marketplace under one roof. You will impact the real buying decision makers and disco product movers in the \$6 billion a year discotheque industry.

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Bonus distribution of this Billboard special issue at DISCO FORUM V will bring your message directly to the more than 2000 attendees and exhibitors. You'll also be reaching Billboard's regular world-wide readership in more than 103 countries.

It's happening at **BILLBOARD'S INTERNATIONAL DISCO FORUM V, February 26 through March 1, 1979, New York Hilton, New York City.**

Advertising Deadline:
February 16, 1979

Billboard

Issue Date:
March 3, 1979

Religious Broadcasters Hear the Truth At Meet

By JEAN CALLAHAN

WASHINGTON—"I'm a happy man," sang B. J. Thomas, born again rock singer, to some 1,400 excited delegates at the National Religious Broadcasters' annual convention here last week.

He was professional, he was soulful and despite his recent religious conversion, he is obviously an ambitious as well as a happy man.

"When performers like B. J. experience the Lord, they don't abandon their secular careers," says Doug McCarthy, Washington sales representative for Word publishing, a subsidiary of ABC, which publishes Christian books and records.

Along with other born again rock stars like Dan Peek, who used to play lead guitar for America, and Chuck Girard, formerly of the Hondells, Thomas is "taking Christ out there on the cutting edge," McCarthy says. Thomas, Peek and Girard all record for Word.

Christian record companies are more than happy to assist born again performers, who see their missions as reaching young people through rock 'n' roll. Christian music sales are booming, record companies are producing more and more Jesus rock and some of it is beginning to cross over for airplay on secular radio stations and purchased by secular record buyers.

"Two contemporary Christian rock albums are up for Grammys this year," says Bill Traylor, an airplay promotion manager for Nashville's Benson Publishing Co., which produced both LPs on its Greentree label.

"The Lady Is A Child" features Reba, a singer/songwriter of the Carol King variety, who includes a 1930 tune on her LP. McQuire, a husband and wife team who sound like the Bee Gees backed by a band best described as "disco gospel" take

a contemporary stand on "Destined To Be Yours," their latest release. The LP branches out from religious music with a cover of Nick Ashford and Valerie Simpson's "One Love In My Lifetime."

By capitalizing the "Y" in you, Jesus rockers transform regular rock 'n' roll lyrics like "Your love really makes me high/Got to find a way to get back home to you" from romantic phrases to religious sentiment. "What Christians object to in disco music are the lyrics," says Benson's Traylor. "There's nothing wrong with the beat itself."

"We've got a book coming out on the history of the Jesus rock explosion," says McCarthy. "It's called 'Why Should The Devil Have All The Good Music?'" Apparently, he no longer does.

Last year, McCarthy reports, Word's metro Washington sales more than doubled. Nationally, Word claims in excess of 30 million in last year's sales. Two new LPs, B.J. Thomas' "Happy Man" and a live recording of a Jesse Jackson "PUSH" concert in Kansas City, are expected to cross over for sales to secular record buyers.

Already, Schwartz, the Washington distributor, has ordered 15,000 of the "PUSH Concert" LP, an unprecedented initial purchase for religious music.

"We're seeing more and more crossover," says Traylor. "Last year, 'Oasis Of Love,' a David Ingles single on one of Benson's labels, made it to the country charts. We've just signed Jeannie C. Riley and we're creating a whole new label for her, specializing in crossover country artists."

Word alone has 11 contemporary Christian labels with names like Light, Myrrh, Good News, Seed and Solid Rock. Benson has Greentree, and then there are the newcomers like Singspiration, and Messianic Records, which specializes in music by born again Jews.

Since the early 1970s, contemporary Christian musicians have been proving that Jesus and rock 'n' roll

(Continued on page 54)

Billboard Best Selling Gospel LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	23	ANDRAE CROUCH Live In London, Light LSX 5717
2	3	10	JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR I Don't Feel Noways Tired, Savoy DBL 7024
3	4	5	WALTER HAWKINS & THE LOVE CENTER CHOIR Love Alive II, Light LS 5735
4	2	32	JAMES CLEVELAND & CHARLES FOLD SINGERS Volume 3, Is There Any Hope For Tomorrow? Savoy DBL 7020
5	7	142	WALTER HAWKINS & THE LOVE CENTER CHOIR Love Alive, Light LS 5686 (Word/ABC)
6	6	23	MYRNA SUMMERS I'll Keep Holding On, Savoy 14483
7	5	83	SHIRLEY CAESAR First Lady, Hob HBL 500
8	9	14	SHIRLEY CAESAR: From The Heart, Hob HBL 501
9	8	10	GOSPEL KEYNOTES Gospel Fire, Nashboro 7202
10	NEW ENTRY		VERY BEST OF THE MIGHTY CLOUDS OF JOY The Mighty Clouds Of Joy, ABC AM 1091/2
11	16	10	REV. MACEO WOODS Dwell In Me, Savoy 14501
12	12	177	JAMES CLEVELAND & CHARLES FOLD SINGERS Jesus Is The Best Thing That Ever Happened To Me, Savoy SGL 7005 (Arista)
13	14	91	WALTER HAWKINS Jesus Is The Way, Light 5705 (Word/ABC)
14	23	5	JAMES CLEVELAND & THE NEW JERUSALEM BAPTIST CHURCH CHOIR Everything Will Be Alright, Savoy 14499
15	15	40	DONALD VAILS CHORALEERS: Live, He Decided To Die, Savoy 7019
16	10	65	ARETHA FRANKLIN WITH JAMES CLEVELAND Amazing Grace, Atlantic 2-906
17	13	36	INEZ ANDREWS Chapter 5, ABC-Songbird SB-269
18	NEW ENTRY		THE JACKSON SOUTHERN-AIRES Malaco 4351
19	17	65	JAMES CLEVELAND Live At Carnegie Hall, Savoy 7014
20	18	61	GOSPEL KEYNOTES Tonight Is The Night, Nashboro 7187
21	20	14	ANDRAE CROUCH Take Me Back, Light 5637
22	21	56	SARA J POWELL When Jesus Comes, Savoy 14465
23	11	14	JAMES CLEVELAND & ALBERTA WALKER Reunion, Savoy 14502
24	26	56	WILLIAMS BROS. Mama Prayed For Me, Savoy 14462
25	25	27	REV. MACEO WOODS & CHOIR I'm Blessed, Savoy 7011
26	24	119	GOSPEL KEYNOTES Ride The Ship To Zion, Nashboro 7172
27	NEW ENTRY		A MEMORIAL Alex Bradford, Savoy DBL 7023
28	29	65	EDWIN HAWKINS & SINGERS The Comforter, Bethlight 4020
29	28	32	GOSPEL KEYNOTES Reach Out, Nashboro 7147
30	22	115	EDWIN HAWKINS & THE EDWIN HAWKINS SINGERS Wonderful, Bethlight BRS 4005 (Ramwood)
31	30	52	REVEREND MACEO WOODS Happy In Jesus, Savoy 14463
32	27	5	B.C. & M. CHOIR He'll Make Everything Alright, Savoy 14475
33	33	40	SENSATIONAL NIGHTINGALES: Jesus Is Coming, Peacock 58232
34	35	61	ERNEST FRANKLIN I'm Going To Sit Down, Jewel 0178
35	32	5	DR. MORGAN BABB Pray For Me, Nashboro 7194

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Gospel Scene

Hob recording artist Shirley Caesar has been nominated for the second Grammy of her singing career in the category of best soul gospel performance, contemporary, for her current "First Lady" LP. Caesar's first Grammy came in 1971 for her rendition of "Put Your Hand In The Hand Of The Man From Galilee."

Light Records has also nabbed two of five nominations for best soul gospel performance, contemporary, with "Live In London" by Andrae Crouch and the Disciples, and "Love Alive, II" with Walter Hawkins. Kathy Armstrong has joined the staff of Linda Miller and Associates and Limited Edition Talent, Inc. of Nashville as a new artist representative. Bill Maxwell, drummer and record coproducer for Andrae Crouch and the Disciples, has teamed with Light Records as director of a&r in charge of contemporary and soul gospel artists.

Concurrent events were recently scored by the Benson Co. with the signing of a new recording contract with the Rambos, the signing of Dottie Rambo to a writer's contract and the release of "A Dottie Rambo Choral Concert Of Love," the 50th Rambo release in 14 years of association with the Benson Co. William Rayborn has been tapped as director of advertising for Tempo-related record and music publications.

Billboard Hot Soul Singles

Soul Sauce

L.A. Club Presenting Gospel Acts

By JEAN WILLIAMS

LOS ANGELES—L.A. has what is believed to be its first gospel entertainment supperclub, the Fishermen, catering mainly to gospel attractions.

The club, officially opening Thursday (1) with what is being dubbed "Love Alive II Night," will feature Walter Hawkins.

California Gospel Concert Associates, a two-year-old locally-based gospel concert promotion firm, is booking the nightclub.

According to Donald Evans, a partner in the company, both contemporary rock and traditional gospel acts will be featured at the club.

The approximately 300-seat nightclub formerly offered secular music, mainly disco, says Evans.

He points out that in addition to nationally known gospel acts, local groups and even church choirs will be brought in. "Headline attractions such as Walter Hawkins will be booked about once a month."

Set for opening night with Hawkins are local groups Spirit, Sons of God, Gerald Watson, the Greater Liberty Choir and possibly Henry Jackson.

"Live entertainment will be featured four nights a week, Thursday-Sunday," says Evans. Admission price will depend on the attraction. The Walter Hawkins show will carry a \$3.50, one-price ticket.

Operating hours are Thursday 7 p.m.-midnight, Friday-Saturday 7 p.m.-2 a.m. and Sunday 3 p.m.-11 p.m.

The club will serve no alcoholic beverages, only fruit and soft drinks along with food. No smoking is allowed at the Fishermen.

According to Evans, California Gospel Concerts is advertising coming attractions on local stations hosting gospel programs, local newspapers and by distributing flyers around town.

At ABC Records the Floaters have completed the vocals for their upcoming LP set to be released in March. Gene McDaniels, who has done extensive work with Roberta Flack and Ronnie Dyson, is producing the effort.

And, to insure a topnotch stage show, the group has brought in choreographer Cholly Atkins. Cholly has worked with just about every well choreographed r&b act in the business including Gladys Knight & the Pips and the Temptations.

Also at ABC, B.B. King and the Crusaders are going into the studio for a joint production workout.

Casablanca's Village People took it off for Playgirl magazine in the publication's February issue. There is a special four-color feature provocatively showing each member of the group. ... Trans-American Video is set to shoot and edit three four-minute Peaches & Herb promos for international use in record stores and on television shows such as "Midnight Special." The duo will perform "Shake Your Groove Thing," "Reunited" and "We've Got Love." ... Polydor/BGO's Alicia Bridges has been nominated for a Grammy Award for best r&b female vocalist for her "I Love The Night Life (Disco Round)"

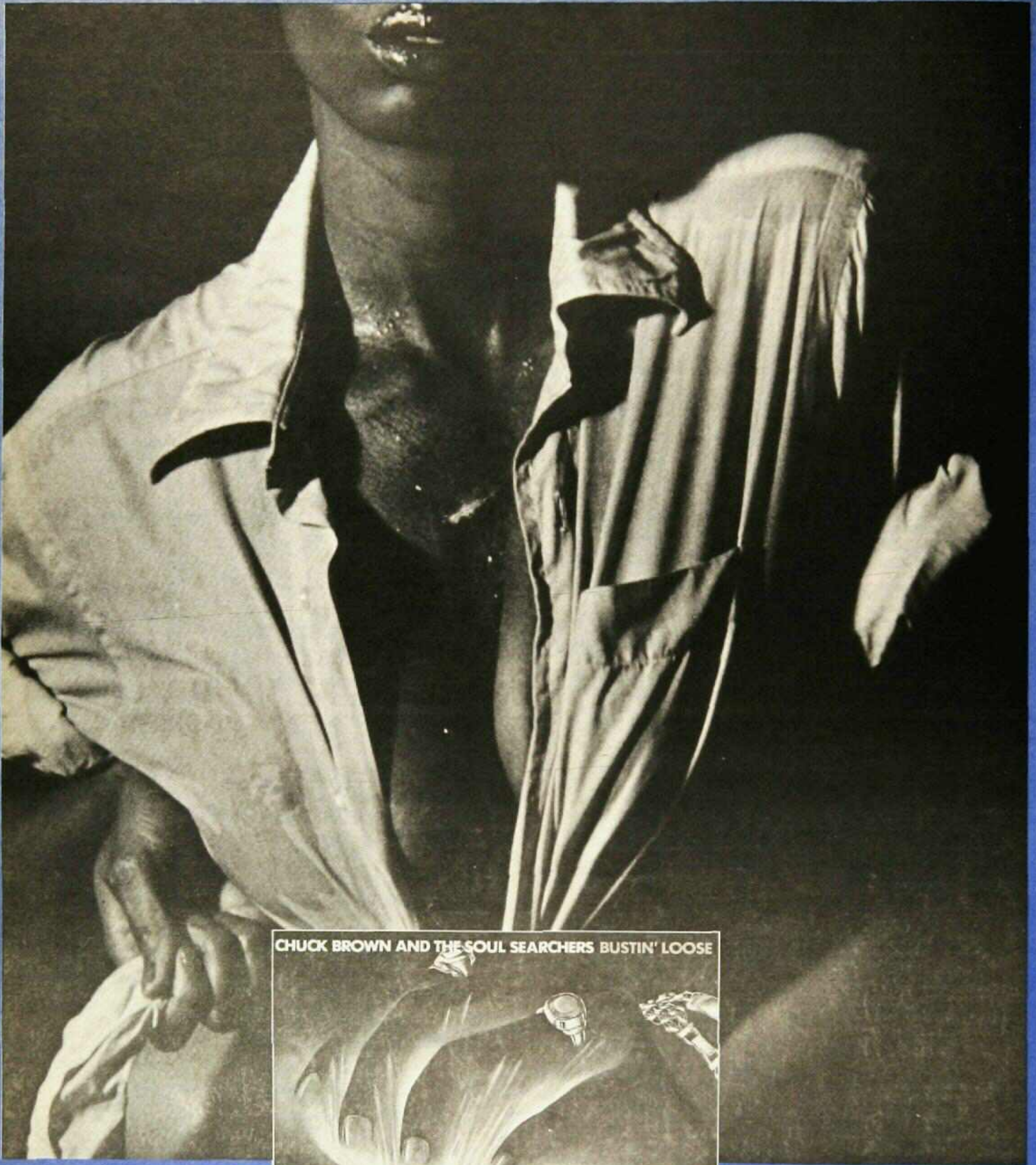
(Continued on page 49)

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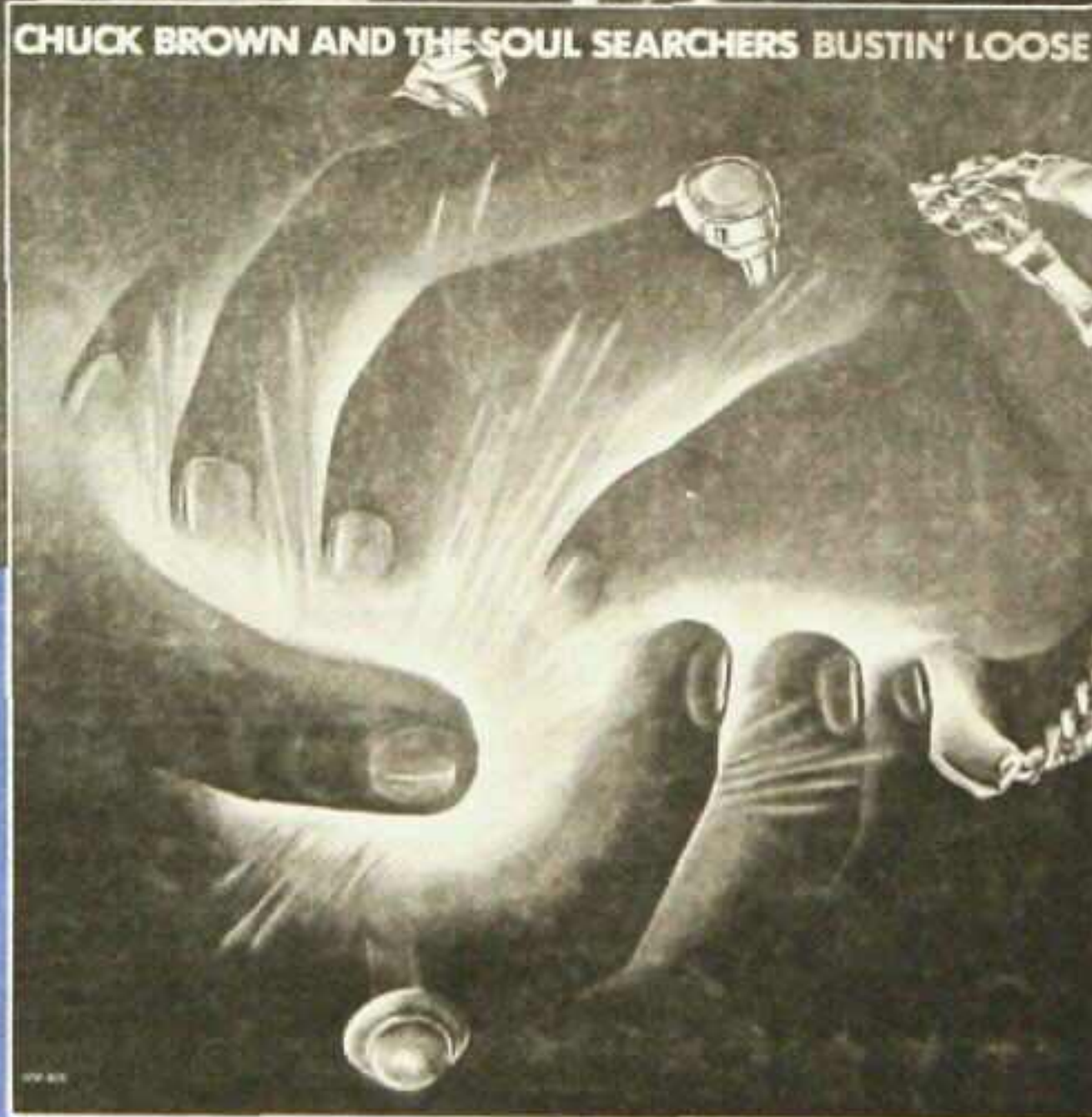
This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
★	1	9	AQUA BOOGIE—Parliament (G. Clinton, W. Collins, R. Worrell, Casablanca 950 (Rubberband, BMI))	★	44	5	I GOT MY MIND MADE UP—Infant Funk (K. Miller, S. Miller), Salsoul 2078 (RCA) (Lucky Three, BMI)	69	66	5	COMING ON STRONG—Carolina Crawford (H. Bohannon), Mercury 74036 (April Bohannon/Intersong, ASCAP)	
★	3	11	I'M SO INTO YOU—Peabo Bryson (P. Bryson), Capitol 4656 (Warner Bros./Peabo, ASCAP)	★	45	8	HANG IT UP—Patrice Rushen (D. Rushen), Elektra 45549 (Baby Fingers, ASCAP)	★	85	2	AT MIDNIGHT—T-Connection (Coskey, MacRay), Dash 5048 (TK) (Sherlyn/Decibel/T-Con, BMI)	
	3	2	SEPTEMBER—Earth, Wind & Fire (M. White, A. McKay, A. Willis), Columbia 3-10854 (Sagittario, BMI/Steelchest, ASCAP/Irving/Charville, BMI)	★	46	7	I'LL DANCE—Bar-Kays (Bar-Kays), Mercury 74029 (Bar-Kays/Warner-Tamerlane, BMI)		71	5	TO SIR WITH LOVE—Al Green (D. Black, M. London), Hi 78522 (Cream) (Screen Gems/Columbia, BMI)	
	4	4	GET DOWN—Gene Chandler (J. Thompson), 20th Century 2386 (Gaetana/Cachand/Cico, BMI)		37	39	TOO LATE—Mandrill (C. Wilson, L. Wilson, R. Wilson M.D./C. Cave II, R. Graham), Arista 0375 (Mandrill, ASCAP/Blackwood, Taurus, BMI)		72	7	IF SOMEBODY CARES—Controllers (D. Camen), Juana 3419 (TK) (Every Knight, BMI)	
★	10	12	IT'S ALL THE WAY LIVE—Lakeland (F. Lewis), Solar 11380 (RCA) (Spectrum VII, ASCAP)		38	33	WONDER WORM—Captain Sky (D. Cameron), A&I 225 (Upper Level, BMI/Thom Thom, ASCAP)		73	5	SINNER MAN—Sarah Dash (B. Hegel, C. George), Kirshner 4278 (Epic) (Don Kirshner, BMI)	
★	8	15	SHAKE YOUR GROOVE THING—Peaches and Herb (D. Fekaris, F. Perren), Polydor 14514 (Perren-Vibes, ASCAP)	★	49	5	I WILL SURVIVE—Gloria Gaynor (D. Fekaris, F. Perren), Polydor 145087 (Perren-Vibes, ASCAP)	★	84	2	SHAKE YOUR BODY—Jacksons (R. Jackson, M. Jackson), Epic 850656 (Peacock, BMI)	
★	9	12	EVERY 1'S A WINNER—Hot Chocolate (E. Brown), Infinity 50002 (Not Listed)	★	50	7	SOMEWHERE IN MY LIFETIME—Phyllis Hyman (J. Alvarez), Arista 0380 (Mid-America/Whine, ASCAP)	★	90	2	DO YOU THINK I'M SEXY—Rod Stewart (R. Stewart, C. Appice), Warner Bros. 8724 (Riva, ASCAP)	
	8	7	LE FREAK—Chic (N. Rogers, B. Edwards), Atlantic 3519 (Chic, BMI)		41	36	Y.M.C.A.—Village People (J. Morali, H. Belolo, V. Willis), Casablanca 945 (Green Light, ASCAP)	★	86	2	YOU BRING OUT THE BEST IN ME—Dells (D. Carter, J. Ellis), ABC 12440 (Perk's, BMI)	
★	11	9	HOLY GHOST—Bar-Kays (H. Thigpen, J. Banks, E. Marion), Stax 3216 (Fantasy) (East Memphis, BMI)		42	29	DON'T HOLD BACK—Chamson (D. Williams, J. Jamerson, Jr.), Ariola 7717 (Kichelle/Jamersonian/Cas K, ASCAP)		77	3	OOH BABY BABY—Linda Ronstadt (W. Robinson, W. Moore), Asylum 45546 (Jobete, ASCAP)	
★	13	11	NEVER HAD A LOVE LIKE THIS BEFORE—Tazewell (L.R. Hanks, Z. Grey), Capitol 4658 (Medad/Irving, BMI)	★	43	42	DIG A LITTLE DEEPER—Latimore (B. Latimore), Glades 1750 (TK) (Sherlyn, BMI)	★	78	NEW ENTRY	DON'T IT MAKE IT BETTER—Bill Withers (B. Withers, P. Smith), Columbia 3-18892 (Breang, ASCAP)	
★	14	13	NOW THAT WE FOUND LOVE—Third World (K. Gamble, L. Huff), Island 8663 (Warner Bros.), (Mighty Three, BMI)	★	54	5	OH HONEY—Delegation (Gold & M. Denne), Shadybrook 1048 (Janus) (Screen Gems/EMI, BMI)	★	79	3	A FUNKY SPACE REINCARNATION—Marvin Gaye (M. Gaye), Tamla 54258 (Jobete, ASCAP)	
★	19	8	BUSTIN' LOOSE—Chuck Brown & The Soul Searchers (C. Brown), Source 40967 (Nouveau/Ascent, BMI)	★	55	3	CONTACT—Edwin Starr (E. Starr, A.E. Pullan, R. Dickerson), 20th Century 2396 (ATU/Zonal, BMI)	★	80	NEW ENTRY	LOVIN' IS MY GAME—Betty Wright (Wolmack Woods), Alston 3745 (TK) (Intenor, BMI)	
	13	6	WHAT YOU WON'T DO FOR LOVE—Bobby Caldwell (Caldwell, Kettner), Clouds 11 (TK) (Sherlyn/Lindseyanne, BMI)	★	46	47	LET'S DANCE TOGETHER—Wilton Felder (W. Foster III, M. Rice), ABC 12433 (Four Knights, BMI)	★	81	5	WE NEED MORE LOVING TIME—Dorothy Moore (Shawwell), Malaco 1054 (TK) (Groovesville, BMI)	
★	18	10	TOO MUCH HEAVEN—Bee Gees (B. Gibb, M. Gibb), RSO 913 (Music for UNICEF, BMI)	★	72	3	HEAVEN KNOWS—Donna Summer (D. Summer, G. Moroder, P. Bellotte), Casablanca 959 (Ruk's/Say Yes, BMI)	★	83	NEW ENTRY	I DON'T WANT NOBODY ELSE—Narada Michael Walden (N.M. Walden), Atlantic 3541 (Gratitude/Cutillon, BMI)	
	15	15	LOVE VIBRATION—Joe Simon (T. Randazzo, J. Simon), Spring 190 (Polydor) (Pussie/Teddy Randazzo, BMI)	★	48	43	GIVIN' UP GIVIN' IN—Three Degrees (G. Moroder, P. Bellotte), Ariola America 7721 (Heath Leavy/April, ASCAP)	★	84	NEW ENTRY	SHE'S A LADY—Side Effect (E. Joyner), Fantasy 850 (Spicy/Relaxed, BMI)	
	16	16	FREE FROM MY FREEDOM—Bonnie Pointer (A. Bond, T. Thomas, B. Pointer), Motown 911 (Jobete, ASCAP/Stone Diamond, BMI)	★	49	69	DANCIN'—Gray & Hanks (L.R. Hanks, Z. Grey), RCA 11460 (Iceman/Unichappell, BMI)	★	85	NEW ENTRY	FREAK THE FREAK THE PUNK—Fattal Band (B. Curtis), Spring 191 (Polydor) (Cita, BMI)	
★	22	9	INSANE—Cameo (L. Blackmon), Chocolate City 016 (Casablanca) (Better Days, BMI)	★	51	51	FIRE—Pointer Sisters (B. Springsteen), Planet 45901 (Bruce Springsteen, ASCAP)	★	86	2	WHAT YOU GAVE ME—Diana Ross (Ashford & Simpson), Motown 1456 (Jobete, ASCAP)	
★	24	12	LIVING IT UP—Bell & James (L. Bell, C. James), A&M 2069 (Mighty Three, BMI)	★	51	10	I MIGHT AS WELL FORGET—Kinsman Dazz (T. Cain, M. Bacon), 20th Century 2390 (Combiner/Resaca, BMI)	★	87	NEW ENTRY	HOLD YOUR HORSES—First Choice (Poppy Hurdle-Ricotti), Gosling) Goldmine 4017 (RCA)	
★	25	8	ZEKE THE FREAK—Isaac Hayes (I. Hayes), Polydor 14521 (A&I, BMI)	★	53	38	H.E.L.P.—Four Tops (N. Harris, R. Tyson), ABC 12427 (Six Strings/Dajoye/Ensign, BMI)	★	88	2	HAVEN'T STOPPED DANCIN' YET—Gonzales (G. Jones), Capitol 4674 (Buckwheel/Old Eye, ASCAP)	
	20	17	I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King (T. Life, J.H. Fitch), RCA 11386 (Six Continents/Mills And Mills, BMI)	★	54	48	LOOSE CABOOSE—Joe Tex (J. Tex, G. Thompson), Dal 2800 (T.K.) (Tree, BMI)	★	89	NEW ENTRY	DON'T LOOK AT ME THAT WAY—Alex Taylor (A. Aldridge, E. Struzick), Bang 734 (Allan Carter, BMI/Shoals, ASCAP)	
	21	5	GOT TO BE REAL—Cheryl Lynn (C. Lynn, D. Paich, D. Foster), Columbia 3-10808 (Butterfly/Gong, BMI/Hudmar/Catiba, ASCAP)	★	54	8	LOOSE CABOOSE—Joe Tex (J. Tex, G. Thompson), Dal 2800 (T.K.) (Tree, BMI)	★	90	NEW ENTRY	SAY THAT YOU WILL—George Duke (G. Duke), Epic 850060 (Mycena, ASCAP)	
	22	12	IS IT STILL GOOD TO YA—Ashford & Simpson (Ashford/Simpson), Warner Bros. 8710 (Nick O'Val, ASCAP)	★	55	3	JUST THE WAY YOU ARE—Barry White (B. Joel), 20th Century 2395 (Jobete, BMI)	★	91	7	JUST AS LONG AS WE'RE TOGETHER—Prince (Prince), Warner Bros. 8713 (Prince's, ASCAP)	
	23	23	TAKE THAT TO THE BANK—Shalamar (L. Sylvers, K. Spencer), Solar 11379 (RCA) (Rox, ASCAP)	★	57	73	KEEP IT TOGETHER—Rufus (A. Toussaint), ABC 12444 (Marsant/Warner-Tamerlane, BMI)	★	92	NEW ENTRY	CAPTAIN BOOGIE—Wardell Pizer (J. H. Fitch, R. Cross), Midson 1001 (April Summer/Diagonal, BMI)	
	24	21	I'M EVERY WOMAN—Chaka Kahn (Ashford & Simpson), Warner Bros. 8683 (Nick O'Val, ASCAP)	★	57	8	GET UP—Brass Construction (R. Muller), United Artists 1260 (Desert Rain/Big Boro, ASCAP)	★	93	NEW ENTRY	TURN ME UP—Keith Barron (R. Matlock, M. Stokes), Columbia 35597)	
	25	20	LONG STROKE—ADC Band (M. Jenkins, A. Matthew, I. Maddox, A. Matthew, Jr., C. Hopkins, M. Patterson), Cotillion 44243 (Atlantic) (WoodSongs/Buz, BMI)	★	58	68	YOU CAN'T WIN—Michael Jackson (Q. Jones), Epic 8-50654 (not listed)	★	94	NEW ENTRY	I WANT YOU AROUND ME—George McCrae (H.W. Casey, R. Finch, T. Thomas), Cheryn/Harrick, BMI, T.K. 1032	
	26	28	LOVE CHANGES—Mother's Finest (S. Scarborough), Epic 8-50641 (CBS) (Nexstar, BMI)	★	59	34	ANGEL DUST—Gil Scott-Heron (G. Scott-Heron), Arista 0366 (Brouhahn, ASCAP)	★	95	NEW ENTRY	I'M NOT DREAMING—Zulema (V. McCoy), LeJont 34002 (London) (Warner-Tamerlane/Van McCoy, BMI)	
★	35	7	YOU MAKE ME FEEL MIGHTY REAL—Sylvester (Sylvester, Warwick), Fantasy 846 (Bee Keeper/Topsy, ASCAP)	★	60	58	LOVE IS HERE—Ronnie Laws (R. Laws), United Artists 1264 (At Home/Fizz, ASCAP)	★	96	NEW ENTRY	SEXY LADY—Fantastic Four (D. Coffey, J. Epps, C. Horne), Westbound 55417 (Atlantic) (Birdgeport, BMI)	
	28	26	YOU STEPPED INTO MY LIFE—Melba Moore (B. Gibb, R. Gibb, M. Gibb), Epic 8-50650 (Stigwood/Unichappell, BMI)	★	61	81	I WANNA BE CLOSER—Switch (J. Jackson), Gordy 7153 (Motown) (Jobete, ASCAP)	★	97	82	4	ME AND THE GANG—Hamilton Bohannon (H. Bohannon), Mercury 74035 (Bohannon Phase II/Intersong USA, ASCAP)
	29	27	LOVE DON'T LIVE HERE ANYMORE—Rose Royce (M. Gregory), Whitfield 8712 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)	★	62	59	HEAT OF THE BEAT—Roy Ayers & Wayne Henderson (W. Henderson, R. Flowers), Polydor 14523 (Relaxed, BMI)	★	98	74	8	EVERYBODY'S DANCIN'—Kool & The Gang (R. Bell, Kool & The Gang), De-Lite 910 (Delightful/Gang, BMI)
★	37	10	WHAT'S YOUR SIGN GIRL—Danny Pearson (D. Pearson, T. Sepp), Unlimited 1400 (CBS) (Not listed)	★	63	52	ONE NATION UNDER A GROOVE—Funkadelic (G. Clinton, G. Shider, W. Morrison), Warner Bros. 8618 (Malibu, BMI)	★	99	70	11	HAPPY FOR LOVE—Fockets (V. White, R. Wright), Columbia 3-10850 (Verdangel/Palmco, BMI)
	31	31	EVER READY LOVE—Temptations (B. Holland, H. Beatty, E. Holland), Atlantic 3538 (Good Life/J.P. Everett, ASCAP)	★	66	63	JE SUIS MUSIC—Cerrone (Cerrone), Cotillion 44244 (Atlantic) (Cerrone, SACEM)	★	100	62	8	FOR GOODNESS SALES, LOOK AT THOSE CAKES—James Brown (J. Brown, D. Brown), Polydor 14522 (Dynatone/Beinda/Unichappell, BMI)
★	40	8	YOU CAN DO IT—Dobie Gray (E. Sands, B. Weisman, R. Germino), Infinity 50003 (MCA) (Top Of The Town/American Dream/Bleu/Evie Sands, ASCAP)	★	66	63	JE SUIS MUSIC—Cerrone (Cerrone), Cotillion 44244 (Atlantic) (Cerrone, SACEM)					
★	41	8	SHOOT ME—Tasha Thomas (J.R. Glaser), Atlantic 3542 (Velocity, BMI)	★	66	63	JE SUIS MUSIC—Cerrone (Cerrone), Cotillion 44244 (Atlantic) (Cerrone, SACEM)					

FEBRUARY 5/9 BILLBOARD

CHUCK BROWN AND THE SOUL SEARCHERS



CHUCK BROWN AND THE SOUL SEARCHERS BUSTIN' LOOSE



**THE
SINGLE**
(SOR-40967)

**THE
ALBUM**
(SOR-3076)

BUSTIN' LOOSE

Produced by
James Purdie for
Pancer Productions

SOURCE
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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	10		C'EST CHIC Chic, Atlantic SD 19209	★ 49	7		CLEAN Edwin Starr, 20th Century 1.559
★ 2	8		MOTOR BOOTY AFFAIR Parliament, Casablanca NBLP 7125	40	39	12	GREATEST HITS Commodores, Motown M7912
3	3	9	THE BEST OF EARTH, WIND & FIRE, VOL. 1 Earth, Wind & Fire, ABC/Columbia FC 35847	★ 41	NEW ENTRY		LOVE TRACKS Gloria Gaynor, Polydor PD 1.6184
4	5	5	WANTED Richard Pryor, Warner Bros. BSN 3364	42	33	7	WE ALL HAVE A STAR Wilton Felder, ABC AA 1109
5	8	7	CROSSWINDS Peabo Bryson, Capitol ST 11875	43	36	34	TOGETHERNESS L.T.D., A&M SP 4705
6	6	13	CHERYL LYNN Cheryl Lynn, Columbia IC 35486	44	44	5	TRUTH N' TIME Al Green, Hi HLP 6009 (Cream)
★ 7	11		BOBBY CALDWELL Bobby Caldwell, Clouds 8804 (TK)	45	47	4	THE ADVENTURES OF CAPTAIN SKY Captain Sky, A&M 6042
★ 9	4		HERE, MY DEAR Marvin Gaye, Tamla T-364 (Motown)	46	37	25	YOU SEND ME Roy Ayers, Polydor PD 1.6159 (Phonodisc)
9	4	16	THE MAN Barry White, 20th Century T 571	47	40	16	UGLY EGO Cameo, Chocolate City CCLP 2006 (Casablanca)
10	10	11	2 HOT Peaches & Herb, Polydor PD 1.6172	48	48	13	CHANSON Chanson, Ariola SW 50039
★ 16	37		SMOOTH TALK Earlyn "Champagne" King, RCA APL 1.2466	49	43	7	NIGHT GROOVES Blackbyrds, Fantasy F 9570
12	11	13	CHAKA Chaka Kahn, Warner Bros. K3245	50	50	34	BETTY WRIGHT LIVE Betty Wright, Alston ALST 4408 (T.K.)
13	13	20	LIVE AND MORE Donna Summer, Casablanca NBLP 7119	51	54	13	BROTHER TO BROTHER Gino Vanelli, A&M 4722
★ 21	9		SHOT OF LOVE Lakeland, Solar Solar BXL 1.2937 (RCA)	52	45	5	STEP INTO OUR LIFE Roy Ayers & Wayne Henderson, Polydor PD 15179
15	14	11	GET DOWN Gene Chandler, 20th Century 578	53	52	12	DISCO GARDENS Shalamar, Solar BXL 1.2845 (RCA)
16	12	22	IS IT STILL GOOD FOR YA Ashford & Simpson, Warner Bros. BSK 3219	★ 64	5		BELL & JAMES Bell & James, A&M 4728
17	15	7	LIGHT OF LIFE Bar Kays, Mercury SRM 1.3732	55	55	9	BEST OF NORMAN CONNORS & FRIENDS Norman Connors, Arista Buddah BDS 5716 (Arista)
★ 25	11		JOURNEY TO ADDIS Third World, Warner Island ILPS 9554 (Warner Bros.)	56	51	10	DIG A LITTLE DEEPER Lutmore, Gladys 7515 (TK)
19	20	15	CRUISIN' Village People, Casablanca NBLP 7118	★ 68	5		T-CONNECTION T-Connection, Dash 30009 (T.K.)
★ 27	9		DESTINY Jacksons, Epic JE 35552 (CBS)	58	58	4	BABYLON BY BUS Bob Marley & The Wailers, Island SLO 11 (Warner Bros.)
21	18	18	ONE NATION UNDER A GROOVE Funkadelic, Warner Bros. BSK 3209	59	59	12	QUAZAR Quazar, Arista AB 4187
22	17	22	STRIKES AGAIN Rose Royce, Whitfield WHK 3227 (Warner Bros.)	60	56	11	NOTHING SAYS I LOVE YOU LIKE I LOVE YOU Jerry Butler, Philadelphia International JZ 35510 (CBS)
★ 31	29		STEP II Sylvester, Fantasy F9556	61	61	30	IN THE NIGHT TIME Michael Henderson, Buddah BDS 5712 (Arista)
24	22	19	MOTHER FACTOR Mother's Finest, Epic JE 35546 (CBS)	62	57	4	RAINBOW VISIONS Side Effect, Fantasy F 9569
25	26	23	SWITCH Switch, Gordy G-7380 (Motown)	63	62	15	FUNK OR WALK Brides Of Funkenstein, Atlantic SD 19201
26	24	22	SECRETS Gil Scott Heron & Brian Jackson, Arista AB 4189	64	63	36	HEADLIGHTS Whispers, Solar BXL 1.2774 (RCA)
27	19	9	LONG STROKE ADC Band, Cotillion SD 5210 (Atlantic)	65	65	17	ALICIA BRIDGES Alicia Bridges, Polydor PD 1.6158
28	23	16	REED SEED Grover Washington Jr., Motown M7 910	66	66	10	NEW WORLDS Mandrill, Arista AB 4195
29	28	29	SPARK OF LOVE Lenny Williams, ABC AX1073	67	53	26	BLAM Brothers Johnson, A&M SP 4714
30	30	37	COME GET IT Rick James & the Stone City Band, Gordy G7 981	68	NEW ENTRY		TAKE A LOOK AT THOSE CAKES James Brown, Polydor PD 1.6181
31	29	33	LIFE IS A SONG WORTH SINGING Teddy Fendergrass, P.I.R. JZ 35095 (CBS)	69	67	33	SUMMERTIME GROOVE Hamilton Bohannon, Mercury SRM 1.3728 (Phonodisc)
★ 42	3		EVERY 1'S A WINNER Hot Chocolate, Infinity INF 9002	70	70	28	HOUSE OF LOVE Candi Staton, Warner Bros. BSK 3207
33	35	13	FLAME Ronnie Laws, United Artists UA LA 881	71	71	11	LOU RAWLS LIVE Lou Rawls, Philadelphia International PZ 355517 (CBS)
34	32	13	FOR THE SAKE OF LOVE Isaac Hayes, Polydor PD 15164	72	72	29	GET OFF Foxe, Dash 30005 (TK)
35	38	14	MELBA Melba Moore, Epic JE 35507	73	NEW ENTRY		MIDNIGHT DIAMOND Dobie Gray, Infinity INF 9001
★ 46	3		LOVE VIBRATION Joe Simon, Spring 1 6720	74	74	14	ALL FLY HOME Al Jarreau, Warner Bros. BSK 3229
37	41	12	MONEY TALKS Bar Kays, Star STX 4106 (Fantasy)	75	69	17	UNLOCK YOUR MIND Staples, Warner Bros. BSK 3192
38	34	8	BONNIE POINTER Bonnie Pointer, Motown M 7911				



Rufus members: From left, Kevin Murphy, John Robinson, Bobby Watson, David Wolinski and Tony Maiden.

2 LPs, 2 Tours Projected By Rufus; Production Deals Loom

By JEAN WILLIAMS

LOS ANGELES—For the first time in its career, Rufus is planning two LPs and two tours in one year. At the same time, several members are taking on outside production projects.

The band is getting set to tour in support of its latest ABC LP, "Numbers" with another tour on the drawing board with Chaka Khan to support its upcoming ABC LP. According to group keyboardist Kevin Murphy, Chaka contractually has two more LPs with the group to tape.

Rufus "Numbers" marks the first time the group has recorded without a female lead singer, "which naturally gives us a different sound," says Murphy. Paulette McWilliams was its first lead singer.

Tony Maiden, group guitarist, is taking over vocal lead parts on "Numbers." Maiden believes audiences will hear still another sound on the next LP with Chaka because of Quincy Jones' involvement. Jones is producing the project.

Says Murphy: "We have grown, and since going out on her own Chaka has also grown. The melding of these two entities will breathe new life into the creativity of the group. Quincy's addition will be another element. So we expect the next album with Chaka to sound different."

Rufus is comprised of musicians with a variety of backgrounds ranging from classical with Murphy to

jazz/rock 'n' roll with John Robinson, the group's newest member, to r&b with Maiden. Other members, bassist Bobby Watson and David "Hawk" Wolinski, have backgrounds in various forms of music. "The end result," says Murphy, "is that without trying we were creating jazz fusion."

"Jazz fusion, which was not called that at the time, (about six years ago) broadened to r&b. However, it was not a conscious effort; we just wanted to make good music."

All members sing lead but now that there is no singled out lead vocalist, "we want to depict one entity as opposed to a featured singer," says Maiden.

Notes Murphy: "Chaka was the vocal point of the group; that was her job. We didn't feature other singers from within the group because we didn't want to confuse the public. Each person within the group has a job."

Although the group's members all live in the L.A. area, each has an 8-track studio in his home.

"Having our own studios in our homes is a way to stay together without physically being together," says Robinson. "I might just be lying around and something pops into my head. I can go into my studio and work on it, then take the tape to the other guys," injects Maiden. Murphy notes that "some good things have come out of the studios. 'Best Of Your Heart' and 'Everlasting Love' are just two of the tunes." He points out that all members contribute material.

In another area, the members are getting involved in several outside projects. Maiden is in the process of producing a Hawaiian group along with his sister, Lee Maiden.

Wolinski with Danny Serphine, drummer for the group Chicago, is producing the Jerry Kelly Band, and Watson is producing Rene Moore.

Soul Sauce

Continued from page 47

single. Other nominees are Natalie Cole, Aretha Franklin, Chaka Khan and Donna Summer. Alicia's single, taken from her self-titled LP, is her debut effort.

Bill Withers will perform on the Buckaneer Queen, which sails from San Pedro, Calif., Monday (5). The Columbia artist will perform tunes from his current LP, "Bout Love." This is a rare appearance in the area for Withers. ... Diana Ross will be the guest star at a dinner honoring President and Mrs. Carter at the Beverly Hilton Hotel in L.A. March 2. Diana performed for the President last October in Washington at his birthday party.

The annual two-day "Memphis In May International Festival" has scheduled B.B. King, Memphis Slim, Muddy Waters, Rufus and Carla Thomas, Roosevelt Sykes, Alberta Hunter, Sam "The Sham" Samudio, Furry Lewis, Marvin Stamm, Grandma Dixie Davis, Coon Elder, Brenda Patterson, James "Son" Thomas, Phineas Newborn Jr., and others.

The event, slated for Beale St. May 12, will have three stages erected with continuous performances from 2-10 p.m.

The Memphis Sound, the name given the May 12 show, will have several other attractions featured at "Memphis In May."

Dixieland bands and singers will entertain picnickers, joggers and spectators; chamber music en-

sembles and soloists are set to perform in and outdoors at the Hyatt Regency Hotel; local bands will perform at the international barbecue cooking contest and three operas will be performed by the touring Metropolitan Opera of New York: "Don Pasquale," "Tosca" and "Tannhauser."

Whatever Happened to ... the Drifters? During the past eight years the Drifters have performed almost exclusively in Europe primarily London, Paris and Germany. Most recently the group was signed to Bell Records in Europe where it had a few European chart records.

Although the Bell deal has expired, the Drifters are working on a new LP in Europe for Hansa Productions with Frank Farian producing.

The group, originally managed by the late George Treadwell, was taken over for management by Treadwell's wife Faye.

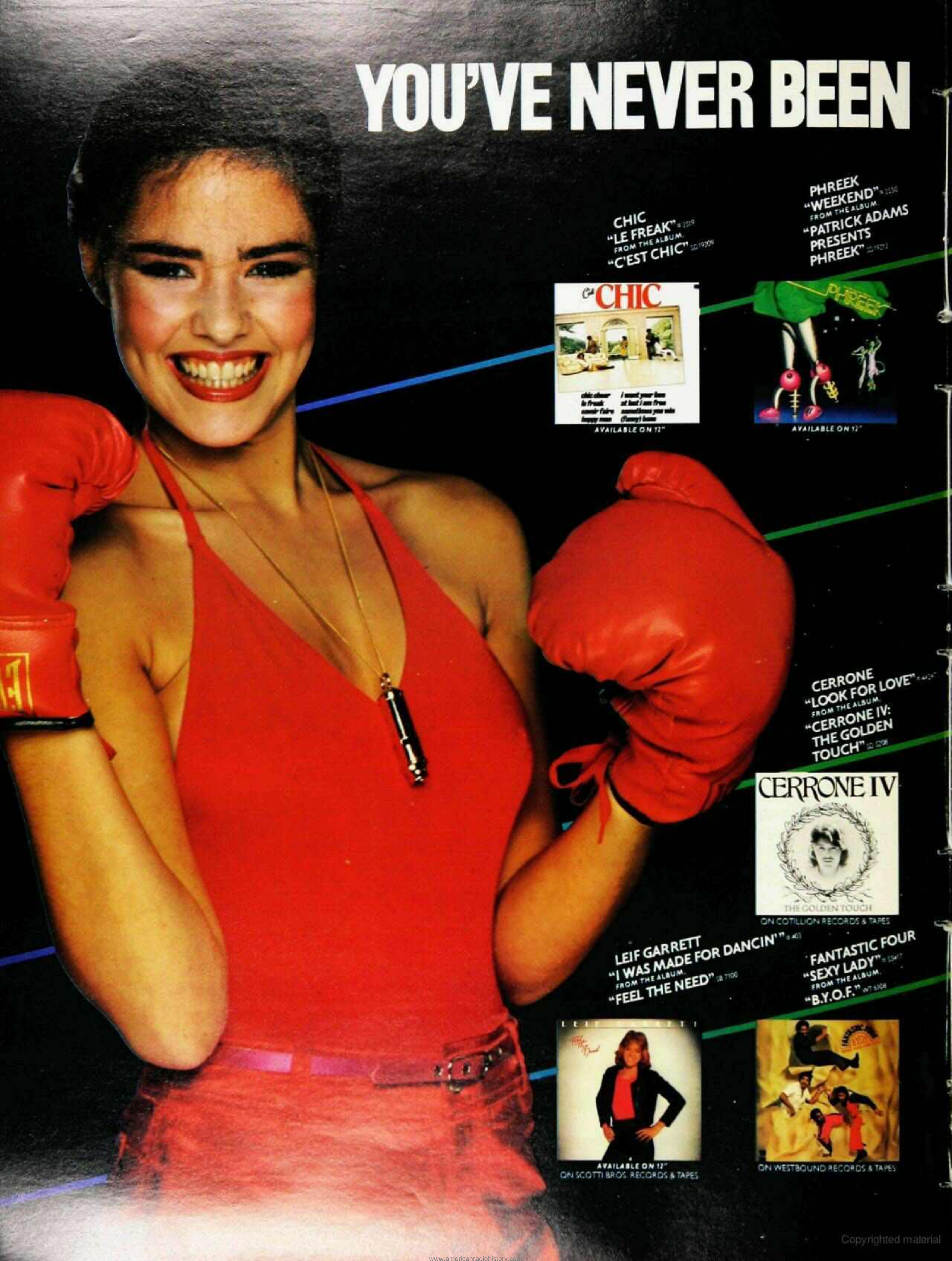
Johnny Moore is the only original member of the quartet and now lives in New York. Other members are Clyde Brown, Billy Lewis and Joe Blunt.

Among the Drifters' major hits were "Under the Boardwalk" and "There Goes My Baby."

Moore replaced Clyde McPhatter as lead singer and Ben E. King replaced Moore during Moore's stint in the armed forces. Moore returned to the group in 1963.

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 "C'EST CHIC" # 19709



*chic show
 le freak
 c'est chic
 heavy bass*

*I want your love
 at last I see how
 sometimes you who
 (freak) love*

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 "WEEKEND" # 3150
 FROM THE ALBUM.
 "PATRICK ADAMS
 PRESENTS
 PHREEK" # 19213



AVAILABLE ON 12"

CERRONE
 "LOOK FOR LOVE" # 4424
 FROM THE ALBUM.
 "CERRONE IV:
 THE GOLDEN
 TOUCH" # 5298



ON COTILLION RECORDS & TAPES

LEIF GARRETT
 "I WAS MADE FOR DANCIN'" # 401
 FROM THE ALBUM.
 "FEEL THE NEED" # 7100



AVAILABLE ON 12"
 ON SCOTTI BROS. RECORDS & TAPES

FANTASTIC FOUR
 "SEXY LADY" # 52417
 FROM THE ALBUM.
 "B.Y.O.F." # 5124



ON WESTBOUND RECORDS & TAPES

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"DISCO EXTRAVAGANZA PHASE I" SD 19216

THE GEORGE BUSSEY EXPERIENCE



JOY FLEMING
"THE FINAL THING" SD 19220



HERBIE MANN
"SUPER MANN" SD 19221
CONTAINS THE SINGLE.
"SUPERMAN" # 1547



"MIDNIGHT RHYTHM" SD 19214
CONTAINS THE SINGLE.
"WORKIN' & SLAVIN'" # 3530



"TASHA THOMAS" SD 19222
CONTAINS THE SINGLE.
"SHOOT ME (WITH YOUR LOVE)" # 3542



NARADA MICHAEL WALDEN
"AWAKENING" SD 19223
CONTAINS THE SINGLE.
"I DON'T WANT NOBODY ELSE
(TO DANCE WITH YOU)" # 1541



WONDER BAND
"STAIRWAY TO LOVE" SD 38-111



ON ATCO RECORDS & TAPES

SISTER SLEDGE
"WE ARE FAMILY" SD 5209
CONTAINS THE SINGLE.
"HE'S THE GREATEST DANCER" # 44145



ON COTILLION RECORDS & TAPES

THE HARDEST HITTING DISCO FROM ATLANTIC RECORDS AND CUSTOM LABELS.





SWEET VICTORY—Pianist Alicia de Larrocha slices into a cake celebrating Billboard's year-end citation of London Records as No. 1 classical label. Company executives, from left, Dick Bungay, John Harper and Richard Rollefson, join in the festivities.

PROLIFIC CHILEAN PIANIST

For Claudio Arrau, Recording Is All

By IS HOROWITZ

NEW YORK—Recording is a way of life for Claudio Arrau. He's been doing it for more years than almost any other active concert artist, and the list of repertoire still awaiting studio attention will keep him busy for many more.

Before long he takes off once again for his favorite recording location in Switzerland to tape the Debussy Preludes which, with a backlog of other albums in the can and awaiting release will work to swell the pianist's active catalog of more than 50 LPs on Philips.

Also on his recording schedule are the two Liszt concertos and the Totentanz and Tchaikovsky's B Flat Concerto with Colin Davis and the Boston Symphony. On the solo piano side are commitments to record the Chopin Nocturnes, Brahms' Handel Variations and Beethoven's Diabelli Variations.

And due for completion is his collaboration with Arthur Grumiaux in the complete Beethoven sonatas for piano and violin. In three of the 10 in the set remain to be done.

Although Arrau confesses to an abiding love for chamber music, he has no other immediate recording plans in this intimate repertory area. But he recalls that early in his career he had his own trio and that in past years he performed with Isaac Stern and Pablo Casals. He hints that it would be premature to rule out later chamber music disk projects.

"I still want to record as much as possible," says the 75-year-old artist, who has been at it since the 1920s when he cut some sides for Electrola in Germany. He long ago lost count of the total made for a variety of la-

bels before he joined Philips more than 17 years ago.

Despite more than a half-century before microphones, Arrau's enthusiasm for the recording process remains fresh. The discipline makes special demands on artists, he notes. It is far different than playing concerts.

"What sounds right in a concert hall may sound exaggerated on a record," he observes. "Even tempi may vary. The correct tempo in a recital may be too fast or too slow on a disk."

Then how does one know? "In a concert, intuition tells you," he says. "It's a more conscious situation in the studio."

Arrau devotes about two months a year to recording, interrupting a concert schedule that consistently calls for 100 to 120 appearances a year. These have taken him to every major country in the world. Only China is left. "I hope to go there some day," he remarks wistfully.

Meanwhile, Arrau keeps adding to the list of works he plans to record, either for the first time or in remakes to take advantage of improved technology. "It's wonderful what can be done today."

Included on his list of futures are Schubert's "mairn" works, Richard Strauss' "Burlaque," lots of Mozart (sonatas and fantasias), and more Ravel, Debussy, Schoenberg and Stravinsky. He notes that he was the first to perform the Stravinsky Piano Concerto.

Arrau lives in Douglaston, N.Y. Each year he takes off four to six weeks for rest and relaxation at his 400-acre estate in Vermont. "It gives me a chance to mediate," he says.

Hungarians Arrive, But Without Horns

WILMINGTON, Del.—As a rule, it's a lack of ticket sales that prompts the cancellation of a concert. In the case of the Budapest Symphony Orchestra Jan. 8, it was the lack of instruments which resulted in cancellation of its soldout concert at the Grand Opera House. Only half of the instruments arrived here. The other half were flying to New York from Frankfurt, Germany.

The departure of instruments was brought about by the Hungarian government's decision to send the war-damaged instruments to the United States.

so it returned to Budapest, where symphony officials sent the instruments back via Frankfurt where they were loaded on a Lufthansa plane for a flight directly to New York.

The instruments arrived too late to make it here for the Monday night concert, but in time for a second concert scheduled for the following night.

The Grand Opera House made no refund, stating that it will attempt to deal with the Hungarian government to reimburse the war-damaged instruments.

Delaware Symp Facing \$ Crisis

WILMINGTON, Del.—The 50-year-old Delaware Symphony is facing such a financial crisis that its Saturday night performances at the Grand Opera House have been cancelled for February and March. Additional concerts may have to be dropped, according to Donald W. Huntley, president of the orchestra board.

The symphony association board in an emergency meeting recommended the cancellation of the second performances of the scheduled concert pairs. The Univ. of Delaware has bought up \$3,000 worth of tickets to one of the Saturday performances in April bailing it out.

Huntley says the orchestra needs \$15,000 immediately for the January concerts and \$60,000 is needed to complete the season. An appeal is being made to individuals, corporations and foundations to keep the state symphony afloat. Part of the plight has been due to the new format started last season of two performances for each concert, anticipating additional revenue from the second performance. However, the draw didn't extend much beyond the first concert.

Also hurting, Huntley claimed, is the "Classical Concert Series" promoted by the Grand Opera House. The five-concert series brought in such top attractions as the Philadelphia Orchestra and violinist Isaac Stern and has been able to build a subscription list of 2,000 concertgoers in comparison to the 737 season subscribers for the Delaware Symphony Orchestra.

The state symphony's 1978-79 budget is \$127,000, of which \$65,000 is for the musicians. Rental of the Grand Opera House runs to \$17,000 and the concert hall also keeps the revenue from refreshments and sale of program booklets although the symphony pays \$3,000 toward the printing of the programs.

Classical Notes

The Honolulu Symphony's new music director, Donald Johanos, takes the group on its first Mainland tour this spring playing dates in Utah and Nevada. The Cincinnati Symphony has tapped Michael Gielen to fill the post left vacant by the death of Thomas Schippers. Listen for the St. Louis Symphony, now under the direction of Leonard Slatkin, in several upcoming audiophile releases. Slatkin and the orchestra are scheduled to take part in both digital and direct-to-disk sessions this year.

ALAN PENCHANSKY

Top LP Choice At NARM Meet

CHICAGO—The best selling classical album of 1978 will be designated by NARM at the association's upcoming annual convention.

NARM member retailers, rack-jobbers and one-stops are balloting on five disks nominated through preliminary questionnaires. "Bravo Pavarotti" (London), "Greatest Hits Of 1720" (CBS), Rachmaninoff Concerto No. 3, Horowitz (RCA), "Star Wars/Close Encounters" (Star Wars/Close Encounters) and "Suite for Flute and Jazz Piano" (CBS).

The sales awards, presented in 19 categories, will be handed out at NARM's March 27 banquet at the Diplomat Hotel, Hollywood, Fla.

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

Table with columns: This Week, Last Week, Weeks on Chart, TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee). Lists 50 songs including 'Lotta Love', 'This Moment in Time', 'The Gambler', etc.

Production And a Label Debuted By Halsey Co.

By GERRY WOOD

NASHVILLE—The long anticipated move of the Jim Halsey Co. into production and record label ventures is now underway.

White Buffalo Productions and Cyclone Records are being launched in Los Angeles under the direction of Larry Baunach, vice president of music operations of the Halsey Co. and president and majority owner of the new companies.

"The thrust of White Buffalo Productions and the reason for my being based in Los Angeles is to develop new, contemporary artist/writer acts, such as rock acts and crossover country acts," advises Baunach, formerly a vice president with ABC/Dot Records, Nashville.

The company will offer all-inclusive services, says Baunach. "For acts we choose to work with, we work out label deals for them and provide all types of recording management and production services. We like to produce the artist's session where appropriate and ride herd on sales and promotion of the product once released. We also plan to provide additional publicity and managerial services for the artist on a regular basis."

White Buffalo Productions is a "semi-autonomous" division of the Halsey Co. Halsey is a minority stockholder of the new company and any new firms such as Cyclone Records, described as "small scale at the start, financed by GRT."

The same corporate structure applies to the new publishing companies, Ghost Dance Music, ASCAP, and Bear Tracks Music, EMI, according to Baunach.

Halsey is an officer and on the board of directors of White Buffalo and, along with Dick

Howard, senior vice president of the Halsey Co., a key advisor concerning projects the company initiates.

Cyclone has signed a major country act, Sammi Smith, as its first singer. Produced and managed by Johnny Morris, Smith has cut her first session for Cyclone. Her first single, "What A Lie," is being prepared for rush-release.

An a&r arm of White Buffalo has been created, thus far utilizing Baunach and Bob Morgan, president of, and producer for, Remme, Inc., Los Angeles. Former national a&r director for Epic and MGM, Morgan teamed with Baunach to produce Hoyt Axton. They also produced six sides on Jody Miller for Epic.

"We have commitments from at least three other Nashville labels to assign us artists for production in the very near future," claims Baunach. The Baunach/Morgan combo is also producing some new pop/country artists for Cyclone, including Helen Hudson and Mark Paul.

Baunach is also producing several rock acts with Roger Harris, an independent British engineer. One of the acts, Cherry Bomb, is "already verbally committed to a major label," says Baunach, while another act, Raven Kane, is finishing an LP.

"Obviously, this studio a&r work of mine is one of the big reasons I came to Los Angeles," comments Baunach. "I wanted to get more creatively involved in the music business."

"The move to L.A. wasn't anti-Nashville," insists Baunach. "I required it because there are a lot of areas of operating in L.A. that aren't open to me in Nashville. From a busi-

ness sense, Nashville, to a great extent is controlled by a lot of the outstanding a&r men. I've basically come out of sales and promotion."

Baunach sees crossover as a magical money word. Noting that the base of the Halsey Co. is country, Baunach adds the label would be anxious to get crossover talents in the style of Jimmy Buffett, Linda Ronstadt, Gene Cotton and Russell Smith of the Amazing Rhythm Aces.

"Those types of artists seem to be the force of the future in popularity, record sales and the performance field. Crossover country will be our base. We mean equally those rock artists who from time to time will do a country song or country arrangement and get country air-play."

Other music areas will also be tackled, states Baunach. New avenues of musical income will be explored in conjunction with the Halsey Co. agency artist roster.

A contract for the soundtrack of a "top level" motion picture is being finalized for spring production. New projects are being developed in the field of commercials, music for television and LPs.

Label deals include a Johnny Tillotson "Greatest Hits" premium LP for tv and a Johnnie Lee Wills LP through Flying Fish Records in Chicago.

On a "trouble-shooting" basis, White Buffalo provides national independent station promotion for selected country product. The firm recently worked for Warner Bros. on the top 20 country single, "Mr. Jones," by Big Al Downing.

Jack Clement Recording Studios congratulates the 1978 winners of The Clement Cup



"Mammas, Don't Let Your Babies Grow Up To Be Cowboys"
Waylon Jennings and Willie Nelson, Artists
(No producer listed)

"Love Or Something Like It"
Kenny Rogers, Artist
Larry Butler, Producer

"The Gambler"
Kenny Rogers, Artist
Larry Butler, Producer

"Tulsa Time"
Don Williams, Artist & Co-producer
Garth Fundis, Co-producer

"Rake And Ramblin' Man"
Don Williams, Artist & Producer

"Every Time Two Fools Collide"
Kenny Rogers & Dottie West, Artists
Larry Butler, Producer

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WITH BMI & ASCAP FIRMS

Show Biz, Inc. To Music Publishing

NASHVILLE—Show Biz, Inc., the country music syndication giant, is expanding into publishing.

A completely autonomous company, the Show Biz Music Group is being established with Ed Penney as general manager.

Publishers represented by the Show Biz Music Group include Song Biz and Show Biz Music—both BMI firms—and two ASCAP companies, Lucky Penny and Monster Music.

"We're looking for a roster of five writers," comments Penney. "We'll also build on the Show Biz Music catalog which has had three top 10 records with its last three releases."

Penney adds that the firm is looking for contemporary writers who

can bridge the country/pop gap. The firm's songs will be pitched to artists in Nashville, Muscle Shoals, Los Angeles and New York, according to Penney.

Renovations are underway for penthouse offices atop the Baker Building in Nashville.

Penney, a songwriter with chart songs to his credit, formerly worked on the professional staff of Acuff-Rose and Chappell Music. He's vice president of the Nashville chapter of the NARAS board of governors.

Penney's first staff selection is Pat Strawbridge as assistant to the general manager. He is a 10-year veteran of the music business and a former pop singer.



OLD HAT—Johnny Paycheck, right, stays in the television groove by making his 20th appearance within a year on a major tv show. The Epic act's latest tube shot comes with Mike Douglas on the "Mike Douglas Show."

Nashville Scene

By SALLY HINKLE

Tim Nichols, who was recently the subject of the CBS network program, "60 Minutes," is gaining a lot of attention since the airing of Mike Wallace's investigative report on Nashville's custom labels. Once the segment was taped in October, Nichols received his allotment of single records and, since the segment's airing, has received calls from across the country for interviews and for his record, "I'd Do It Again."

Latest developments for Nichols include the formation of his own band, the Silver Dollar Band, and engagements in the Springfield, Mo. area.

There has been a rash of tunes written concerning the commutations to prisoners by former Gov. Ray Blanton preceding the early installment of Tennessee Gov. Lamar Alexander. Among those is "Almost Commuted," written by Nashville WSIX-AM personalities Paul Randall and Jerry House, and sung by Mack Truck and the Backup Brothers to the tune of "Almost Persuaded."

Ron Blackwood, a Nashville booking agent and personal manager, has dissolved Universal Management, Inc., and will concentrate efforts in the expansion of Jerry Wallace's publishing company, Jerry Wallace Music, and R. W. Blackwood's Choctaw Music.

Business interests and management for R. W. Blackwood and Jerry Wallace are now being supervised by the newly formed Diamond Management, under the direction of Jim Brown of Nashville. Bookings also include such acts as J. D. Sumner and the Stamps and the Elvis Limestone, in addition to the LeGarde Twins.

Jimmy C. Newman and Cajun Country taped the "George Hamilton IV Show" recently in Hamilton, Ontario. Newman reportedly had the first gold record in Canada to have French lyrics. The tune was entitled "Lache Pas La Pe-tate."

Natl Religious Broadcasters In Wash.

• Continued from page 46

can mix. While the record companies seem to be expanding and producing more solidly professional LPs, the Jesus rock radio stations may be in trouble.

"The percentage of religious radio stations which program music has always been low," says McCarthy. "The revenues are declining. But this is changing. More religious stations are changing their formats to music because there is such a variety of Christian music to choose from nowadays."

Still, "the Jesus music stations are caught between a rock and a hard place," says Traylor. "Traditional Christians don't like all those drums and guitars. And let's face it, it isn't

easy for these stations to compete with the regular Top 40 and progressive rock stations."

WCTN, a Christian AM station in suburban Washington plays all music, one-third contemporary, one-third gospel, one-sixth traditional (choirs singing hymns), and one-sixth religious MOR (singers like Pat Boone and Carol Lawrence).

The station began broadcasting in 1973 and since has had "all kinds of trouble with the format," admits Allen Dixon, WCTN news director, who explains that the current formula has only recently been introduced.

"We started out playing a mix of contemporary Christian cuts and Top 40," Dixon says. "We were

hoping to get people who wouldn't otherwise listen to a Christian station. But, we got so many complaints from traditional Christians that we reverted to traditional music for awhile. Then, toward the end of 1976, we went back to contemporary. About a year ago, we locked down our current format."

WCTN recently filed with the Federal Communications Commission to increase its transmitting power and switch from daytime to full-time. The staff is hopeful that the time for a contemporary Christian format has finally come.

If contemporary Christian music keeps improving, listeners may be hearing a whole lot more of Jesus with their rock 'n' roll.

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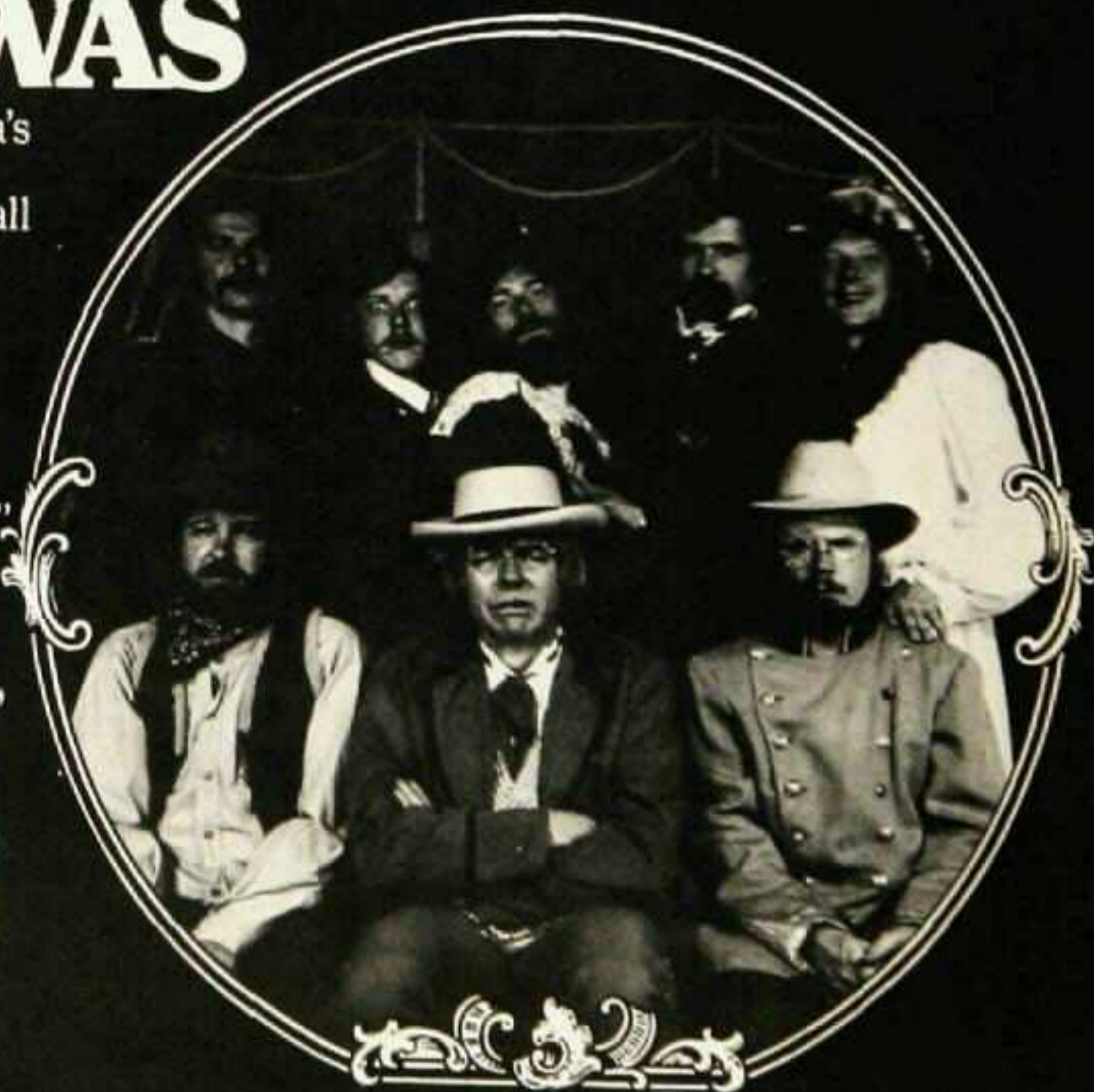
FEBRUARY 3, 1979 BILLBOARD

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C.W. McCall is one of America's favorite country artists. And on his new album, "C.W. McCall & Co." featuring his newest hit single, "Outlaws And Lone Star Beer," he performs some of America's favorite hits, like "City Of New Orleans," "Silver Cloud Breakdown," "Hobo's Lullaby" and more. Listen to the man the country listens to. C.W. McCall.

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New, featuring
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TWO GREAT MUSICIANS

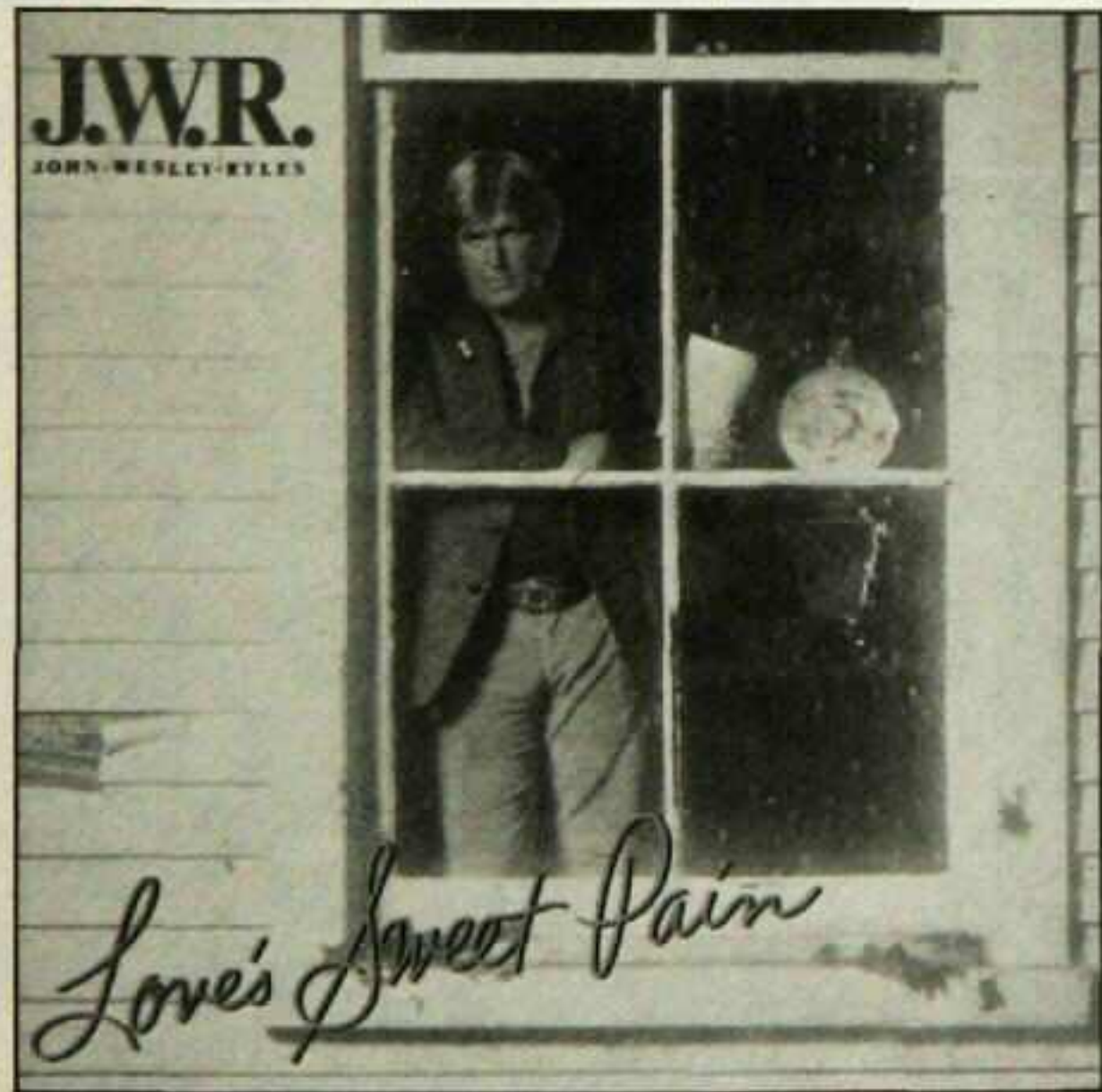
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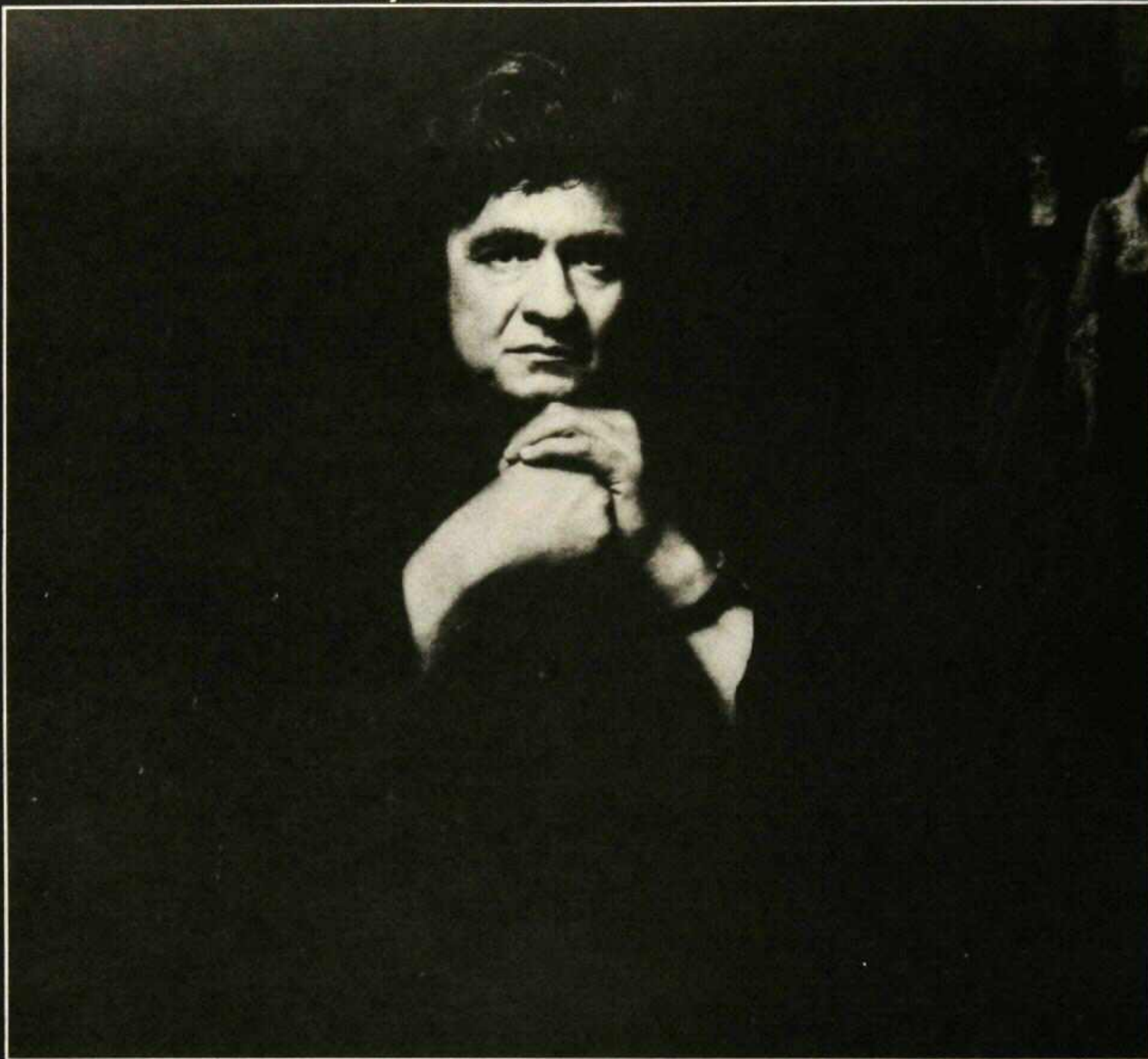


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Billboard Hot Country Singles

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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	1	10	WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR—Crystal Gayle (M. True), United Artists 1259 (Mother Tongue, ASCAP)	36	13	12	TRYING TO SATISFY YOU—Dolly Parton (W. Jennings), RCA 11448 (Baron, BMI)	68	74	4	HE'S A COWBOY FROM TEXAS—Ronnie McDowell (R. McDowell), Scorpion 0569 (Brite, SESAC)
2	7	7	EVERY WHICH WAY BUT LOOSE—Eddie Rabbit (S. Dorf, M. Brown, T. Garrett), Elektra 45554 (Poco/Warner-Tamerlane/Malkyie, BMI)	37	7	12	THE SONG WE MADE LOVE TO—Mickey Gilley (K. Walle), Epic 8 50631 (April/Wadmont, ASCAP)	80	2	2	FANTASY ISLAND—Freddie Weller (F. Weller, B. Casini), Columbia 11899 (Young World, BMI/Buzz Cason, ASCAP)
3	8	8	BACK ON MY MIND AGAIN/SANTA BARBARA—Ronnie Milsap (C. Quillen, C. Pierce/A. Jordan, H. David), RCA 11421 (Chess, ASCAP/Chest/Casa David, ASCAP)	38	40	7	YOUR LOVE HAD TAKEN ME THAT HIGH—Conway Twitty (J. Dunham, C. Rayer), MCA 40963 (Twitty Bird, BMI)	70	65	11	REST YOUR LOVE ON ME—Bee Gees (B. Gibb, RSD) 138 (Shogwood, BMI)
4	9	9	COME ON IN—Oak Ridge Boys (M. Clark), ABC 12434 (Beachwood/Window, BMI)	39	16	12	LOVIN' ON—Bellamy Brothers (B. Peters), Warner/Curb 8632 (Box Peters, BMI)	71	71	5	THE RISE AND FALL OF THE ROMAN EMPIRE—Cal Smith (D. Wayne, B. Fischer), MCA 40982 (Don Wayne, BMI/C. Wayne, B. Fischer), MCA 40982 (Don Wayne, BMI/Annie Dyer, ASCAP)
5	11	11	TEXAS (When I Die)—Tanya Tucker (E. Bruce, P. Bruce, B. Borchers), MCA 1800 (Tree/Sugarplum, BMI)	40	51	4	WISHING I HAD LISTENED TO YOUR SONG—Bobby Borchers (J. Chestnut), Epic 8 50650 (Jerry Chestnut, BMI)	72	NEW ENTRY	2	I'M NOT IN THE MOOD (For Love)—Ann I. Mortan (K. Bach), Prairie Dust 7679 (NSD) (Me & Sam, ASCAP)
6	5	12	THE OFFICIAL HISTORIAN ON SHIRLEY-JEAN BERRELL—The Statler Brothers (D. Reid, H. Reid), Mercury 55048 (American Cowboy, BMI)	41	20	10	MR. JONES—Big Al Downing (A. Downing), Warner Bros. 8716 (Al Gallico/Metaphor, BMI)	74	56	13	LOVE AIN'T GONNA WAIT FOR US—Billie Joe Spears (L. Butler, B. Peters), United Artists 1251 (Blackwood/Ben Peters, BMI)
7	6	11	I REALLY GOT THE FEELING/BABY I'M BURNING—Dolly Parton (D. Parton, E. Verra), RCA 11420 (Velvet, BMI/Songs Of Sandier Kappelman, ASCAP)	42	50	5	DREAMIN'S ALL I DO—Earl Thomas Conley (E. Conley), Warner Bros. 8717 (E.T.C./Extra Listening, ASCAP)	75	68	9	LEAVE IT TO LOVE—Jim Taylor (W. Holyfield), Mercury 55053 (Maplehill/Vogue, BMI)
8	9	9	MAYBELLENE—George Jones & Johnny Paycheck (C. Berry, R. Fratto, A. Freed), Epic 8 50647 (Arc, BMI)	43	34	14	LADY LAY DOWN—John Conlee (K. Van Hey, D. Cook), ABC 12420 (Tree, BMI/Cross Keys, ASCAP)	76	45	9	GOING GOING GONE—Mary K. Miller (K. Morrison), Inerg 1311 (NSD) (Frank and Nancy, BMI)
9	10	10	I JUST CAN'T STAY MARRIED TO YOU—Crosby Lane (Gillespie, Black, Bourke), LS 169 (Chappell, ASCAP/Tri Chappell, SESAC)	44	30	10	BUILDING MEMORIES—Sonny James (A. Duff), Columbia 3 10852 (Manson, BMI)	77	88	3	I'LL CRY INSTEAD—Ron Shaw (J. Lennon, P. McCartney), Pacific Challenger 1633 (Maulen, BMI)
10	10	11	YOU DON'T BRING ME FLOWERS—Jim Ed Brown & Helen Cornelius (N. Diamond), RCA 11435 (Stonebridge/Thesone, ASCAP)	45	49	7	EYES BIG AS DALLAS—Wynn Stewart (G. McCarty), Win. 126 (NSD) (Big Swing, BMI)	78	82	4	I HATE THE WAY OUR LOVE IS—Jimmy Peters and Lynda K. Lance (A. Aldridge), Vista 101 (Dick & Don/Big Hair, BMI)
11	7	7	TONIGHT SHE'S GONNA LOVE ME (Like There Was No Tomorrow)—Razzy Bailey (S. Poppin, J. Slate), RCA 11446 (House Of Gold, BMI)	46	28	11	YOU WERE WORTH WAITING FOR—Don King (J. Walker), Con-Brio 142 (Wilcox, ASCAP)	79	89	3	HEY THERE—Kenny Price (Ader, J. Ross), MRC 1025 (NSD) (Frank, ASCAP)
12	8	8	HAPPY TOGETHER—T.G. Sheppard (G. Boster, A. Gordon), Warner/Curb 8721 (Hudson Bay, BMI)	47	47	5	THE FOOL STRIKES AGAIN—Charlie Rich (S. Davis, M. Sherill, G. Cobb), United Artists 1269 (Algalico/Algee, BMI)	80	NEW ENTRY	3	TOO FAR GONE—Emmylou Harris (B. Sherrill), Warner Bros. 8732 (A. Gallico, BMI)
13	9	9	FALL IN LOVE WITH ME—Nancy Barlow (F. Kelly, R. Barlow), Republic 034 (Frebar, BMI)	48	67	2	I'VE BEEN WAITING FOR YOU ALL OF MY LIFE—Con Hunley (M. Sherrill, L. Kimball), Warner Bros. 8723 (Al Gallico, BMI)	81	84	3	OUTLAWS AND LONESTAR BEER—C.W. McCall (B. Duncan, J. Dunell), Polydor 14527 (Right Song/Sheimer Poe, BMI)
14	5	5	I'LL WAKE YOU WHEN I GET HOME—Charlie Rich (S. Dorf, M. Brown), Elektra 45553 (Poco/Warner-Tamerlane/Malkyie, BMI)	49	57	4	I WILL ROCK AND ROLL WITH YOU—Johnny Cash (J. Cash), Columbia 3 10888 (House of Cash, BMI)	82	86	4	I NEVER HAD THE ONE I WANTED—Claude Gray (Graz, Wesley, Williams), Grammy 18007 (NSD) (Van Jo, BMI)
15	7	7	WHISKEY RIVER—Willie Nelson (J. Sherrill), Columbia 3 10877 (Willie Nelson, BMI)	50	78	2	IT'S A CHEATING SITUATION—Moe Bandy (E. Putnam, S. Throckmorton), Columbia 3 10889 (Tree, BMI)	83	NEW ENTRY	3	SMOOTH SAILIN'/LAST CHEATER'S WALTZ—Sonny Throckmorton (S. Throckmorton, C. Putnam/S. Throckmorton), Mercury 55051 (Tree, BMI/Tree, BMI)
16	5	5	IF I COULD WRITE A SONG AS BEAUTIFUL AS YOU—Billy "Crash" Craddock (J. Adams), Capitol 4672 (Pick A Hit, BMI)	51	43	14	DO YOU EVER FOOL AROUND—Joe Stampley (D. Griffen, J. Strickland), Epic 8 50626 (Rogers/Mullet, BMI)	84	NEW ENTRY	3	IT'S HELL TO KNOW SHE'S HEAVEN—Dale McBride (M. Kasser, J. Hersh), Con-Brio 145 (Con-Brio, BMI)
17	9	9	IF EVERYONE HAD SOMEONE LIKE YOU—Eddy Arnold (B. Springfield), RCA 11422 (House Of Gold, BMI)	52	42	13	I'VE DONE ENOUGH DYIN' TODAY—Larry Gatlin (L. Gatlin), Monument 45279 (First Generation, BMI)	85	85	5	ONE MAN'S WOMAN—Kelly Warren (B. Wynn, T. Brauchler), RCA 11428
18	4	4	SEND ME DOWN TO TUCSON/CHARLIE'S ANGELS—Mel Tillis (C. Crawford, T. Garrett/D. Gaskins), MCA 40983 (Poco/Malkyie, BMI/Sawgrass, BMI)	53	46	11	HOW DEEP IN LOVE AM I?—Johnny Russell (B. McDill), Mercury 55045 (Hall Clement, BMI)	86	NEW ENTRY	3	AMERICA'S SWEETHEART—Corbin & Hanner (B. Corbin), Lifesong 1283 (Epic) (Sabal, ASCAP)
19	8	8	ALIBIS—Johnny Rodriguez (R. Kilgough, P. Kilgough), Mercury 55050 (Tree, BMI)	54	72	2	HEALIN'—Bobby Bare (B. McDill), Columbia 3 10891 (Hall Clement, BMI)	87	87	3	PLEASE BE GENTLE—Amy (M. Davis), Scorpion 0570 (Screen Gems, BMI)
20	4	4	SEND ME DOWN TO TUCSON/CHARLIE'S ANGELS—Mel Tillis (C. Crawford, T. Garrett/D. Gaskins), MCA 40983 (Poco/Malkyie, BMI/Sawgrass, BMI)	55	55	5	THE FOOTBALL CARD—Glenn Sutton (G. Sutton), Mercury 55052 (Flagship, BMI)	88	92	2	I'M LOVIN' THE LOVIN' OUT OF YOU—Gayle Harding (B. Jenkins), Robco 1009 (Robco, BMI)
21	7	7	WHISKEY RIVER—Willie Nelson (J. Sherrill), Columbia 3 10877 (Willie Nelson, BMI)	56	52	14	TULSA TIME—Don Williams (D. Flowers), ABC 12425 (Bible, ASCAP)	89	90	3	WE LET LOVE FADE AWAY—Loon Everett (K. Murray, J. McBride), Orlando 100 (Magic Castle/Blackwood, BMI)
22	5	5	IF I COULD WRITE A SONG AS BEAUTIFUL AS YOU—Billy "Crash" Craddock (J. Adams), Capitol 4672 (Pick A Hit, BMI)	57	48	14	AS LONG AS I CAN WAKE UP IN YOUR ARMS—Kenny O'Dell (B. J. Dell, L. Henley), Capricorn 0309 (Hungry Mountain/House Of Gold, BMI)	90	NEW ENTRY	3	YOU'RE GONNA MAKE A CHEATER OUT OF ME—Bill Phillips (S. Throckmorton), Soundwaves 4579 (NSD) (Tree, BMI)
23	5	5	EVERLASTING LOVE—Narvel Felts (B. Casin, M. Gayden), ABC 12441 (Rising Sons, BMI)	58	77	2	THE OUTLAW'S PRAYER—Johnny Paycheck (B. Sherrill, G. Sutton), Epic 8 50655 (Jalap/Flagship, BMI)	91	94	2	TEARS (There's Nowhere Else To Hide)—Tommy Overstreet (T. Overstreet, D. Best), Tina 573 (TRDA) (T. Overstreet, BMI)
24	3	3	STILL A WOMAN—Margo Smith (M. Smith, M. David, N. Wilson), Warner Bros. 8726 (Galamar/Dusty Roads/Al Gallico, BMI/Extra Listening, ASCAP)	59	70	4	GYPSY EYES—Teri Sue Newman (E. Smith), Texas Soul 71738 (NSD)	92	NEW ENTRY	2	HAPPY SAX—Maury Finney (M. Finney), Soundwaves 4578 (NSD) (Hick, BMI)
25	10	10	FOOLED AROUND AND FELL IN LOVE—Mundo Earwood (M. Earwood), GMC 105 (Music West Of The Pecos, BMI)	60	79	2	TAK ME BACK—Charly McClain (L. Rogers, R. Williams, C. McClain), Epic 85045 (Bill Black, Partnership, ASCAP/Jalap, BMI)	93	93	3	YOU'RE STILL ON MY MIND—Joe Douglas (L. McDaniels), Oak 1020 (Starline, BMI)
26	3	3	GOLDEN TEARS—Dave & Sugar (J. Schwaner), RCA 11427 (Chess, ASCAP)	61	73	2	LOVING YOU IS A NATURAL HIGH—Larry G. Hudson (L. G. Hudson), Lone Star 706 (Carline, BMI)	94	95	2	MARIE—Steve Warner (R. Newman), RCA 11447 (Warner-Tamerlane, BMI)
27	4	4	I HAD A LOVELY TIME—The Kendalls (S. Throckmorton, D. Cook), Ovalton 1119 (Cross Keys, ASCAP)	62	37	12	HOW I LOVE YOU (In The Morning)—Peggy Sue (E. Jones, F. Rhoades), Door Knob 8 079 (WQ) (Lobestar, SESAC)	95	NEW ENTRY	2	FLIP SIDE OF TODAY—Scott Summer (S. Summer), Con-Brio 146 (Con-Brio, BMI)
28	4	4	SOMEBODY SPECIAL—Donna Fargo (D. Fargo), Warner Bros. 8722 (Prima Donna, BMI)	63	54	13	GIMME BACK MY BLUES—Jerry Reed (B.E. Wheeler), RCA 11407 (Sleepy Hollow, ASCAP)	96	96	2	THIS MOMENT IN TIME—Engelbert Humperdinck (A. Bernstein, R. Adams), Epic 8 50632 (Silver Blue, ASCAP)
29	4	4	I HAD A LOVELY TIME—The Kendalls (S. Throckmorton, D. Cook), Ovalton 1119 (Cross Keys, ASCAP)	64	59	9	BEST FRIENDS MAKE THE WORST ENEMIES—David Houston (C. Kelly, J. Deiter, L. Anderson), Elektra 45552 (Robby Goldshaw, ASCAP/Big Heart/Satsuma, BMI)	97	NEW ENTRY	2	LET MY FINGERS DO THE WALKING—Pat Pennell (N. Fink), ABC 1037 (ABC, BMI)
30	3	3	STILL A WOMAN—Margo Smith (M. Smith, M. David, N. Wilson), Warner Bros. 8726 (Galamar/Dusty Roads/Al Gallico, BMI/Extra Listening, ASCAP)	65	60	8	ANGELINE—Ed Bruce (B. Rogers), Epic 8 50645 (New Keys, BMI)	98	98	2	DOWN ON THE CORNER AT A BAR CALLED KELLY'S—Johnny Paycheck (A. Mayhew, M. McGinnis, J. Paycheck), Little Darlin' 7808 (Dream City, BMI)
31	8	8	SAVE THE LAST DANCE FOR ME—Jerry Lee Lewis (Phonix, Shuman), Sun 1139 (Trio/Belinda, BMI)	66	81	2	IF YOU COULD SEE YOU THROUGH MY EYES—Tom Grant (L. Hendry, J. Hurst), Republic 036 (House Of Gold, BMI)	99	69	5	EVERLASTING LOVE—Louise Mandrell (B. Casin, M. Gayden), Epic 8 50651 (Rising Sons, BMI)
32	3	3	STILL A WOMAN—Margo Smith (M. Smith, M. David, N. Wilson), Warner Bros. 8726 (Galamar/Dusty Roads/Al Gallico, BMI/Extra Listening, ASCAP)	67	62	15	THE GAMBLER—Kenny Rogers (D. Schifftz), United Artists 1250 (Writers Night, ASCAP)	100	58	9	ME TOUCHIN' YOU—Linda Nail (B. Bunt), Ridgetop 178 (Dweper, BMI)
33	5	5	PLAY ME A MEMORY—Zella Lehr (M. Blackford, R. Leigh), RCA 11433 (United Artists, ASCAP)								
34	7	7	ANY DAY NOW—Don Gibson (B. Bacharach, B. Hillard), ABC/Hickory 54039 (Intersong, ASCAP)								
35	5	5	PLAY ME A MEMORY—Zella Lehr (M. Blackford, R. Leigh), RCA 11433 (United Artists, ASCAP)								
36	7	7	ANY DAY NOW—Don Gibson (B. Bacharach, B. Hillard), ABC/Hickory 54039 (Intersong, ASCAP)								
37	5	5	LOVE SONGS JUST FOR YOU—Glen Barber (M. Barber, J. Melson), 21 Century 21101 (NSD) (Acuff-Rose, BMI/Milene, ASCAP)								
38	3	3	SON OF CLAYTON DELANEY—Tom T. Hall (T.T. Hall), RCA 11453 (Hallote, BMI)								
39	5	5	LOVE SONGS JUST FOR YOU—Glen Barber (M. Barber, J. Melson), 21 Century 21101 (NSD) (Acuff-Rose, BMI/Milene, ASCAP)								
40	4	4	MY HEART HAS A MIND OF ITS OWN—Debby Boone (J. Keller, H. Greenfield), Warner/Curb 8739 (Screen Gems EMI, BMI)								
41	3	3	SON OF CLAYTON DELANEY—Tom T. Hall (T.T. Hall), RCA 11453 (Hallote, BMI)								
42	4	4	MY HEART HAS A MIND OF ITS OWN—Debby Boone (J. Keller, H. Greenfield), Warner/Curb 8739 (Screen Gems EMI, BMI)								
43	12	11	IT'S TIME WE TALK THINGS OVER—Rex Allen Jr. And The Boys (R. Allen Jr./J. Maude), Warner Bros. 8697 (Boxer, BMI)								

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Billboard Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 2/3/79

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	8	THE GAMBLER—Kenny Rogers, United Artists UA LA 934 H
2	2	9	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2 3564Z
3	3	20	EXPRESSIONS—Don Williams, ABC AY 1069
★	7	11	TNT—Tanya Tucker, MCA 3066
5	5	26	HEARTBREAKER—Dolly Parton, RCA AFL 1 2797
6	4	16	I'VE ALWAYS BEEN CRAZY—Waylon Jennings, RCA AFL 1 2979
★	10	9	TOTALLY HOT—Olivia Newton-John, MCA 3067
8	6	39	STARDUST—Willie Nelson, Columbia JC 35305
9	8	51	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
10	11	12	LARRY GATLIN'S GREATEST HITS, VOL. 1, Monument MG 7628
11	9	32	WHEN I DREAM—Crystal Gayle, United Artists UALA 858 H
★	16	5	EVERY WHICH WAY BUT LOOSE—Soundtrack, Elektra SE 503
13	14	13	BURGERS AND FRIES/WHEN I STOP LEAVING (I'LL BE GONE)—Charley Pride, RCA APL1 2983
14	12	10	PROFILE/BEST OF EMMYLOU HARRIS, Warner Bros. BSR 3258
15	15	34	ROOM SERVICE—The Oak Ridge Boys, ABC 1065
16	13	8	ELVIS: LEGENDARY PERFORMER, VOLUME 3—Elvis Presley, RCA CPL 1 3082
17	17	54	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA LA 835 H
★	24	9	BASIC—Glen Campbell, Capitol SW 11722
19	19	16	MOODS—Barbara Mandrell, ABC AY 1088
20	20	55	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1 1037 (Phonogram)
21	21	12	ROSE COLORED GLASSES—John Conlee, ABC AY 1105
22	22	12	CONWAY—Conway Twitty, MCA MCA 3063
23	18	17	LIVING IN THE U.S.A.—Linda Ronstadt, Aylum GE 155
24	26	34	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL1 2780
25	23	9	ARMED AND CRAZY—Johnny Paycheck, Epic KE 35444
26	27	12	PLEASURE & PAIN—Dr. Hook, Capitol SW 11859
27	29	41	ENTERTAINERS ... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram)
28	28	53	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
★	41	73	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
★	42	9	YOU HAD TO BE THERE—Jimmy Buffett, ABC AK 1008
31	31	41	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
32	32	43	VARIATIONS—Eddie Rabbitt, Elektra GE 127
33	36	14	FALL IN LOVE WITH ME—Randy Barlow, Republic RLP6023
34	35	20	TEAR TIME—Dave And Sugar, RCA APL 1 2861
35	25	15	GREATEST HITS—Marshall Tucker Band, Capricorn CPM3214
36	39	28	LOVE OR SOMETHING LIKE IT—Kenny Rogers, United Artists UA LA 903 H
37	37	17	ELVIS—A CANADIAN TRIBUTE—Elvis Presley, RCA KKL1 7065
38	30	43	EVERYTIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UALAB54H
39	38	42	OLD FASHIONED LOVE—The Kendalls, Ovation OV1733
40	40	2	TURNING UP AND TURNING ON—Billy "Crash" Craddock, Capitol SW 11853
41	33	109	GREATEST HITS—Linda Ronstadt, Aylum GE 1092
42	34	13	JOHNNY PAYCHECK'S GREATEST HITS VOLUME II, Epic KE 35673
43	45	3	DUETS—Jerry Lee Lewis & Friends, Sun 1011
44	47	2	TAMMY WYNETTE'S GREATEST HITS, VOL. IV—Epic KE 35630
45	NEW ENTRY		JOHN DENVER—RCA AQL 1 3075
46	48	5	HOLY BIBLE—Statler Brothers, Mercury (not available)
47	43	12	CLASSIC RICH, VOL. II—Charlie Rich, Epic JE 35674
48	44	2	RED WINE AND BLUE MEMORIES—Joe Stampley, Epic KE 35443
49	46	5	JOE STAMPLEY'S GREATEST HITS, VOL. I, Epic KE35672
50	49	5	JERRY JEFF—Jerry Jeff Walker, Elektra (not available)

Gatlin Slates Heavy TV Schedule

NASHVILLE—Monument recording artist Larry Gatlin has kicked off the new year with a heavy concentration of network television appearances in addition to major concert dates.

During January, Gatlin has

guested on the "Tonight Show," sung the national anthem at the Cotton Bowl on New Year's day, appeared on both the "Entertainer Of The Year Awards" and the "American Music Awards," visited the "Dinah" show twice.

Country



FAMILY TIME—MCA recording artist Ernie Rey gets some help from his mother, fellow MCA act Loretta Lynn, at his Fireside Studios recording session in Nashville. Nick Hunter, standing left, MCA national country promotion manager, and Eddie Kilroy, standing right, producer, enjoy the family fun and song.

Susie Allanson Star Sets White Hot Country Streak

By KIP KIRBY

NASHVILLE—A year and a half ago, newcomer Susie Allanson was virtually unknown. Today, with five charted country singles behind her, including a tie with Ronnie Milsap for the second highest single to debut on Billboard's Hot 100 Country Singles chart in 1978, Allanson is quickly becoming a recognizable name.

With the ink barely dry on her new recording pact with Elektra Records, the singer has just signed a booking agreement with Nashville-based Shorty Lavender Talent Agency, while retaining her management and production in Los Angeles.

Allanson's first single for her new label is "Words," the former Bee Gees classic, which shipped this month amidst a flurry of unusual promotion.

Brinks and Wells Fargo armored trucks were rented the week of Jan. 8-12 to deliver Allanson's single under armed guard to more than 100 country radio stations throughout the U.S. A personally-signed receipt from the program director of each station was necessary to complete the delivery, and in a number of cities, additional tv and news coverage accompanied the promotion.

According to Allanson's producer/husband, Ray Ruff, who is country coordinator for both Warner/Curb and Elektra/Curb Records and responsible for dreaming up the publicity ploy, there also is a dual contest underway now as a

further link-up. Cash prizes are being awarded to the radio station sending in the best photograph taken during the Brinks delivery, and to the station which sponsored the best in-house promotional tie-in with the actual delivery. A compilation of submitted photos will eventually be mounted into a montage ad to run in national trades.

The singer is no stranger to country radio stations, having spent a majority of last summer performing at listener appreciation concerts for more than 45 stations around the country. The promotional tour was timed with the height of her initial album success, "We Belong Together," from which all five of her chart singles were culled. It also marks the only tour Allanson has done.

Since then, she has left Warner Bros. Records for Elektra, and her

(Continued on page 62)

This Is Poetry?

NASHVILLE—The Statler Brothers, who are known for their congratulatory telegram poems to friends and acquaintances, recently sent Pittsburgh Steeler quarterback Terry Bradshaw such a message after the team's Super Bowl win.

Said the message:
"In the annals of the one hundred yard goal/There was a quarterback with perfect control/He was the first to win three/In football history/And now it's called/The Bradshaw bowl!"

Dedicate An Album To Will Rogers

NASHVILLE—In conjunction with the Will Rogers Centennial Celebration, American Cowboy Songs/Lucky Man Music is releasing a special album which will contain two songs written in honor of the famous humorist by Chris LeDoux, as well as additional material by writers Terry Stafford, Paul Craft, Charlie Daniels and Paul Fraser.

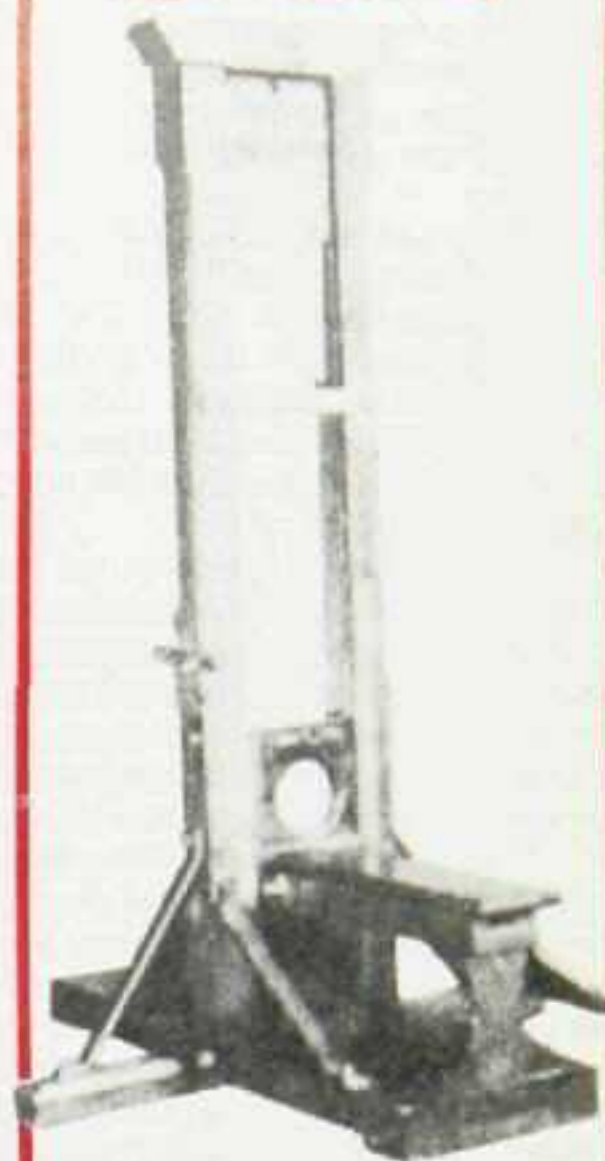
LeDoux, a world champion bareback rider, was commissioned to write the songs by Dr. Evan Arthur, co-ordinator for the celebration, with veteran cowboy film actor Joel

McRae, chairman of the Will Rogers Centennial and former Rogers protégé, penning the album liner notes.

Allens Collaborate

NASHVILLE—Warner Bros. artist Rex Allen Jr. recently joined his father Rex Allen to mark their ninth consecutive year of participation in a telethon designed to raise funds for the West Texas Rehabilitation Center in Abilene. This year's efforts helped to raise \$580,000 for the center.

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Backstage At 'A Gift

It's All Very Time-Consuming For Pop Superstars Participating

NEW YORK—"A Gift Of Song—The Music For UNICEF Concert," seen on NBC-TV Jan. 10, was the result of months of preparations, an investment of several hundred thousands of dollars, the efforts of 70 musicians, including a number of the world's most popular musical artists, cooperation from the U.N. and the work of a small army of executives, technicians and assistants. An estimated audience of more than 16 million persons saw the pop stars' efforts.

But, because of a faulty machine, the show almost didn't go on.

The program was taped before a live audience on Tuesday evening (9) for broadcast the following night. It ran some 20 minutes longer than its scheduled 90-minute broadcast time, but the producers of the show, Marty Pasetta and Ken Ehrlich, expected they would have the time to edit it for broadcast immediately after taping. Working all night, they hoped to have the ready tape delivered to NBC by 2 p.m. It didn't work out that way.

"From midnight to 8 a.m. we had completed maybe five minutes of the show," remembers Ehrlich. We used a system of computer editing and something went wrong. There was a lag of four frames per second between the video and audio. Videotape works at 30 frames per second, so it doesn't seem that much, but you quickly go out of synch. Then the machines wouldn't link up to do the cuts.

"It was horrible. Finally we moved to another studio, with Marty (Pasetta, who was the director, as well as producer of the show) doing one half, and I and David (Frost, executive producer with Robert Stigwood) editing the other half. For a while, we really thought we wouldn't make it on time.

"We had the first half delivered to NBC by 4 p.m.," he continues. "NBC by then already had another show (an old movie) on stand-by to cover itself in case we couldn't make it. As it was, NBC didn't finish prescreening the show until 15 minutes before it had to feed it to affiliates.

"When the credits finally rolled on the tv screens was the first time I was able to draw an easy breath. By then I had been awake, I think, for the last 72 hours," he adds.

The wheels for this benefit extravaganza, which eventually may be seen by as many around the world as witnessed the landing on the moon, were first publicly set in motion last May when Stigwood, Frost, the three Bee Gees, Barry, Maurice and Robin Gibb, and Henry R. Labouisse, executive director of the United Nations Children's Fund (UNICEF), held a press conference at the lobby of the General Assembly building.

"We have received a great deal from our fans, and now it is time to give some of it back," Barry Gibb told reporters at the time. He said the Bee Gees would donate the royalties of a future song, "which will hopefully be a number one hit," to UNICEF, and would perform a benefit from the General Assembly itself in January to kick off a Music for UNICEF benefit program to coincide with the U.N. Year Of The Child.

The organizers called for other artists to get involved in the project and they did. In the following months the list of participants, the "founder composers," swelled to include Abba, Rita Coolidge, John Denver, Earth Wind & Fire, Andy Gibb, Elton John, Kris Kristofferson, Olivia Newton-John, Rod Stewart and Donna Summer.

"Among the firsts associated with the project," stated Frost, "is that this is the first time these musical superstars have performed together in concert; the first time a popular music concert (there have been classical concerts) is originating for commercial television at the U.N. General Assembly, and it is the first implementation of the Music for UNICEF concept."

"If you look at the yearly record sales of the people here, it is equal to the gross national product of some of the member states of the U.N.," noted one observer on the night of the taping, while watching the various performers crowded in a backstage room awaiting their turn before the tv lights. "Throw a bomb in here and you have knocked out half the music industry."

Security for the event was handled by the U.N. itself, with uniformed guards at points around the backstage area, allowing access to the various areas depending on the color code of the bearer's backstage pass.

At the rehearsals, the main hall, from where the program originated, was open to all who had any business with the show. The room directly in back of the main stage was slightly more restricted. This was the control center of the operation, with eight desks handling the traffic and needs of the producers and 10 of the top acts in the business.

Off to the side of this room was a suite of offices used by the executive producers and executives of the show. Stigwood and Frost shared the office normally reserved for the Secretary General of the U.N.

The performers' backstage area was the most restricted. This included the "green room," that served as the lounge area, and the dressing rooms, actually curtain-enclosed cubicles located in the U.N.'s "press bar" area, which was closed to the press for the duration.

Though a gate crasher (and reporter) or two got through farther than security would have liked, there were no major problems in this regard during the rehearsals and filming of the special—just long hours. The taping of the show took place Jan. 9. The first day when equipment was brought in was on Dec. 27, with the lights set up two days later, and the audio on Jan. 4. Rehearsals began Jan. 6, and ran right into showtime. Most of these days began at 8 a.m. and did not finish until after midnight.

"Give me a week to think about it, and maybe I'll have an answer," was the diplomatic reply by more than one weary security guard when asked on the night of the taping if it was more difficult to guard international politicians or pop stars.

"We have had very little problem with the U.N.," said Frank

Roccio, talent coordinator for the project backstage during rehearsals. "They do not normally allow liquor to be brought into the U.N., but we told them, 'Hey, some of the guys here do their jobs a little bit differently than you may be used to.' They were cool about it and let us bring it in."

During rehearsals and taping, Roccio led a group of about 25 "talent helpers," most college students studying communications, who were paid \$25 a day to meet the various principals in the show, run errands for them and make sure everyone got to the rehearsals and to tapings on time.

According to many of the principals, a lot of the ego problems that crop up with such a cast of luminaries were absent from this benefit performance. They attributed it to the nature of the special, a benefit for the world's children and the venue. How often does one play the U.N.—with potentially half the world watching?



Andy Gibb and producer/director Marty Pasetta discuss a point with Pasetta's production assistants.



Earth Wind & Fire rehearse their number.

"A lot of massive egos were sublimated for the cause," says Ehrlich.

There was a lot of cooperation among the various artists on the show. When the plane bringing in Henry Fonda (one of Frost's co-hosts with Henry Winkler and Gilda Radner) landed at JFK Airport, not Newark, as was expected, Olivia Newton-John's manager gave up his limo and took a cab, so the veteran film actor could ride to the city in comfort.

Dressed in a conservative business suit, and carrying the black bound book from which he read selections from the "Diary Of Anne Frank" on the show, Fonda looked like an old preacher ministering backstage to his plumed congregation.

"It's surprising how many of the stars are actually fans of each other," noted one backstage observer.

But a show like this wouldn't have been complete without some ego problems. A source says that when the poster for the event was created it was decided to list all the performers in alphabetical order, beginning with Abba, then the Bee Gees, Rita Coolidge, etc. However, Abba, as is the norm, was printed ABBA, with all the letters capitalized, while the names of the other performers were not. Some of them complained—and the posters were changed.

Another problem, which may have led to some of the oddest discussions ever held behind closed doors at the U.N., involved Rod Stewart. Originally Stewart had donated and was scheduled to perform his old hit, "Maggie May." But, because of republishing difficulties, he decided to do, "Do You Think I'm Sexy?" his current top 10 single.

This, sources say, did not sit well with the powers that be, including the Secretary General of the U.N., Kurt Waldheim.

The problem was the nature of the song, the way it was to be performed, and its audience.

It was, after all, a children's program. And many countries around the world have somewhat different standards of propriety than the U.S. and Western Europe. It would just not do to have the show banned in Bulgaria because of an overly sexual performance.



Billboard cover photos and photos on these pages by Chuck Pullin. Producers Marty Pasetta, left, and Ken Ehrlich, right, discuss the show with the Bee Gees.



Rita Coolidge and Donna Summer chat during a break in rehearsals.



John Denver meets the U.N. Childrens Choir.

Finally, a diplomatic solution was reached. Stewart would be able to do his song, but his movements would be restrained. No wiggling. And it was no accident, say the sources, that when the Stewart segment was finally shown, almost all the shots were from the waist up.

One problem that turned out to be no problem was Elton John's no show. Originally billed as one of the performers for the special, the English superstar cancelled prior to the start of rehearsals. Sources say that he did not feel he had a song ready that was good enough to donate and, not having performed publicly for more than a year, he was reluctant to step onstage before a worldwide audience.

"We were overlooked on the show as it was," shrugged Ehrlich, sitting at one of the delegates' tables, while onstage Donna Summer and Rita Coolidge were rehearsing "You Got A Friend," a duet that was seen for only a few seconds by the tv audience. It was a victim, as was "Me And Bobby McGee/Tonight's The Night" by Rod Stewart and Kris Kristofferson, of the tight time schedule. But time was found for a duet by Oliva Newton-John and Andy Gibb. Copyrighted material

Of Song' U.N. Concert

"We got the idea for the artistic pairings from the Billboard Awards show last year where George Benson played with Glen Campbell," says Ehrlich. Both he and Pasetta are veterans of television, having produced a number of giant musical specials and programs including "Soundstage" for PBS plus Elvis Presley and Frank Sinatra specials.

Once Stigwood and Frost, the executive producers, had es-

stages, the larger one with giant stand-ups, showing children, which was set up for performances by Kris Kristofferson and Rita Coolidge, Earth Wind & Fire, John Denver and Rod Stewart.

Opposite this, in the middle of the audience, was a smaller stage used by a 33-piece orchestra (conducted by Elliot Lawrence) and the Bee Gees, Andy Gibb, Donna Summer and Olivia Newton-John.

"We had to remove between 200 and 250 seats to accommodate musicians and performers. That leaves about 1,400 seats. But we were lucky here. The U.N. is getting ready for major renovations in January, so removing the seats posed no problem," said Pasetta.

For the dress rehearsals and the actual taping itself, no tickets were sold. They were given away to members of the diplomatic corps, involved industry and radio personnel and members of the public through local radio station giveaways. On

told an Atlanta radio audience from backstage during the dress rehearsals describing the scene. "There doesn't seem to be any tension anywhere but a lot of movement. Everybody is getting their cues, and getting ready."

But some tension was there.

"None of us got much sleep last night; we were so wound up," confessed Larry Dunn, keyboard player for Earth Wind & Fire on the day of the taping. And Kristofferson confided, "I hope I don't blow anything. I've already muffed two songs at rehearsals."

The individual rehearsals began Saturday afternoon with Andy Gibb. They ended past midnight on Monday with Earth Wind & Fire. The next day was the dress rehearsal before a live audience. That ended at 6 p.m. At 8 p.m. the taping of the performance itself began. It went through without interruption.

"This will go off as a live show—no stopping between segments. Interruptions of any kind would be a disaster. They would break the tempo, the flow of the program," Pasetta said before the taping.

In addition to performing at the benefit, many of the artists involved helped to promote the show. Some taped segments for the "Today Show" and "Good Morning America," while others made calls to a number of radio stations around the country, explaining what they were doing. In a small curtained enclave off a main corridor, it was not easy.

"You want to sound intelligent, but there are so many distractions," complained Donna Summer after one of the calls. "I could hardly hear him (the DJ), because the music kept coming on, and then somebody started to speak here, and I couldn't even hear myself think. He asked me what was the Year of the Child, and I went 'ah...'"

Coincidentally a representative from the U.S. Committee for UNICEF was nearby to help explain what it is. He also got her to agree to do a spot in German for Music for UNICEF. While the U.N. benefit was the biggest project for the year of the child (proclaimed by vote of the U.N. General Assembly in 1976), it is not the only one.



Maurice, Barry and Andy Gibb rehearse with Olivia Newton-John.



Robert Frost, right, gives stage directions to the Bee Gees.



Donna Summer with Bee Gees producer and conductor Albhy Galuten.



Robert Stigwood and Rod Stewart discuss the show.



Kris Kristofferson and Rod Stewart during a practice moment.



Ed Greene, audio director for the show, at the controls of one of four mixing boards inside the Filmways/Heider recording truck parked outside the General Assembly building.

the black market, tickets were going for several hundred dollars each.

The sound was handled by Filmways/Heider Recording for television, with the Record Plant sound truck recording the show for a possible LP release. Chief sound engineer was Ed Greene. There were 212 microphones used, tied to four 24-track consoles.

Filmways/Heider recorded the show in stereo as well as mono, for overseas use as in Japan, where the show was broadcast in stereo. An effort to simulcast it in this country with DIR Broadcasting fell through.

A great deal of effort was put into making the sound sound right. During rehearsals for Kristofferson and Coolidge, for example, nearly an hour was spent adjusting Kristofferson's monitor, so he could hear the rest of his band. However, the show was criticized in some quarters because on the screen it looked like some of the performances were lip-synched. Some were, but—the performers were not singing to their records—but to tapes made earlier at the rehearsals.

"If you are going to spend some time there you better take along a book to read, because it's boring as hell," warned a colleague about the rehearsals. As in making a movie, or recording a song, doing a tv program requires a lot of repetition and a lot of waiting. It is a matter of practice makes perfect.

Each performer was given about three hours of rehearsal time, in which the music, camera angles, lighting and dialog were worked out. Even the brief segments where each performer signed over his song to UNICEF were rehearsed.

"It's kind of a madhouse over here, but suddenly, when the show will go on, everything will click into place," John Denver

The Bee Gees, for instance, have recorded public service announcements and have signed letters going to 50,000 youth groups urging them to hold "Disco Dances For UNICEF" with proceeds going to the children's group.

Music for UNICEF has also prepared brochures and press kits explaining how local organizations should go about organizing concerts, student sing-a-longs, caroling and band shows. It reminds students that \$5, the "average cover charge at a disco, will supply enough vaccine to immunize 55 children against polio," and "the \$8 average admission price for a rock concert can buy exercise books for 200 school children in one of the poorer countries of Asia or Africa."

The spirit of charity was present, too, at the U.N. benefit. All the acts not only donated their time to play at the concert but also covered their own expenses in coming to the U.N. That meant 150 airline tickets alone.

In addition, the At Your Service messenger service donated its services. "Spectacolor," the electronic billboard on Time Square, ran free announcements of the show. The posters for the concert were printed at cost, and Head East, the limousine service, which had more than 30 limos tied up with the show, gave a "substantial discount" to the organizers.

Still, it was an expensive show, with production costs estimated at about \$700,000.

Stigwood and Frost, the executive producers, guaranteed UNICEF would not lose any money on the production, sources say. They add that for a 90-minute show of this scope, a \$1 million licensing fee from NBC-TV would not be out of line. Though the special was a charity event tied to a major international nonprofit organization, all the principals are nevertheless reluctant to specify what amount UNICEF will eventually get for the tv show.

Outside the U.S. the special is being distributed by Paramount, reportedly at cost, with royalties going to UNICEF.

Under the terms of the agreement with the artists, the royalties for the songs they donated will go to UNICEF for the life of the copyright. Chappell Music will be administering the copyrights, again at cost.

Depending on the international success of the donated songs, and the number of other artists who donate their own works, the total sum eventually raised for UNICEF may reach hundreds of millions of dollars.

IN LOS ANGELES APRIL 7-8

2-Day Bash May Draw 160,000 To Coliseum

By CARY DARLING

LOS ANGELES—The locally based firm of Wolf & Rissmiller, in association with KMET-FM, plans to duplicate its success with the California Jams by bringing in 160,000 persons for a two-day California World Music Festival at Los Angeles' outdoor memorial Coliseum.

Scheduled for April 7-8, Ted Nugent headlines the first day while Aerosmith is at the top of the bill on the second day. The remaining lineup of talent, as well as who has television or film rights, was not available at presstime.

In addition to music, the festival will offer a laser show and fireworks display, games, booths and rides on the Coliseum parking lot which will be turned into a midway for the event, a skateboard show, a giant record store and feature films.

The latter three events will take place inside the 16,000-seat Sports Arena adjacent to the Coliseum.

On April 6, a battle of the bands

is to be held to allow the winner to open the festival the next day.

Seating in the Coliseum is being limited to 80,000 each day with admission being \$15 per day and \$25 for a combination ticket which allows the holder in both days. On the day of the show, tickets will cost \$20 each. A ticket is good for any of the side events as well as the main musical events.

This festival is the first major concert at the mid-city Coliseum since a successful 1977 Jethro Tull date.

The Los Angeles County-owned facility, along with the Sports Arena, had been plagued by violence and drug arrests culminating in the much-publicized Pink Floyd concerts in 1975 where Los Angeles police are alleged to have over-reacted to certain types of crowd behavior.

The promoters say they expect no trouble with Los Angeles police or the crowd at the upcoming festival.



Brinks Hijinks: Sammy Jackson, on-air personality for KLAC-AM Radio in Los Angeles, shows Susie Allanson the Brinks armed guard arriving at the station with copies of her newest Elektra single, "Words."

Susie Allanson Star Sets White Hot Singles Streak

• Continued from page 59

latest LP, "Heart To Heart," is slated for a March 1 release date. The title cut was written for Allanson by Barry Mann and Cynthia Weil, and the album also contains the first song she has recorded that she penned herself.

Allanson credits Ruff with teaching her how to work in the studio.

"Before I met Ray, the only professional singing I'd done was in the national road companies of 'Hair' and 'Jesus Christ Superstar.' I toured with both shows and went to Israel to film the movie version of 'Superstar,' but when I returned to this country, I ended up working in a bank for a year before I began singing again."

It was the unique quality he heard in her voice at an audition that prompted Ruff to hire Allanson as a background singer on a bicentennial album he was producing.

She still sings backup on all Ruff's other projects which include artists T.G. Sheppard, Hank Williams Jr. and Pat Boone.

With the outstanding track record of her first five singles, two of which were top 10 singles ("Maybe Baby" and "We Belong Together"), Allanson's future has been strategically mapped out according to what Ruff refers to as a "long-range game plan."

This year calls for heavy concentration on tv, radio and live spot appearances but little extensive touring. She headlines a showcase performance March 3 at the Palomino Club in L.A. that will be

coordinated with a live radio broadcast, and there are plans for possible concert dates with Charley Pride and Ronnie Milsap.

Allanson declined a recent offer to appear on the "Tonight" show because, she claims, "I want Johnny to know who I am when I come on the show, and I'd like to have a copy of my album in my hand as well." A future "Tonight" show appearance is being arranged to coincide with the release of her LP. Her past tv credits include "Dinah," "Nashville Music Hall" and "Pop Goes The Country."

Calliope Booking Auburn Concerts

NEW YORK—The 2,000-seat Auburn (N.Y.) City Music Hall is now being booked exclusively by Calliope Productions, an upstate concert promotion firm which hopes to attract rock and pop acts to the venue.

Calliope Productions is a successor to Mark VI Enterprises, a concert production and promotion firm that was active in the late 1960s and early 1970s in Central New York. John L. Denega is president of the firm. Ed Ehlich represents the company in New York City.

The company, which has also had experience in promoting college concerts in the area, recently signed a contract with the hall's principal owner, John Pettigrass, enabling it to take charge of the venue's booking policy.

EVERYTHING UNDER ONE ROOF

Branker Organization Does It All For Talent Hitting the Road

By ED HARRISON

LOS ANGELES—The Don E. Branker Organization, specializing

in tour production and promotion, has merged with McLaughlin Pro-

ductions, Ltd. a transportation company to form a full service firm incorporating tour production, promotion, transportation and related services under one roof.

The new firm will be known as Branker, McLaughlin Productions Ltd. Steve Drimmer is the third partner handling business operations.

"We found a lot of people doing large concerts by themselves who got lost and in need of an outlet for help," says Branker, a 15-year concert production veteran who was executive coordinator of California Jams I and II as well as Evil Knievel's 1975 rocket flight over Snake River Canyon.

"We're taking the transportation and production departments and putting together package deals for record companies," says Branker. "With our buses, planes and trucks, along with our production capabilities, we'll be able to offer exposure for acts all under one roof."

Working in conjunction with the record companies, the merger will enable the firm to plot complete tours with new and established acts.

"We'll sit down weeks in advance and plot the tour including room service, valets, promotion, coordination of interviews and all other details. When we're done planning the tour, the group will have a bible to abide by. This will free the band to play," says McLaughlin.

"This way the manager doesn't have to make 30 different phone calls. We have our own sound and lights and audio and video capabilities," adds Branker.

Its key clients include Boston, Alice Cooper, Kiss, Linda Ronstadt, Johnny Mathis, Journey and Ambrosia.

The firm has the capabilities to handle between 40-50 groups on the road at any given time, claims McLaughlin.

Branker and McLaughlin are not restricted to domestic operations. They are also working in the U.K., Far East (Aerosmith tour) and Australia.

As for the price of its services, Branker states there is no standard

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Rising Artists Steering Unknowns To Contacts

NEW YORK—The hardest thing in the music business for a new unknown artist is finding someone knowledgeable in the business who will listen to the music, provide expert commentary and criticism and steer the artist toward the right business contacts.

Providing that service now for a \$30 fee is Rising Artists Inc., a locally based company that claims to listen to the music, provide a critique, and, if there is commercial or artistic promise, will help the budding artist secure a foothold in the business.

"I based the business on the Japanese model, be cheap and have a large volume," says Tina Ball, founder and president of

Rising Artists. A former national promotion director at CTI Records, Ball started the business in mid-November with ads in nine major publications where most of her responses have come from.

After listening "at least twice" to each of the eight or so tapes she receives each week, Ball prepares a two-page critique which is mailed to the prospective artist within 30 days.

"I am specific, but I try to point out the better parts," says Ball. "After that I want no more dough unless I do what I say I will do."

Ball says that then, for a finder's fee, she locates an industry manager or lawyer for the act.

ROMAN KOZAK

(Continued on page 61)

Washington's L'Hommedieu And Boyle Split—Amicably

By BORIS WEINTRAUB

WASHINGTON—A long-time partnership within the local music industry has broken up with the announcement that the two co-owners of Cellar Door Productions have split.

The split, described by both men as amicable, involves Jack Boyle and Samuel J. L'Hommedieu, who have built an empire that is, by far, the major influence on music presented in the nation's capital.

L'Hommedieu will continue to operate the Warner Theatre, a former 1920s movie palace which has been refurbished and reopened as a venue featuring rock music and live theatre.

Boyle will retain the rest of the Cellar Door operation, including the Cellar Door nightclub in the Georgetown district, the base of the firm's operations. In addition, Boyle will continue to run the production company founded in 1971 which has become a powerhouse not only in Washington but elsewhere on the Eastern seaboard.

Trammps Still Tramp To 'Disco Inferno's' Hit Beat

NEW YORK—"Disco Inferno" established the Trammps as a group that could sell a million records but also put the pressure on them to repeat the performance.

The group has been nominated for a Grammy in the best LP of the year category as part of the "Saturday Night Fever" LP. "Disco Inferno" is part of the "Saturday Night Fever" package.

Asked if the group expects to move away from disco music, Earl Young, leader of the Trammps, says, "No, not entirely."

Young points to the seven years in which the band has been together, moving through a variety of musical forms. "We don't really consider ourselves a disco group," he adds.

The group makes most of its appearances in discos rather than halls because, the musicians feel that "clubs give you a chance to mingle. We get to talk with the people and find out what they like." The group has appeared in many discos around the New York City area, but its favorite is the 2001 Odyssey of Brooklyn.

Young acknowledges that "Disco Inferno" only took off after the release of "Saturday Night Fever." Until then, the group had strong following mostly in New York and Philadelphia, a situation which Young feels is the same now the record is off the charts. Los Angeles has not been particularly strong in support of the group. Young believes.

But geography aside, the Trammps know who listens to them: "We've always had 80% to 90% white followers," the leader claims.

Television has been good to the group, Young notes. Recent appearances were made by the group on both "Don Kirshner's Rock Concert" and the "Midnight Special" on the same weekend.

But both shows featured performances of disco material. "We're still searching for a direction for ourselves," is Young's feeling. "Maybe we'll do jazz," he continues. That is possible because the Trammps have "no hangups about any kind of music."

Whether or not the disco phenomenon lasts, the Trammps will be playing, according to Young, because "we were here before disco."

The production company has an exclusive contract to run concerts at the 19,000-seat Capital Centre at Largo, Md., which grossed a reported \$8 million in 1978.

In addition, the firm has produced concerts at the Warner, which holds about 2,000; the 3,800-seat Constitution Hall; the 11,000-seat Cole Fieldhouse on the Univ. of Maryland campus; McDonough Gymnasium on the Georgetown Univ. campus; and Lisner Auditorium on the George Washington Univ. campus, all in or near Washington.

Neither would comment to any extent on the split, which came several months after Boyle returned here after living for several years in Florida and turning much of the day-to-day operation of the business over to L'Hommedieu. In recent months, L'Hommedieu had taken a much more active role at the Warner, which Cellar Door Productions had run under an extended lease.

Although the group has 18 members, there are no women among them because of the feeling that "it doesn't work" with the group on the road. If the group got big enough, women might possibly be added, along with string and horn players.

The engagement of Buddy Allen as manager has helped the group "to expand" in the year he has been with them. According to Young, Allen brought in a choreographer to polish up their movements before live audiences and is grooming them for future touring.

When the group's next album, "The Trammps In All Directions" is released in a few weeks, Young feels the diversity of the members will be effectively displayed.

N. J. Music Hall Yells For Help To Remain Open

ENGLISHTOWN, N.J.—The area's leading citadel for bluegrass music, the Englishtown Music Hall, halted its concerts until the owners can locate other tenants to share in keeping the building as an old-time theatre facility.

Bluegrass producer Geoff Berne, along with his brother Eric and his mother Roselee, presented the weekend shows as supper theatre attractions to lure families along with bluegrass fans.

The rustic former lodge hall has become a major rallying point for the sound of uptempo banjos, fiddles and mandolins. Berne has been bringing in the top touring groups as well as providing a showcase for rising talent.

Though the audience turnout at the 200-seat hall has been solidly consistent since it opened for bluegrass in 1975, the hall itself has been expensive to maintain as a weekend entertainment showroom, says Berne.

Inflationary rises in costs of all phases of the hall's entertainment operation have made it impossible for the small capacity theatre to yield revenues that keep pace with just two or three nights of operation, Berne notes.

Talent Vegas Hotel Policy Shift

By HANFORD SEARL

LAS VEGAS—After only two weeks and threats by Summa Corp. attraction Wayne Newton to boycott future bookings, the Frontier Hotel reinstated dinner shows Jan. 19.

The move was effective the first weekend of the National Assn. of Homebuilders convention, which drew 80,000 delegates. The revived policy was expected by many.

"It was a chance for the hotel to look at the value of the dinner and cocktail show-only situation," says Red Melville, hotel publicity director. "Newton's remarks played an important role."

According to the relatively new hotel executive, there was basically no difference in show counts after the no-dinner show practice went into effect Jan. 1. An evaluation will be released in the spring as to whether to return to the no-meal policy.

Newton, a long-time entertainer affiliated with Summa Corp., which operates the Frontier, Desert Inn and Sands, will now open as scheduled Thursday (1) and is set to return July 12.

Entertainment director for Summa, Walter Kane, was unavailable for comment on the controversial situation while pending arbitration continued indefinitely about Ticketron at Caesars Palace.

Branker Does It All For Talent Taking To Road

• Continued from page 62

fee, with price varying according to the needs of each group.

"The record company comes to us with a fixed amount of money, given the amount of promotion needed in whatever cities the tour will encompass," explains Branker.

Branker, McLaughlin Productions is not restricted to the entertainment field, although it is the nucleus of the company. Its divisions handle entertainment, sporting events and political events.

Working on non-partisan basis, Branker was responsible for setting up California Gov. Jerry Brown's victory party at the Bonaventure Hotel in Los Angeles last November, while McLaughlin has coordinated travel for various Republican figures including the coordination of Gerald Ford's travel while he was president.

"There isn't enough expertise in transportation considering the amount of traveling entertainers do," states McLaughlin.

Branker says the firm will involve itself in financially effective events or ones that are "aesthetically valid."

Branker intends on taking the concept of the \$1 concerts on a nationwide basis. He has worked with Wolf & Rissmiller for three years, the last two of them on its big outdoor shows. Branker also promotes his own shows, most of them west of the Mississippi although he does intend to move into the Los Angeles market and giving Wolf & Rissmiller "a run for its money."

Divisions of Branker, McLaughlin Productions will include the Wings & Wheels aircraft and truck marketing division; Silverlight Express, a line of custom buses; and the Flite Fleet, which will market truck tractors and trailers.

Festival East Adds Buffalo Nightclubs

BUFFALO—Festival East Concerts here, celebrating its 20th year as a concert promotion firm, is expanding by moving heavily into nightclub booking, according to Nancy Nathan, who handles booking for the firm along with her father Jerry Nathan.

The family operated company, headed by Jerry Nathan, has for 20 years booked rock concerts into the area's major facilities. Some local colleges are also being booked by Festival East.

Says Nancy: "In addition to our other concert promotions, we will be booking nightclubs, some on an exclusive basis." She notes that After Dark and Uncle Sam's are two Buffalo clubs the firm will book exclusively.

It also handles bookings for the Penny Arcade in Rochester, N.Y., and will be working closely with the Red Creek Inn.

In its 20-year history, the firm boasts several firsts. "We took rock shows into the Kleinhans' Mary Seaton 850-seat chamber music room on Jan. 3 with Devo. We had an advance sellout at \$5," says Nancy.

Festival East also was first to take rock concerts into the 80,000-seat Buffalo Bill Stadium in 1974. "Of the 16 rock shows produced at the stadium in the past four years, Festival did 14.

"We were the only rock promoters allowed to produce rock concerts at the 3,000-seat Kleinhans in 1968. It is the home of the Buffalo Philharmonic Orchestra," says Jerry. Other area facilities used by the company include the 7,000-seat Convention

50th Season At Robin Hood Dell

PHILADELPHIA — A summer season of symphony, opera, ballet and contemporary pop artists will mark the 50th anniversary season of Robin Hood Dell. The outdoor concert facility has 5,000 seats under a roof with outside seats and lawn space accommodating another 10,000.

The Dell provides a six-week summer season, three concerts weekly, for the Philadelphia Orchestra. For the 50th anniversary Eugene Ormandy will wield the baton for the first week instead of opening night only as in other summers.

Guest conductors will include Leonard Bernstein, Zubin Mehta and Andre Kostelanetz, among others, with soloists including such names as pianist Van Cliburn and violinists Pinchas Zuckerman and Itzhak Perlman. Seats under the roof are sold on a subscription basis, ranging from \$100 to \$200 for the 18-concert season. City subsidy makes it possible for the Dell management to distribute free 10,000 tickets for the lawn space.

In contrast to the symphonic fare, there will be a dozen or more one-night stands on open nights for contemporary names being lined up by Electric Factory Concerts, local rock concert producers. However, rock is no-go for the Dell.

Moe Septe, the city's leading concert and theatre impresario, serves as general manager for all other Dell bookings. Under his wing, the Metropolitan Opera Co. comes in for three fully-staged operas including Luciano Pavarotti for the lead in "Tosca" on May 28. "Tannhauser" will be given May 31 and "Otello" on June 2.

Center and the 10,000-seat Niagara Falls Convention Center.

Festival East also was the American contact for "Canada Jam" last summer.

The company has added to its 1979 concert schedule Santana, Dire Straights, Supertramp, Foghat and Elvis Costello. Many of the acts from its 1978 schedule will again appear in the area.

Last year's acts included Chuck Mangione, Bruce Springsteen, Earth, Wind & Fire, Boston, Yes, Bob Seger, Doobie Brothers, Brothers Johnson, Heatwave, Jethro Tull, Queen, Crosby, Stills & Nash, Blue Oyster Cult, Parliament/Funkadelic and others.

The type of acts being booked into the nightclubs are "up and coming artists on tour with label support, such as Dire Straights, Head East, Nick Gilder, FM, Devo, Rick Derringer, the Boyzz and others.

"We're developing in the Rochester and Buffalo markets and we place the act in the most appropriate setting.

"Buffalo is a secondary market and it's difficult to build this type of business. But we do well because Buffalo has become a testing market and many tours begin here," says Nancy.

Festival East also has a ticket agency which is managed by Cathy Nathan and an advertising agency headed by David Nathan. According to Nancy, the advertising company is a separate firm.

Jerry Nathan began his business with George Wein by doing Buffalo jazz festivals "then we took jazz events into Kleinhans music hall. We then made the transition from jazz to rock to producing all types of shows," says Nancy.

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Hagar Links Live LP And Boston Tour

By JACK McDONOUGH

SAN FRANCISCO—Sammy Hagar is gaining national attention through the combination of a live two-record LP set and a nine-month tour with Boston. The tour concludes in April.

Hagar, a Capitol artist, won the Bay Area Music Award last year as musician of the year. The award was presented on the strength of his regional success as an uncompromising hard rocker.

Hagar claims the live LP set has sold 300,000 copies, double the sales of any of his previous studio albums, with fully one-third coming from Northern California.

California sales were helped during the recent holiday season when Hagar took time off from the Boston tour to headline seven West Coast shows, culminating in a New Year's Eve headline date at the soldout Cow Palace. It was the largest headline gig the rocker has yet done.

Although he says he has done some recording on a handful of tunes and has "20 more that are possible" for the next studio album, Hagar explains that the emphasis now is on touring, not recording.

"I'm the kind of performer who happens live. It's more coherent for people. In the past I've had input from sources who were looking for the hits and this detracted from my identity.

"People would hear the records and see me onstage and not put the two together. So now we're working consciously to bring the two together. The live album has been the biggest step in that direction and we'll continue to move that way.

"I have three main areas of strength. First of all, I rock hard and that's the principal thing my fans look for. Then I can do a song like 'Young Girl Blues' which is the most down-energy type ballad you can get without being a folk singer, and there's a lot of pure emotion that comes off a tune like that.

"And last there are the musical,

heavily arranged things. All three elements jell well in my live set and from now on that's all I'll do either onstage or in the studio."

Hagar indicates that John Carter, who has produced or coproduced his records, "will be involved again, but less so. He'll be my ears and will serve as executive producer, but I just about did the live album myself and I'll do the next one also. A lot of hard rock records aren't well produced. They don't sound right. I want to sound as good as Boston or Foreigner on record and I intend to keep the image and the energy of the live performance on the record." Hagar expects release of this next

studio album to be at least six months away.

Hagar's band consists of Bill Church, bass; Al Fitzgerald, keyboards; Gary Phil, guitar; and Chuck Ruff, drums. All of the players have been associated with Hagar in one way or another since he left as lead singer of the Montrose band—which he had co-founded with Ronnie Montrose—and struck out on his own in 1975.

Hagar is one of the few Bay Area acts to work exclusively in the vein of extreme hard rock, a genre more often associated with the Midwest. Hagar is managed by Ed Leffler in Los Angeles.



Bonnie Raitt



Johnny Rodriguez

Signings

Bonnie Raitt re-signs to Warner Bros. Records. Bobby Womack to the Paragon Agency for booking. Singer/songwriter Barry Mann to Warner Bros. Records. First release from Mann under the new deal is "Almost Gone," a Mann original produced by Gus Dudgeon. RCA pop duo Airplay to Tommy Mottola of Champion Entertainment for management.

Johnny Rodriguez to Epic Records, Nashville, with forthcoming LP, "Rodriguez Sings Rodriguez." Disco artists First Choice to Berlin/Carmen International Artists Management Inc. R.W. Blackwood & Fever, the LeGarde Twins, J.D. Sumner & the Stamps, the Elvis Limousine and

Jerry Wallace to Ace Entertainment for booking. Writer Mike Reid to ASCAP. His first composition, "Eastern Avenue River Railway Blues" has been recorded by Jerry Jeff Walker on the LP "Jerry Jeff." Composer Michael Gems/Colegems-EMI. Primadonna, a rock quintet from the Washington, D.C. area, to Sheryl Publishing for production and catalog exploitation.

Susan Darby to Umbrella Inc. for exclusive representation. Bighorn, a Seattle-based group, to Scott Soules and Associates for personal management. Bighorn's first Columbia LP has been released. Producer and multi-instrumentalist Gino Soccio to Warner Bros. disco-oriented RFC label. Couchois, an L.A.-based rock ensemble to Warner Bros. Records.

Ronnie Owen & the Owen Brothers to Ace Entertainment for booking. Their first single, "Better Days," has been released on Reel Records. Pan Mark Hall to a recording agreement with Star Song Records. Petra, a gospel-rock outfit, also to Star Song Records.

Robert Guillaume, best known as the butler on ABC-TV's "Soap," to Tomato Records, with a single called "I Who Have Nothing" due soon. Guillaume has extensive experience in musical theatre. Peaches & Herb and Chuck Brown & the Soul Searchers to Norby Walters Associates for management.

EL&P Group Will Disband This Year

LOS ANGELES—Following a farewell tour next summer, Emerson, Lake & Palmer will disband. Atlantic Records, for which the group records in the U.S. and several parts of the world, has solo deals with each member. Lake is in the studio gearing up for his project.

Toto's Roxy Sellout

LOS ANGELES—Toto played on "Midnight Special" Friday (26) and is slated for the Roxy Feb. 8-11, an engagement which Columbia claims is already a sellout.

Vig Scores In TV

LOS ANGELES—Tommy Vig, composer-percussionist, wrote the score for the "Starky And Hutch" ABC-TV stanza which airs Tuesday (30).

Talent In Action

ROY AYERS UBIQUITY GLORIA GAYNOR

Beacon Theatre, New York

This show got off to a disappointing start as those who were onhand at the scheduled 8 p.m. starting time Jan. 19 were forced to wait in the lobby as Gaynor's band went through its sound check.

By the time the disco songstress hit the stage at 9:02 p.m. the crowd was quite testy. Gaynor did little to placate the 60% full house as she struggled through a one-hour set that lacked the professionalism, excitement and skill of her records.

Gaynor seemed a bit hoarse during her 10-song set and she at times seemed to be straining to duplicate her recorded brilliance. Her seven-piece backup band played sloppily and her two male background singers sang and danced with skill but without restraint.

For the first nine songs of her set Gaynor garnered response that ranged from polite to derisive. It was not until she went into her currently hot disco torch song, "I Will Survive," that the crowd warmed up.

The evening was salvaged by Roy Ayers' solid 45-minute set of disco jazz. Vibraharpist Ayers is one of the few artists who has been able to remain an individual while making disco-oriented music. His seven-piece band is a deft and creative aggregation that features some impressive young talents. Ayers may not play his instru-

ment as much as his old fans might like but when he plays he is still brilliant.

The set was highlighted by numbers such as "Everybody Loves The Sunshine," "Freaky Deaky" and "Running Away." ROBERT FORD JR.

CHARO

Hotel Sahara, Las Vegas

Riding the wave of her second Salsoul LP release, Charo unveiled her colorful 10-song program at the Congo Room Jan. 17. Known for her exuberance and now her Flamenco guitar stylings, Charo easily guided her hour-plus show with three backup vocalists, 10 dancers and three-man rhythm section.

The energized performer opened with "Copacabana," followed by "Capriccio Espagnoli" and the ballad "Eres Tu." Despite her raspy Vegas throat, Charo continued with her familiar "Cuchi Cuchi" syncopated number.

A shortened version of Village People's "Macho Man," her latest disco single "Stay With Me" and a Brazilian medley by gifted congoist Brent Lewis were all well done.

Her "Malaguena-Granada" effort on the guitar was excellent as well as disco effort "Love Is In The Air" and closing selection, "America" from "West Side Story."

What makes Charo palatable as a singer is her enthusiasm, energy and excitement. Pamela Neel, Jack Mora and Dennis Young provide mu-

(Continued on page 65)

Billboard SPECIAL SURVEY For Week Ending 1/21/79

Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	TED NUGENT/ANGEL—Pace Concerts/Louis Messina, Summit, Houston, Tx., Jan. 15	17,156	\$8-\$9	\$150,764*
2	RUSH/STARZ—Di Cesare Engler, Civic Arena, Pittsburgh, Pa., Jan. 19	14,032	\$7.75	\$110,421*
3	BOSTON/SAMMY HAGAR—Entam, Col., Greensboro, N.C., Jan. 19	14,866	\$7-\$8	\$110,089*
4	THE GRATEFUL DEAD—Frank J. Russo, Inc./Monarch Entertainment, Civic Center, Providence, R.I., Jan. 18	12,560	\$8-\$8.50	\$104,530*
5	RUSH/BLONDIE—Electric Factory Concerts, Spectrum, Philadelphia, Pa., Jan. 21	13,064	\$6.50-\$7.50	\$94,467
6	THE GRATEFUL DEAD—Cross Country Concerts/Monarch Entertainment, Col., New Haven, Conn., Jan. 17	10,300	\$6.50-\$8.50	\$83,341*
7	THE GRATEFUL DEAD—Monarch Entertainment/Cross Country Concerts, Civic Center, Springfield, Mass., Jan. 15	9,241	\$7.50-\$8.50	\$75,770*
8	TED NUGENT/ANGEL—Contemporary Production/Chris Fritz & Co., Fairgrounds Pavilion, Tulsa, Okla., Jan. 20	9,079	\$7.50-\$8.50	\$69,142*
9	RUSH/STILLWATER—American Productions, Civic Center, Baltimore, Md., Jan. 20	8,676	\$6.50-\$7.50	\$60,578
10	MARSHALL TUCKER BAND/PURE PRAIRIE LEAGUE—Schon Production/Special Program Board, St. Univ., Ft. Collins, Colo., Jan. 21	8,500	\$6.50-\$7.50	\$57,400*
11	BOSTON/SAMMY HAGAR—University Union, Univ. Of Ga., Athens, Ga., Jan. 15	8,254	\$4-\$8	\$48,272
12	OUTLAWS/PAT TRAVERS/RICHARD T. BEAR—Pace Concerts/Louis Messina, Col., Houston, Tx., Jan. 18	5,249	\$7.50	\$39,368
Auditoriums (Under 6,000)				
1	ROSE ROYCE—Danny Kresky Entertainment, Stanley Thea., Pittsburgh, Pa., Jan. 19 (2)	6,162	\$6.50-\$7.50	\$43,145*
2	THE GRATEFUL DEAD—Monarch Entertainment/Bob Bagens, Masonic Auditorium, Detroit, Mich., Jan. 21	4,582	\$7.50-\$9.50	\$41,168
3	STATLER BROTHERS/STELLA PARTON—Varnell Enterprises, Civic Center, Dothan, Ala., Jan. 20 (2)	6,002	\$6-\$7	\$39,850*
4	RUSH/STARZ—Monarch Entertainment, Capitol Thea., Passaic, N.J., Jan. 17	3,456	\$7.50-\$8.50	\$28,172*
5	THE GRATEFUL DEAD—Monarch Entertainment/Buffalo St. Univ., St. Univ. Thea., Buffalo, N.Y., Jan. 20	3,037	\$6.50-\$12.50	\$27,714*
6	J. GEILS BAND/SOUTHSIDE JOHNNY & THE ASBURY JUKES—Electric Factory Concerts, Stanley Thea., Pittsburgh, Pa., Jan. 20	3,717	\$6.50-\$7.50	\$26,697*
7	LITTLE RIVER BAND/AMBROSIA—Brass Ring Productions, Civic Aud., Grand Rapids, Mich., Jan. 16	3,066	\$6.50-\$7.50	\$22,482
8	LITTLE RIVER BAND/AMBROSIA—Landmark Productions, Performing Arts Center, Milwaukee, Wisc., Jan. 19	2,037	\$7.50-\$8.50	\$17,126
9	LITTLE RIVER BAND/JAYNE CARTER—Brass Ring Productions, Music Hall, Royal Oak, Mich., Jan. 18	1,405	\$7.50-\$8.50	\$11,888

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**Stan Lewis Owner
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Talent Talk

The Clash is finally going to make its North American debut with a short concert tour of the U.S. and Canada. The band will play Vancouver Wednesday (31), Berkeley, Feb. 7; Los Angeles, Feb. 9; Cleveland, Feb. 13; Washington D.C., Feb. 15; Cambridge, Mass., Feb. 16; and New York on Feb. 17. **Bo Diddley** is opening... **Lief Garrett** has won the Golden Otto Award as Germany's top male singer.

The Cars will be profiled in an upcoming "Talk Of The Town" section of the New Yorker. Also watch for the band on "Saturday Night Live" soon... "Audacity will make you great, while others are still thinking about it," **Henry Winkler** was heard advising **Kris Kristofferson** backstage at the UNICEF television special recently.

According to Amusement Business, Billboard's sister publication, a \$1 million lawsuit was filed in Detroit federal court recently alleging that two shows last August at the Pontiac, Mich. Superdome by **Electric Light Orchestra** were performed taped, rather than live. The suit was filed by Brass Rings Productions.

There was an eisteddfod of ersatz Elvises at the auditions for the title role of "The King Of Rock'n'Roll," an upcoming film produced by **Pete Bennett** with **Saul Swimmer** and **William Cash**. The response was so great that the auditions were moved from Theatre East in New York to the larger Barbizon Theatre. **Sha Na Na** is celebrating its 10th anniversary with a two-night engagement at Radio City Music Hall Saturday (3) and Sunday.

Alice Cooper goes back on the road Feb. 11 with an 18-city tour of the Midwest. Theme of the tour is "Madhouse Rock" to be based on Cooper's recent bout with the bottle, the "most extravagant show ever" is promised, of course.

Some heavyweight booking agency interest is emerging for the Yankees, a hard rock band fronted by Big Sound Records chief **Jon Tiven**. **Sean Delaney**, long-time creative advisor for **Kiss**, and producer of **Toby Beau**, is stepping up-front with a solo LP for Casablanca.

Dolly Parton, who will be seen on the CBS-TV special "Carol And Dolly In Nashville" with **Carol Burnett** on Feb. 14, has scored a triple play by entering the disco country and pop charts simultaneously. The hit, "Baby, I'm Burnin'," was written, co-produced and co-arranged by Dolly herself... The accident that felled **Manhattan Transfer** member **Laurel Masse** just before Christmas, resulting in a total of five operations, is going to keep her from working until April. Meanwhile, group members **Tim Hauser** and **Janis Siegel** are preparing the groundwork for the new album and **Alan Paul** is up for a film role though no details have been announced... **Al DeLory** and **Cheryl Christensen** are set to write and produce the material for the next **Dancing Machine** LP, "Machine" for **Russ Regan's** Parachute Records.

Pollsters for England's New Musical Express magazine have awarded their "creep of the year" honors to **John Travolta**. Their pick of the year for "the world's most wonderful human being" was a bit on the kinky side. Punk rock star/accused murderer **Sid Vicious** nabbed this honor while former bandmate **Johnny Rotten**, now **John Lydon**, was the runner-up in this category. **John Lennon** and his wife, **Yoko Ono**, reportedly have just bought 103 dairy cows. **Nelson Gardener**, the seller is keeping the purchase price and destination of the cows a secret.

Barry Manilow, Brooklyn-born and raised, has qualified for his first driver's license. Now living in Los Angeles, Manilow needs one... Composer and pianist **Henry Mancini** is set to conduct and perform with the Detroit Symphony at Ford Auditorium on March 2 and 4... British singer **Cleo Laine** and husband **John Dankworth** are embarking on a major tour of Australia and New Zealand. The tour is scheduled for Jan. 30-March 10.

The Cars will be profiled in an upcoming "Talk Of The Town" section of the New Yorker. Also watch for the band on "Saturday Night Live" soon... "Audacity will make you great, while others are still thinking about it," **Henry Winkler** was heard advising **Kris Kristofferson** backstage at the UNICEF television special recently.

Singer **Mary Mayo**, who has been performing at Michael's Pub and the Citycorp Center in New York, will play her first engagement in Japan Monday (22) at the Tokyo American Club. Accompanying her for the first four weeks of a six-week stay will be pianist-composer **Loonis McGlohan**.

ROMAN KOZAK and CARY DARLING

Talent In Action

Continued from page 64
sical accompaniment while **Evan Caplan** on drums and guitarist **Joe Kinney** were adequate.
HANFORD SEARL

DAVID SIMMONS *Leviticus, New York*

In his first New York appearance since the release of his debut Fantasy/WMOAT album, Simmons startled the hardy but sparse crowd with his powerful voice and strong material. The Philadelphia-based singer delivered a consistently entertaining seven-song, 40-minute set of state-of-the-art r&b.

Simmons is blessed with a husky striking voice that has yet to find its limits. He has an impressive stage presence though he has yet to develop a performing style that has the individuality of his voice.

Those who dared to venture out in the bitter cold to view this Jan. 18 set saw Simmons and his excellent eight-piece band run through a set that featured some fine new tunes like "Taxi-Greyhound Station," and "Success." With a bit more polish Simmons could prove to be a formidable r&b attraction. **ROBERT FORD JR.**

THE KNACK *Sweetwater Club, Redondo Beach, Calif.*

Word is out on the street that the Knack, a new powerpop foursome, will follow in the footsteps of the Doors and Van Halen by becoming a major Los Angeles-based group. This feeling was confirmed a few weeks ago when Bruce Springsteen jammed with the group onstage at an area club.

Although the band does not deserve all the accolades some have heaped upon it, the Knack is definitely worth watching. The quartet's raucous two-hour, 16-song show spanned two sets Jan. 19, earning the band four ovations from the packed house.

Fronted by **Doug Fieger**, who resembles a cross between comedian **Chevy Chase** and the late **Keith Moon**, the Knack plays in a crisp, vibrant pop-rock format complete with would-be **Who** acrobatics.

Its songs, a healthy serving of originals and oldies done in a frantically upbeat style, bear a number of influences. There's the youthful exuberance of **Cheap Trick**, buzzsaw attack of the **Ramones**, neo-Beatle harmonies, nervous monotone of **Talking Heads** and, thanks to lead guitarist **Berton Averre**, the head-banging solos of heavy metal.

The problem with this shotgun approach is that the band projects little personality of its own. Fieger's voice is nondescript and on "Frustrated," an otherwise good hard-rocking look at teenage angst, he takes on a forced English accent which turns cloying. Plus, many of the group's less memorable songs run together in a fast-paced blur.

However, its best material is top-notch. "Your Name, Your Number," "Selfish" and "Oh, Tara" are infectious songs with great hooks that rank with the best pop material. But, it's "My Charona" which proves this band has a flair for songwriting as well as instrumental skill.

Peter Spelman, an engaging folk singer, opened the show with an 11-song, one-hour set accompanied only by his acoustic guitar. He was surprisingly well received by the basically hard rock crowd. **CARY DARLING**

Campus



L.A. WEEKEND—Syracuse Univ. union chairperson **Larry Schulzinger** picks the winner of Syracuse Univ.'s "Weekend In L.A." contest which was part of a promotional campaign for a recent **George Benson** concert. American Airlines paid for two round trip plane tickets to Los Angeles and Warner Bros. picked up the hotel bill. Assisting Schulzinger are from left **Eric Frankel**, concert committee publicity director; **Bob Diamond**, concert coordinator and **WAQX-FM** air personality **Ted Utz**.

Promoters Counteract Brown U.'s Risk Factor

By ED HARRISON

LOS ANGELES—Like so many other colleges, Brown Univ. in Providence, R.I., is relying more and more on professional promoters to reduce the risk factor.

As a result, Brown is enjoying a "more together" concert program, even though it is fortunate to break even on any of its dates.

According to **Kate Flanagan**, chairperson of the Brown concert agency, this year has exceeded other years in terms of the number of acts presented and caliber of those acts.

In the fall, Brown presented **Little Feat**, **Rockpile**, **NRBQ**, **Talking Heads** and **Pat Metheny**. The NRBQ and Metheny dates were self-produced. Booked for the spring are **Johnny Winter** and **Dire Straits**. A **Blondie** date was scheduled but due to cancellation of the tour, that date was nullified, and a **Wet Willie** show was also cancelled.

Flanagan is pleased with the schedule considering that many acts have not released spring touring itineraries.

Flanagan says that the Providence concert market has gotten better because of promoter interest. "Everyone is fighting over the Providence market because they want control of the New England market," she says.

"Brown is not that interesting unless a promoter is into it. If not for the promoters, the concert situation would be worse. We'd only book acts that would sell-out."

Brown, with an enrollment of 5,200 undergraduates, is also adversely affected by a lack of adequate facilities. There is the 750-seat **Alumni Hall** and the 4,500-seat **Mann Hockey Rink**. "If we had a 2,000-3,000 seater it would be a totally different story," says Flanagan. "We've lost a lot of shows because of inadequate facilities."

Flanagan says that a **Tower of Power** date scheduled for **Alumni Hall** had to be switched to the hockey rink because the

group remembered playing there previously and couldn't get its equipment through the door. The change of venue resulted in revenue loss.

Yet more important than its lack of facilities is Brown's lack of budget. "We're not getting our share of acts because of money," Flanagan states. She is appropriated \$6,000 yearly for concerts and this year managed to get an additional \$3,000. She is fortunate to break even.

The only shows that realized a profit last year were two **Elvis Costello** dates which made \$300.

Flanagan has stopped booking jazz artists, primarily because jazz doesn't go over well in the market. Brown took a \$2,000 loss on the **Pat Metheny** show. "The jazz following is not big enough. We have to book what's commercial."

Students are also balking at the higher price of tickets. Flanagan says that when she started at Brown four years ago, tickets were \$3. That price has increased to \$4-\$5 while tickets for **Little Feat** were \$6. For the **Johnny Winter** show student tickets will be scaled at \$7.50-\$8.50.

"We depend on people from outside Brown to subsidize our shows. About two-thirds of our audience are from Providence. Those people don't think the prices are that high because they pay the same amount for shows at the Civic Center," says Flanagan.

"There is also misunderstanding among students. They want to know why we don't have the **Rolling Stones**." Flanagan says the 13,000-seat **Civic Center** presents the big name acts which naturally attract a large student population.

Also, other colleges in close proximity to Brown draw away some concert activity. Schools in Providence or close enough include the **Univ. of Rhode Island**, **Providence College** and **Rhode Island College**. Flanagan says each school has different sized halls which draw away acts.

FEBRUARY 3, 1979 BILLBOARD

New Companies

Art Attack Records, Inc., formed by **Bill Cashman**, for artist development, production and manufacturing of commercial pop, rock and jazz product. First album is "I Get Peculiar" by **Street Pajama** with upcoming releases by **Randy Orange**, **Jeff Daniel Group** and **Pepper**. Address: 964 W. Grant Rd., Tucson, Ariz., 85705 (602) 622-8012 or (602) 881-6833.

Shane Wilder Artists' Management, founded by **Shane Wilder**, for personal management. Acts signed are **Laurie Loman** and **Susan Rhodes**. Address: 1680 N.Vine St., Suite 313, Hollywood, Calif., 90028.

Muscle Shoals Sound Records, launched via **TK Productions'** distribution arrangement with **Malaco Records**, with "I'm For You, You For Me" by the **Dealers** as first release. **Muscle Shoals Sound Records** is a division of the **Muscle Shoals Sound Studios** owned by **Jimmy Johnson**, **Barry Beckett**, **Roger Hawkins** and **David Hood**. Address: 1000 Alabama Road, Sheffield, Ala. 35660 (215) 381-2060.

Taxi Records, owned by **Alan Krookey**, bows with its first album by **Chicago country-rock band Ouray**. Address: 1740 Howard St., Chicago, Ill., 60626 (312) 274-5100.

Third Story Recording, a recording studio established by **Scott McComb**, **Herzog** and **Co.** Address: 3436 Sansom St., Philadelphia, PA. 19104.

South Breeze Music Group and Filmworks, Inc., formed by **John Owens** and **Bill Vorn Dick** as a pop-oriented firm consisting of a production and management division with subsidiary publishing companies. Address: 901 18th Ave. S. Nashville, 37203. (615) 327-1303.

Jan Rhees Marketing, formed by **Jan Rhees** as a marketing company to provide national store reports for country product through store checks with retailers, rackjobbers and one-stops. Currently, company is involved with the "Every Which Way But Loose" soundtrack on **Elektra**, plus other projects. Address: P.O. Box 74, Nashville, 37221. (615) 646-5848.

Kostyk Productions, Inc., formed by **Dennis M. Kostyk**. Firm will serve in the areas of film, animation and videotape production with special emphasis on industrial and commercial clients. Associates include **Martin Clayton** as producer and **Wayne Smith** and **Jim Campbell**, affiliated through **Cascom**. Address: 707 18th Ave. S. Nashville, 37203. (615) 329-4419.

Taupe Music, Inc., founded by **Larry Corbin** and **Don Caldwell** to promote talent in the **Lubbock, Tex.**, area. Firm also houses **Texas Soul Records** with **Terry Sue Newman** and **Kenny Maines** signed. Address: 3417 73rd St., Suite F, Lubbock, Tex. 79423. (806) 795-1480 or (806) 747-7047.

Park Lane Records, Ltd., formed by **Yes'** manager **Brian Lane** as a production/logo deal with **Epic Records**. Temporary address: c/o **Ledgerwood Ink**, 10 Waterside Plaza, Suite 26J, New York 10010. (212) 696-6507.

Bird Productions, teed by **Robin McBride** as an independent production firm. **McBride** is a former a&r man with **Phonogram**, **Columbia** and **Epic Records**. Address: 1946 N. Hudson Ave., Chicago, Ill. 60614. (312) 737-6060.

Eras Recording Studio, launched by **Boris Midney**, president. Address: 226 E. 54th St., New York, 10022. (212) 832-8020.

Name Jazzmen Inked For Kent State Festival

By VICTOR HARRISON

CINCINNATI—The Kent State Univ. All Campus Programming Board, a student-run organization, holds its first Kent State Winter Jazz Festival Feb. 3-4.

The event features avant-garde styled jazz and takes place at the

Kent State Student Ballroom. Featured acts include the 12-15 piece **Sam Rivers Orchestra**, **Chico Hamilton**, **Anthony Braxton**, the **Phil Woods Quartet**, **Pat Pace** and **JOI**.

The festival will also feature music. (Continued on page 90)



FINGER PAINTING—Bee Gee Barry Gibb, second from left, takes a close look at the fingernails of Ampex Golden Reel program coordinator Cher Cunningham. The Ampex executive had her nails custom painted for the occasion with the words "The Bee Gees" lettered separately on each fingernail. The group picked up its fourth award from Ampex for "Too Much Heaven" at Los Angeles' Beverly Hills Hotel. Left to right are: Maurice Gibb, Barry Gibb, Cunningham and Robin Gibb.

Studio Track

LOS ANGELES—Debby Boone is recording a new Warner/Curb album at Filmways/Heider Recording Studios, Brooks Arthur producing with Bob D'Orleans and David Getz engineering. Other activity there sees Jerry Lee Lewis cutting a new LP for Elektra with Bones Howe and Steve Hirsch engineering, Marvin Hamlisch producing an LP for Chappell Music, Geoff Howe engineering along with Les Cooper; and Alan Price cutting tracks for a new Jet Records single with Bones Howe behind the board and David Gertz assisting. Heider's mobile unit one is also on location in suburban Topanga Canyon mixing Lowell George's solo LP. The Little Feat member is producing himself while Ray Thompson engineers, assisted by Billy Youdelman and Mike Carver.

At Total Experience: Benjamin Wright producing Sergio Franchi; Lonnie Simmons producing the Gap Band; Jerry Peters producing Brainstorm; D. J. Rogers producing himself, and Kent Washburn producing High Energy.

Activity at Larrabee sees Robie Porter producing Marcia Hines; Richie Wise producing Face Dancer and Paul Jabarra working on new Casablanca material.

Larry Baunach producing Raven Kane at Heritage Studios. And Baunach and Bob Morgan producing Jody Miller at Devonshire for Epic. Ross Salamone producing West Side Strutters on Parachute at Cherokee Recording Studios, Tom La Tondre engineering.

Johnny Mandel and Henry Lewy producing the soundtrack for the movie "Agatha" on Casablanca at One Step Up Recording Studios, James Simcik engineering. At Kendun: Johnny "Guitar" Watson overdubbing horns and vocals with engineers Baker Bigsby and Joe Laux; RSO's Marcy Levy doing lead vocals and overdubs with producer David Foster and engineers Humberto Gatica and Geoff Sykes; and Phillip Mitchell producing himself for Atlantic mixing with engineers Steve Williams and Terry More.

Jimmy Iovine producing Robert Fleischman at Westlake, Shelly Yakus engineering. Hank Medress and Dave Appel producing Tony Orlando at Sound Labs for Casablanca, Wayne Tarnasky engineering, helped by Stuart Whitmore. Don Evans also producing Dirk Hamilton there for Elektra, Don Gooch engineering, assisted by Linda Tyler.

Delbert McClinton wrapping up basic tracks for Capricorn at Record Plant, Johnny Sandlin producing and Tom Flye engineering. He returns to Capricorn Studios, Macon, Ga., for overdubbing and mixing with engineers Sam Whiteside and David Pinkston.

Jerry Wexler and Barry Beckett producing Dire Straits at Compass Point Studios in Nassau. The Osmond Brothers putting finishing touches on a new LP for Mercury at Miami's Criteria, Maurice Gibb of the Bee Gees producing along with Steve Klein. Klein is also engineering along with Mike Guerra. And the Allman Brothers continue working on their reunion LP at Criteria for Capricorn with producer Tom Dowd, Steve Cursky engineering, assisted by Kevin Ryan.

Michael Zager producing Ronnie Dyson for Love Zager Productions at New York's Secret Sound, Jack Malken engineering. And T-Life also producing Vicki Sue Robinson there with co-producer Bill Greene and engineer Rick Rowe.

At Bee Jay, Orlando, Fla., Long John Baldry cutting an LP for Capitol with producers Tim Sadler and Jim Horowitz and engineer Bill Vermillion.

Al Jardine working on portions of the Beach Boys upcoming LP at Super Sound, Monterey, Calif. with Chuck Leary engineering, assisted by Greg Fleeger. The overall LP is being produced by Bruce Johnston and Kurt Belcher.

Kenny Rogers and Dottie West back at Jack Clement Recording Studios, Nashville, working on a second duet LP for United Artists. Larry Butler producing with Billy Sherrill engineering. Issac Hayes at North Star Recording Studios, Boulder, Colo., recording his new album for Polydor.

Alo Guthrie cutting a new Warner Bros. LP at Long View Farm, North Brookfield, Mass. John Pilla producing with Les Kahn and Jesse Henderson behind the board. Two Guns working on a debut Capricorn LP at Capricorn Studios, Macon, Ga., Paul Hornsby producing with Sam Whiteside and David Pinkston at the board. Scott Brown also producing Sky Boys there with engineer Obie Boyer and assistant Steve Tilsch.

JIM McCULLAUGH

\$30,000 PER WEEK

Kendun Launches New Super Facility

By JIM McCULLAUGH

LOS ANGELES—Kendun Recorders' new Studio D held its first sessions Thursday (25) through Saturday—a digital recording of the Kingston Trio for Nautilus Records using Dr. Thomas Stockham's Soundstream system.

The new facility, which will have a rate in the \$30,000 a week range, is the second "super" studio of its kind to open its doors in the Los Angeles area with the Village Recorders' new Studio D already operational (Billboard, Dec. 2, 1978).

"You can't take a Fleetwood Mac, for example, with the kind of tour, television and business commitments they have in Los Angeles and send them to a hideaway studio in Europe for six months. The answer to that is to provide the comfort and service they find in 'vacation studios' right here in town."

The specialized comfort, service and equipment is part of the reason Kendun's Studio D is high priced, of course.

Duncan estimates the value of the



Billboard photo by Bonnie Tiegel

SUPER ROOM—Colin Sanders, middle, president of Solid State Logic, Ltd., Oxford, England, points to a feature on his firm's new mixing console for Carl Yanchar, vice president of engineering for Kendun Recorders. The new board is an element in Kendun's new studio D in Los Angeles which, along with other new state-of-the-art hardware, will rent for \$250 an hour. At right is Vernon Roper, chief engineer for Solid State.

The \$1.8 million building—located on a separate site although on the same street as Kendun Recorders in suburban Burbank—not only houses the new, completely self-contained studio, but is also the location of Kendun's sister studio design and building company, Sierra Audio.

"We don't think the studio is high priced," notes Duncan. "The rate card, which some have sent back to us in ashes, says \$250 an hour and if you multiply that over a week it comes out to \$42,000. With block booking that should work out to around \$30,000 a week or \$105,000 to \$110,000 a month."

That rate includes a first and second engineer as well as a full-time hostess. The only thing it doesn't include, he adds, is the living facility nearby for the out of town group or artist.

"But," he continues, "artists are already paying near those prices by the time they add up the cost of accessory equipment and other extra recording techniques which get tacked on along with the basic hourly rate of many studios. What we are trying to relate here is that many artists are paying close to those rates anyway."

"Records are not getting less complicated to make in the studio. Just the opposite. We want to tell people not to back into it but realize the costs up front. Let them pay one price and not worry about money again."

The new room is already booked solidly into April, he maintains, even without any advance selling. And although the room is not being pitched necessarily to the super group, Duncan maintains that a trend is developing in major recording markets to the super, self-contained facility.

"You can't avoid it," he says.

equipment to be in the \$1 million range.

The console, valued at \$200,000 is 40 in and 32 out and has a keyboard built into it which programs a computer, housed in a separate location. A small video screen is also built into the console which is used for read-out.

Built by Solid State Logic Ltd. of Oxford, England (Sierra represents them in Asia, Japan and the U.S.) the electronics of the console are its main advantages, according to Duncan.

It's transformerless and with the computer can handle any number of sophisticated board functions such as automated editing of stored mixes and record keeping of track assignment, song titles and time.

Tape machines include new state-of-the-art Studer 24 track machines priced at \$75,000 each. Typical 24-track recorders found in many studios today are half that price.

Outboard gear includes two EMT 250s, an EMT 244 and two EMT 140 echo devices. With cables connecting Studio D to Kendun's mother facility, for example, the artists will have 13 echo chambers available.

And the monitoring system is a newly designed Sierra-Hidley tri-amped system.

The room itself, measuring 26 feet by 37 feet, contains a non-divided string area which allows for better communication between musicians. An advanced acoustic design enables close proximity without loss of separation.

The drum booth has trap openings in the back wall which greatly improves frequency response.

The control room—connected to the studio by a "walk through" window—measures 26 feet by 26 feet.

Studios Stung by AFTRA, SAG Commercials Strike

Continued from page 6

weeks ago, and he hasn't been able to pick up any label work. "It's tough, unless the labels and the producers know you already," he notes.

One of the major complaints among studio owners here and elsewhere is that some ad agencies are merely taking their business elsewhere where clients have signed "interim" agreements with the unions or where the union presence isn't strong.

Ginger Mews of Filmways/Heider Studios in San Francisco says post-production and music work is keeping that studio busy, but business overall is down.

"We've noticed that many of the bigger agencies are not bringing us work but rather going to places like Texas," Mews says.

The strike is having definite repercussions in Nashville, though perhaps not quite as seriously as "other markets, since Nashville is not a closed shop town."

Local and regional commercials continue to be done here, since these fall under a special "local code" set up by AFTRA for the Nashville market. Many of the spots shot here are non-union, with a percentage being done by agencies which are signatories or who honor union rates. The union local and regional spots are being done with approval of AFTRA.

National commercials, however, are seriously affected. Agencies who cooperate in signing the interim agreement established by the union

to cover the strike period may still shoot national spots, but it is understood that the new rates (whether increased or decreased) in effect at the conclusion of the strike will be retroactive.

Assistance in preparing this story provided by Kip Kirby, Nashville, and Jim McCullaugh, Los Angeles.

"Agencies are checking into other markets that aren't strong union towns to take up the slack during this period," comments Craig Deitschmann, owner of the Sound Shop recording studio which does a large volume of national jingle work in Nashville.

Deitschmann estimates the strike is costing his studio about a 20%-25% decrease in normal commercial business.

Noting that his production facility is not a union signatory, Mike Duncan of Opryland Productions says he sees a "slowdown in commercial work" but local and regionals are still going on normally.

Patsy Bruce, franchised union agent and owner of The Bruce Agency with talents such as Tom T. Hall, Ed Bruce and Jim Mundy, says that many national spots shot in Nashville are filmed on location rather than in studios and production facilities.

David Maddox, executive secretary for AFTRA in Nashville, notes that studios there have a high volume of record company business which keeps them booked.

Agrees Bruce: "Most recording studios in town have enough label business and local jingle work that the loss of the national spots for the time being isn't critical to them."

Kris Erik Stevens, Kris Erik Stevens Enterprises, Los Angeles, adds, "I'm being hurt three ways. One as a voice talent, secondly as a signatory to the union as Kris Erik Stevens Enterprises and thirdly as a recording studio since I'm also a producer."

"We haven't cut back in hours or laid people off, since we are diversified. We have been concentrating in the last two weeks more on our radio syndication work."

Several recording studios in the Los Angeles area which concentrated heavily on market work have reportedly also back on their feet of operation and personnel.

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BLANK PROMOS—At left, Memorex's Al Pepper and Analog & Digital Systems chief Godehard Guenther look over combo ADS 2002 speakers/Nakamichi 250 cassette player autosound system being packed with the new MRX₁ C-90 cassette.



GOLDEN HEART—Seattle's Sea-West studio celebrates Heart's third Ampex Golden Reel award for its platinum album "Magazine." Producer Mike Flicker, Ampex sales rep Andy Vagi, studio manager Donna Keefer, engineer Rick Keefer join band.



'FIRST' TAPE—BASF's Jim Walker shows European-American Bank's Lana Rothermel a sample of original 44-year-old magnetic tape invented by the German firm, to be used in creating an "Inventor's Award" for significant U.S. recording contributions.

Maxell Sets Blank Tape Plant In U.S.

NEW YORK—Hard on the heels of TDK's announcement of a U.S. blank tape manufacturing facility, Maxell Corp. of America confirmed through parent Hitachi-Maxell in Japan that it would have a Southeastern site operational by early 1980.

The announcements, TDK's at the recent Winter CES and Maxell's last week by president Tadao Okada, underscore the vitality and growth of the market here for both audio and video products.

Added to Sony's expansion of its Dothan, Ala., facilities, BASF's doubling of its Bedford, Mass., plant space, TDK's addition to its Irvine, Calif., assembly facility, and the new Memorex/Bell & Howell joint videocassette venture, the total added capacity by 1980 is impressive indeed.

The Maxell decision, hinted last year by Gene LaBrie, vice president, sales and marketing, will be finalized by March, with sites in North Carolina, Georgia and Alabama now under consideration.

Initial stage will involve assembly of audiocassettes and Beta-format videocassettes, with the possibility of manufacture of audio C-Os (empty shells) under evaluation, according to Paul Miller, national sales manager.

At the same time, Maxell will
(Continued on page 68)

BRUSSELS HOSTS 100 FIRMS

Top European AES Looming

By STEPHEN TRAIMAN

NEW YORK—Digital recording progress will highlight the 62nd Audio Engineering Society convention March 13-16 in Brussels, expected to be the biggest ever European event in terms of exhibitors and attendance, according to chairman Herman A.O. Wilms and executive director Don Plunkett.

With available space expanded from last year's record-breaking Hamburg meeting, the Sheraton/Manhattan complex will host some 100 firms from 14 countries. The U.S. contingent of 21 companies is second only to Great Britain with 31.

Following up his acclaimed digital tutorial at the November AES here, Dr. Tom Stockham of

Soundstream Ltd. will conduct an updated session on "Applications Of Digital Technology to Audio Recording" opening night.

His talk will be buttressed by a session closing day on "Digital In Sound Technology," featuring reports on Sony's long-play digital audio disk system, JVC's AHD digital audio disk system, and the Philips "compact disk" system, plus a paper on data reduction techniques for high quality digitized audio by J.A. Moorer of IRCAM in Paris, and other topics of a more technical nature.

Another session of special interest to the music industry on "Studio And Recording Techniques" open-

ing day includes papers on a new way of making "electronic cuts" in studio cassette recorders, Nordisk Elektroakustik; automatic characteristics setting in the compact cassette player, JVC; a versatile limiter/compressor circuit, Netherlands Broadcasting Co.; a professional cassette library system, Willi Studer, and improvement of multi-channel radio-microphone operation with advanced receiver techniques, Sennheiser.

Other panels of speakers will cover psychoacoustic processing equipment and computer aids, measurements and instrumentation, spatial sound record/reproducing
(Continued on page 69)

Fosgate Enters Pro Arena High-End Car Stereo Firm Adding Quality Studio Line

By JIM McCULLAUGH

LOS ANGELES—Fosgate Electronics, a four-year-old Arizona-based firm specializing in high-end car stereo products, is broadening its product base with professional audio products.

At the recently concluded Winter Consumer Electronics Show in Las Vegas, the company introduced Tetrasound, a 4-channel system for the automobile (Billboard, Jan. 20, 1979).

Called the Tetra-1, the unit for the

car uses the recently developed Tate Directional Enhancement System of Wes Ruggles and is designed to take an ordinary stereo signal, analyze it to determine the intended direction of the various musical events, and convert it into a 4-channel format.

It is also capable of taking an SQ encoded stereo signal and decode it to produce four channel.

Tetra-1—which will have an approximate retail selling price of \$600 to \$650 with availability in 60 days—is intended to fill out Fosgate's current line of high power, low distortion automotive amplifier/equalizers and speakers.

But according to Jeffrey Ian, director of marketing, Fosgate is also introducing Tetra-2, an audio product intended as a professional stereo directionality enhancer and SQ decoder for home audiophile use as well as for recording studio and disco applications.

At the upcoming Billboard Disco Forum in New York, the firm will show a prototype of a disco version of Tetrasound which will include a mixing board. Expected to retail for approximately \$2,000, Fosgate intends to attack the disco sound market aggressively, maintains Ian.

Begun as a business four years ago in a garage in Phoenix, according to Ian, because its founder Jim Fosgate could not find a car stereo system on the market that he liked, the firm has swelled into a major force in the rapidly expanding high-end car stereo business.

Located in Phoenix, Fosgate has swelled to an employe roster of 75 and 15,000 square foot facility undergoing its third expansion in four years. Some 4,000 square feet are now devoted to office space with the rest to design and production.

The expansion, indicates Ian, will not only enable the company to boost productivity of its car stereo line and broaden into professional markets, but will also allow Fosgate to begin manufacturing car stereo on an OEM basis for others.

Ian figures the company will do in the neighborhood of \$8 million in sales this year.

Products in the car stereo lineup include the PR220 amp with 20 watts per channel and built-in equalizer at a suggested \$119.95, the PR250 amp and preamp/equalizer package at a suggested \$249.95, the PR252, similar to the PR250 but with more sophisticated features at \$315.95 and the top of the line PR2100 amplifier with 50 watts per channel and electronic crossover for bi-amplification at a suggested \$459.

Fosgate is distributed through a rep network with the product found at car stereo installation centers because of its high-end nature.

Those hi fi dealers that do sell the product have installation capability on premises.

To broaden its image in the consumer market, Fosgate will be gearing up national advertising with more visibility in national consumer
(Continued on page 68)



Billboard photo by Stephen Traiman

'ALMOST' HYPE—Jack Sauter, RCA Consumer Electronics sales chief, holds an "Almost" plaque presented at the recent Winter CES by sidekick Frank McCann. Award cited Sauter for "almost hyping the industry into selling 750,000 VTRs in 1978," alluding to an over-optimistic early-year prediction. The actual figure was just over 400,000 units.

Rogers Hi Fi 25th Birthday In D.C. & L.A.

NEW YORK—Marking the 25th anniversary of its first commercial consumer music expo in Washington, the Rogers High Fidelity Music Show Inc. encores its D.C. flagship event Feb. 9-11 and makes its first appearance in Los Angeles March 15-18.

The D.C. event at the Hotel Washington also makes the first formal participation of the Institute of High Fidelity. It will demonstrate duplicates of the two stereo systems installed in the White House last year, with components contributed by IHF members.

Other features in the capital over the Lincoln's Birthday holiday weekend include a disco setup being handled by the Circuit City retail chain division of Ward's, using Technics audio components and lighting from City Lights.

A video rock theatre under the auspices of DC-101, the area's disco station, will use Panasonic large-screen projection television screens around the dance floor to offer music tapes by day, and live camera action as an added disco attraction nightly.

Other participating Washington
(Continued on page 71)

FCC EXTENDS AM STEREO & FM 'Q' DATES

WASHINGTON—The Federal Communications Commission has extended its deadline for comments on AM stereo rulemaking, and issued a further notice of inquiry with new comment and reply dates for FM quad broadcasting reporting hardware interest in both areas.

With less than 20 comments filed as of last week, the AM stereo deadline has been extended to Feb. 27, with the final date for replies remaining March 30.

In contrast, the FCC reports more than 2,000 comments in favor of some type of FM quada-casting standards. From a technical viewpoint, it appears that a 4-4-4 discrete or 4-3-4 system standard could be adopted with no degradation of present service and no new standard needed for a 4-2-4 matrix system. More on-the-air tests would be considered, with new comments now due April 16 and replies by May 16.

Winter CES Key Hardware & Software Mart



DISCO CONSOLE—Adam Kay of Cashman Photo, Las Vegas, left, gets a demonstration of a new KES Enterprises disco console from the firm's Chuck Nagel, Charlotte Phillippi and Jay Mendel.



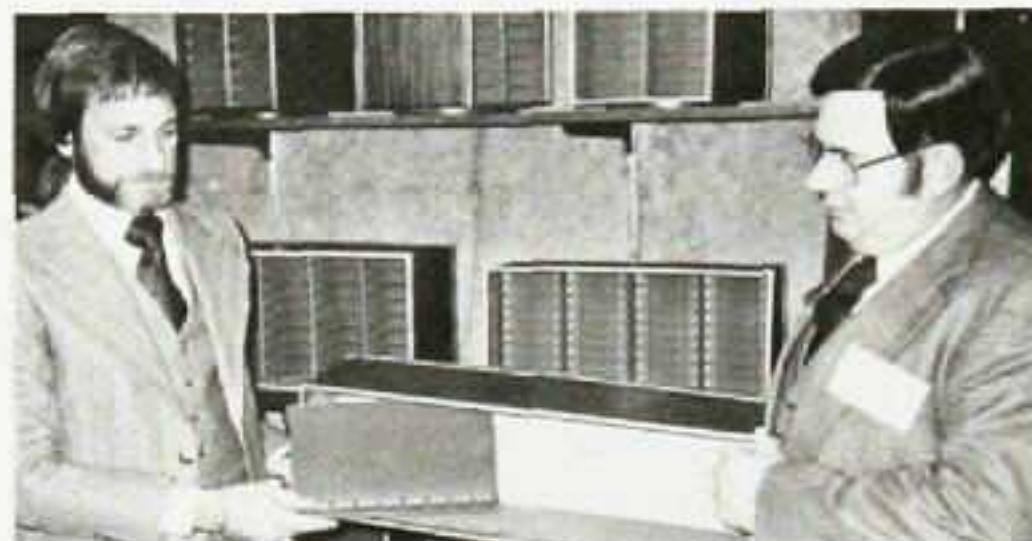
X-RATED VIDEO—most visible of the large number of adult entertainment videocassette suppliers is this VTS Enterprises display incorporating catalogs from various firms.



MICRO POWER—Mitsubishi's Fred Hartfelder, right, shows Rand Wilson, Stereo Syndicate, Ventura, Calif., how new micro components power monster 4002P 300-watt speakers.



SWITCHING SYSTEMS—Jim Harter of Bearfinder, left, gets the lowdown on low-cost but sophisticated Dubie control systems for tape decks and speakers, with both professional and consumer applications.



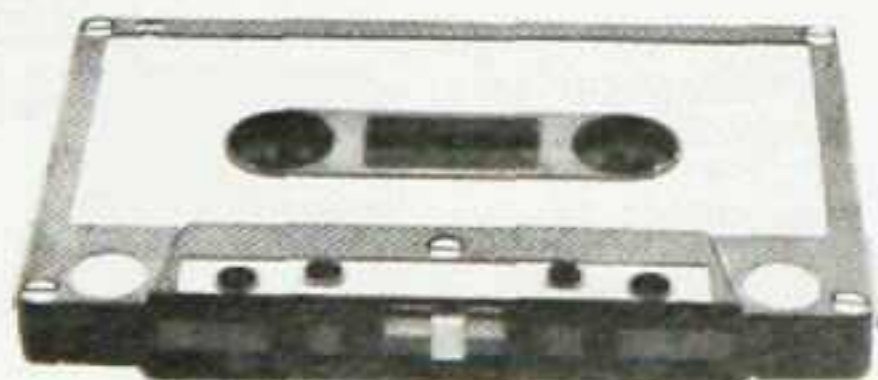
VIDEO STORAGE—New storage units for home videotapes are displayed, above, Frank Rochman and Ed Dougherty with a prototype of Savoy's economical unit for either Beta or VHS tapes, and at right by Gary Jacob of Hartzell, showing the firm's new VTR organizer with sliding doors to rep Linda Rich of Jericho Marketing.



FEBRUARY 3, 1979 BILLBOARD

1610: The Star is Born

Italians invented the opera and also the opera star, calling her diva, divina, prima donna. The first, according to Fedele D'Amico, was a Neapolitan lady singer by the name of Adriana Basile. With the connivance of crowned heads, cardinals and ambassadors, the Duke of Mantova succeeded in persuading her to sing at his court. But history tells us that Adriana, whose admirers included Monteverdi, was "greedy of gifts" and clearly determined to make the best of her vocal cords while they lasted. Having showered her with gifts, the music-loving Duke finally conferred upon her the title of Baroness of Piacereto. The year was 1610. The original opera star was born.



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Maxell U.S. Plant For Blank A/V Tape

• Continued from page 67

bring in its floppy computer disks in bulk, for final packaging here. U-Matic and Beta-format "bulk pack" loaded videocassettes for the professional/industrial sales division also will be imported for final packaging, he notes.

"We'll keep phasing over to eventual manufacturing of a good deal of our audio and video product," Miller emphasizes, "bringing coated tape in for slitting here, and loading into shells manufactured in the U.S."

He sees the final stage of integrated manufacturing from the coating process through the finished product as an eventuality in three or four years, due to the high cost of the coater itself and attendant equipment.

Miller notes that Maxell's only plant outside Japan at this time is in South Korea, primarily for (low noise) audiocassettes and audio/visual cassettes for the professional market. "Coated tape on hubs is sent there, and a similar plan is due for the U.S. facility initially."

Maxell will begin marketing its first branded videocassettes in the U.S. by April, with the Beta-format product introduced at the Winter CES in Las Vegas. At that time, Labrie reiterated the likelihood that Maxell would be moving some of its assembly and manufacturing capability to the U.S., to take advantage of the dollar/yen exchange as well as

attendant cost savings to be passed on to its retailers.

Additional information should be available by the NARM convention in Miami March 23-28, where Max-

ell will present an updated dealer program for the record/tape industry, highlighted by its new video and improved audio products.

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SPECIAL DESIGNS ON REQUEST

New Fosgate Units

• Continued from page 67

publications such as Playboy, Penthouse, Time and Sports Illustrated as well as audio buff magazines.

The firm also intends a broad co-op advertising program for its dealers as well as hosting a series of sales and installation seminars throughout the nation during the year.

62d AES In Brussels Looms As Biggest Europe Event

• Continued from page 67

systems, and loudspeakers and sound system design.

A number of new technology breakthroughs introduced at the November AES here will be shown in Europe for the first time, including MCI's new 3-inch, 32-track, 20 i.p.s. master recorder.

In addition to 31 exhibitors from the U.K. and 21 from U.S., Germany has 18, Switzerland eight, Denmark six, Belgium and France five each, Netherlands three, Japan two and one each from Austria, Canada, Hungary, Norway and Spain.

• Along with MCI from the U.S. are Ampex, Audiomatic (representing Apex, Electro Sound, Grandy), Audiotronics, Cetec-Gauss, dbx, Dolby, Electro-Voice, Ferrofluidics, Gotham Audio, Harrison Radio, Infonics, IVIE Electronics, JBL, Marshall Electronics, Recortec, Sescor, Shape Symmetry & Sun, Shure, Stanton Magnetics and Ursa Major.

• The U.K. contingent includes Acoustic Transducer, Allen & Heath-Brenell, Allotrope, Amek, Audio & Design Ltd., Audio Developments, Audio Kinetics, Calrec, Cue Communications, EMI Tape, Future Film, Helios, ITAM, Klark-Teknik, Leever-Rich, Maglink, Magnetic Tape, MCI Ltd., Midas, Keith Monks, Mosses & Mitchell, Neve, North East Audio, Penny & Giles, Racal-Zonal, Raindirk, Solid State Logic, Soundcraft, Tannoy, Irident and Zoot Horn.

• German firms represented are AEG-Telefunken, Afa-Gevaert, Auris-Asona, BASF, Becker, Boyer, EAB-Geiling, EMT-Franz, Heyna, Heino Ilsemann, Instant Tone, G. Neumann, Schoeps, Sennheiser, Siemens, Theo Staar, Tonographic and Woelks.

• The Swiss contingent includes Cross, Eastlako Audio, Filtek, FM Acoustics, ICM, Leonhard Electronic, Nagra-Kudelsi and Studer/Revox. Denmark is represented by Bruel & Kjaer, Hauerback, Lyrec, Nordisk Elektroakustik, NTP and OrLofon.

• Companies from host Belgium are Barco, HES, SAIT, Stanford and Televic, with France sending Enertec, Girardin, Publison, Pyral and Soracitel. The Netherlands has Bollen, Philips and Synton, while Japan is represented by JVC and Otari.

• Single country exhibitors include AKG, Austria; Orange Coun-

try Electronics, Canada; Elektroimpex, Hungary; SATT, Spain, and Tore Secm, Norway.

Special events at the Brussels AES include the traditional awards banquet on Thursday (15), technical workshop excursions Wednesday

(14) and a special social/cultural program for ladies accompanying attendees and those not totally involved in the convention sessions.

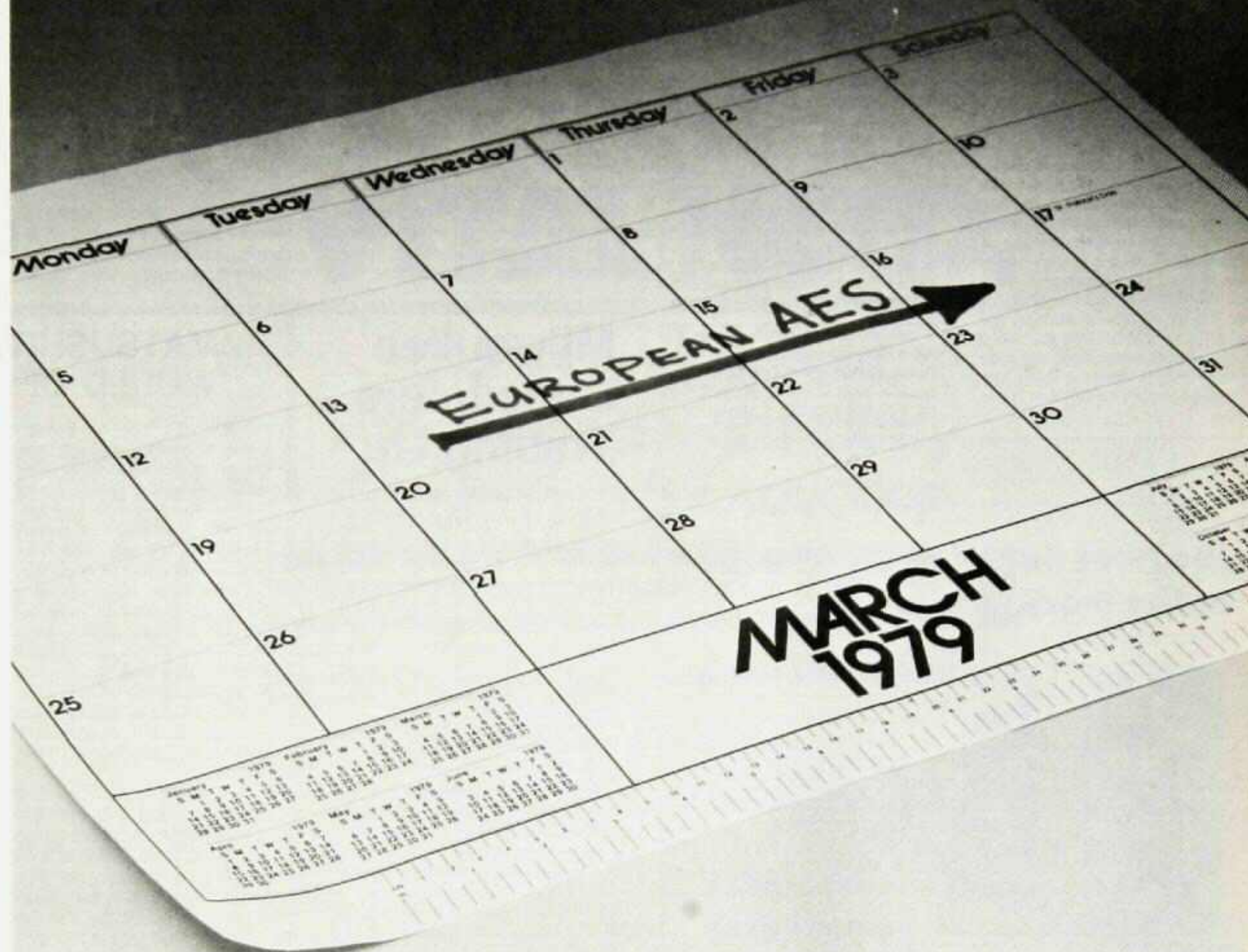
In addition to the Sheraton/Manhattan hotel, added space for registrants has been booked at the nearby

Hyatt Regency and the Palace, with reduced rates available to AES attendees.

Special early bird registration rates also apply before Feb. 10, with information on the complete program and special airfare/tour avail-

abilities from the U.S. via AES, Membership Services-Brussels, 60 E. 42 St., New York 10017, phone (212) 661-8528. All others should contact the AES Europe Office, Zeebouderslaan 142/9, B-1190 Brussels, Belgium.

If it's Tuesday at the AES it must be Belgium...



FEBRUARY 3, 1979 BILLBOARD

LUX SHOWS 'THINKING' CASSETTE

NEW YORK—A cassette shell that "thinks" was previewed by Lux Audio of America at the recent Winter CES in Las Vegas. It has separate skew adjustments (less distortion and more high frequency bandwidth) for recording and playback heads and an electronic time sensor built into the pinch roller and calibrated to the real-time digital tape counter on the cassette deck.

The advanced five-screw shell which also boasts an extra pinch roller to provide more tension and prevent slippage does not infringe on any Philips Compact Cassette patents, a spokesman for the Japanese firm claims.

When a decision is made on production, the shell will be loaded with both premium normal bias ferric oxide and high bias cobalt-doped tape at a price probably about 50% higher than existing high-end lines.

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Audiophile Recordings

GOULD CONDUCTS GOULD: SPIRITUALS FOR ORCHESTRA; FOSTER GALLERY—London Philharmonic Orchestra, Crystal Clear CCB 7005, distributed by C.C. Marketing, \$14.95 list.

Another in the increasing number of direct disks where repertoire and performance justify expensive production technique. The wide dynamic range, purity of sound and inner part clarity serve a bona fide musical purpose, as well as providing the expected showcase for all elements in the reproduction chain. With only a slight reference to an authentic folk melody, "Spirituals for Orchestra" nevertheless betrays its black (and jazz) inspiration. Its exotic palette of tonal colors is beautifully burnished in this meticulous transfer. "Foster Gallery" comprises a short series of well-known Foster melodies in imaginative Gould arrangements. The composer demonstrates his usual mastery on the podium. Credit producer Ed Wodenjak, engineer Bert Whyte and colleagues with a winner here.

* * *

"THE KING"—Benny Goodman, Century Records CRDD1150, distributed by Century Records, \$14 list.

Just the right amount of spotlighting on the soloists has been achieved with enough blending of instruments to suggest an actual club listening experience. Characteristically for Century's direct disks, the sound is open, naturally mixed and very free in dynamic range. Soloists include Goodman, saxophonist Buddy Tate, trumpeter Jack Sheldon, trombonist Wayne Andre and guitarist Cal Collins who work out spontaneously on standard numbers such as "Lady Be Good," "Ain't Misbehavin'," "All Of Me," "Makin' Whoopee," and more. Goodman's chops are intact and he swings effortlessly as in days of yore. Guitarist Cal Collins plays several inspired solos and meshes handsomely in the rhythmic framework. Novelty is lacking here, but there are sonic and musical values to compensate.

"FLIM AND THE BBS"—Sound 80 Digital Records DLR102, distributed by Nautilus Recordings, \$12.50 list.

Ideas from rock, jazz and classical are borrowed for this fusion effort. The album passes through a diverse terrain of acoustics and electrified moods, with outstanding reproduction of keyboards, synthesizers, drums, percussion and electric bass. Master tapes were cut on a 3M prototype digital recorder, through the sessions actually were staged as direct-to-disk—the digital recording technique removes several links from the recording chain—this impression is created by its transparency. Fabulous handling of low frequencies and transients occurs throughout making for some priceless demo passages. Among these, an acoustic celeste solo backed by synthesizer and drums (side one, cut three) ranks as a classic.

* * *

CHICK, DONALD, WALTER & WOODROW—The Woody Herman Band, Century Records CR-1110, distributed by Century Records, \$7.95 list.

As a rarity crossover from the Billboard jazz chart to the audiophile market, this solid blend of Chick Corea's custom-designed "Suite For A Hot Band" and five Steely Dan tracks puts the latest edition of Herman's Thundering Herd in the forefront of premium disks. While neither a direct disk nor digital recording, the careful production values are evident in what has to be one of the best recent "super-fi" jazz releases. Separation is superb on both sides, with the third movement of "Suite" literally jumping off the disk as both percussion and brass come alive in a dynamite demo track.

Audiophile Recordings for review should be sent to Alan Penchansky, Chicago, and Stephen Traiman/Is Horowitz, New York. Earlier reviews appear in issues of Aug. 12, 26; Sept. 9, 23; Oct. 7, 21; Nov. 4, 18; Dec. 2, 16; Jan. 6.

AUDIOPHILE AIR Jazz And Classical Radio Stations Play Direct-To-Disk

• Continued from page 31

cial attention is being given to the records, and an extra number of listeners' responses are being fielded.

Other jazz stations spinning audiophile cuts include KJLH-FM, L.A.; KADX-FM, Denver; WRVR-FM, New York; KLCC-FM, Eugene, Ore.; WBBY-FM, Columbus, Ohio; WXFH-FM, Chicago; WHAM-FM in Rochester and KAFM-FM, Dallas. Many others are tuned in to the mounting flow of audiophile product.

Classical stations also are taking a growing interest. Here digital recordings of splay symphonic repertoire create the biggest excitement.

WFMT-FM, Chicago, has begun devoting an hour each Saturday afternoon to "the best in sound," a program surveying recordings of special technical merit. Selections range from Telarc digital tapings of the Cleveland Orchestra to Grammy classical engineering nominees for 1978.

"We thought it was time to do that kind of a show; it's time to get excited about sound again," explains program director and host Norm Pelligrini.

A separate turntable is being used for mounting special high-end pickups used in the audiophile broadcasts, Pelligrini declares. The new

program is sponsored by Jensen Sound Labs, speaker manufacturer, under a 52-week contract.

At KPFF-FM, L.A., audio columnist Pete Suthain is the host of a weekly audiophile installment, 11 p.m. to midnight on Mondays.

"Pete talks quite a bit about direct-to-disk and high technology recordings," explains Anita Frankel, the station's p.d.

Stations which also give time to audio authorities include WQXR-AM/FM, WNCN-FM and WNYC-FM, all in New York City and WETA-FM, in the nation's capital. At least one other major classical station is contemplating such a show. The programs increasingly have become forums for auditioning high technology software as the quantity of product mushrooms.

"There's a lot more product going to the audiophile market, super cassettes, digital, direct-to-disk," Larry Zide, host of WQXR's "Adventures In Sound" relates.

Zide, an audio trade editor, says he is surprised the day has come when there is an avalanche of audiophile program sources from which to select.

WBUR-FM, Boston, which divides its attention between jazz and classics, sprinkles direct-to-disks and digitals throughout its schedule. Su-

per-technological disks also figure periodically on "Shop Talk," a 90-minute weekly audio engineering feature hosted by Peter Mitchell.

Mitchell says much of the sonic advantage gets sacrificed in transmission. "A great deal is lost; we've been trying to upgrade the sound," the engineer explains. Most stations' cartridgers and transmitter limiters are what Mitchell calls the "critical points" in the quality chain.

At WCLV-FM, Cleveland, particular attention is being paid to audiophile recordings which feature the Cleveland Orchestra.

"We play those records quite often because they're the home town boys," says program director Robert Conrad.

"We get a lot of phone calls, reaction and face-to-face comments," the broadcaster says.

College radio stations also are interested in the super fi sounds, according to Paul Brown, an independent promoter specializing in the college market.

Brown sent out 3,000 direct-disks to college stations in a promotion for Century Records last May.

Reaction to the enticed "tremendous" by Brown. "The enthusiasm coming back is great because the sounds are something different," says the promoter.

Milwaukee Consumers Trading Up

By MARTIN HINTZ

MILWAUKEE—The local consumer electronic scene has noted a slight upward edge in dollar volume throughout 1978, although unit sales have generally remained stable with only a small increase. For some dealers, equipment sales have moved up between 5 to 10% over the same months of 1977, while the dollar mark has climbed 10 to 20%.

More esoteric gear, such as range expanders, dynamic processors and various speaker components, has made a strong appearance on the Milwaukee market, as buyers seek to conserve their money—yet still hike their listening pleasure.

"The esoteric stuff is a limited field but people want something to improve their sound systems without having to spend \$4,000 to \$6,000 to do it," says Ken Joy, manager of TEAM Northwest. "People are really blown by the results that they can get; they really hadn't been made aware of all the possibilities previously."

Bob Wack of Wack Electronics echoes a similar refrain, with his high end outlet bringing in such brand names as the English KEF speaker line. "One criteria we have regardless of the product is that there must be a demand, otherwise we wouldn't handle the gear. And there is a growing demand for this quality material," he says.

Despite proliferation of the so-called "pop corner" stereo stores, small outlets with limited merchandise that Milwaukee has seen over recent years, major outlets still bank on the variety and service they can offer, according to the owners of the Port of Sound. Both Elliot Glinberg and Art Mackinnon of Port agree that home entertainment systems remain important parts of today's living and that the well-established audio store can best enter to the public.

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NEW YORK—A baker's dozen of products in high technology audio and video were previewed at the recent Winter CES in Las Vegas to highlight the 60th anniversary of Japan's Matsushita Electric and 20th birthday of Panasonic in the U.S.

Culled from a major exhibit at the Japan Electronics Show last fall, the dramatic display was a focal point of the main exhibit floor, ranging from digital audio to sophisticated television technology. All are in various stages of research and development, with most anticipated "very soon."

In addition to the Matsushita Vis? mechanical videodisk and counterpart digital audio system previewed at the Summer CES last June in Chicago, the prototype of a high-speed videocassette duplicator that will run off a four-hour tape in five min-

utes was shown—awaiting only the formulation of a new metal-particle tape for the "mirror-image" master.

Also shown for the first time in the U.S. was a facsimile system that produces printed color sheets piggybacked on a tv wave from the set itself, a home entertainment/education center that lets you "write and draw" on your tv set with a "light pen," a home color camera that fits in the palm and uses only ordinary home lighting, a portable power-saving color tv that runs on regular "D" batteries, a high definition tv system that provides an image crisp enough to be enlarged to a full arm-span with full brilliance and fidelity, a special circuitry that eliminates ghosts from the screen, and a 1/2-inch-thin AM/FM/cassette recorder with two-hour full fidelity replication.

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Public Relations And Publicity

• Continued from page 10

Bruce Springsteen, Elvis Costello, Meat Loaf, Devo, the Blues Brothers, Patti Smith, Emmylou Harris, John Travolta, Nick Lowe, Kiss, and Jimmy and Kristy McNichol.

"These are cases where feature stories and favorable reviews keep an artist afloat without major airplay," adds Gary Kenton, another Warner Bros. publicist. "And of course it sells records. It provides an edge and can make a difference as to whether the artist sells 20,000 or 100,000 records. We've just seen too many examples lately of publicity breaking an artist before radio does."

Joan Bullard, vice president of artists' relations and publicity at MCA Records, talks about "the heavy changes" in the publicity function that have been brought into the marketing fold.

Bullard works closely with a marketing committee that involves advertising, promotion, sales and artists' relations staffers as well as her own publicity staff.

Again, the prevailing strategy is to zero in on markets where the artist has already proved successful, or where field forces indicate there is an early reaction. Bullard is particularly concerned with providing public relations support to touring artists. This can range from in-store appearances, interviews with press, radio and television sources as well as the traditional press party.

Bullard's staff is divided into specialty areas. One publicist handles syndicated radio and television bookings. Another concentrates on the college market, while another keeps track of acts on the road.

Bullard is an example of the leading role taken by women in the publicity field. Other women in top positions include Susan Blond, director of publicity for Epic/Portrait/Associated Labels, and Hope Antman, director of publicity for Columbia Records.

Male publicity executives cite the "sensitivity" a good publicist must have in dealing with artists as a factor that makes women take to the p.r. function. CBS' Altschuler notes that women who succeed in publicity have the ability to be "tactful and tough at the same time."

In fact, the publicity department in the late 1960s was the first major department at many labels which gave women their first executive opportunity. Many of the women working in p.r. today started out as secretaries to the head of p.r. at one company, and when all hell began to break loose as music was really discovered by the media, they moved over to companies looking for p.r.

directors, thus filling the pipeline in L.A. and New York with female press agents. And even heads of p.r.

There was one catch—many did not have any formal training in the field. They had not worked on any newspaper or magazine before. They had not graduated from any college with a degree in public relations or journalism.

Many labels felt this was not needed since the p.r. person simply had to fulfill writers' requests for bios and review records.

So with some exceptions, the field consists of people who very often were given on-the-job training, so to speak, because the needs of the industry required people to send out bios to the expanding list of rock and underground press which was giving rock music its greatest exposure in the late '60s and early '70s.

Today, the pattern seems to be for p.r. people to hop scotch from label to label, some picking up very impressive titles.

In other industries, public relations officials are generally hired away from major publications or at least have a degree in p.r. or journalism from some school of communications.

The record industry has not been concerned with degrees or heavy media backgrounds. So that many of the new people coming into the fold do not have, or have not had extensive backgrounds in writing or public relations.

RCA's Helman, CBS' Altschuler and Warner Communications' Bob Rolontz are the three most experienced public relations executives in the U.S. industry. They have remained at the same company for many years and are totally experienced in working with all levels of the media.

The print media, for example, is credited by several of the publicists interviewed with helping enlarge the public relations function and making it an important part of the marketing strategy.

"When the industry really began to explode, the press suddenly became aware of it and they were the ones who really turned it around," says Dennis Fine, Arista's director of publicity.

One unexpected result of this is that the media has begun taking an interest in the record business itself, not just churning out features on rock stars' life styles.

As Stu Ginsburg, Atlantic Records' director of publicity sees it, today's publicist serves three masters; the artist, the label's executives and the label itself. Ginsburg points to recent occasions where key executives were featured in interviews

with both the business press and Rolling Stone.

Atlantic artists were also featured in a fashion magazine's layout on the disco craze, another example of how the opportunities for media exposure are expanding.

"You have to work the whole gamut these days," says Bob Rolontz, the 14-year record company veteran who now heads the corporate public relations' slot at Warner Communications, a job that requires him to develop stories throughout the company. He also oversees the public relations function for the WEA distributing arm.

"It's more than just taking acts over to the trades these days," he adds. "We're concerned with conveying the image of the company to distributors, DJs, music directors, program directors and to the public and the artists themselves."

Rolontz points to requests for stories he has had in the past year from the Wall Street Journal, Business Week, Forbes and Fortune.

"The press has to be interested in a business this large," CBS' Altschuler notes, calling label publicity "a crucial function."

Warner Bros.' Merlis says that the top brass at his label are concerned with "making the company look attractive to artists."

"For the trades and the business press, label publicity is very important," agrees Arista's Fine. "Not for the public, but for the artists and their managers. These people want to know how a company is doing in business, how it advertises its acts, how it handles sales, distribution and merchandising. And it's good for an artist to know these things."

Rolontz points to other recent stories concerning the successful careers of two producers associated with the WEA family, WEA's black marketing thrust, and an interview with one of the label's sales executives explaining why certain product was being raised to \$8.98.

"It's important for executives to talk to the press," Rolontz adds. "At first they were reluctant to do so, but many are beginning to understand the value of it."

Increased media awareness of the recording industry has made the publicist's job more vital, of course, but some publicists, mostly in middle management positions, are quick to point out that the average publicist's salary hasn't kept pace with the job's new status.

"It's an uphill fight," says one toiler. "But it's turning around. More people are staying in p.r. rather than using it as a stepping stone and that has helped. But the big bucks are still in a&r and sales."

Asian Meet Unfurls Jolly Roger

• Continued from page 1

national. Ertegun then chairs the anti-piracy panel of the first business day.

Panelists for this session are James Dy of Dyna Products, also president of WEA in the Philippines and chief of that nation's recording industry association, PARI; Sir Derek Empson, consultant to EMI; Stan Gortikov, president of the Recording Industry Assn. of America; C.Y. Liao of Four Seas Records, Taiwan; Inspector Lo Man Hung of the copyright protection division of Hong Kong's Custom's & Excise Service; Steven Neary, regional director, Southeast Asia, IFPI Hong Kong; S.P. Sim, general manager, Cosdel, Singapore, and president of the Singapore Phonographic Assn.; and William Smith, managing director

of CBS Australia, and president of the Australian Recording Industry Assn.

Later the same day, RCA Records International division vice president, Art Martinez, will deliver a paper on "Doing Business In The Asia/Pacific Industry," and then join a continuation of the anti-piracy panel.

The second day of business sessions (Feb. 11) opens with an address by Encik Ahmad Sa'adi, the Malaysian government's deputy secretary general and head of its copyright committee. This will be followed by a keynote speech from Dick Asher, president of CBS Records International, who then chairs a panel entitled "The Importance Of Global Music/Record Sales To Your Country."

Panelists are Bob Cook, RCA's division vice president, Asia/Pacific; James Dy; Paul Ewing, regional director of WEA Southeast Asia; Tim Murdoch, managing director of WEA New Zealand; James White, general manager of Festival Records, Australia, and Norman Cheng, Southeast Asia manager, Polygram, Hong Kong.

Afternoon business will feature a paper delivered by Tokugen Yamamoto, director of regional market development (Asia/Pacific) for RCA/RVC Corp. Then L.G. Wood, group director, EMI Ltd., will detail discussions held at last year's IFPI meeting in New Delhi.

The day's concluding panel is entitled "Music: A Growth Industry For The Asia/Pacific Region—Its

(Continued on page 81)

WARNS AGAINST COMPLACENCY

IFPI Calls For \$20 Million War Chest To Battle Piracy

• Continued from page 1

rates, bootleggers and counterfeiters in 1979.

Oord introduced his antipiracy half-hour film, which included interviews with Cliff Richard, Elton John and violinist Yehudi Menuhin, with hard-hitting comments. "In recent years, a lot has been written about piracy, but there is a tendency to treat it like an evil which is disturbing while not hurting too much. The record industry has made its profits and has been complacent," Oord said.

"But the Great Record Robbery has built to a point where it must disturb your profitable and happy lives. When I spoke to the artists featured in our film, their attitude was they were happy enough and making money.

"Now they appreciate that in five years time there could be no record industry in which they could make money. It had been the ostrich-in-the-sand attitude.

"Now it is high time to do something about piracy and it is time to invest in an antipiracy fund. I personally guarantee the money will be used properly to fight the menace."

Oord pointed to the existing successes through financial aid to battle piracy. In Hong Kong, he said, a 95% piracy rate in the industry just a year ago has been reduced to something like 5% with the prospect of it going even lower.

He added: "Everybody must con-

tribute—artists, managers, sleeve manufacturers, everybody, everyone connected with this industry. Otherwise it could well be that there will be no industry as we know it today. We must make 1979 the big year in the antipiracy battle. It is a fight, not a charity.

"We all have to do better, from record companies public relations divisions, to magazines, to make the public aware of the evil of piracy. We know that a lot of superstars are ready to contribute to our fund. We all know we must fight worldwide this great evil."

In the film, which showed samples of pirated and bootlegged material, Cliff Richard, Elton John and Yehudi Menuhin all emphasized the illegality and immorality of the pirates' actions. It was stressed that the worldwide record industry loses \$52.5 million every single day to illegal operations.

Bob Dylan was cited as a major sufferer. "There are more than 100 pirated versions of his albums and work available. Yet he has made only 12 on an official basis. Some bootlegging is by amateurs for their own interests. But these productions can be turned into money for the pirates, for the vultures and the billion-dollar parasites."

Cliff Richard recalled making a Hong Kong purchase of a cassette featuring himself with Doris Day, and "wondered if she knew about our recording together because I certainly did not."

U.K. Court Rules Dealers Must Pay Disk-Play Fees

LONDON—The Music Trades Assn. here has lost at least the first round in its bitter fight against the Performing Right Society over payment by record retailers of license fees for in-store music "performances" for customers.

In the High Court, a judge has ruled that the playing of copyrighted music in record stores does constitute a public performance and therefore dealers need PRS licenses, with the cost based on square-footage of floor space.

This was a test case brought by the society against the Harlequin Records chain for alleged breach of copyright. The judge has now granted an injunction against unlicensed public performances and has instituted an inquiry into damages.

But a six-week stay of execution is ordered against a possible appeal by Harlequin, while costs have been awarded to the society.

The judge said the legal basis of the Harlequin claim that the playing of records in stores is not a public performance, presented via the association, was defective.

Counsel for the copyright society maintained that under the 1956 Copyright Act in-store plays are regarded as public performances. The society hard-lined its attitude toward record stores in 1975 because, it said, it has become impossible to differentiate between shops playing records for demonstration and those playing disks for other promotional reasons.

The argument from the traders that in-store plays were vital for the retail business was likened to recording sessions and to musical auditions within the industry itself.

Now the Music Trades Assn. is pondering an appeal, with secretary Arthur Spencer-Bolland saying: "We are bitterly disappointed at the outcome of this case. Until we decide whether to appeal we are advising retailers not to obtain Performing Right Society licenses."

Gabor Fest Winner

WARSAW—The fifth International Festival of Jazz Pianists, staged in Kalisz, was won by Fusti Baloch Gabor, of Hungary, with fellow Hungarian Frigyes Pleszkan named runner-up and local musician Marek Walaroski in third place. The festival is organized by the Polish Jazz Society.

Elton John showed a copy of his "Greatest Hits" counterfeits, and admitted he could see no difference between the real thing and the phony.

And it was emphasized that if pop gives the richest pickings to the pirates, then classical is also vulnerable.

Stan Gortikov, president of the Recording Industry Assn. of America, said: "We thought we had the piracy situation under control. What a joke. In a recent raid, 300 federal agents operating in five states over three days picked up illegal material with a market value of about \$100 million."



SALSOL/RCA INTL DEAL—Celebrating a pact whereby RCA Records International will distribute Salsoul Records are, from left, Arthur Martinez, RCA Intl division vice president; Joe Cayre, president of Salsoul; Steve Kopitko, attorney for Salsoul, Kelli Ross, RCA vice president, international creative affairs, and Jake Nadler, Salsoul's director of business affairs. RCA International will manufacture and distribute Salsoul product in Germany, Austria, Switzerland, the Benelux countries, Scandinavia, Spain and Portugal. The two companies concluded a pact last June for exclusive distribution of Salsoul product by RCA in the U.S. and Canada.

HOLMES MAPS DRIVE

Artist Development Tagged As TK's Top Priority For Europe

By ADAM WHITE

CANNES—The opening of a European office by TK Records (Billboard, Jan. 20, 1979) signals the latest foreign priorities of the Miami-based company which is distributed outside the U.S. by CBS Records International.

As articulated at MIDEM '79 by TK's newly appointed European director, Phil Holmes—here to liaise with staffers from CRI companies throughout the Continent—these priorities include the need to promote and develop specific artists.

In the past, he says, it has been "The TK sound" which has been exploited and sold in Europe "now's the time to work on individual artists."

Among them he numbers K.C. and the Sunshine Band (TK's top-selling international act), Betty Wright and Peter Brown.

Holmes is swift to praise CBS for

its work since the global distribution deal was signed with TK in November 1977. "They're doing a very good job," he emphasizes, specifically citing chart action in Holland with Foxy, Jimmy "Bo" Horne and K.C. and the Sunshine Band in Britain, with Peter Brown, T-Connection, Celi Bee and K.C.; and in Spain, also with Bee.

Holmes should know. Prior to his TK appointment, he was custom labels manager at CBS Records U.K. Now he'll be dividing his time between London, where TK opens new offices in the city's West End, and the Continent, coordinating the activities between the various CBS units there.

The new emphasis on promoting TK artists, rather than simply working from record to record, involves in-person visits and tours by those acts, Holmes acknowledges.

He's currently discussing such plans with promoters and CRI companies in various territories. Among the markets specifically targeted are Germany and France, which, he opines, are becoming more disoriented.

New albums due from Miami in the near future showcase Peter Brown, Ralph MacDonald, Betty Wright and John Tropea. With this and other product from TK, Holmes will be alerting CRI European companies to U.S. sales and disco activity, so that they can plan their release and promotion efforts accordingly.

This is one way in which he hopes to preempt the effect of imports which can often erode the initial sales of new product prior to official release in a market.

The TK executive accepts that however swiftly new releases are made available abroad, certain retailers have standing orders with American exporters for the latest soul and disco items.

But he's hopeful that the problem can be partially eliminated, at least, and declares that there's a fine working relationship between TK and CRI over the shipment of parts and material.

Holmes is also planning to work closely with European publishers, namely April Music (which handles TK's Sherlyn Publishing), Arista Music (handling the work of Gregg Diamond) and Southern music (dealing with Celi Bee).

'Tommy' Staged

LONDON—"Tommy," the Who's rock opera, is to be staged as a major West End musical, opening at the Queen's Theater, Feb. 6, with Townshend personally supervising the music.

He wrote the piece 10 years ago. The Who toured the full production on a concert trek and the Ken Russell movie version was a big box-office hit.

A stage version has been banned until recently by a clause in the movie deal which prevent theater "opposition" for a three-year period. The production is based on a recent seven-week provincial run in Essex, features Allan Love in the title role and is directed by Paul Tomlinson and John Hole.

JAPANESE TREND

Industry Ferment Seen Spawning New Labels

By HARUHIKO FUKUHARA

TOKYO—The record industry here is going through a period of reorganization and restructuring as companies jostle for market leadership.

Last year witnessed the birth of Epic/Sony and SMS (Sounds Marketing System) and next month Kenwood Records is due to get off the ground. Other new companies are expected to spring up this year.

This trend toward the delegation of responsibility to new companies spun off established names in the industry, and the expansion into new fields, has its roots in the increase in new company formations over the last few years.

But then Japan's disk industry has always been receptive to change. It all started off on a big scale with the liberalization of capital that brought overseas companies into the market with

joint ventures like CBS/Sony, Nippon Phonogram and Warner-Pioneer. Polydor and Toshiba-EMI followed.

The second wave of new faces came among the smaller manufacturers who built up their business around a few chosen artists and producers. The third and latest wave is characterized by divisions in already thriving companies, breaking off to form independent entities: Epic/Sony from CBS/Sony, SMS from Warner-Pioneer and even Orange House from Tokuma Musical Industries.

Now that the disk manufacturers have full connections in production, marketing and distribution, they are finding it easier to form new companies whose administrative policies encompass a limited range of activities. In this respect, 1979 will prove fertile ground for new labels to sprout up and grow.

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Rain-Soaked MIDEM Told Of Mounting Piracy Peril

By MIKE HENNESSEY & PETER JONES

CANNES—As if it weren't enough that foul Riviera weather threatened to turn the 13th MIDEM here into the world's first under-water music fair, the 6,000 participants had the gloomy experience last week of having their annual pilgrimage further drenched in cold water by grim and devastating news about the colossal extent of piracy.

The edifice of stubborn and unrelenting optimism which the international industry collectively erects when it gathers to rattle its drums, blow its trumpets and beat its T-shirted chests, seemed to be developing some ugly cracks after Gerry Oord, the new international antipiracy coordinator for the International Federation of Producers of Phonograms and Videograms, warned that the worldwide trade in counterfeit, bootleg and pirated product was now running in excess of \$1 billion annually.

Oord spent the week at energetically whipping up industry support for the Federation's antipiracy campaign, urging industry leaders to get their heads out of the sand and to dip into their wallets to fund the campaign.

"If we don't fight this evil," he said, "there won't be a record industry five years from now."

Also voiced was mounting industry concern over the spectacularly mushrooming sales of

blank tape, a factor considered by a growing number of industry leaders as posing an even more massive threat to the music industry than piracy.

But, as usual in this ever resilient industry, there were little areas of silver lining showing through the stormclouds.

MIDEM, which last year staged the European premiere of the phenomenally successful "Saturday Night Fever," this year offered the first European showing of "The Wiz" which, despite a mixed reception, is hoped to score an important mark internationally for MCA. Also premiered was France's first major attempt to crack the rock movie market—the musical "New Generation."

It was a good MIDEM for country music. A much-acclaimed gala by Roy Clark, the Oak Ridge Boys and Don Williams was followed by news from promoter Jim Halsey that he would be offering the package to the Republic of China and that the Montreux International Jazz Festival in July would be featuring a night of country music for the first time.

It was a good MIDEM, too, for the media in terms of record company hospitality, with Motown launching the new Stevie Wonder album, and CBS, Polydor International and WEA celebrating a past year of great prosperity.

It was a MIDEM for much speculation about the future of ABC Records, and a MIDEM of constructive and thought-provoking meetings by the International Federation of Popular Music Publishers, assembling for the first time, and of international music industry lawyers.

And it was MIDEM in which the considerable improvement of recent years seen in the quality of the gala presentations was impressively maintained. Performances by A&M's star of the year Chuck Mangione made a big hit, the Pointer Sisters scored a tremendous impact for WEA in two sellout performances. Nana Mouskouri topped the bill for the \$150-a-head French Variety Club gala and jazz got more than honorable representation with a gala by Carmen McRae, Joe Williams, Thad Jones and the Claude Bolling Orchestra.

But the prevailing mood, it has to be said, was one of considerably subdued hysteria. Cannes, even when waterlogged, is not the place for morbid preoccupations about the spreading cancer of piracy. But the participants went back to their home desks this week with a keener appreciation of, and concern for, the fight ahead.

There have been warning bells before, but at Cannes last week they had a particularly persuasive ring of truth.

From The Music Capitals Of The World

LONDON

EMI Records is renewing its television campaign for "Don't Walk-Boogie," disco-oriented compilation package which has already topped the charts here. . . . American country artists, George Hamilton IV and Marty Robbins, also to get the tv treatment, from K-tel. The Hamilton package, "Reflections," spans his RCA and An-

chor repertoire. The Robbins disk, "Golden Collection," draws from his CBS recordings.

First heart-shaped single to be released in this country is "Baby Of Mine," by Alan Price on Jet. The disk is available to coincide with Valentine's Day, and Price's new U.K. tour. . . . Mike Lawrence takes over as head of promotion at Pye Records. He was formerly deputy to the company's sales director. . . . Robin Blanch-

flower, Ariola managing director here, has signed a three-year worldwide deal with ex-Stealers wheel man, Joe Egan. He will debut with a 45 in March.

Frank Zappa kicks off a tour of Britain Feb. 10, as CBS prepares to issue the first album under its new global deal with him (contract excludes North and South America). Zappa is currently in London producing an album for his own

label, Zappa Records, which is not involved in the CBS pact. . . . U.S. rockabilly artist Sleepy La Beef (6 feet, 7 inches, 300 pounds) visits the U.K. in April for the Wembley country festival, and will record a live LP for Charly Records at a venue to be decided.

Panache Music Publishing claims to be the first company to use the Disc Jockeys' Federation (Great Britain) to promote a record. It's

not actually placed with a label, but Panache has sent 12-inch pressings to each of the organization's deejays. Item is "Woman Of Ice" by Classical Mechanic. . . . American Paul Evans visits Britain to bask in the glory of his "Hello, This Is Joannie" hit on Polydor/Spring, which returns the singer to chart heights he enjoyed here many years ago.

PETER JONES

(Continued on page 76)

ROBBEN FORD

"THE INSIDE STORY" (6E-169)
ROBBEN FORD, virtuoso guitarist, singer, composer, and artist. You've seen him on stage with Joni Mitchell, Tom Scott, George Harrison; you've heard him on albums with Barbra Streisand and Kenny Loggins. Now listen...to "THE INSIDE STORY."

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"NO ESCAPE" (6E-188)
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"NIGHTINGALE" (6E-167)
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New Albums for the New Year... From Elektra Records and Tapes.

U.K. DEVELOPMENT

Phonogram, Pye Cut Lists To Prod Sales

LONDON—Two major disk companies, Phonogram and Pye, are working to stimulate sales of records and tapes in the U.K. by price cutting.

Phonogram is reducing the price of 350 of its current, full-price popular albums and cassettes, introducing a two-tier price structure aimed at helping back catalog compete with current releases.

The Pye scheme, in effect, brings the suggested list price of tapes into line with albums, and simultaneously increases the dealer discount.

Phonogram managing director Ken Maliphant calls his company's move a first, and expects other firms to follow suit. "In many cases, High Street discounting has given consumers substantial price cuts on chart LPs, leaving the catalog items at a price disadvantage," he says.

A marketing campaign with the overall slogan, "Going For A Song," will support the structure change. At retail level, there will be 1,000 nationwide window displays, 250,000 consumer leaflets available and one million stickers featuring the cam-

paign slogan. Radio advertising will also be employed.

Says Pye managing director of his firm's step: "Tapes are not holding up to the ratio of albums, and we believe we can afford these new price structures if the effect is to stimulate sales."

"It gives the dealer an increased benefit and provides the consumer with a good reason to buy tape at a reasonable price."

The Phonogram and Pye actions coincide with moves by WEA to stimulate sales, specifically via four major marketing campaigns drawn up in a quick-draw four days.

"The first two months of this year are bound to be very bad for all trade," observes managing director John Fruin. "But we cannot allow the dealers to feel down. We have to do something to generate and stimulate business for them."

WEA's plans include an instant national television campaign for Elvis Costello's new album, extra catalog discounts for retailers, special disco packs also aimed at the trade, and a further tv campaign, details of which are still under wraps.

VIENNESE TEST CASE

Challenge Home TV Dubs

By MANFRED SCHREIBER

VIENNA—Collection Society Austro-Mechana has filed a lawsuit in Vienna's civil court against a private individual for making recordings on a video tape recorder. The value in dispute amounts to \$7,690.

Austro-Mechana based this test case on legal arguments published here by its general manager, Helmut Steinmetz.

In the article, tagged "Reproduction for Private Use on Videorecorders" and published in the Austrian papers for industrial property-copyright, he attacked the "pirates of the Twentieth Century."

According to a study made by Philips, owners of videorecorders are using them, on average, nine days per month, and they possess approximately 14 videocassettes per machine. Objects of taping are mainly tv broadcasts of detective and adventure movies, shows and sporting events.

Although the legality of such recordings is in debate, private indi-

viduals, cultural and educational institutions and trade companies here are reportedly open-minded, believing that such taping is covered by the exception—rights of reproduction for private use.

But Austro-Mechana's Steinmetz is of a different opinion. He agrees that the Austrian copyright law has provision for the exception of rights of reproduction of cinematograph works for private use, yet argues: "The recording of a tv broadcast or film on another set is not admissible, neither through the producer, nor any other person, even if it's done free of charge. Such reproductions violate the reproduction rights of the copyright owners, and are punishable."

The society hopes that this test case will clear the legal problems with videorecorders. If the copyright society succeeds, it plans to demand a flat fee on videotapes, to protect the interests of the copyright owners and neighboring right owners.

CASSETTES LEAD ADVANCE

French See Sales Rises Continuing

By HENRY KAHN

CANNES—The sale of disks and cassettes in France will continue to show over the next few years a growth rate of about 15% to 20% annually, according to Francois Minchin, president of the French record and audio/visual syndicate, SNEPA.

Speaking at MIDEM, Minchin noted that the main development in the French music industry is the change in the proportion between the sales of disks and cassettes.

Minchin said that in 1977 cassettes showed a 43% upturn against a rise of only 8% for disks.

A check of major French companies at MIDEM indicates agreement on the growth pattern of cassettes, but also a general consensus that this poses no real threat to LPs and singles. Three companies with

their own duplicating facilities and others felt no further investment in cassette manufacturing was necessary to cope with the sales increase.

Eddie Barclay, chief of Barclay Records, who does not press or duplicate his own product, is certain that cassette sales will rise by a further 10%. At present, cassettes account for about 10% of the market in France and could eventually reach a level of 30%.

Paul Claude of Vogue said the upsurge in cassette sales was due to the configuration's "late start" in the marketplace.

Minchin said that the French Government was considering a tax levy on both blank software and hardware in the tape field to provide a source of income for copyright holders.

International

BPI Report Documents Sales Surge

LONDON—Statistics from the British Phonographic Industry spanning sales from July-September last year show a substantial increase in the performance of singles, albums and cassettes.

Singles unit sales were up 58% compared to the same period of the previous year, while singles sales value was up 81.6% to approximately \$22 million.

Album unit sales were up 7.6%, and value up 24.9% to some \$69 million. Comments BPI director general, Geoffrey Bridge: "It should be noted that this improvement is only in comparison to performance in 1977, which, it must be remembered, was very poor."

Cassettes climbed 13.6% in sales and 23.1% in value, 8-tracks fell by 3% in units and 36.3% in value.

Bridge continues: "The first nine months of 1978 indicated an overall increase in the value of the recorded music market of over 25%, which means that it's now running at a level around 240 million pounds (\$480 million) per annum, indicating a retail value of about 350 million pounds (\$700 million)."

EMI Holds Lead In 4th Quarter U.K. Chart Recap

LONDON—EMI Records retained its singles and albums leadership in the U.K. music market during the last quarter of 1978, based on the company's performance in the sales charts prepared for the industry by the British Market Research Bureau.

The figures find EMI with 21.4% of the LP market, down slightly from 22% in the previous three months, and 17.6% of singles business, down more dramatically from 25.4%.

Second in albums was Polydor with 12.1%, up from 10.9% in the previous quarter. Third was CBS with 11.5% (13.6%).

Second behind EMI in singles was WEA, with 16.6% (13.1%) and third was CBS, with 16.4% (13.6%).

Leading 45s label in the survey was Atlantic with 8.4%—testimony to the continuing sales power in this market of Boney M. Leading album label was CBS with 7.4%.

RSO placed second in both label categories, with 7.9% and 7%, respectively.

Chappell was top corporate publisher, and Warner Bros. top individual publishing company. "Summer Nights" by John Travolta and Olivia Newton-John was top single, the "Grease" soundtrack top LP.

Top group was Boney M, John Travolta top male artist, Olivia Newton-John top female act, Mike Chapman top producer, and John Farrar top composer.

Bowie Film Track Grabbed By Jambo

LONDON—Jambo Records, a new record company, has emerged from out-of-the-blue to snatch exclusive rights to the soundtrack album of "Just A Gigolo," David Bowie's new movie, for distribution in the U.K. through Pye.

The score, backing a story about the end of World War I and the



PLATINUM PUPPET—Comedian-ventriloquist Kliby and his puppet Caroline look to new horizons after selling an estimated 100,000 units of their Polydor LP in Switzerland in 35 days. Now interest is building in West Germany and Australia.

50% SALES RISE

Media Thrust Impetus For CBS New Zealand Gains

By PHIL GIFFORD

AUCKLAND—Media coordination is credited as the major factor behind the success of the year-old CBS New Zealand operation by its managing director, John McCready.

He reports CBS sales up 50% in the past 12 months, with the company enjoying an estimated 12% total market share. With CBS not involved in budget product here, its share of the full-price market could be as high as 16%, McCready says. Previously under the wing of Phonogram, it had only six people on staff when CBS went independent. "Of the 18 people now working for us, 13 are selling something. We're a very marketing oriented company," says McCready.

The first major success for CBS's media coordination came with the breaking of Meat Loaf's album, "Bat Out of Hell" on Epic.

First came a radio blitz, with ads loosely based on the 50s hit "Purple People Eater." Meat Loaf spots for television followed, and then newspaper contests in Auckland and Christchurch, with a \$700 motorbike as a prize in both cities.

"Bat Out of Hell" has now sold triple platinum in New Zealand (a sale of 15,000 is single platinum), says McCready, and "it keeps on selling."

Auckland's Campaign Agency prepared the Meat Loaf radio ads,

and also put together a 30-minute video, which was heavily used in the promotion of Jeff Wayne's "War of the Worlds" on CBS. Aided by a promotional visit by Wayne the double album has now also gone platinum.

Other major selling acts have been Billy Joel, with double platinum for "The Stranger" and "52nd Street;" Boz Scaggs, platinum with "Silk Degrees" and "Down Two Then Left;" and Neil Diamond, double platinum with "Glad You're Here With Me Tonight."

Two local acts have been signed by CBS—singer-songwriter Sharon O'Neill, a performer in the Linda Ronstadt mold, and rock group Citizen Band.

Says McCready: "This year we may sign two or three more acts, but it's not our aim to have a huge local roster. Our policy is to work hard on the acts we sign and make it happen. We wouldn't sign any act we didn't think has international potential. Without that potential it's not worth having them."

McCready was with Phonogram in New Zealand for 14 years before moving to London as a&r manager for the company. He later served with Decca and Motown in Britain before returning here in 1976 to establish a chain of record stores, since sold to Phonogram.

From The Music Capitals Of The World

• Continued from page 75

HONG KONG

Lyle Ronalds, managing director of SSI Far East, back from attending the Consumer Electronics Show in Las Vegas, sees a big future for videodisks in Hong Kong. Popular Cantonese songstress Susannah Kwan has signed with Polydor. The company hopes to have the artist's

debut album for the label out by the end of February.

Grammy Records will become the Hong Kong licensee for the Mushroom Records catalog, which lists on its roster the Sports, the Ferretts, the Skyhooks and Rene Geyer. Over the next 12 months, Grammy plans to bring to Hong Kong as many artists attached to the Mushroom label as possible. Hong Kong's disco champion, Robert Mak, auditioning for a recording contract with EMI Mak, who placed fourth at the recent World Disco Championship held in London, has also signed a management contract with Pato Leung. Leung manages the careers of Chelsia Chan and the Wynners, two of the most popular acts in Southeast Asia.

The Wynners set to tour Bangkok, Singapore and Malaysia in April. Chelsia Chan, currently filming in Taipei, has a new album out on the Polydor label. Titled "Queen Of Hearts," the album is probably the last English album by a local artist to be released by the label for some time. In town for concerts: The Lettermen.

POLYDOR RIDES TREND

Cantonese: Language Of Hits In Hong Kong

By HANS EBERT

HONG KONG — Polydor (HK) Ltd. has stepped up plans to record almost its entire local talent roster in Cantonese to keep pace with local trends.

It seems the logical step to take, says Norman Cheng, managing director. "Whereas in the past Cantonese albums outsold English albums by 2 to 1, in the last 16 months this ratio has stretched to as much as 4 to 1."

Cheng attributes this dramatic change in the attitude of the local consumer to the emergence of Canto-rock, the present popularity enjoyed by Cantonese singers, Sam Hui, Roman Tam, Paula Tsui, and Adam Cheng, as well as to the disco boom.

"At the moment, we are being flooded by international disco recordings. In Hong Kong, we don't have any disco acts worth recording," says Cheng.

"A few years ago we might have thought about releasing cover versions of these disco hits. But there is no point in doing that today. Local record buyers' tastes have matured so greatly that they only want the real McCoy. How else could we have sold over 70,000 units of 'Saturday Night Fever' in Hong Kong alone?"

Cheng sees Polydor maintaining its stress on Cantonese recordings for "at least two years."

Already in production is the debut solo album by Alan Tam, lead singer with the Wynners, one of the most popular groups in Southeast Asia, who have made a name for themselves with their English recordings.

Tam's album, according to Cheng, will be Canto-disco in flavor, and will also include a Cantonese version of Billy Joel's "My Life," plus originals by such well-known Cantonese writers as James Wong and Joseph Koo.

Cheng reports that most of Polydor's artists have been open minded about making this transition from recording in English to recording in Cantonese. "They realize that if they wish to sell records in Hong Kong, this is the only way to go."

K.K. Wong, creative director of EMI (HK) Ltd., shares Cheng's decision to concentrate on Cantonese material. According to Wong, the first Cantonese album by EMI artist Lam, released only two months ago, has already gone gold.

"So far, Lam's English albums

Sonet, Starbox Join Forces

COPENHAGEN—New record company Sonet/Starbox APS began operations here Jan. 1, 1979, the fruit of a partnership between Sonet/Dansk Gramofon A/S and Starbox APS, two of Denmark's leading independent record companies.

Sonet/Starbox will take over all the current activities of Sonet and Starbox, and the two labels will continue under one management. Karl-Emil Knudsen is chairman, Johnny Reimar managing director with particular responsibilities for marketing and production, Henning Schaedler general manager and director with particular responsibility for administration and finance.

have sold in embarrassingly low quantities," admits Wong. "However, we will continue to record him in English simply because we know that he has the talent to succeed in some other part of Southeast Asia."

While he believes Polydor has made a sensible marketing move, Paul Ewing, head of WEA's operation in Southeast Asia, has plans for his company to release English recordings as well as Cantonese.

"I think we have the talent to record English material," says Ewing, and cites WEA's recent signing, the Ramband, as an example. To underline his faith in the band, Ewing plans to have its debut album produced by British session musician and record producer, John Porter.

Porter, recently in Singapore to mix the debut WEA album by Heritage, has co-produced or played on albums by such well-established artists as Bryan Ferry, Roxy Music and the Sparks.

"The only problem with recording in Cantonese is that the product will only sell in Hong Kong. Sam Hui is the only exception to that rule," says Ewing. "Also, there are not enough good Cantonese songwriters around. With English material at least you can draw from talent in America, Great Britain or even Australia."



SMURF PLATINUM—Geir Boerresen, whose "I Smurfeland" LP has sold a reported 100,000 units in Norway on the db Records label, mounts the winner's rostrum in an Oslo athletic track with some friends who made the LP possible.

MAPS 3-PRONGED DRIVE

RKM Eyes New Intl Alliances

BRUSSELS—Following the company's most successful year, RKM managing director Roland Kluger this week announced plans to expand RKM's record, publishing and management activity on a worldwide basis.

More territories are releasing RKM product under its own logo and this year will see the company increasingly orienting its production toward records with international potential.

Says Kluger: "We have let a number of local artists go in order to concentrate on repertoire which has sales potential around the world."

At MIDEM last week Kluger was negotiating licensing deals for RKM product with companies in countries where the label has, as yet, no regular outlet, primarily South American territories and Japan. He also chaired a meeting of European, Australian and American licensees in order to introduce new product, notably by guitarist Guy Lukowski.

"The signal event of last year as far as RKM is concerned was the 'Plastic explosion,'" Kluger says. "Plastic Bertrand, a Belgian artist, made a big impact around the world and unit sales have topped 5 million. 'Ca Plane Pour Moi' has broken in Australia, and Bertrand was named artist of the year by Europe No. 1 during the station's MIDEM gala."

Since September, RKM has been consolidating its licensing situation and has concluded deals with WEA for Holland; Vogue for France, Belgium and Switzerland, and Hansa for Germany and Austria. The label is handled by Durium in Italy and by EMI in Spain, while in Scandinavia the company has two acts with CBS and two with Polar Records.

"Our aim is to have first option deals with our own logo in all world territories except the U.K. and the

U.S.A. We want the freedom in these markets to deal with various companies."

Plastic Bertrand is released in the U.S. by Sire, which will be issuing a French/English version of "Super Cool" in February.

Sire is also picking up another Belgian group, Telex, which has recorded a new version of a 20-year-old song, "Twist A Saint Tropez," originally released by Dick Rivers and the Chats Sauvages.

"We are negotiating for the U.S. release of 'Que Tal America' by Two Man Sound, which has already

IMIC AGENDA SHAPES

Piracy Is No. 1 Topic At 2 Billboard Meets

scourge of record piracy around the world.

The MIDEM meeting of industry leaders who form the IMIC 1979 advisory panel was called by Billboard at the Majestic Hotel here to prepare the agenda for the Monte Carlo meeting. It was unanimously agreed that the number one topic for discussion at IMIC had to be piracy.

Steve Gottlieb, chairman and chief executive of Chappell Music Ltd., U.K., said that research into the possibility of incorporating a signal into recordings to frustrate illegal duplication had proved abortive, and it was generally agreed that measures of this kind are impractical.

Siegfried Loch, head of WEA Germany, suggested to the meeting that the piracy discussion at IMIC 9 should be slanted towards the problem of impressing on politicians and law enforcement agencies the importance of taking firm action against record piracy everywhere.

A suggestion that the problem of home duplication on blank tape was probably even more damaging to the industry than that of piracy was put forward by Michael Stewart, president of the Interworld Music Group. Stig Anderson, head of Sweden Music Stockholm, supported this view, noting that in Sweden, a country of just 8 million people, blank tape sales were running at a

colossal 40 million units annually.

Other topics suggested for inclusion in the IMIC 9 agenda were digital recording, rights and royalties relating to videograms. Now retailers can help the fight against counterfeiting, an exploration of the trading prospects with the Republic of China and the countries of the Eastern Block, the changing patterns of record distribution, and the problem of trans-shipping and parallel imports.

Among industry leaders present at the meeting, in addition of those mentioned above, were Gerry Oord, antipiracy coordinator for IFPI; Stan Gortikov, president of the Recording Industry Assn. of America; Paul Marks, managing director of ASCAP; Norman Weiser, president of SESAC; Guido Rignano, managing director of Ricordi, Italy; Walter Heebner, president of Recorded Treasures Inc., U.S.; attorney Al Schlesinger, also from the U.S., and Sal Chiantia, president of MCA Music, U.S.

Evans Takes Anchor Post

LONDON—Industry speculation about the future of Anchor Records here has ended with the appointment of Ken Evans as managing director, taking over the role vacated by Ian Rallini, who plans to work in the film business in Hollywood.

Anchor's parent, ABC Records, has put in two of its own directors on the board here. Jay Morgenstern (vice president, general manager international operations) and Alan Rowan (vice president, assistant to ABC president, Steve Diener).

Evans moves up from head of radio/tv public relations, a job he took over 18 months ago, following a spell as head of programming for Radio Luxembourg.

Anchor distribution, also a subject of uncertainty here, is to continue through the CBS network and will be supported by its own telephone sales operation. But further "adjustments" in the Anchor management structure are expected within the next few weeks.

JE T'AIME, BEETHOVEN

PARIS—A survey here shows that 63% of French adults claim to enjoy classical music but it also shows that enthusiasm is by no means matched by knowledge.

Favorite composer named is Beethoven (45%), followed by Mozart (37%), Chopin (23%) and Bach (22%). But 27% of those in the "we-like-classics" category could not name a single composer.

Furthermore, those who could, showed little support for French composers: Berlioz (7%) being followed by Ravel (6%) and Debussy (5%).

Performers provided similar mental blocks. The survey showed that 15% admired Herbert von Karajan and 13% Roberto Benzi, but two-thirds of those questioned could not name anyone. Of the few who did, Rubinstein (4%), Maria Callas and Yehudi Menuhin (4%) and Cziffra (2%) were mentioned. Boulez, Bernstein and Samson Francois received only 1% each.

Invisible 45

LONDON—Logo Records here continues its offbeat packaging policy, with the release of Streetband's "One More Thing" in see-through vinyl, with a clear plastic sleeve. It will have no label, track details being inscribed in the plastic in the record's center. Logo claims this is the "first invisible disk."

Nippon Phonogram Adds Jazz Lines

TOKYO—Nippon Phonogram has acquired five new jazz labels, including Gryphon, which it will use with its own East Wind and Frasco labels and other overseas labels as ammunition in upcoming market forays here. The first albums are due out next month.

The company's jazz policy this year calls for more variety in the production of repertoire and more top-quality releases.

"We also intend to hold more jazz conventions, which we've been giving a lot of attention to since last year, and make closer contact with stores which are specially affiliated

made the U.K. disco charts," says Kluger.

On the publishing side, RKM has finalized representation of the Meisel catalog in Benelux through Fleet Music.

"As sub-publishers we are now becoming a Benelux entity," says Kluger, "with an office in Amsterdam run by Gerda Felleman to handle exploitation in Holland. RKM is the Benelux arm of the United European Publishers group. Last year our publishing turnover increased by 20%."

In the management area Kluger is planning increased activity as part of a long-term diversification process set to get under way in earnest this year and next. RKM already handles the management of Plastic Bertrand and will be contracting more artists over the next two years.

"We also intend to install a mini computer in order to track exploitation around the world, supply our artists with data to help them plan concert tours, and so on," says Kluger.

with us," says division manager Masahiko Asakura.

Perhaps the highest hopes are pinned on Gryphon, the jazz label established last September by veteran producer Norman Schwartz, who is taking an active role in production work.

The first releases on Gryphon scheduled for Feb. 25 are "The Bob Brookmeyer" by the Small Band and "Le Jazz Grand" by Michel Legrand.

The other four labels now under Nippon Phonogram's wing are Timeless, Panorama, Skye and Dafodil.

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
SINGLES

This Week	Last Week	Title	Label
1	2	HIT WITH YOUR RHYTHM STICK—Ian Dury, Stiff BUY 38	Stiff
2	1	YMCA—Village People, Mercury 6007 192	Mercury
3	4	SEPTEMBER—Earth, Wind & Fire, CBS 6922	CBS
4	5	A LITTLE MORE LOVE—Olivia Newton-John, EMI 2879	EMI
5	18	WOMAN IN LOVE—Three Degrees, Ariola ARO 141	Ariola
6	NEW	HEART OF GLASS—Blondie, Chrysalis CHS 2275	Chrysalis
7	3	LAY YOUR LOVE ON ME—Racy, RAK 284	RAK
8	6	HELLO THIS IS JOANNIE—Paul Evans, Polydor Spring 2066 932	Polydor
9	23	DON'T CRY FOR ME ARGENTINA—Shadows, EMI 2890	EMI
10	7	LE FREAK—Chic, Atlantic K 11209	Atlantic
11	10	CAR 67—Driver 67, Logo GO 336	Logo
12	15	JUST THE WAY YOU ARE—Barry White, 20th Century BTC 2380	20th Century
13	9	ONE NATION UNDER A GROOVE—Funkadelic, Warner Bros. K 172	Warner Bros.
14	8	SONG FOR GUY—Eltan John, Rocket XPRES 5	Rocket
15	26	MY LIFE—Billy Joel, CBS 6821	CBS
16	11	I'M EVERY WOMAN—Chaka Khan, Warner Bros. K 17269	Warner Bros.
17	20	RAMA LAMA DING DONG—Rocky Sharpe And The Replays, Chiswick CHIS 104	Chiswick
18	13	I'LL PUT YOU TOGETHER AGAIN—Hot Chocolate, RAK 286	RAK
19	14	TOO MUCH HEAVEN—Bee Gees, RSO 25	RSO
20	30	TAKE THAT TO THE BANK—Shalamar, RCA FB 1379	RCA
21	34	COOL MEDITATION—Third World, Island WIP 6469	Island
22	28	YOU NEEDED ME—Anne Murray, Capitol CL 16011	Capitol
23	21	MIRRORS—Sally Oldfield, Bronze BRO 66	Bronze
24	27	THIS IS IT—Dan Harman, Blue Sky 6999	Blue Sky
25	43	I WAS MADE FOR DANCIN'—Leif Garrett, Atlantic	Atlantic
26	31	COULD IT BE MAGIC—Barry Manilow, Arista ARIST 229	Arista
27	46	MILK AND ALCOHOL—Dr. Feelgood, United Artists	United Artists
28	36	DESIRE ME—The Doil, Beggard Banquet BEG 11	Beggard Banquet
29	12	YOU DON'T BRING ME FLOWERS—Barbra Streisand/Neil Diamond, CBS 6803	CBS
30	16	I LOST MY HEART TO A STARSHIP TROOPER—Sarah Brightman/Hot Gossip, Ariola Hansa AHA 527	Ariola
31	59	KING ROCKER—Generation X, Chrysalis 2261	Chrysalis
32	39	THEME FROM SUPERMAN—Soundtrack, Warner Bros. K 17242	Warner Bros.
33	40	DON'T HOLD BACK—Chanson, Ariola Hansa ARO 140	Ariola
34	29	RAINING IN MY HEART—Leo Sayer, Chrysalis CHS 2277	Chrysalis
35	23	DR. WHO—Mankind, Pinnacle PIN 71	Pinnacle
36	17	A TASTE OF AGGRO—Barron Knights, Epic EPC 6829	Epic
37	38	EVERY NIGHT, Phoebe Snow, CBS 6842	CBS
38	35	DO YOU THINK I'M SEXY?—Rod Stewart, Riva 17	Riva
39	41	JE SUIS MUSIC—Cerrone, CBS 6918	CBS
40	33	IN THE BUSH—Musique, CBS 6791	CBS
41	53	SIRDANCEALOT—Olympic Runners, Polydor POSP	Polydor
42	62	SHAKE YOUR GROOVE THING—Peaches & Herb, Polydor 200992	Polydor
43	44	HEAT OF THE BEAT—Roy Ayers, Polydor POSP 15	Polydor
44	55	TAKE ON THE WORLD—Judas Priest, CBS 6915	CBS
45	56	EQUINOXE #5—Jean Michel Harre, Polydor PD 20	Polydor
46	48	I GOT MY MIND MADE UP—Instant Funk, Salsoul 550T	Salsoul
47	37	DANCE (DISCO HEAT)—Sylvester, Fantasy FTC 163	Fantasy
48	54	WHEN I'M AWAY FROM YOU—Frankie Miller, Chrysalis CHS 227	Chrysalis
49	19	ALWAYS AND FOREVER/MIND BLOWING DECISIONS—Heatwave, GTO GT 236	GTO
50	24	TOMMY GUN—CBS 6788	CBS
51	NEW	OUTDOOR MINER—Wire Harvest HAR 5172	Wire Harvest
52	42	B.A.B.Y.—Rachel Sweet, Stiff BUY 39	Stiff
53	22	SHOOTING STAR—Dollar, EMI 2871	EMI
54	57	WHO WHAT WHEN WHERE WHY—Manhattan Transfer, Atlantic K 11233	Atlantic
55	45	GREASED LIGHTNING—John Travolta, Midsong International POSP 14	Midsong International
56	NEW	CONTACT—Edwin Starr, 20th Century BTC 2396	20th Century
57	NEW	RADIOACTIVE—Gene Simmons, Casablanca CAN 134	Casablanca
58	52	ELO E.P.—Electric Light Orchestra, Jet ELP 1	Jet
59	67	SHOOT ME SHOOT ME—Tasha Thomas, Atlantic LV 4	Atlantic

60	47	INSTANT REPLAY—Dan Hartman, Blue Sky 6706	Blue Sky
61	64	CREAM (ALWAYS RISES TO THE TOP)—Gregg Diamond/Bionic Boogie, Polydor POSP 18	Polydor
62	NEW	MAY THE SUN SHINE—Nazareth (Mountain NAZ 003)	Mountain
63	68	QUE TAL AMERICA—Two Man Sound, Miracle M1	Miracle
64	61	HOW YOU GONNA SEE ME NOW—Alice Cooper, Warner Bros. K 17270	Warner Bros.
65	70	RIVERS OF BABYLON/BROWN GIRL IN THE RING—Boney M, Atlantic Hansa K 11120	Atlantic
66	NEW	DOCTOR DOCTOR, UFO, Chrysalis CHS 2287	Chrysalis
67	NEW	TOGETHER WE ARE BEAUTIFUL—Steve Allan, Creole CR 164	Creole
68	63	FOUR STRONG WINDS—Neil Young, Reprise K 14493	Reprise
69	NEW	(OUR LOVE) DON'T THROW IT ALL AWAY—Andy Gibb (RSO 26)	RSO
70	50	SIX MILLION STEPS—Ranhi Harris and Flo, Mercury 6007 198	Mercury
71	60	HANGING ON THE TELEPHONE—Blondie, Chrysalis CHS 2266	Chrysalis
72	58	THE LAST FAREWELL—Marine Band Of The Ark Royal, BBC Resol 61	BBC Resol
73	49	NEW YORK NEW YORK—Gerard Kenny, RCA PB 5117	RCA
74	NEW	EVERY WHICH WAY BUT LOOSE—Eddie Rabbit, Elektra K 12331	Elektra
75	51	PROMISES—Buzzcocks, United Artists UP 36471	United Artists

LPs

This Week	Last Week	Title	Label
1	3	DON'T WALK BOOGIE—Various, EMI EMTV 13 (E)	EMI
2	NEW	ARMED FORCES—Elvis Costello and The Attractions, Radar RAD 14 (E)	Radar
3	9	PARALLEL LINES—Blondie, (Michael Chapman), Chrysalis CDL 1192 (F)	Chrysalis
4	4	GREATEST HITS—Showaddywaddy (Mike Hurst/Showaddywaddy), Arista ARTV 1 (F)	Arista
5	3	SINGLES 1974-78—Carpenters, A&M AMLT 19748 (C)	A&M
6	7	GREASE—Original Soundtrack, RSO RSD 2001 (F)	RSO
7	5	NIGHTLIGHT TO VENUS—Boney M (Frank Farian) Atlantic/Hansa K 50498 (W)	Atlantic
8	16	THE BEST OF EARTH, WIND & FIRE VOL. 1—Earth, Wind & Fire, CBS 83284	CBS
9	8	A SINGLE MAN—Eltan John (Eltan John/Glve Franks), Rocket Train 1 (F)	Rocket Train
10	35	ACTION REPLAY—Various, K-tel NE 1040 (K)	K-tel
11	10	BLONDES HAVE MORE FUN—Rod Stewart (Tom Dowd) Riva RVL P 8 (W)	Riva
12	6	WINGS GREATEST—Wings (Paul McCartney) Parlophone PCTC 256 (E)	Parlophone
13	22	NEW BOOTS AND PANTIES—Ian Dury and The Blockheads (P. Jenner/Laurie Latham/R. Walton) Stiff 5EEZ 4	Stiff
14	14	WAR OF THE WORLDS—Jeff Wayne's Musical Version, CBS 9600 (C)	CBS
15	25	20 GOLDEN GREATS—Doris Day, Warwick PR 5053 (M)	Warwick
16	23	EQUINOXE—Jean Michel Jarre (Jean Michel Jarre) Polydor POLD 5007 (E)	Polydor
17	26	EVEN NOW—Barry Manilow, Roy Dante/Barry Manilow, Arista 1047 (F)	Arista
18	18	OUT OF THE BLUE—Electric Light Orchestra, (Jeff Lynn), Jet Jet JETDP 400 (C)	Jet
19	15	YOU DON'T BRING ME FLOWERS—Neil Diamond (Bob Gaudio) CBS 86077 (C)	CBS
20	21	EMOTIONS—Various, K Tel NE 1.35 (K)	K Tel
21	12	MIDNIGHT HUSTLE—Various, K Tel HE 1037 (K)	K Tel
22	13	TONIC FOR THE TROOPS—Boomtown Rats (Robert John Lange) Ensign ENVY 3 (F)	Ensign
23	11	20 GOLDEN GREATS—Neil Diamond (Various) (MWA) EMTV 14 (E)	EMI
24	19	GREATEST HITS—Commodores (Various), Motown STML 12100 (E)	Motown
25	17	JAZZ—Queen (Queen), EMI, EMA 788 (E)	EMI
26	61	EVEN NOW—Barry Manilow, (Roy Dante/Barry Manilow), Arista 1047 (F)	Arista
27	27	GHOST RIDERS IN THE SKY—Slim Whitman (Alan Warner/Scotti Turner) United Artists UATV 30202 (E)	United Artists
28	30	SATURDAY NIGHT FEVER—(Various), RSO 2658 123 (F)	RSO
29	30	NIGHT GALLERY—Barron Knights (Pete Langford) (Epic EPC 83221 (C)	Epic
30	28	LION HEART—Kate Bush, (Andrew Powell) EMI EMA 787 (E)	EMI
31	46	GERM FREE ADOLESCENTS—Kray Spex (Falcon Stuart/X Ray Spex), EMI INT. IN5 3023 (E)	EMI

32	49	TOTALLY HOT—Olivia Newton-John (John Farrar), EMI EMA 789 (E)	EMI
33	40	BAT OUT OF HELL—Meat Loaf (Todd Rundgren), Epic/Cleveland Int., EPC 82419 (C)	Epic
34	31	GIVE 'EM ENOUGH ROPE—Clash (Sandy Pearlman), CBS 82431 (C)	CBS
35	NEW	CRUISIN'—Village People, Mercury 9109 614	Mercury
36	24	20 SONGS OF JOY—Harry Secombo, Warwick WW 5032 (M)	Warwick
37	56	RUMOURS—Fleetwood Mac (Fleetwood Mac/Callat/Dashut) Warner Bros. K 56344 (W)	Warner Bros.
38	29	BACKLESS—Eric Clapton (Glynn Johns) RSO RSD 5001 (F)	RSO
39	43	CAN'T STAND THE HEAT—Status Quo (Pip Williams), Vertig 9102 027 (F)	Vertig
41	36	AMAZING DARTS—Darts (Tommy Boyce/Richard Hartley), K-tel/Magnet DLP 7981 (K)	K-tel
42	57	IMAGES—Don Williams (Don Williams/Garth Fundes), K-tel NE 1033 K	K-tel
43	43	CLASSIC ROCK—London Symphony Orchestra (Jeff Jarratt/Den Reedman, K Tel ONE 1009 (K)	K-tel
44	69	DREAM LOVER—Anthony Ventura Orchestra, Lotus WH 5-07	Lotus
45	39	PUBLIC IMAGE—Public Image Ltd., (Public Image Ltd.), Virgin V 2114 (C)	Virgin
46	75	TUBULAR BELLS—Mike Oldfield, Virgin V 2001 (C)	Virgin
47	50	BABYLON BY BUS—Bob Marley and the Wailers (Chris Blackwell/Jack Nubar) Island ISLD 11 (E)	Island
48	38	THREE LIGHT YEARS—Electric Light Orchestra, Jet JETBX1 (C)	Jet
49	55	IF YOU WANT BLOOD YOU'VE GOT IT—AC/DC (Vanda/Young), Atlantic K 50532 (W)	Atlantic
50	37	LIVE—Manhattan Transfer (Tim Hauser/Janice Siegel), Atlantic K 50540 (W)	Atlantic
51	53	FATHER ABRAHAM IN SMURFLAND—(Marcel Steliman/Frans Erkelens) Decca SMURF 1 (S)	Decca
52	74	LIVE AND DANGEROUS—Thin Lizzy (Thin Lizzy/Tony Visconti), Vertigo 6641 807 (F)	Vertigo
53	65	INNER SECRETS—Santana, CBS 86075	CBS
54	52	THE BIG WHEELS OF MOTOWN—Various, Motown EMTV 12 (E)	Motown
55	58	GREATEST HITS—Steeley Dan (Gary Katz) ABC ABCD 616 (C)	ABC
56	59	A NEW WORLD RECORD—Electric Light Orchestra (Jeff Lynne), Jet JETLP 200 (C)	Jet
57	33	JAMES GALWAY PLAYS SONGS FOR ANNIE—James Galway (Ralph Mace) Red Seal RL 25163 (R)	Red Seal
58	63	LEO SAYER—Leo Sayer, Leo Sayer (Richard Perry) Chrysalis CDL 1198 (F)	Chrysalis
59	48	ALL MOD CONS—Jam (Vic Coppersmith Heaven) Polydor POLD 5008 (F)	Polydor
60	68	PLASTIC LETTERS—Blondie, Chrysalis CHS 1166	Chrysalis
61	NEW	WELL WELL SAID THE ROCKING CHAIR—Dean Friedman, Lifesong LSLP 6019	Lifesong
62	61	THE ALBUM—Abba (B. Anderson/Ulvaeus) Epic 86052 (C)	Epic
63	41	THAT'S LIFE—Sham 69 (Jimmy Pearson/Peter Wilson) Polydor POLD 5010 (F)	Polydor
64	67	THE KICK INSIDE—Kate Bush, (Andrew Powell) EMI EMC 3223 (E)	EMI
65	54	HI TENSION—Hi Tension (Cofi Avivor/Alex Sadkin) Island ILPS 9564 (E)	Island
66	60	THE SCREAM—Siouxsie and The Banshees (Steve Lillywhite/Siouxsie and the Banshees), Polydor 5009 (F)	Polydor
67	64	ELVIS 40 GREATEST—Elvis Presley, RCA PL 42691 (R)	RCA
68	70	EVERGREEN—Acker Bilk (Terry Brown) Warwick PW 5045 (M)	Warwick
69	NEW	THE STRANGER—Billy Joel, CBS 82311	CBS
70	NEW	NEVER MIND THE BOLLOCK—Sex Pistols, Virgin V 2086	Virgin
71	72	BOTH SIDES—Dolly Parton (Various) Lotus WH 5006 (K)	Lotus
72	42	BOOGIE FEVER—Various, Ronco RTL 2034 (B)	Ronco
73	62	SANDY—John Travolta, (Various) Polydor POLD 5014	Polydor
74	NEW	AND THEN THERE WERE THREE—Genesis, Charisma WDS 4010	Charisma
75	51	THE BEST OF JASPER CARROTT—Jasper Carrott, DJM DJF 20549	DJM

JAPAN

(Courtesy of Music Labo, Inc.)
As Of 1/22/79
*Denotes local origin

This Week	Last Week	Title	Label
1		GANDHARA—*Godiego (Columbia)	Columbia
2		CHAMPION—*Alice (Express/Toshiba-EMI)	EMI
3		CHAMELEON ARMY—*Pink Lady (Victor)	Victor
4		SAGA—*Twist (Aardvark)	Aardvark

5		AOBAJO-KOIUTA—*Muneyuki Sato (King)	King
6		II HI TABIDACHI—*Momoe Yamaguchi (CBS/Sony)	Sony
7		MUSOUKA—*Hiroshi Madoka (Aardvark)	Aardvark
8		YUMEHITOYO—*Kousetsu Minami (Panam/Crown)	Crown
9		KISETSU NO NAKADE—*Chiharu Matsuyama (F)	F
10		MONKEY MAGIC—*Diego (Columbia)	Columbia
11		KIBUNSHIDAI-DE SEMEMANIDE—*Southern All Stars (Invitation/Victor)	Victor
12		SOUSHUNKYOKU—*Goro Noguchi (Polydor)	Polydor
13		MIZUIRO-NO-AME—*Junjo Yagami (Disco)	Disco
14		HERO—*Kai-Band (Express/Toshiba-EMI)	EMI
15		KITAGUNI-NO-HARU—*Masao Sen (Minoruphone)	Minoruphone
16		HARUKANARU KOBITO-E—*Hideki Saijo (RCA)	RCA
17		HOHOEMI NIKKI—*Ikue Sakakibara (Columbia)	Columbia
18		Y.M.C.A.—Village People (Casablanca)	Casablanca
19		CHUJO-NO-KOIBITO—*Hiromi Go (CBS/Sony)	Sony
20		MISTERY NILE—Sandy O'Neill (East World)	East World

ITALY

(Courtesy of Germano Ruscitto)
As Of 1/16/79
SINGLES

This Week	Last Week	Title	Label
1		UNA DONNA PER AMICO—Lucio Battisti (Numero Uno-RCA)	RCA
2		SUMMER NIGHTS—J. Travolta & Newton-John (RSO-Phonogram)	RSO
3		GREASE—Frankie Valli (RSO-Phonogram)	RSO
4		METEOR MAN—Dee D. Jackson (Durium)	Durium
5		LE FREAK—Chic (Atlantic; CBS-CGDM)	Atlantic
6		PENSAMI—Julio Iglesias (CBS-CGDM)	CBS
7		DEDICATO—Loredana Berté (CGDM)	CGDM
8		SBRILUNO—Sandra Mondaini (CGDM)	CGDM
9		TRAIUNGOLO—Renato Zero (RCA)	RCA
10		YOU'RE THE ONE THAT I WANT—J. Travolta & O. Newton-John (RSO-Phonogram)	RSO
11		ANNA—Miguel Bose (CBS-CGDM)	CBS
12		CIAO—Pupo (Baby Records)	Baby Records
13		SI BUONASERA—Renato Rascel (CBS-CGDM)	CBS
14		TOO MUCH TO HEAVEN—Bee Gees (Phonogram)	Phonogram
15		WOOBINDA—Zara & Le Mele Verdi (Cetra/Font/Cetra)	Cetra

HOLLAND

As Of 1/25/79
SINGLES

This Week	Last Week	Title	Label
1		Y.M.C.A.—Village People (Philips)	Philips
2		PARADISE BY THE DASHBOARD LIGHT—Meat Loaf (Epic)	Epic
3		DON'T LOOK BACK—Peter Tosh, Mick Jagger, (Rolling Stones Records)	Rolling Stones
4		STUMBLIN' IN—Suzie Quatro & Chris Norman (Rak)	Rak
5		LE FREAK—Chic (Atlantic)	Atlantic
6		SONG FOR GUY—Eltan John (Rocket)	Rocket
7		A LITTLE MORE LOVE—Olivia Newton-John (EMI)	EMI
8		BLAME IT ON THE BOOGIE—Jacksons (CBS)	CBS
9		DA YA THINK I'M SEXY—Rod Stewart (Warner Bros.)	Warner Bros.
10		HOW YOU GONNA SEE ME NOW—Alice Cooper (Warner Bros.) LPs	Warner Bros.

This Week	Last Week	Title	Label
1		BAT OUT OF HELL—Meat Loaf (Epic)	Epic
2		CHA CHA—Herman Brood & Wild Romance (Ariola)	Ariola
3		BLONDES HAVE MORE FUN—Rod Stewart (Warner Bros.)	Warner Bros.
4		TOTALLY HOT—Olivia Newton-John (EMI)	EMI
5		BACK TO '78—Gruppe Sportivo (Ariola)	Ariola
6		CRUISIN'—Village People (Philips)	Philips
7		GREASE—Original Soundtrack (RSO)	RSO
8		NINA HAGEN BAND—Nina Hagen Band (CBS)	CBS
9		ZIJN CROOSTSTE SUCCESSEN—Freddy Quinn (Polydor)	Polydor
10		BUSH DOCTOR—Peter Tosh (Rolling Stone Records)	Rolling Stone

BELGIUM

As Of 1/25/79
SINGLES

This Week	Last Week	Title	Label
1		Y.M.C.A.—Village People (Casablanca)	Casablanca
2		PARADISE BY THE DASHBOARD LIGHT—Meat Loaf (CBS)	CBS
3		DA YA THINK I'M SEXY—Rod Stewart (WEA)	WEA
4		A LITTLE MORE LOVE—Olivia Newton-John (EMI)	EMI
5		LE FREAK—Chic (WEA)	WEA
6		BLAME IT ON THE BOOGIE—Jacksons (CBS)	CBS
7		TROJAN HORSE—Luv (Phonogram)	Phonogram
8		TOO MUCH HEAVEN—Bee Gees (Polydor)	Polydor
9		STUMBLIN' IN—Suzie Quatro & Chris Norman (EMI)	EMI
10		GIVIN' UP GIVIN' IN—Three Degrees (Ariola)	Ariola

3		CRUISIN'—Village People (Phonogram)	Phonogram
4		TOTALLY HOT—Olivia Newton-John (EMI)	EMI
5		CHA CHA—Herman Brood And His Wild Romance (Ariola)	Ariola
6		THE ARIOLA HIT SINGLES—Various Artists (Ariola)	Ariola
7		YOU DON'T BRING ME FLOWERS—Neil Diamond (CBS)	CBS
8		GREASE—John Travolta, Olivia Newton-John (Polydor)	Polydor
9		POPWORLD—Various Artists (K-Tel)	K-Tel
10		JAZZ—Queen (EMI)	EMI

SOUTH AFRICA

(Courtesy of Springbok Radio)

This Week	Last Week	Title	Label

SYNDICATORS TARGETED

Mechanical Rights Agency Steps Up License Activity

By DAVID FARRELL

TORONTO—A growing list of companies here are getting a subtle jolt as the relatively new Canadian mechanical rights collective flexes its muscle and points the Copyright Act at syndication houses, recording artists and even major labels.

The Canadian Musical Reproduction Rights Agency (CMRRA) took over the task of collecting mechanical royalties and issuing reproduction licenses in 1975. Previously the job had been handled by the Harry Fox Agency out of New York, but it proved to be more of a headache than a bonus for them, notes the Canadian collective's general manager, Cyril Deveroux.

The former head of Chappell Music in Toronto, Deveroux says the machinery and personnel training necessary to issue licenses for and

make payments to the 8,000 publishing clients it represents is all in place, and that the association is now chasing down offenders.

The most recent agreement made is with Micmac Audio Creators of Montreal, which produces Air Canada's in-flight music programs.

Several trips have been made to Montreal in the past year, the general manager informs, to "educate" local record labels about poaching English pop tunes for translation into French without approval, and without paying royalties owed on the records.

Now Deveroux and the CMRRA's lawyers are negotiating with syndication houses for an agreement whereby mechanicals are paid on the true number of tape duplications made. "A lot of these com-

panies have been cycling material across the country and paying mechanicals on a one-time basis," Deveroux says. "Reproduction rights don't work that way," he adds.

Two alleged offenders that the agency is currently negotiating with are the producers of Big Country and the Pringle Program, syndicated weekly shows broadcast nationally. Both sides of the discussion table are trying to avoid a court confrontation, but syndication people suggest that a ruling in favor of CMRRA would severely jeopardize profitability. Besides which, they argue, they are providing national exposure and promotion which just can't be bought.

Beyond these areas, the collective has granted licenses to a number of television variety shows which use prerecorded music as part of their entertainment package and is now chasing down in-store taped music suppliers for similar purposes.

Perhaps the biggest area of work outside of payments is the auditing of statistical records of the record manufacturers. Herein lies the huge sums of monies to be paid out to the recording artists and publishers for records sold or given away for promotion, the mechanical rights. The auditors were given basic training by personnel from the Harry Fox Agency who flew in from New York to supervise in the first year.

Formed by the Canadian Music Publishers Assn. with 10 founding members guaranteeing the finances in the first year, the shares of the agency are held in trust by the Canada Permanent Trust bank, which is responsible for sending out the nominations to the board of directors.

Mechanical licenses to the record companies are produced by an MAI Basic 4 computer, which also calculates the commission and exchange when printing out the checks payable to U.S. music publishers. The computer is programmed to convert to Canadian funds for addresses in this country.

Deveroux claims to have 85% of the U.S. music publishing operations represented by the agency and figures an average of 20 new publishers sign for representation every week.

Companies working outside the jurisdiction of CMRRA include the CBS owned April/Blackwood Music publishing company and Morning Music, owned by Boot Records of Toronto.

MARLEY IS TELLER

Island Banks On Gold

TORONTO—Island Canada's national coordinator, Cathy Hahn, hopes to fly to Jamaica late February to present Bob Marley with a certified gold album of "Kaya," a significant event in that it would be a first for Marley anywhere in the world and the first gold album Island has achieved in North America.

Hahn says she is awaiting for an audit to apply for the certification, but opines that she is confident that the Marley presentation is on. She intends to make big news out of the event.

Backing the success of the album is Hahn's own personal enthusiasm for the reggae form and a growing acceptance of Trenchtown rock in Canada. With Marley's latest "Babylon By Bus" release enjoying rotation at AOR FM outlets across the country, the national coordinator notes that discotheques are programming more reggae disks than ever before. As an example, she offers Third World's "Journey To Addis," which, she notes, "is not a pure disco record by any means."

Distribution and marketing of Island product in Canada is handled by RCA and remains this way for another year. The WEA part in the

U.S. has enhanced Island's image in Canada, however, Hahn says.

Increased airplay is one immediate benefit she sees from the new U.S. arrangement, a trend that is developing from an increased presence on the album charts in the southern market.

Island Canada is very close to achieving gold sales on Marley's last studio effort as well, she claims. The label is currently involved in a "Babylon By Bus" radio/print promotion involving the Toronto Sun daily and CFNY-FM, which lands a lucky contest winner in Jamaica for one week.

Scheduled releases for Island in the next two months include albums by Zap-Pow, a new Jamaican signing; Hi-Tension, a British funk band; Roundtree, a U.S. rhythm and blues band; and Inner Circle, a debut album on the label after two reggae outings on Capitol's logo.

Artist appearances by John Martyn and Ultravox are both planned at a Toronto club, The Edge, in March. Martyn is scheduled in for three nights between March 8-10, with Ultravox preceding him March 5-7.

From The Music Capitals Of The World

TORONTO

WEA Canada is readying a major marketing and promo campaign in support of Streetheart's second LP, "Under Heaven, Over Hell." Produced by Nazareth's Manny Charlton. Kick-off for release includes an El Mocambo remote broadcast on CHUM-FM. Atlantic U.S. is confirmed to release this project.

It is said that several companies are meeting with U.S. chiefs to counter CBS's "five-year plan" for market domination in Canada. Mike Watson has left A&A Records retail operation to return to CBS as an Ontario promotion man. Also joining the company is fired CILQ-FM music director Bill Anderson who joins as artist relations coordinator.

Ron Newman is gone without explanation as Motown Canada general manager, leaving directives coming from Detroit and Gerry Hochberg running the ship without official title.

Bomb artist Bob Segarini will have 1,000 copies only of a "live" album on release to radio

and press persons later this month. The tracks are culled from a recent CILQ-FM in-studio broadcast. Same station recently broadcast Joe Hall and Continental Drift from The Edge in this city.

Regine rumored to be considering opening up a "state-of-the-art" disco in this market, complementing the success of her Montreal location. . . . Local based Conrad Interior Designs, a disco design company, reports negotiations underway with New York's Stork Club for decor changes. . . . Rod Stewart contemplating April/May tour dates on Continent.

Montreal Kebec Disc reports 60,000-plus units sold on the "Starmania" double album. The Atlantic/France concept work features numerous superstars from France and Quebec, including Michel Berger, Diane Dufresne, Nanette Workman and France Gall.

CBS regional promo man Dave Deeley replaces Don Oates as assistant national sales director with Oates taking over the Toronto sales office. DAVID FARRELL

Lifelines

Births

Boy, Jason Todd, to Bruce and Pamela Miller in Los Angeles Jan. 8. Father is an arranger and composer.

Girl, Danielle Hansen, to David and Randi Levy in Los Angeles Jan. 20. Father is director of promotion at Alexander St. Records.

Girl, Rashida Bridget Carbo, to Hank and Jean Carbo last month in Los Angeles. Father is January Records artist.

Deaths

Frank Kelton, 79, music publisher and promoter, in Los Angeles Jan. 20 of a heart attack. His survivors include his widow, a son, Kenneth, who produces and promotes records in Nashville, and a grandchild.

Bernie Richards, 55, pianist and orchestra leader whose society band had played for Presidents Eisenhower, Johnson, Kennedy and Ford, Jan. 20 in Los Angeles. Survivors include his widow, four sons, two brothers and his mother.

John Zatorski, 45-year veteran with MCA Records in New York, in Newark Jan. 8 in a head-on motor car collision. He joined Decca Records in 1934 and was MCA's office manager in recent years.

Joel Goldstein, 32, engineer at New York's Associated Recording Studios, Jan. 9 in New York of a heart attack. He is survived by his widow, Arlene.

James A. Maguire, 65, pioneer manufacturer representative and owner of J.A. Maguire & Co., in Pennsauken, N.J., after a long illness. He was an active member for 38 years of the Electronics Representatives Association. His widow, two sons, a daughter and two grandchildren survive.

Marjorie Lawrence, 71, once renowned as an operatic soprano, Jan. 13 in Little Rock. After being stricken with polio in 1941, the Australian-born singer continued her career working from a wheelchair. She is survived by her husband, Dr. Thomas King, two brothers and a sister.

Billboard SPECIAL SURVEY For Week Ending 2/3/79

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 Sende 2079	1	VICENTE FERNANDEZ A Pesar de Todo, Caytronics 1626
2	SALSA MAYOR De Frente y Luchanda, 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 76 en 78 TR 139	5	LA MIGRA Cielos de Ti, Mar Internacional 108
6	C. CRUZ Y J. PACHECO Eternos, JM 80	6	CEPILLIN En Un Basque 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'ALLESSIO Jura Que Nunca Valvire, Orfeon 16-021
10	HECTOR LAVOE La Comedia, Fania 522	10	RIGOR TOVAR 2 Tardes de Mi Vida, Mericana 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 Cameron Pelso, Lain International 5067
14	ISMAEL MIRANDA Salter, Sentimiento y Pueblo, Fania 530	14	LOS TIGRES DEL NORTE No. 8, Fania 564
15	ANDY MONTANEZ LAD 302	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 Invigorating Eddie Palmieri, Tico 1420	18	LOS MUECAS Exitos, CYS 7280
19	GRAN COMBO En Las Vegas, GC 015	19	JUAN GABRIEL Espectacular, Pronto 1036
20	J. PACHECO The Artist, Fania 503	20	JOAN SABASTIAN Muzart 10711
21	CHARANGA 76 Live at Roseland, TR 136	21	LOS FELINOS Estes 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, Microfon 5001
24	EDDIE PALMIERI Coco 141	24	CONJUNTO ALFA Juguete Care, Epsilon 8000
25	CELIA CRUZ A Todos Mis Amigos, Tico 1423	25	LOS HUMILDES Besitos, Fania 560

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New LP/Tape Releases

POPULAR ARTISTS

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette; QL—quadrasonic album; Q8 quadrasonic 8-track cartridge. Multiple records and/or tapes in a set appear within brackets following the manufacturer number. Tape duplicator/marketers appear within parentheses following the tape manufacturer number, where applicable.

ANDERSON, BILL
Ladies Choice LP MCA 3075 \$7.98
BT MCA 3075 \$7.98
CA MCAC 3075 \$7.98

ARPEGGIO
Let The Music Play LP Polydor PD 16180 \$7.98

BABYS
Head First LP Chrysalis CHR-1195 \$7.98

BASSEY, SHIRLEY
The Magic Is You LP United Artists UALA926H \$7.98

BIG APPLE BRASS
Opus De Metropolis LP Royal Flush 5500 \$7.98

BIGHORN
Bighorn LP Columbia JC 35618 \$7.98
BT JCA 35618 \$7.98
CA JCT 35618 \$7.98

BLOODSTONE
Don't Stop LP Motown M7-909R1 \$7.98

BOOMTOWN RATS
A Tonic For The Troops LP Columbia JC 35750 \$7.98
BT JCA 35750 \$7.98
CA JCT 35750 \$7.98

BROMBERG, DAVID
My Own House LP Fantasy F-9572 \$7.98

BROWN, CHUCK, & SOUL SEARCHERS
Bustin' Loose LP MCA 50R-3076 \$7.98
BT SORT-3076 \$7.98
CA SORT-3076 \$7.98
SORC-3076 \$7.98

BROWN, JAMES
Take A Look At Those Cakes LP Polydor PD 1618 \$7.98

BROWNSVILLE
Air Special LP Epic JE 35606 \$7.98
BT JEA 35606 \$7.98
CA JET 35606 \$7.98

BURNETTE, BILLY
Billy Burnette LP Polydor PD1-6187 \$7.98

BUSSEY, GEORGE, EXPERIENCE
Disco Extravaganza Phase I LP Atlantic SD 19216 \$7.98
BT TP 19216 \$7.98
CA CS 19216 \$7.98

CAMEL
Breathless LP Arista AB4206 \$7.98

CHARO
Oie, Oie LP Salsoul SA 8515 \$7.98
BT SB 8515 \$7.98
CA SC 8515 \$7.98

CHEAP TRICK
At Budokan LP Epic JE 35795 \$7.98
BT JEA 35795 \$7.98
CA JET 35795 \$7.98

COASTERS
Coastin' LP Salsa Picante S-P.L.P. 10001

CONNIFF, RAY
Ray Conniff Plays the Bee Gees & Other Great Hits LP Columbia JC 35659 \$7.98
BT JCA 35659 \$7.98
CA JCT 35659 \$7.98

COOLIDGE, RITA, see Kris Kristofferson.

COSTELLO, ELVIS
Armed Forces LP Columbia JC 35709 \$7.98
BT JCA 35709 \$7.98
CA JCT 35709 \$7.98

CRAMER, FLOYD
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Averill
 LP Caedmon TC 1608 \$7.98

HERBERT, FRANK
Battles of Dune—Herbert
 LP Caedmon TC 1601 \$7.98

HILL, GEOFFREY
The Poetry & Voice of Geoffrey Hill
 LP Caedmon TC 1597 \$7.98

MASON, JAMES
Selected Poetry of Catullus
 LP Caedmon TC 1611 \$7.98

MORENO, RITA
Glosscap & His Magic & Other
Legends of the Wabanaki
Indians—Hill
 LP Caedmon TC 1607 \$7.98

PATON, ALAN
Cry, The Beloved Country—Paton
 LP Caedmon TC 1605 \$7.98

LES PETITS CHANTEURS de
SAINT LAURENT
Sing Children Sing: Songs of
France
 LP Caedmon TC 1600 \$7.98

RICHARDSON, IAN
Tales of King Arthur & His Knights:
The Story of Launcelot—Pyle
 LP Caedmon TC 1609 \$7.98

VARIOUS ARTISTS
UPI On The Record: Events of
1978
 LP Caedmon TC 1610 \$7.98

VONNEGUT, KURT, JR.
Breakfast of Champions—
Vonnegut
 LP Caedmon TC 1602 \$7.98

WILLIAMSON, NICOL
The Hobbit—Tolkien
 LP Argo ZPL 1196 / 9 (4) \$27.92

COMEDY

NATIONAL LAMPOON
National Lampoon Greatest Hits
 LP Visa 7008

PRYOR, RICHARD
Wanted, Live In Concert
 LP Warner Bros. 285K3362 (2) \$14.98



TRIPLE CROWN—Donna Summer holds her three awards as favorite female disco vocalist, favorite disco single winner and favorite disco LP winner.



AMERICAN WINNERS—The Bee Gees and Barry Manilow backstage at the recent American Music Awards telecast. The Bee Gees won as favorite pop rock group while Manilow won as favorite male pop/rock vocalist.



TOP COUNTRY — Crystal Gayle holds her award as favorite female country vocalist.

Asian Meet Unfurls Jolly Roger

• Continued from page 73

Potential." This will be chaired by Tokugen Yamamoto, and the panel will include L.G. Wood; Graham Broughton, managing director of Polygram, New Zealand; Dieter Bliersbach, president of Polygram, Japan; Michael Comerford, director and general manager, EMI Malaysia; Paul Turner, managing director of WEA Australia; and Vincente Del Rosario, president of Vicor Music Corp., Philippines.

Among delegates to the Billboard-sponsored conference will be leaders from the music industry's international companies and their regional affiliates, and from those firms operating primarily out of Southeast Asia/Pacific, including Australasia and Japan. It will also be attended by government officials from the host country, Malaysia, and from other nations in the area.

The conference immediately follows the Far East regional meeting of the International Federation of Producers of Phonograms and

Videograms, at Kuala Lumpur's Regent Hotel, on Feb. 9, and many attending this are staying on to be at the Billboard confab, as speakers, panelists or delegates.

The specific program of the first Asia/Pacific Conference is as follows:

Friday, Feb. 9, 6:30 p.m.—Cocktail reception.

Saturday, Feb. 10, 9 a.m.—Welcome address, Yb Dato Lew Sip Hon, deputy minister of trade and industry, Malaysian government.

9:30 a.m.—Keynote address, Nesuhi Ertegun, president, WEA International.

10:30 a.m.—Piracy panel, Chairman: Nesuhi Ertegun. Panelists as noted above.

3 p.m.—"Doing Business In The Asia/Pacific Industry." Art Martinez, RCA Records International, division vice president.

3:30-5:30 p.m.—Piracy panel continues, panelists as noted above.

Sunday, Feb. 11, 9 a.m.—Address, Encik Ahmad Sa'adi, deputy secretary general and head of Malaysian

govt. copyright committee.

9:30 a.m.—Keynote address, Dick Asher, president, CBS Records International.

10:30 a.m.—"The Importance Of Global Music/Record Sales To Your Country," Chairman, Dick Asher, panelists as noted.

3 p.m.—Paper delivered by Tokugen Yamamoto, director of regional market development (Asia/Pacific) for RCA/RVC Corp.

3:30 p.m.—"Report From New Delhi," L.G. Wood, group director, EMI Ltd.

3:50-5:30 p.m.—"Music: A Growth Industry For The Asia/Pacific Region—Its Potential," Chairman, Tokugen Yamamoto, panelists as noted above.

Those wishing to attend are urged to register immediately with Billboard's U.S. or European offices (coupon appears this issue). Registration fee is \$275 U.S. Hotel accommodation, which will be reserved by Billboard, is limited, and prospective attendees should advise their requirements as soon as possible.

Grammy Party By Chi NARAS

CHICAGO—NARAS will screen the Grammy Awards network telecast here at a gala public function to which dozens of local recording acts are invited.

The Park West nightclub, with its giant theatre tv projection system, has been rented for the Feb. 15 airing to be followed by disco dancing. Admission is \$5.

"It's going to be a Hollywood-type premiere with searchlights out front," explains one of the NARAS show producers. "The performing people won't be there in the capacity of performers, but as partygoers."

For the Record

LOS ANGELES—A&M's promotion, advertising, merchandising and other creative departments will not be affected by the label's new distribution deal with RCA (Billboard, Jan. 27, 1979) as was intimated in last week's story.

Changes and layoffs are expected in the sales and accounting departments, where it is reported that 76 employees have been terminated.

Test Poly Sleeves

• Continued from page 4

ing director, because the glue that meshed the paper and the poly would sometimes seep through and mar the record.

Low density poly sleeves would stretch and sag, according to Thompson, and would not be strong enough to hold a record. Yet high density sleeves require high density resins, which are not made by U.S. chemical giants like Exxon, Arco, duPont and Union Carbide. They are, however, available in Europe and Canada, which explains the early jump on the competition made by Toronto-based Custom Converters.

The main reason for the interest in poly sleeves is summed up by one of the firm's owners, Don Stagmire. "Paper prices are going up all the time. Polyethylene prices will be comparable quickly."

Stagmire also claims that poly sleeves are lighter and easier to store, with 1,000 poly sleeves weighing only 25 pounds (compared with 50 for paper) and measuring just six inches when stacked (versus two feet for paper).

In addition to these shipping and storing economic factors, Stagmire says plastic sleeves provide better protection for the record, since fibers can't rub off on the vinyl.

John Gearhart, who is promoting Custom Converters in the U.S., notes that the equipment used to manufacture paper sleeves is not at this time adaptable to poly.

Stuart Andrews Jr., president of Andrews Nunnery Envelope and Paper Corp. in New York, candidly states that his firm began subcontracting this business "to protect our right flank" when Custom Converters started to make noise.

WB begin looking into poly sleeves, according to executive vice president Stan Cornyn, because

(Continued on page 97)

FEBRUARY 3, 1979 BILLBOARD

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 2/3/79

Number of LPs reviewed this week 47 Last week 46

Spotlight

BEE GEES—Spirits Having Flown, RSO RS13041. Produced by Bee Gees, Karl Richardson, Alby Galuten. With the unparalleled success of "Saturday Night Fever" coupled with the successes of its live album and "Children Of The World," the Bee Gees are undoubtedly the reigning champs of contemporary music in terms of sales and airplay. This collection of new studio tunes is perhaps the Gibbs' definitive LP. Charged with burning disco-flavored melodies, those finely honed falsetto vocals and superb harmonies, the Bee Gees are also assisted by some first-rate musicians like guitarist George Terry, Joe Lala on percussion, Herbie Mann on flute, Blue Weaver on piano and the Chicago horn section. The album is a mix of beautiful Bee Gee ballads and cooking upbeat tunes that translate just perfectly on dance floors. The Gibbs' No. 1 single, "Too Much Heaven," should help propel sales, along with the numerous other singles candidates.

Best cuts: "Too Much Heaven," "Tragedy," "Love You Inside Out," "Spirits Having Flown."

Dealers: The Bee Gees are on a torrid streak. Stock accordingly.



JEFFERSON STARSHIP—Gold, Grunt BZL13247 (RCA). Produced by Larry Cox. This lavishly packaged greatest hits LP contains selections from the Starship's "Dragon Fly," "Red Octopus," "Spitfire" and "Earth" LPs. Included, too, in the package is a 45 with the song, "Light The Sky With Fire," which has never appeared on any LP. The songs here represent the Airplane/Starship in the most popular phase of its long existence. The sound is thick, rich and seamless, and the vocal solos and harmonies by Gracie Slick and Marty Balin are without peer. The song selection includes the great singles, "Miracles," "Play On Love" and "Count On Me."

Best cuts: Those above.

Dealers: This is a consistent platinum act. Gold cover will make striking display.

ready a retail smash in Britain, this album is likely to score heavily in the States as well. Galway's puckish charm, which has captivated audiences in concert, manages to shine through undimmed on disk. His fluent technique and lyric gift are put to good use in this accessible collection of a dozen tunes, including the John Denver title ballad. All in all, a delightful potpourri of pieces by Villa-Lobos, Kreisler, Mozart, Debussy, Bizet and others, plus a traditional hornpipe featuring the flutist on tin whistle, always a Galway showstopper. Pop crossover potential is apparent.

SCHUBERT: THE COMPLETE SYMPHONIES—Karajan, Berlin Philharmonic, Angel SE3862. Few conductors have ventured to record all eight of Schubert's symphonies, and Karajan is certainly the most distinguished of that slim fraternity. A high interpretive standard is maintained throughout, with an expert sense of pacing lending support in places where Schubert's ideas might lag, and Karajan's fiery temperament contributing many stirring moments. The orchestral playing is topnotch, though a haziness in the recorded sound inhibits total scrutiny.

First Time Around

DESMOND CHILD AND ROUGE, Capitol ST11908. Produced by Richard Landis. This four-member New York-based group is led by vocalist/keyboardist Desmond Child and supported by three female vocalists. Each of the cuts is cushioned in full bodied instrumentation, many tracks containing an r&b flavor. Child shows potential as a songwriter, as his lyrics maintain both an unforced poetic quality as well as several penetrating hooks. The instrumentation is on par with the vocals and writing.

Best cuts: "Our Love Is Insane," "Main Man," "The Fight," "Lazy Love."

Dealers: Capitol is mounting a major push.

THE MAX DEMIAN BAND—Take It To The Max, RCA AFL13273. Produced by Artie Kornfeld, Frank D'Augusta. Taking its name from the Herman Hesse novel, this quintet rocks hard and metallic throughout this new song debut and although the beat is very heavy, the lyrics are intriguing. The vocals should have been mixed sharper, otherwise the group manages to kick hard and provide enough of a musical hook to hang its lyrics on.

Best cuts: "Through The Eye Of A Storm," "Paradise," "Havin' Such A Good Day," "High School Star."

Dealers: Play in store, pitch to Bowie, Sabbath fans.

MEDUSA, Columbia JC35357. Produced by Skip Drinkwater, John Lee, Gerry Brown. John Lee and Gerry Brown, the bassist and drummer of Medusa, are also the heart and core of this seven member band. None of the musicians in this group is a novice. All the members draw on their fusion, r&b and pop experience. But what the band plays is contemporary rock, with influences ranging from Jimi Hendrix to Steely Dan to Rufus. Strong roots in modern jazz and r&b, and a solid bottom make for satisfying music. The band has two gui-

tarists and two keyboard players, giving it good scope and depth.

Best cuts: "Heartburn," "Hit & Love Lover," "Second Hand Brain"

Dealers: This one is for black and white audiences.

BERNIE WORRELL—All The Woo In The World, Arista AB4209. Produced by Bernie Worrell, George Clinton. This album takes the Parliament/Funkadelic school a step further into the mainstream and introduces vocalist/composer/keyboardist Worrell to the ranks of today's pop innovators. It's a bit excessive at times, layering strings upon group vocals punctuated with staccato rhythm backings, but it grows on you.

Best cuts: "Woo Together," "Much Thrust," "Hold On."

Dealers: Play in-store, pitch to rock and soul fans.

JIM GOLD—Hometown Hero, Tabu JZ35520 (CBS). Produced by Mike Theodore, Dennis Coffey. Nice debut from a singer/songwriter who writes thoughtful lyrics and delivers them in a pleasant, mellow fashion. The country-tinged tunes (there are nine of them) should appeal to rockers as well as progressive country fans since the lyrical content is more sophisticated than the average country ballad. A versatile sextet provides appropriate backing.

Best cuts: "The Dancer," "Storybook Children," "Watching The World From A Cloud," "I Remember You."

Dealers: Pitch to progressive country fans and mellow rockers.

ALTON McCLAIN & DESTINY, Polydor PD16163. Produced by Frank Wilson. This new female trio comes across as anything but newcomers; it's totally professional, tight-knit, mature with fantastic vocals. Lead singer McClain is capable of taking on several vocal changes in a single number with absolute ease. There is even a Broadway show-type tune here which the ladies handle like veterans. There is a mixture of ballads, mid and uptempo songs, showing off their versatility. Instrumentation is strong, large and effective.

Best cuts: "Crazy Love," "My Empty Room," "It Must Be Love," "God Said, Love Ye One Another."

Dealers: This group is already developed. Proper exposure will make all the difference.

Billboard's Recommended LPs

pop

BONNIE TYLER—Diamond Cut, RCA AFL13072. Produced by Robin Cable, Ronnie Scott, Steve Wolfe. Tyler's distinct rough-hewn voice is well suited to the sort of laidback, gently rocking tunes contained here. There's just enough of a country influence to retain the crossover audience she developed with her single hit, "It's A Heartache." Arrangements are kept simple. **Best cuts:** "Louisiana Rain," "Baby I Just Love You," "My Guns Are Loaded," "Words Can Change Your Life."

KAYAK—Phantom Of The Night, Janus JXS7039. Produced by

Dennis MacKay, Kayak. A winning combination of upbeat soft-rock songs in the Al Stewart and Fleetwood Mac mold and ballads could mean a breakthrough for this British band. The five-man group, augmented by two female vocalists, along with producer Dennis MacKay produce a clean sound with pleasant melodies. Good use of horns and strings throughout. **Best cuts:** "Daphne (Laurel Tree)," "Keep The Change," "Ruthless Queen," "The Poet And The One Man Band."

EVIE SANDS—Suspended Animation, RCA AFL12943. Produced by Michael Stewart, Evie Sands. This is the third LP for singer/songwriter Sands (she wrote "I Love Making Love To You"), and the first for RCA. Sands writes r&b influenced pop songs and sings them with soul in a graceful and unassuming manner. With top studio musicians helping out the result is solid contemporary soft rock. **Best cuts:** "Get Up," "Lady Of The Night," "I Can't Wait For You."

BE BOP DELUXE—The Best Of And The Rest Of Be Bop Deluxe, Harvest SKB011870 (Capitol). Produced by Ian McClintock, Roy Thomas Baker, Bill Nelson, John Leckie, Nick Mobbs. The now defunct British band's seventh American release is divided equally between greatest hits and previously unreleased material. Record one of this two-record set contains the best known works by this melodic hard rock act. Record two consists of material originally meant to be released on the Bowie-influenced, electronic "Drastic Plastic" last year. All are well done featuring Bill Nelson's searing guitar work. **Best cuts:** "Sleep That Burns," "Ships In The Night," "Kiss Of Light," "Panic In The World."

THE GODZ—Nothing Is Sacred, Casablanca NBLP7134. Produced by Eric Moore. Despite some evidences of a gruff, rough-hewn charm, the Godz' second LP consists of rudimentary heavy metal instrumentation and embarrassingly hackneyed lyrics. Lead singer Eric Moore has a strong voice but the other elements combine to undermine this asset. However, this band toured with Angel last year and their fandom, especially in their native Midwest, is growing. **Best cuts:** "Rock Yer Sox Auf," "714," "He's A Fool."

HORSLIPS—The Man Who Built America, DJM DJM20. Produced by Steve Katz. This five-man Irish rock group hardens its stance on this new outing. Using less Celtic themes and folk instrumentation, there's more of an emphasis on melodic rock from guitars and drums. Smooth vocal harmonies also stand out. **Best cuts:** "Loneliness," "Tonight (You're With Me)," "If It Takes All Night," "The Man Who Built America," "Homesick."

SEAN DELANEY—Highway, Casablanca NBLP7130. Produced by Sean Delaney, Mike Stone. Kiss producer Delaney turns rocker himself on this outing and is assisted by a bevy of talented musicians which include Doobie Brother Jeff Baxter on electric guitar and pedal steel. Delaney has a gruff smooth voice and his music is atmospheric rock highlighted by shifts in tempo and feel. **Best cuts:** "Welcome To The Circus," "High On The Liquor Of Love," "Baton Rouge," "You Beat Me To The Punch," "Walk On The Water," "Dreams."

TRIUMVIRATE—A La Carte, Capitol ST11862. Produced by Jurgen Fritz. This is a tasty, though somewhat baffling, potpourri of rock styles by the veteran German group. Side one consists mostly of upbeat numbers with thoughtful lyrics in the Supertramp mold. Side two consists of disco, progressive rock in the ELP tradition, a traditional remake of Beach Boys' "Darlin'" and a Billy Joel influenced song called "Goodbye." **Best cuts:** "Jo Ann Walker," "Late Again," "Waterfall," "Darlin'," "For You."

soul

DELLS—Face To Face, ABC AA1113. Produced by Al Perkins, Calvin Carter, Rudy Robinson, the Dells. The Dells have long been amongst the classiest soul balladeers in the business, but here they also shine on punchy, uptempo r&b. Robinson's arrangements on both the funky cuts and the string-laden ballads are exceptional, and should bring this LP both soul and disco play. **Best cuts:** "Face To Face," "Hooked On Loving You," "Wrapped Up Tight."

PHYLLIS HYMAN—Somewhere In My Lifetime, Arista AB4202. Various producers. There's a little bit of soul, a bit of mild disco and more than enough of an MOR flavor to the package of 10 songs. Vocalist Hyman performs well on all of them, with production assistance ranging from T. Life to Barry Manilow, and tunes ranging from the topical to the traditional (Van Heusen-Burke's "Here's That Rainy Day"). **Best cuts:** "Living Inside Your Love," "Kiss You All Over," "Lookin' For A Lovin'," "The Answer Is You."

BLOODSTONE—Don't Stop, Motown M7909R1. Produced by Winston Monseque. The four-man group that went top 10 pop in 1973 with the dream-like "Natural High" does several soft cuts on its new LP, but the highlight is a wild, rhythmic Lambert & Potter tune, "It's All Been Said Before," which peels and percolates for nearly five minutes. **Best cuts:** "It's All Been Said Before," "I'm Just Doing My Job," "Don't Stop," "It's Been A Long Time."

FIFTH DIMENSION—High On Sunshine, Motown M7914R1. Produced by Marc Gordon, Hal Davis. The current lineup includes only two members of the original Fifth Dimension—Florence LaRue Gordon and Lamonte McLemore. But its sparkling, effervescent pop soul sound remains remarkably unchanged. Both ballads and more midtempo numbers are featured here, with a strong rhythm section pacing the

(Continued on page 86)

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 Mosser, Ron Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

Pop

RICK JAMES—Bustin' Out Of L Seven, Gordy G7984B1. (Motown). Produced by Rick James, Art Stewart. James continues in pure funk tradition with his new LP. Creating a dancing feel, the LP opens with the title track, then switches to an uptempo "High On Your Love Suit" featuring an excellent percussion arrangement and use of horns via the superb talents of the Brecker Brothers. James is also quite capable of handling soft ballads as on the drifting "Spacey Love." James' writing and singing talents have resulted in another commercial product.

Best cuts: "Bustin' Out," "Spacey Love," "Cop 'N' Blow."

Dealers: Strong popularity should spark sales.

AMAZING RHYTHM ACES, ABC AA1123. Produced by Jimmy Johnson. The six-man group balances country and rock on its new album, which features the Muscle Shoals Horns and Joan Baez on backup vocals on one cut ("Homestead In My Heart"). The group has only had one big pop hit ("Third Rate Romance"), but the song selections here, including Al Green's "Love And Happiness" should prove strong 45 material. The instrumentation is excellent, topped by Russell Smith's guitar and harmonica.

Best cuts: "Love And Happiness," "Lipstick Traces," "Whispering In The Night," "Pretty Words," "The Lonely One."

Dealers: Stock pop and country.

Soul

TAVARES—Madam Butterfly, Capitol SW11874. Produced by Bobby Martin. The group mixes discotized rhythm numbers and exquisitely vocalized ballads on its latest album, proving itself as versatile in this regard as Motown's Commodores. The beautiful ballads are the highlights here, thanks to the strong horn, string and rhythm arrangements by Bobby Martin and Ron Kersey. The group's "More Than A Woman" was featured in the "Saturday Night Fever" soundtrack, expanding its recognition base.

Best cuts: "Never Had A Love Like This Before" (the single), "My Love Calls," "I'm Back For More," "Let Me Heal The Bruises."

Dealers: The Oriental album art is keyed to the title.

Country

NARVEL FELTS—One Run For The Roses, ABC AY1115. Produced by Johnny Morris. This well-produced LP features Felts' power-packed emotional vibrato on a wide-ranging collection of songs from straight country to kicking rock'n'roll. The overall energy is high and the feeling's good, with plenty of percussion to liven things up.

Best cuts: "Everlastin' Love," "Stirrin' Up Feelin's," "In The Still Of The Night."

Dealers: Success of single on charts should provoke interest and spur sales.

WILLIE NELSON—Sweet Memories, RCA AHL13243. Producer not listed. Nelson's RCA LP seems like an updated previously released collection response to Nelson's old classics revitalization in his Columbia "Stardust" LP. Material is mostly ballad oriented as the Nelson style touches on familiar tunes, such as "Everybody's Talkin'," "Help Me Make It Through The Night" and "Both Sides," in addition to other self-penned efforts.

Best cuts: "Will You Remember?," "Both Sides," "December Day."

Dealers: Nelson has generated an even larger following within the year. Stock heavily.

Jazz

JOE SAMPLE—Carmel, ABC AA1126. Produced by Wilton Felder, Nesbert "Stix" Hooper, Joe Sample. Sample continues to expand his personal horizon with his latest effort. Opening with the title track, Sample takes you away with the melodic use of his acoustic piano and a Latin-tinged rhythm section featuring percussionist Paulinho Da Costa. Sample, always a Crusader, uses his old friend and partner "Stix" Hooper on all the tracks and one can notice their combined tightness on the Rhodes flavored "Rainy Day In Monterey" and "Sunrise." This package comes off strictly professional and should be quite appealing to jazz audiences as well as Crusader fans.

Best cuts: "Carmel," "Rainy Day In Monterey."

Dealers: In store display should attract wide variety of buyers.

Classical

ANNIE'S SONG (and other Galway favorites)—James Galway, National Philharmonic (Gerhardt), RCA ARL13061. AI

Her presence
is dazzling.
On stage,
she's commanding.
Already,
critics have
compared her to
the great vocalists
of our time.

She's
Phyllis Hyman.

When she sings, she can make you dance...
dazzle you with her presence and range...or move you
to tears. *Encore* called her "jazzy and bluesy and soulful
and just plain good." And New York's *Daily News*, capping
a rave concert review, termed her

"a bundle of beauty and talent...sweeping
New York by storm." Now, the full scope
of Phyllis Hyman's tremendous talent emerges
on a brilliant new album—"Somewhere
In My Lifetime." Featuring the smash single,
"Somewhere In My Lifetime," produced by
Barry Manilow. *Three* sizzling tracks produced
by R&B hitmaker T. Life. And, a stellar
lineup of guest musicians. "Somewhere
In My Lifetime." One listen and you'll know
the singer is...*Phyllis Hyman.*



"Somewhere In My Lifetime." The incredible new album by Phyllis Hyman.
Featuring the smash hit single, "Somewhere In My Lifetime." AS 0380

ON ARISTA RECORDS AND TAPES.

ARISTA

Produced by:
Barry Manilow & Ron Dante
Larry Alexander
Skip Scarborough for Reimarc Productions, Inc.
T. Life for Sunbar Productions, Inc.



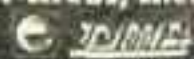


After all the bullets: Platinum.

Ted Nugent. "Weekend Warriors."
On Epic Records and Tapes.

Produced by Lew Futterman, Cliff Davies and Tom Werman for The Next City Corporation.
Direction: David Krebs and Steve Leber for Leber-Krebs, Inc.

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Top Single Picks

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Pop

BEE GEES—Tragedy (3:42); producers: The Bee Gees, Karl Richardson, Alby Galuten; writers: Barry Robin, Maurice Gibb, publisher: Stigwood BMI. RSO RS918. The Bee Gees do it again with this charging pop/disco tune similar in intensity to "Stayin' Alive." Vocal and instrumental hooks abound while the patented Bee Gee falsettos and harmonies are as graceful as ever.

CHIC—I Want Your Love (3:28); producers: Nile Rogers, Bernard Edwards; writers: Bernard Edwards, Nile Rogers; publisher: Chic/Cotillion BMI. Atlantic 3557. This quintet follows strongly on the heels of the smash "Le Freak." There's a catchy, rhythmic hook throughout with atmospheric vocals.

TOTO—I'll Supply The Love (3:32); producer: Toto; writer: D. Paich, publisher: Hudmar ASCAP. Columbia 310898. David Paich's knack for writing great hooks is evident in this uptempo rocker which features tasty instrumentation and high vocals. Following the top five "Hold the Line," this second release is further proof Toto is a hot new group, with lots of fresh ideas.

AMBROSIA—Life Beyond L.A. (4:45); producers: Freddie Piro, Ambrosia; writers: Pack, Drummond; publisher: Rubicon BMI. Warner Bros. WBS8699. Following the top five "How Much I Feel," the group shows off a different side of its talents. Featuring excellent moog and percussion work, reminiscent of Yes, the group builds an intensity to reach the strong chorus. Excellent vocals and a creative arrangement make this a very catchy release.

QUEEN—Don't Stop Me Now (3:27); producers: Queen, Ray Thomas Baker; writer: Mercury; publisher: Queen/Beechwood BMI. Elektra E46008A. The group's "Fat Bottomed Girls"/"Bicycle Race" was not a unanimous favorite, but this second single from "Jazz" is less gimmick laden, while still retaining the brazen braggadocio of Freddie Mercury's lead vocals. A strong guitar solo by Brian May is an other hook.

DAN FOGELBERG/TIM WEISBERG—Tell Me To My Face (4:28); producers: Dan Fogelberg, Tim Weisberg; writers: G. Nash, A. Clarke, T. Hick; publisher: Manbus BMI. Full Moon 850605 (Epic). Fogelberg's airy vocal and Weisberg's flute work as well again here as it did in the previous "Power Of Gold" from the platinum "Twin Sons Of Different Mothers." It's a midtempo work that moves along in brisk fashion.

recommended

LEO SAYER—Don't Look Away (3:30); producer: Richard Perry; writers: Leo Sayer, Tom Snow; publishers: Longmanor/Chrysalis, ASCAP, Braintree/Snow BMI. Warner Bros. WBS8738.

NEIL YOUNG—Four Strong Winds (4:05); producers: Neil Young, Ben Keith, Tim Mulligan; writer: Ian Tyson; publisher: Warner Bros. ASCAP. Reprise RPS1396 (WB).

MECO—Main Title Theme From Superman (2:36); producers: Meco Monardo, Tony Bongiovi, Harold Wheeler; writers: John Williams, L. Bricusse; publisher: Warner-Tamerlane BMI. Casablanca NB964DJ.

JIM MORRISON MUSIC BY THE DOORS—Roadhouse Blues (3:45); producer: John Hoeny; writer: Jim Morrison; publishers: James Douglas Morrison, Doors. Elektra E46005A.

GLEN CAMPBELL—I'm Gonna Love You (3:22); producers: Glen Campbell, Tom Thacker; writer: Michael Smotherman; publishers: Seventh Son/Royal Oaks ASCAP. Capitol P4682.

BROOKLYN DREAMS—Make It Last (3:22); producer: Bob Esty; writers: B. Sudano, J. Esposito; publishers: Starrin/Rick's BMI. Casablanca NB962DJ.

COUCHOIS—Walkin' The Fence (3:29); producers: Steve

Barri, Eddie Lambert, Roger Nichols; writers: M. Couchois, P. Couchois, C. Couchois, H. Messer; publisher: World Song ASCAP. Warner Bros. WBS8749.

JOHNNY'S DANCE BAND—Avenue Of Love (3:31); producers: Tony Bongiovi, Bob Clearmountain, Lance Quinn; writers: C. Barway, T. Juliano; publisher: Juan ASCAP. Windsong JH11461 (RCA).

BARBARA MANDELL—(If Loving You Is Wrong) I Don't Want To Be Right (3:04); producer: Tom Collins; writers: Homer Banks, Raymond Jackson, Carl Hampton; publishers: East Memphis/Klondike BMI. ABC AB12451.

ROADMASTER—Circle Of Love (3:01); producers: Greg Riker, Roadmaster; writers: S. McNally, R. Johns; publisher: Canal BMI. Mercury 74038.

LISA DAL BELLO—Pretty Girls (3:08); producers: Bob Monaco, Al Ciner; writer: Lisa Dal Bello; publisher: Neve Bianca ASCAP. Talisman TALIUS1.

BANDIT—One Way Love (3:27); producer: Matthew Fisher; writer: Tony Lester; publisher: Midsong ASCAP. Ariola 7731.

Soul

MARVIN GAYE—A Funky Space Reincarnation (Part II) (3:10); producer: Marvin Gaye; writer: M. Gaye; publisher: Jobete ASCAP. Tamla T54298F (Motown). This two-part disk is rhythmic but melodic, with emphasis on the lyrics. The constant foot-tapping beat drives the point home that this is a highly danceable number. Instrumentation is laidback and tasty.

CHERYL LYNN—Star Love (4:10); producers: David & Marty Paich; writers: J. Footman, J. Wieder; publishers: Colgems/EMI/Spec O-Life, ASCAP, Screen Gems/EMI/Traco Columbia 310907. Lynn follows her infectious hit "Got To Be Real" with an equally sizzling track. Repetitive synthesizer, strong horns and good vocals make this cut stand out.

CHAKA KHAN—Life Is A Dance (3:23); producer: Arif Mardin; writer: Gavin Christopher; publishers: Ackee/Mocrip ASCAP. Tattoo WBS8740 (WB). Chaka's second solo single following the soul and pop smash "I'm Every Woman" highlights her gutsy, soulful vocals, augmented by a troupe of backup vocalists who provide the party mood implied in the title. Mardin's production emphasizes the rhythmic groove.

FUNKADELIC—Cholly (Funk Getting Ready To Roll) (3:45); producer: George Clinton; writers: W. Collins, W. Morrison, G. Clinton; publisher: Malibu BMI. Warner Bros. WBS8735. The lyrics are clear here, but that doesn't really matter because the constant funky beat is so infectious it overrides everything else. At the same time the energy level is lessened giving way to a smooth, sophisticated feel.

BROTHERS JOHNSON—Ain't We Funkin' Now (3:33); producer: Quincy Jones; writers: Louis Johnson, Quincy Jones, Tom Bahler, Alex Weir, Valerie Johnson; publishers: Yellow Brick Road/Kodi ASCAP, Kidada BMI. A&M 2098S. The duo goes disco on its latest single, with horn and vocal fills very reminiscent of K.C. & the Sunshine Band's biggest hits. The lyrics will win no "Message Music" awards, but the groove is rhythmic.

GEORGE DUKE—Say That You Will (3:05); producer: George Duke; writer: G. Duke; publisher: Mycenae ASCAP. Epic 850660. The former jazzman comes out strong with this R&B inspired track. Featuring Earth, Wind & Fire type vocals and a catchy arrangement, the song grooves up to the hooky chorus which allows the production to build.

recommended

THE STAPLES—Chica Boom (3:06); producers: Jerry Wexler,

Barry Beckett; writers: Jimmy Cameron, Vella Cameron; publisher: World ASCAP. Warner Bros. WBS8748.

SHOTGUN—Don't You Wanna Make Love (3:32); producers: Stuart Alan Love, David Chackler, Shotgun; writers: E. Lattimore, T. Steels I, W. Talbert; publishers: Home Fire/Funk Rock/ABC/Dunhill BMI. ABC AB12452.

THE THREE DEGREES—Woman In Love (4:00); producer: Giorgio Moroder; writers: D. Bugatti, F. Musker; publisher: Chappell ASCAP. Ariola 7721.

VERNON BURCH—Brighter Days (3:47); producer: Vernon Burch, Tony Sobel; writer: Vernon Burch; publishers: Unart/Sand B/Rick's BMI. Chocolate City CC017D (Casablanca).

DAVID OLIVER—I Wanna Write You A Love Song (3:49); producer: Wayne Henderson; writers: Michael Gradney, David Oliver; publishers: Daleo/Grandnegro BMI, At Home ASCAP. Mercury 74043.

ADC BAND—Fire Up (3:31); producer: Johnny Mae Matthews; writers: Michael Judkins, Mark Patterson; publishers: Woodson's, Bus BMI. Cotillion 44246 (Atlantic).

THE STYLISTICS—Love At First Sight (3:40); producer: Teddy Randazzo; writers: Teddy Randazzo, Roger Joyce; publisher: Razzie Dazzie BMI. Mercury 74042.

TINA TURNER—Viva La Money (3:14); producer: Bob Monaco; writer: A. Toussaint; publisher: Warner-Tamerlane/Marsant BMI. UA UAX1265Y.

LONNIE LISTON SMITH—Space Princess (3:46); producers: Bert deCoteaux, Lonnie Liston Smith; writer: M. Miller; publishers: Echoes of the Cosmos/Chappell ASCAP. Columbia 310903.

ANACOSTIA—Baby Don't Ever Leave Me (3:05); producer: Charles Kipps; writers: T. Boyd, R. Sinclair, T. Williams; publisher: Charles Kipps BMI. Tabu ZS85511 (CBS).

WINNERS—Get On Up And Do It (3:40); producers: Fred Frank, Steve Tyrell; writers: Winners; publisher: Desert Rain ASCAP. Ariola 7729.

LAMONT JOHNSON—Hey Girl (3:59); producer: Jerry Peters; writers: G. Goffin, C. King; publisher: Screen Gems-EMI BMI. Tabu ZS85513 (CBS).

Country

GLEN CAMPBELL—I'm Gonna Love You (3:22); producers: Glen Campbell, Tom Thacker; writer: Michael Smotherman; publishers: Seventh Son/Royal Oak, ASCAP. Capitol P4682. An exceptional performance from Campbell, backed by crisp and clear production. The guitar work is particularly brilliant, merging with the melody, lyrics and voice to form a potent combo.

TAMMY WYNETTE—They Call It Making Love (2:19); producer: Billy Sherrill; writer: Bobby Braddock; publisher: Tree, BMI. Epic 850661. Wynette takes a Bobby Braddock ballad and builds it to a spicy climax. An uptempo, gospel-style background powers the message.

GENE WATSON—Farewell Party (4:05); producer: Russ Reeder; writer: L. Williams; publisher: Western Hills, BMI. Capitol P4680. Watson's straightforward country style works perfectly with this bittersweet ballad. Steel guitar plays a major role in the background and bridge.

WILLIE NELSON—Sweet Memories (3:09); producer: Not Listed; writer: Mickey Newbury; publisher: Acuff/Rose, BMI. RCA PB11465. The hauntingly beautiful Newbury ballad receives classic treatment from the Austin outlaw. The lonely accents of a harmonica mixed in with acoustic guitar and background strings add a fragility that enhances the words of the song.

BARBARA MANDELL—(If Loving You Is Wrong) I Don't Want To Be Right (3:04); producer: Tom Collins; writers: Homer Banks/Raymond Jackson/Carl Hampton; publishers: East Memphis/Klondike, BMI. An old r&b tune re-done with torchy fervor by one of the best female singers in country today. Production gives strong rhythm emphasis through bass and drum tracks with Mandrell's vocal adding dynamics as the song builds intensity.

recommended

ROY CLARK—Shoulder To Shoulder (Arm And Arm) (3:15); producer: Jim Foglesong; writers: Bob Morrison/Jim Zerface; publisher: Music City, ASCAP/Combine, BMI. ABC AB12402.

JERRY WALLACE—Yours Love (2:08); producer: Joe E. Johnson; writer: Harland Howard; publisher: Harland Howard/Tree, BMI, 4 Star 51036 77089.

NEIL YOUNG—Four Strong Winds (4:05); producers: Neil Young, Ben Keith, Tim Mulligan; writer: Ian Tyson; publisher: Warner Bros., ASCAP. Reprise PRS1396.

BOBBY HOOD—Slow Tunes And Promises (3:10); producers: Jerry Wallace/Terry Skinner; writer: Jack Wilkerson; publisher: Acuff/Rose, BMI. Chute CR0004.

THE CATES—Going Down Slow (3:07); producer: Brian Fisher; writer: Bobby Bond; publisher: Tree, BMI. Ovation OV1123.

RALPH EMERY—Daddy, Is She Pretty As Mama (3:25); producers: Foster/Rice; writers: Roger Murrah & Scott Anders; publishers: Magic Castle/Blackwood, BMI. Elektra E46010.

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 1111978.

STAN HITCHCOCK with SUE RICHARDS—Finders Keepers, Losers Weepers (3:08); producer: Johnny Morris; writer: Murry Kellum/Pearly Mitchell; publishers: Johnny Morris, BMI/White Bluff, ASCAP. MMI 1028.

Easy Listening

recommended

B.J. THOMAS—We Could Have Been The Closest Of Friends (2:49); producer: Chips Moman; writers: Steve Pippin, John Slate; publisher: House of Gold BMI. MCA MCA40986.

Disco

recommended

CERRONE—Look For Love (4:10); producer: Cerrone; writer: Cerrone; publisher: Cerrone SACEM. Cotillion 44247 (Atlantic).

MONTANA—I Love Music (3:13); producer: Vincent Montana Jr.; writers: Kenneth Gamble, Leon Huff; publisher: Mighty Three BMI. Atlantic 3554.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's Recommended LPs

• Continued from page 82
instrumental backup. **Best cuts:** "High On Sunshine," "Turn My Love Away," "You're My Star."

ALBERT KING—New Orleans Heat, Tomato TOM7022. Produced by Allen Toussaint. King's deep, soulful voice blends well with Allen Toussaint's expert production here. The tunes range from down and out ballads to funky, r&b outings. Toussaint, himself, supplies keyboards and is joined musically by King's own scorching electric guitar, as well as drums, percussion, bass and additional keyboards. **Best cuts:** "Born Under A Bad Sign," "The Very Thought Of You," "I Get Evil," "We All Wanna Boogie," "Get Out My Life Woman."

TONY WILSON—Catch One, Bearsville BRK6985 (W.B.). Produced by Ron Albert, Howard Albert. Much of this LP is melodic but rhythmic, complementing Wilson's easy singing style. Backing instrumentation is equally easy and pleasing. Although this LP lends itself to sitting back and merely listening, there also are some danceable things tossed in, which makes for a balanced package. **Best cuts:** "Give Your Lady What She Wants," "Lay Next To You," "But When I Needed You Most," "Forever Young."

DRMON—Foolish Things, Producers: Bill Clinton, The

former Temptation has elected to cut material totally suited to the old Temptations. Then there are disco things that, while enjoying a catchy beat, remain non-descript. Instrumentation is smooth, almost silky, with the string section particularly effective. Background singers are tight and complementing. Damon has a good voice but without proper material, he could be dull. **Best cuts:** "It's Music," "Funday," "Ride On."

country

SASKIA & SERGE—I Believe In Love, ABC/Hickory HB44016. Produced by Will Hoebbe. Saskia's wispy, frail vocals receive substantial support from an excellent assemblage of studio session players who provide a solid undercurrent of instrumentation. This Dutch duo manages to impart a true country accent to a laidback collection of tunes that could use a little more variety and oomph. **Best cuts:** "Blue Eyes Crying In The Rain," "Please Call Me."

disco

MOULIN ROUGE, ABC AA1120. Produced by Michael Zager. This album consists of disco versions of Bee Gees songs, but

does not include any of the group's recent disco material. The most recent songs here are 1972's "My World" and "Run To Me." Thumping bass lines pace the funky orchestration. The album art is also fetching, featuring the female trio costumed and posed in an identical posture as the "Children Of The World" LP cover. **Best cuts:** "Holiday," "Lonely Days."

jazz

OSCAR PETERSON AND THE TRUMPET KINGS—Jousts, Pablo 2310817. Produced by Norman Granz. A novel idea this, spotting the celebrated talents of Clark Terry, Roy Eldridge, Jon Faddis, Dizzy Gillespie and Harry "Sweets" Edison individually with the Peterson piano on nine tunes, all quickly recognizable and all excitingly performed. A surprise is Gillespie's soulful rendition of the moody "Stella By Starlight." **Best cuts:** "Crazy Rhythm," "Trust In Me," "There Is No Greater Love."

WALT BOLDEN, Nempereur JZ35569 (CBS). Produced by Walt Bolden, Grady Tate. This is the debut LP for Nempereur from Bolden, a jazz drummer with 30 years experience. The music is mainstream jazz, closer to the '50s than to modern fusion sounds. A sure sense of swing propels the music effortlessly,

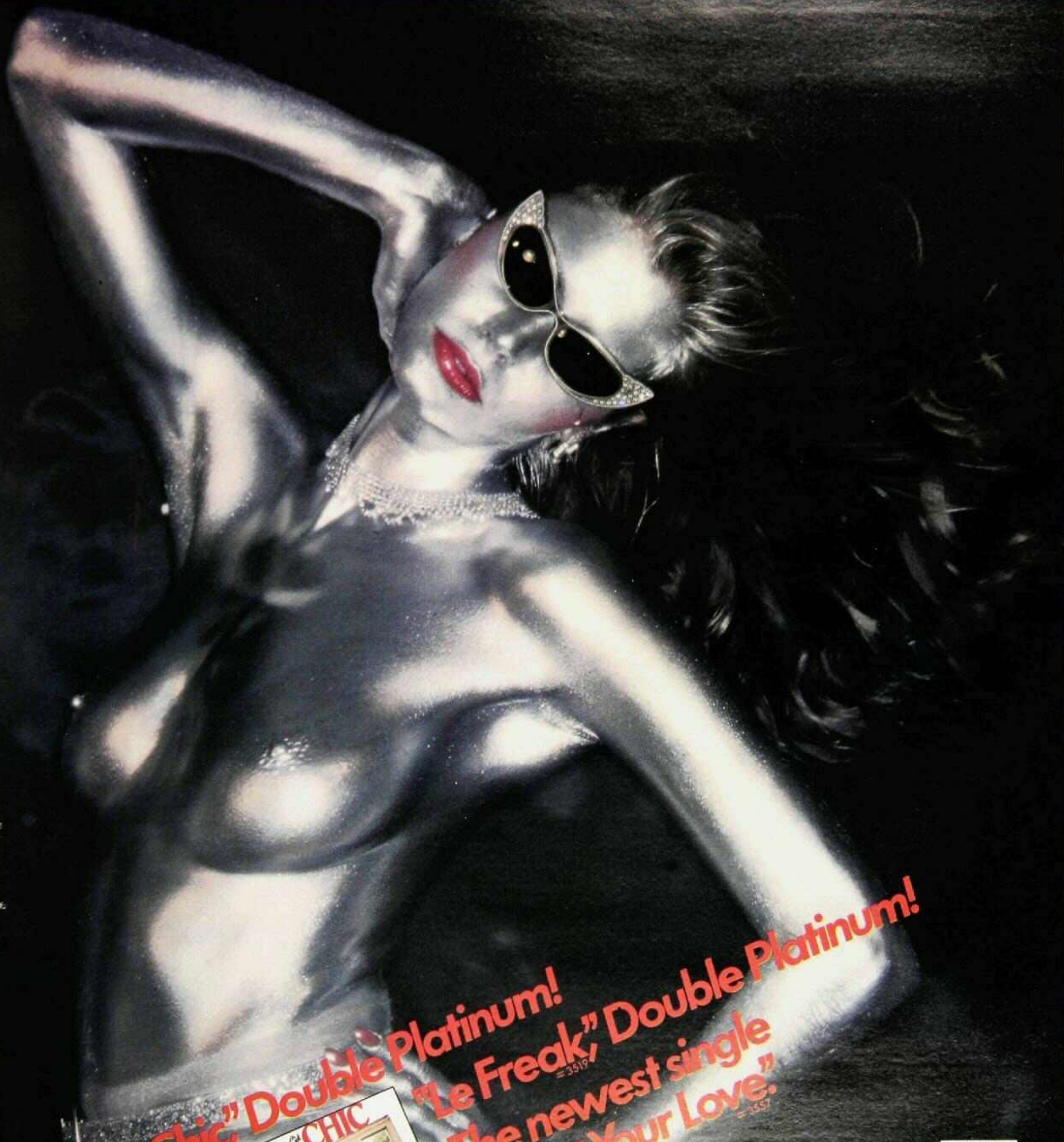
with Bolden getting able help from pianist Harold Mabern and the late Wilbert Dyer on alto sax. **Best cuts:** "When Spring Comes Again," "Street Singer," "Just For You."

THE RAY BRYANT TRIO—All Blues, Pablo 2310820. Produced by Norman Granz. Sam Jones on bass and Grady Tate, drums, provide classy backup to Bryant's scintillating Steinway strokings through seven tracks. Thankfully, there's nothing pretentious here—no distorted electronic shrieks—merely first rate piano by a gifted soloist. **Best cuts:** "Jumpin' With Symphony Sid," "Blues Changes."

ENRICO RAVA QUARTET—Untitled, ECM 11122 (WB). Produced by Manfred Eicher. From Trieste, Rava blows trumpet and is backed by a trio featuring Roswell Rudd's trombone on this live-track LP taped in Germany last year. It is acceptable but far from unique or truly moving music. **Best cuts:** "Round About Midnight."

BARRE PHILLIPS—Three-Day Moon, ECM 11123 (WB). Produced by Manfred Eicher. Phillips is a San Francisco bassist who has resided in Europe 11 years. Here he is accompanied by Trilok Gurtu, Dieter Feichtner and Terje Rypdal through six turgid, dull exercises taped 11 months ago in Norway. If this is jazz, it's as frigid and dark as Oslo in January. **Best cuts:** "Inglu-Buz."

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"Le Freak," Double Platinum!
The newest single
"I Want Your Love,"

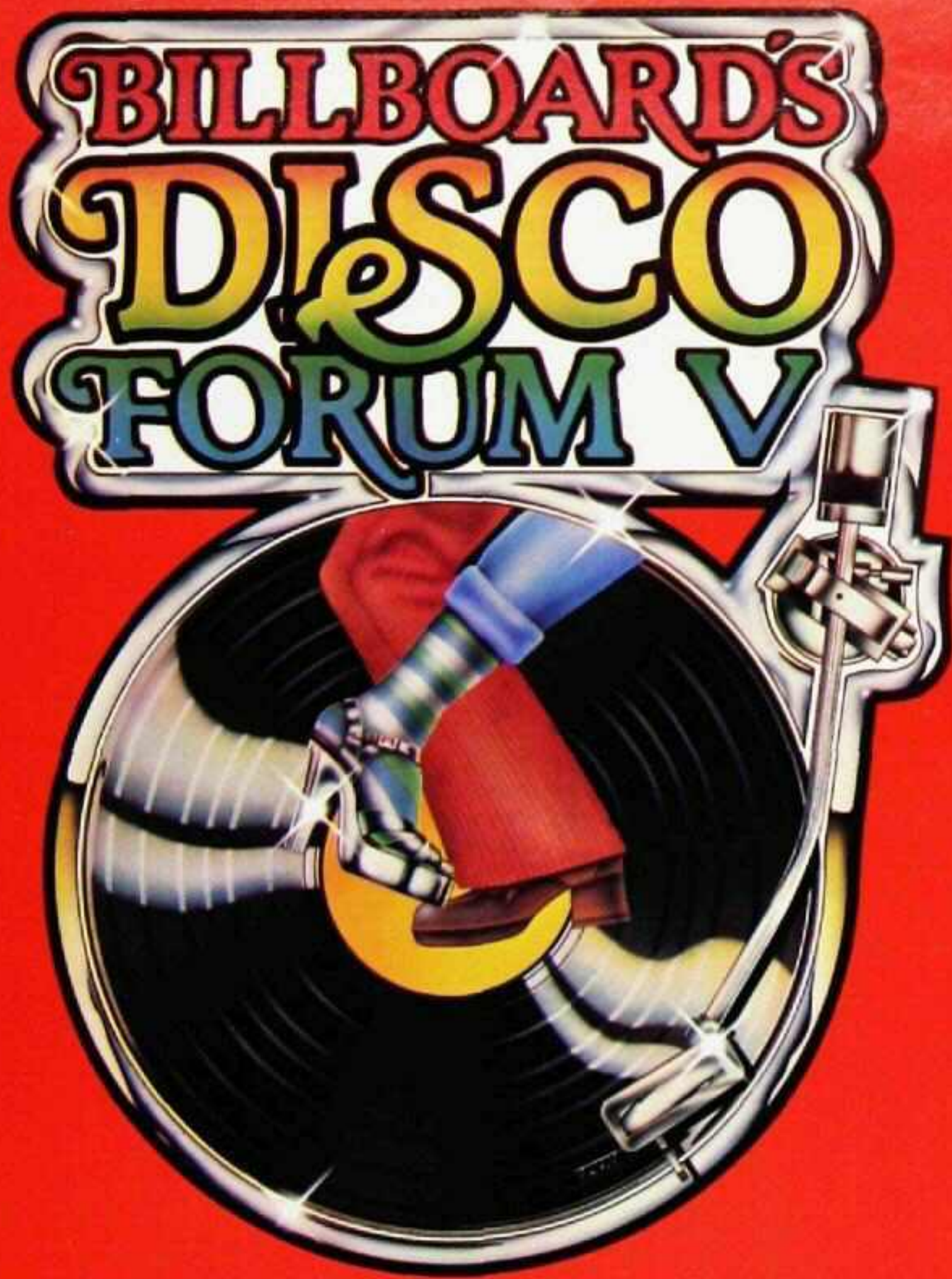


PRODUCED BY NILE RODGERS AND BERNARD EDWARDS FOR THE CHIC ORGANIZATION LTD
IN ASSOCIATION WITH **AMC** PRODUCTIONS MARC KREINER & TOM COSSIE

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BILLBOARD'S INTERNATIONAL DISCO FORUM V



Monday, February 26

10AM-4PM REGISTRATION
EVENING DISCO ENTERTAINMENT & DANCING
DJIC
CLUBS/GAYBARS
The work of DJIC is to be held

Tuesday, February 27

10AM-11AM KEYNOTE SESSION
TIM COOPER, House Records, Inc. Productions
The Importance of Producer Companies in the Growth of Disco

11AM-11:30AM Coffee Break
11:30AM-12:30PM CONCURRENT SESSIONS
"ARE DISCO AND THE FUTURE PRODUCERS OF TOMORROW'S DISCO PRODUCTS?"

Moderator: JIM BURGESS
Product and DJ, New York

Panelists: MICHAEL BRUCE
Product, New York

JOHN BROWN
Product, New York

JOHN LOPEZ
Product, New York

ANTHONY LORICINI
Product, New York

KEVIN MILLS
DJ, New York

THE PRODUCTION
Product, New York

"MAJOR LABEL INVOLVEMENT - ARE?"

Moderator: COREY HACE
DJ, New York

Panelists: PHIL JONES
DJ, New York

ROBERT SCHWARTZ
DJ, New York

BOB CROWE
Product, New York

JOE SANCHEZ
Product, New York

WALTER LINDSAY
Product, New York

ALBERTO PEREZ
Product, New York

"DISCO OWNER MANAGER PLANS FOR EXPANSION - Domestic and International"

Moderator: GUY B. JACOBSON

Panelists: GUY B. JACOBSON
DJ, New York

ROBERT SCHWARTZ
DJ, New York

UNCLE SAM
DJ, New York

"EFFECT OF U.S. DISCO MARKET GROWTH ON DISCO INTERNATIONALLY"

Panelists: GUY B. JACOBSON
Product, New York

DAVID HEDBERG
Product, New York

ELL HUNTER
Product, New York

JOHN LOPEZ
Product, New York

EDWARD HANCOCK
Product, New York

GUY B. JACOBSON
Product, New York

HERBERT SCHWARTZ
Product, New York

12:30PM-2:30PM LUNCHEON
"PRESENT STATUS OF CLOSED CIRCLE TV
MULTI-STORE PLAY ON FUTURE DISCO GROWTH"

2:30PM-4PM CONCURRENT SESSIONS
"MAJOR LABEL INVOLVEMENT - SALES"

BROADCASTING DISTRIBUTION OF DISCO PRODUCTS

The Radio, One Place, Day, Station and Day, Station

Moderator: JIM BURGESS
Product, New York

Panelists: MICHAEL BRUCE
Product, New York

JOHN BROWN
Product, New York

JOHN LOPEZ
Product, New York

ANTHONY LORICINI
Product, New York

KEVIN MILLS
DJ, New York

THE PRODUCTION
Product, New York

"DISCO OWNERS MANAGER PLANS FOR EXPANSION - Domestic and International"

Moderator: GUY B. JACOBSON

Panelists: GUY B. JACOBSON
DJ, New York

ROBERT SCHWARTZ
DJ, New York

UNCLE SAM
DJ, New York

"EFFECT OF U.S. DISCO MARKET GROWTH ON DISCO INTERNATIONALLY"

Panelists: GUY B. JACOBSON
Product, New York

DAVID HEDBERG
Product, New York

ELL HUNTER
Product, New York

JOHN LOPEZ
Product, New York

EDWARD HANCOCK
Product, New York

GUY B. JACOBSON
Product, New York

HERBERT SCHWARTZ
Product, New York

"DISCO OWNERS MANAGER PLANS FOR EXPANSION - Domestic and International"

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Product, New York

ELL HUNTER
Product, New York

JOHN LOPEZ
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EDWARD HANCOCK
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GUY B. JACOBSON
Product, New York

HERBERT SCHWARTZ
Product, New York

IT'S A DISCO EXPERIENCE!

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PLEASE NOTE that all pre-registrations must be postmarked or called in (if you are registering by credit card) no later than February 16. Anyone registering after that date must register at the door for the additional \$25 fee.

Mail your reservation form today! Contact:
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Billboard's International Disco Forum V
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Los Angeles, California 90069
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FEBRUARY 26 - MARCH 1, 1979

NEW YORK HILTON HOTEL

NEW YORK CITY

12:00PM-1:00PM
DISCO DJ'S
 Let's Go Disco Programming
 Los Angeles
DR. STRENGTH
 Music Agents, New York
 77 Madison
 775 Madison Avenue
**"DISCOING"—An Important In The Growth
 of Disco"**
Moderator: TOM JAYSON
 486 2nd Ave, Philadelphia
ANDY BROWN
 Music: New York
 100 Park Street
WALTER BROWN
 487 1st Ave, New York
NANCY GOTTSMAN
 Second Street, Philadelphia
MICHAEL D'AMICO
 Theater, Washington, D.C.
**"SOUND & SOUND with the HOTTEST NEW DISCO
 PRODUCTION"**
 A special and demonstration of the latest and best
 disco lighting and sound equipment available.
DISCO ENTERTAINMENT & DANCING
PEACHES & HERB
LENA CLIFFORD
 (See Act to be Scheduled)

Wednesday, February 28

10:00AM-12:00PM
CONCURRENT SESSIONS
**"The Importance of Radio Format Changes in Disco
 Present and Future Growth"**
Moderator: CONNY WACE
 78 Beverly Hills
Panelists: MEL JACKSON
 100 E. New York
 BOB WACE
 100 Beverly Hills, New York
 WANDA WACE
 100 E. New York
 CAROL WACE
 100 E. New York
 BOB WACE
 100 Beverly Hills, New York
**PRODUCTION PANEL—Evolution of New Pop Disco
 Production"**
Moderator: FRANCIS PERROW
 1001 Production, Los Angeles
Panelists: WALTER BROWN
 Production, Philadelphia
 TOM WILSON
 Production, New York
 LARRY WACE
 78 Beverly Hills
 ALICE COSTANTINO
 Producer
 JERRY COSTANTINO
 Producer
**NATIONAL RESTAURANT AND HOTEL CHAIN
 TO GO FOR EXPANSION INTO DISCO"**
Moderator: WALTER BROWN
 New York
Panelists: WALTER BROWN
 77 Madison Ave
12:00PM-1:00PM
1:00PM-2:00PM
CONCURRENT SESSIONS
**"MAJOR LABEL INVOLVEMENT—PRODUCTION
 COMPANIES"**
Co-Moderators: JOHN LOVE, MICHAEL SACCI
 East Zeger Productions, New York

Panelists: TOM COSME
 1001 Production, Los Angeles
 TOM HAYDEN
 Sun Music Associates, Los Angeles
SHEDD DIAMOND
 Diamond West
DEBORAH CHAVIS
 East Zeger Productions, New York
**"ROLLER RING—DISCO CRAZE—TEMPORARY OR
 PERMANENT?"**
Panelists: ROGER HATCH
 Radio Disc, New York
 ED CHALPINE, Producer
 775 Broadway, New York
GEORGE RICARDO, Producer
 Radio Disc, New York
**"DISCO TV SHOWS AND THEIR IMPORTANCE IN THE
 FUTURE GROWTH OF DISCO, Including Effect of
 Cable TV and Home Box Office"**
Moderator: To Be Announced
Panelists: PAUL ARYTA, Producer
 "Disco Press" & New Light
 Productions
 T. J. JOHNSON
 T.J. Shows
 STEVE MARCQUAINE HOHL
 "Disco Mag," Miami
 B.P. WALTER, The City
 B.P. Walter Productions

2:15PM-4PM
4PM-5:15PM
Coffee Break
CONCURRENT SESSIONS
"MAJOR LABEL INVOLVEMENT—PROMOTION"
Co-Moderators: TOM HAYDEN
 Sun Music Associates, Los Angeles
 JOHN LOVE
 Radio
Panelists: MICHELLE HART, Art Director
 of Special Projects, Coastwest
 TARA JOSEPH
 78 Beverly Hills, New York
 GARY CAULFIELD
 Warner Bros. Inc., Los Angeles
 TOM HAYDEN
 Sun Music Associates, New York
 BOB WACE
 100 Beverly Hills, New York
 STEVE WACE
 100 Beverly Hills, New York
**TRADE SHOWS—IMPORTANCE IN THE GROWTH
 OF DISCO EFFECT OF DISCO ON NOW REPORTING
 TO CHARTS OF CONSUMER TO RADIO"**
Moderator: BILL WINTZLOW, Chief Manager
 Billboard Magazine, Los Angeles
Panelists: MICHELLE HART
 Coastwest Records, Los Angeles
 WANDA WACE
 Warner Bros. Records, 100 E. New
 York
 JOHN GERALDO
 84214 Post, Cleveland, San Francisco
 JIM WAGNER
 100 E. New York, New York
 WYNNE & GARY GOTTSMAN
 Second Street, Philadelphia
"OWNER MANAGER—Problem Area"
Co-Moderators: ALLEN HARRIS
 10 West, New York
 SCOTT FORBES
 Radio Disc, Los Angeles
Panelists: JOHN ROBINSON
 Radio Disc, New York
 WYNNE & GARY GOTTSMAN
 Second Street, Philadelphia

6PM-8PM
LATE EVENING
**BILLBOARD DISCO FORUM V AWARDS BANQUET
 DISCO ENTERTAINMENT & DANCING**
 VOYAGE
 CHLISTER
 VILLAGE PEOPLE
Thursday, March 1
10AM-12NOON
**"RECORDS POOL ASSOCIATIONS vs. DISCO
 DELAYS—New Ethic on the Future of Disco Day
 Power in the U.S. to Unification between?"**
Panelists: JOHN GERALDO
 84214 Post, Cleveland, San Francisco
 BOB WACE
 100 Beverly Hills, Philadelphia
 BILL ALLMAN
 Portland Post, Portland
 BO DRANE
 Florida Record Post, Miami
 FRANK LEMBO
 Phoenix Post, Philadelphia
 T. J. JOHNSON
 T.J. Shows, New York
 JACKIE MCCOY
 Long Island Post
 EDIE THOMAS-WINE CHAIKIN
 Dept. of Nat. Chicago
 HOWARD WETZ
 Dallas Post, Dallas
12:15PM-1:45PM
1:45PM-3:15PM
LUNCH BREAK
**"MAJOR LABEL INVOLVEMENT—Independent
 Labels"**
Co-Moderators: JOE CRAVE
 Island Records, New York
 MARY STUART
 Capitol Records, Chicago
 NORM GARDNER
 Fantasy Records, San Francisco
 BOB WACE
 Warner International, New York
 PHIL PHOENIX
 Radio Disc, New York
 TOM SCOTT
 1001 Production, Los Angeles
2:15PM-3:30PM
3:30PM-5PM
Coffee Break
**"NOT SEAT MESSAGE Including Discussion of Shows
 to the General Public, Unemployment of Bands, Record
 Sales, Record, Age Groups"**
Moderator: BILL WINTZLOW, Chief Manager
 Billboard Magazine, Los Angeles
Panelists: WALTER BROWN
 Production, Philadelphia, PA
 GARY PERROW
 T.J. Shows, New York
 CAROL WACE
 100 E. New York, New York
 NET TONG
 Warner, New York, New York
 JOE THOMAS-WINE
 100 E. Philadelphia
 SCOTT WILSON
 Dept. Radio Disc, New York
**Other Not Seated Panelists to Include Moderators of
 Previous Sessions and Others to be Named**
DISCO ENTERTAINMENT & DANCING
TOUR
PETER BROWN
 (See Act to be Scheduled)
EVENING
**Some Panelists and Moderators in Agenda to be Confirmed.
 More Panelists to be Named.**

AGENDA

Billboard®

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Please register me for Billboard's International Disco Forum V at the
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REGISTRATION DOES NOT INCLUDE HOTEL* ACCOMMODATIONS OR AIRFARE.
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 cancellations, and such notification must be received no later than February 5.
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Register Now! Registration at the door will be \$25.00 higher.
 All information on hotel accommodations will be mailed to you immediately
 upon receipt of your completed registration form.



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Jazz

Kent State Bringing In Jazz Acts

• Continued from page 65

icians' workshops, an open jam session downstairs in the Student Center Rathskellar, and other special events. This festival will be employing the Chuck Mangione sound system developed for him by Northeast Audio.

The festival will begin Saturday at 2:45 p.m. with workshops by Chico Hamilton and Phil Woods. Saturday evening's program begins at 7 and includes performances by the Chico Hamilton Quartet, Anthony Braxton, the Phil Woods Quartet and Ohio pianist Pat Pace.

On Sunday, the Festival continues with a 3 p.m. showcase in the Rathskellar featuring JOL, a new jazz vocal-instrumental group from Charleston, W. Va. This group features vocalist Louise Pearson and a selection of original material.

Sunday evening's program begins at 7 and features the Sam Rivers Orchestra which includes Chico Freeman, Ricky Ford, Hamiet Bluiett and Rivers on reeds, Jack Walrus on trumpet, Ray Anderson on trombone, Don Pullen on piano, Thurmond Barker and Mike Carvin on drums, Dave Holland on bass, and Joe Daley on tuba, among others to be announced.

The Rivers Quartet, which includes Rivers, Holland, Daley and Barker, will open the evening. They will be followed by the Chico Freeman Quartet, the Hamiet Bluiett Trio and then the entire Rivers Jazz Festival Orchestra.

Tickets for the festival are \$6 for students and \$7 for non-students. There is a special package rate being offered for both nights at \$10 for students and \$12 for non-students.

According to Jim Amen, student chairman of the Kent State Concert Committee, it has been decided to dedicate the festival to the memory of Charles Mingus.



HOME AGAIN—Ronnie Laws visits with students at Smiley High School in Houston, Laws' hometown, on a recent promotion junket to plug his new "Flame" LP for UA.

'JUST LISTEN' Hancock To Ignore Disco Drift Critics

LOS ANGELES—Herbie Hancock is not going to be deterred from venturing into disco by adverse critical reaction. His upcoming release on Columbia, "Feets Don't Fail Me Now," shows the jazz keyboard player moving still farther out into pop areas.

Hancock has said of his fans and

the critics, "I know some of them won't be able to believe I'm playing this kind of music. They should just sit back and listen and take it for what it is."

Hancock notes that his current disco work is more than just a passing flirtation. And his next album is going to be a dance album.

Simultaneously, with the release of "Feets," Columbia is putting out "In Concert," a record of joint Herbie Hancock/Chick Corea acoustic jazz piano from last year's tour.

The two albums are not meant for the same audience.

"Feets" will be sent to pop music reviewers and "In Concert" to the jazz reviewers.

On "Feets" Hancock will continue to use the vocoder, a voice-altering unit, for those songs which require vocals.

Main Point Books

PHILADELPHIA—The suburban Main Point in Bryn Mawr, an early coffee house, is adding jazz to its musical menu.

New bookings will lean increasingly on jazz acts. Already promised are dates for futuristic composer and pianist Carla Bley and the Heath Brothers, recognized as Philadelphia's first family of authentic jazz.

Billboard SPECIAL SURVEY For Week Ending 2/3/79

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	8	TOUCHDOWN Bob James, Tappan Zee/Columbia JC 35554	26	32	20	WHAT ABOUT YOU Stanley Turrentine, Fantasy F 9563
2	2	16	FLAME Ronnie Laws, United Artists UALA 881	27	20	19	BEFORE THE RAIN Lee Oskar, Elektra KE 150
3	5	16	MR. GONE Weather Report, Columbia JC 35358	28	26	11	CRY John Klemmer, ABC AA 1106
4	4	18	REED SEED Grover Washington Jr. Metrom M7 919	29	28	5	CROSSCURRENTS Bill Evans Trio, Fantasy F 9568
5	3	19	CHILDREN OF SANCHEZ Chuck Mangione, A&M SP 6700	30	25	7	ANOTHER WORLD Stan Getz, Columbia JC 35513
6	6	16	ALL FLY HOME Al Jannau, Warner Bros. BSK 3229	31	27	17	LEGACY Ramsey Lewis, Columbia JC 35483
7	9	27	PAT METHENY Pat Metheny, ECM 1 1114 (Warner Bros.)	32	33	25	FRIENDS Chick Corea, Polydor PD 1 6160 (Phonodisc)
8	8	11	PATRICE Patrice Rushen, Elektra KE 160	33	42	9	YOU AIN'T NO FRIEND OF MINE Iddris Muhammad, Fantasy F 9566
9	7	7	SECRET AGENT Chick Corea, Polydor PD 16176	34	34	8	PASSING THRU Heath Brothers, Columbia JC 35573
10	10	12	INTIMATE STRANGER Tom Scott, Columbia JC 35557	35	30	12	THANK YOU ... FOR F.U.M.L. Donald Byrd, Elektra KE 144
11	13	23	COSMIC MESSENGER Jean Luc Ponty, Atlantic SD 19185	36	31	16	OUT OF THE WOODS Oregon, Elektra GE 154
12	12	23	SECRETS Gil Scott Heron & Brian Jackson, Arista AB 4185	37	37	18	A SONG FOR YOU Ron Carter, Milestone M 9086 (Fantasy)
13	11	24	YOU SEND ME Ray Ayers, Polydor PD 16159 (Phonodisc)	38	36	8	SUN BEAR CONCERTS IN JAPAN Keith Jarrett, ECM ECM 1100 (Warner Bros.)
14	16	68	FEELS SO GOOD Chuck Mangione, A&M SP 4658	39	39	24	LARRY CARLTON Larry Carlton, Warner Bros. BSK 3221
15	18	4	ANGIE Angela Bofill, GRP 5600 (Arista)	40	40	27	IN THE NIGHT TIME Michael Henderson, Buddah BDS 5717 (Arista)
16	15	5	IN CONCERT Miles Davis JazzFest, Milestone M 55006 (Fantasy)	41	41	14	HIGHWAY ONE Bobbi Hutchinson, Columbia JC 35550
17	17	12	WE ALL HAVE A STAR Wilton Felder, ABC AA 1109	42	38	5	OTHER PEOPLES ROOM Mark Amund, Horizon SP 130 (A&M)
18	14	35	MAGIC IN YOUR EYES Earl Klugh, United Artists UA LA 827	43	43	4	TRUE STORIES David Sanborn, Arista AB 4201
19	21	14	MANHATTAN SYMPHONIE Dexter Gordon Quartet, Columbia JC 35508	44	NEW ENTRY		LEGENDS David Valentin, GRP GRP 5061 (Arista)
20	19	18	CARNIVAL Maynard Ferguson, Columbia JC 35480	45	45	2	ELLA FITZGERALD Lady Time, Public 2310825
21	24	15	SOFT SPACE Jeff Lorber, Future Inner City IC 1056	46	35	33	SOUNDS Quincy Jones, A&M SP 4685
22	22	25	IMAGES Outsiders, Blue Thumb BA 6030 (ABC)	47	46	3	MUSIC FOR 18 MUSICIANS Steve Reich, ECM 1 1129 (Warner Bros.)
23	23	7	ONE Alfred Lamal, 20th Century 1 555	48	48	28	TROPICO Gato Barbieri, A&M SP 4710
24	29	10	CHICK, DONALD, WALTER & WOODROW Woody Herman Band, Centura CR 1110	49	49	18	THE GREETING Mo'Nique Lynn, Milestone M 9085 (Fantasy)
25	44	11	STEPPING STONES LIVE AT THE VILLAGE VANGUARD Woody Stark, Columbia JC 35488	50	50	8	CRYSTAL GREEN Rambow, Inner City IC 6001

Jazz Beat

LOS ANGELES—The Universal Jazz Coalition in New York has received a \$7,500 grant from the National Endowment of the Arts to help it sponsor a five night salute to women in jazz. That event is slated for June. Funds will also go to help put on Monday night gigs at the Village Gate.

The organization has also begun a Monday night concert series at the Third St. Music School Settlement. The organization supports modern and avant garde musicians.

Bassist David Friesen is in Australia gigging and will be doing tours of Europe and Japan in the spring. Also making first impressions is Jeff Lorber, touring the East. Both acts record for Inner City.

Norman Granz has his top Pablo acts in a concert package. The festival, as it is being billed, plays Vancouver, Seattle, Portland, San Francisco, Los Angeles, Dallas, Austin, Boston, Chicago, New York and Washington starting Feb. 4 and ending April 23. The artists? Ella, Count, Oscar Peterson and Joe Pass, of course.

The Frankie Capp, Nat Pierce juggernaut band plays the Surfdrider Inn, Santa Monica, Calif., Feb. 10. Count Basie and his men saluted Duke Ellington recently in New York with a concert at the Cathedral of St. John the Divine. On the second night of the celebration, Mercer Ellington led the Ellington band in the charity bash. Harold's Rogue and Jar in Washington, D.C. has closed. Club was owned by Harold Kaufman, a psychiatrist, who owned the location since 1973. The building's owner would not renew the lease. The club was home to such Washington jazzmen as Marshall Hawkins, Reuben Brown, Buck Hill and Andrew White as well as touring musicians.

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

No Rest, Relaxation For Quincy Jones; Schedule Too Tight

By ED HARRISON

LOS ANGELES—You'd think that after completion of a project the size and magnitude of "The Wiz" while simultaneously producing the Brothers Johnson's "Blam" LP and writing and producing his own "Sounds And Stuff Like That," Quincy Jones would relax and take it easy.

Jones, who refuses to consider himself a workaholic, while giving the impression of being one, has returned to the studio to pick up where he left off.

He is in the process of producing Michael Jackson's new album for Epic, which will include "You Can't Win" from the "Wiz." He is also gearing up for production of the new Brothers Johnson album for A&M as well as formulating compositions for his own album which will be a double-pocket set scheduled for fall release.

He also talks of possibly producing the next album by Chaka Khan and Rufus.

For the last few weeks, "Q" (as his friends call him) has been spending five to six hours in the studio, getting the "feel and tempo right" before he begins actual production of the Jackson album. He says this is his first time back in the studio since finishing his 20-month "Wiz" scoring project.

"After a stretch like that, it's important to let your batteries recharge," says Jones.

So far he's completed three sessions with Jackson.

While it's premature for him to predict what musical form his own album will take, Jones says his two-record set will include a lengthy piece, probably close to 10 minutes or one complete side.

When does he find time to write his own material? "I write at night, weekends, days. When there is an album to be made, it deals with your sleeping time and just about everything else," he says.

Although he has been criticized by writers for veering too far away from his jazz roots, Jones feels the criticism is unjustified. "Just because I don't sound like I did 20 years ago, writers are critical. You can only go so far.

"I don't know what direction the next album will take. You have to reach out and let it come through.

The ideal thing is to make the kind of music you want and have it sell.

"Fusion music has always been put down. Yet Basie and Ellington had the same position in the business at the time as the Beatles and Bee Gees. Most pop instrumentalists of the time did music that everyone was into. It's what people feel emotionally.

"There's more body action being generated now with the audience wanting to be as much a part of the music as the artist.

"Some writers say that Elvis Costello is the best new artist of 1978, so I can't take their criticism that seriously," explains Jones.

Despite the intensity and scope of scoring "Wiz," Jones is still in love with motion picture scoring. If producing and writing isn't enough, he is searching for future scripts to score.

"I'm looking for new stories. I'm hooked on films and want to do more of them. But I'm looking for the right idea and it won't be on the magnitude of the 'Wiz,'" Jones states.

"Since Dolby came in you can put music and visuals side by side. I won't go back to television. I'm looking for more of a role in films and what the screen is all about."

Quincy has scored some 30 motion pictures as well as tv, including "Roots."

While tv is out of the question, so are live performances—at least for some time. "Between dealing with all the material, it's hard to find time."

Jones believes that the difficult part of producing an album takes place before even entering it. "Going into the studio is the easiest," he says. "There's so much to do before. I like the pre-production. When you get into the studio, it's just a matter of putting everything on tape."

And if all that isn't enough, Q is called on "10 times a day" to participate in various music industry seminars sponsored by schools and other organizations.

He has made appearances at UCLA and USC with another UCLA Extension program called "ASCAP Presents The Working Songwriter/Composer" slated for March 10.

FEBRUARY 3, 1979 BILLBOARD

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Closeup

FANFARE—The Philip Jones Brass Ensemble, Argo ZRG870 (London). Produced by Chris Hazell. After listening to a full album of music performed on brass instruments one sometimes is ready for a little more sound variety. Enough of one thing is enough, it seems.

But listener fatigue never sets in with recordings by the Philip Jones Brass Ensemble, most of which appear on the Argo label. This ensemble of pop British trumpeters, hornists, trombonists, tuba players and percussionists brings more color and variety to its work than any comparable ensemble.

At that, there are few groups anywhere that compare to this large and multi-faceted concertizing outfit.

When the Jones Ensemble steps before the listener, there's not even a thought of missing strings and woodwinds. Their work is that imaginative.

This new album of short pieces by pre-baroque and contemporary composers can be savored in its en-

tirety or sampled in short doses. The selections offer a great prospect to radio programmers with their brief but highly animated form.

Side one looks at processional and fanfare pieces by French, British and American composers, including Elgar Howarth, a trumpeter who is responsible for many of the group's arrangements. Contemporary music freaks and film music buffs can sink their teeth into these exciting, theatrical, multi-hued, sometimes dissonant banners erected in sound.

The group turns back the clock on side two, which begins with a military fanfare celebrating the triumph of the British over the French in 1415, followed by "The Earl Of Salisbury's Pavane," a slow, stately, Elizabethan dance by William Byrd. Howarth has transcribed the traditional "Greensleeves," handing the ageless tune to a choir of soft-spoken trumpets.

There follows a suite of dances from the French Renaissance. These contrasting pieces are filled with exuberance and uplift, highlighted by striking antiphonal effects and rhythmic drive in the percussion.

The annotation credits two dozen musicians, and it seems we are hearing the full contingent on most cuts. The reproduction is robust and radiant with plenty of hall reverberation that's used to enhance the performances. The group contributes a lot of rhythmic snap to its playing and some of the dances on side two actually begin to swing a little.

"Fanfare From The Cenci," one of the modern pieces, has a menacing mood and sudden shifts of tempo that bring to mind the main title cue of some '50s science fiction flick.

William Walton's "Spitfire Prelude And Fugue" is part of the scoring of the famous British war film, "The First Of The Fugue." The work, march-like and typically British, originally was written for full symphony but here has been translated. Other composers include Aaron Copland, Michael Tippett, Andre Jolivet and Havergal Brian.

The virtuosity of this group of players, their superior musicianship and ability to grab the listener's attention can't be over-emphasized. In Europe an enthusiastic concert following for the group exists, something that Argo Records hopes to encourage in the U.S.

Howarth's transcription for brass instruments of the famous "Pictures At An Exhibition" by Mussorgsky also has been recorded by the Jones brass. The disk is appearing simultaneously with this one. Another recent album is "Philip Jones Brass Ensemble In Switzerland," including unusual arrangements of popular Swiss melodies, on the HNH label. **ALAN PENCHANSKY**

Test Poly Sleeves

• Continued from page 81
"qualitatively they're much more acceptable." His only initial concern: "four-color doesn't reproduce too well."

Capitol's Thompson confirms that it is more time consuming to open the poly sleeve and load a disk into it than with more rigid paper sleeves; but adds that the poly sleeves slip into the record jackets more effortlessly.

Capitol, which manufactures Warner Bros. product, is running the tests with the three suppliers, though its own records (excluding Angel product and a recent Kate Bush LP on EMI-America) are not sleeved in poly.

Floyd Glinert, executive vice president of marketing for Shorewood Packaging Corp., one of the world's largest manufacturers of record jackets, is carefully watching the poly boom. "We have an intensive investigation," he says, "into the manufacture of sleeves made of vinyl, polyethylene and other plastic material."

Glenn Ross, creative services director at RSO, and Ellen Neitlich, production director, point out that, bought in bulk, the poly sleeves would cost "the same or a little less" than paper sleeves.

Alan Bank, manager of testing and material specification for CBS says that its only involvement to date has been pressing the sleeves for RSO. "But we're looking into it and developing costs for both 12-inch and seven-inch poly sleeves," he says.

Milwaukee

• Continued from page 19
tors wholesale and retail record store, laments, "Take today for instance; we can't get out on the streets, can't get any merchandise in or out."

Radio Doctors ran midwinter sale advertisements two weeks ago in tv, radio and print. A blizzard hit the next day. "But we are sponsoring the WEMP-AM radio programming from Winter Fest," Mowers says optimistically, talking about the annual civic sponsored winter show which began Friday (26).

He hopes ticket sale promo on the festival and ads on WEMP will help bring back some of the lost business.

"We've been opening at our normal time at 10 a.m. but if the weather is too bad we close early," says Robb Heilmann, director of Peaches Records and Tapes. "I think the weather service could just call

(Continued on page 98)

Introducing the one and only...
Daddy Dewdrop



With his new smash hit,

"NANU, NANU, (I Wanna Get Funky Wich You)"
(Inphasion 7201)

Produced by Pardo Jones for Little Bear Productions.

Distributed by **TK** Records and Tapes.

IMIC '79
June 11-15 1979
Loews, Monte-Carlo

Pop Charts generate consumer excitement in retail outlets, especially with the influx and impact of disco and R&B product in the pop charts.

Joe Loris Record Museum Philadelphia

Billboard HOT 100

Chart Bound

TRAGEDY—Bee Gees (RSO 918) I WANT YOUR LOVE—Chic (Atlantic 3557) SEE TOP SINGLE PICKS REVIEWS, page 86

Main Billboard Hot 100 chart table with columns for Week, Last Week, Weeks on Chart, Title, Artist, and other chart data.

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement...

Sheet numbers are confined to BPO or blank sheet music copies and do not purport to represent mixed publications...

HOT 100 A-Z - (Publisher-Licensee) listing songs and their publishers/licenses.

When Bonnie Pointer Sings - People Listen.

"Bonnie Pointer is to me one of the best vocalists of 1978, 79, 80...84...85...!"

—EDDIE MONEY

"Bonnie Pointer...her album fills you with what everyone wants more of—plenty of love and gentleness."

—STEVIE WONDER

"The unique banjo and the lyrics make 'Free Me From My Freedom' a smash...one of the hottest records in Philly...#9 after three weeks!"

—MARK SERPAS, WZZD PHILADELPHIA

"Bonnie's debut album is very impressive...a smash crossover success"

—RECORD WORLD

"Smooth and powerful...dramatic and moving"

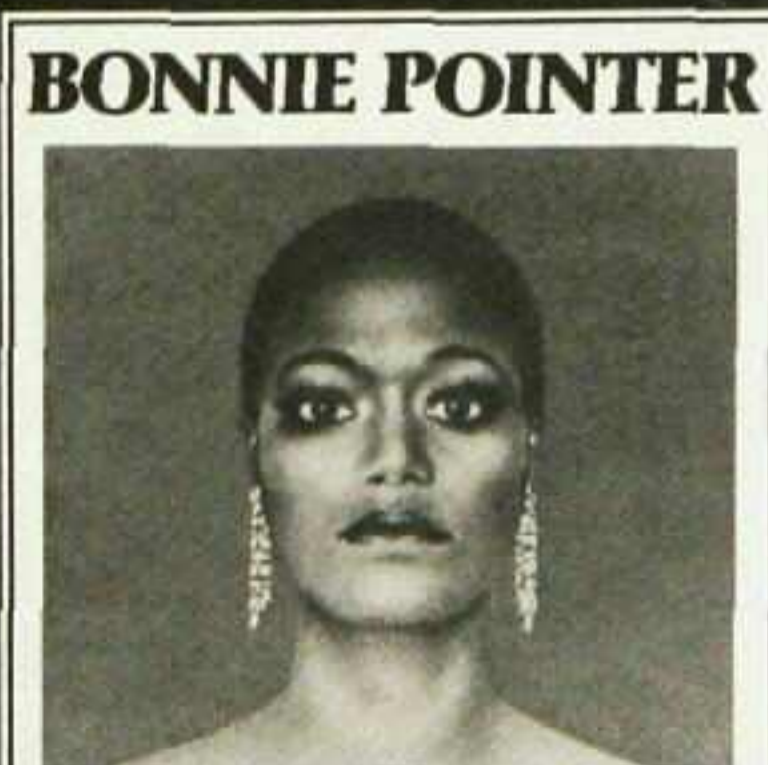
—NEW YORK DAILY NEWS

"An effective mix of styles, ranging from tender ballads to funky, earthy cuts"

—BILLBOARD

Her debut solo album, "BONNIE POINTER" M7-911R1

Her premier single, "FREE ME FROM MY FREEDOM" M-1451F



Exclusively
On Motown Records & Tapes

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I SAID I LOVE YOU AND THAT'S FOREVER
AND THIS I PROMISE FROM THE HEART
I COULD NOT LOVE YOU ANY BETTER
I LOVE YOU JUST THE WAY YOU ARE.

—*Billy Joel*

TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-C CHANNEL	B-TRACK	O-8 TAPE	CASSETTE	REEL TO REEL
106	106	8	BOB MARLEY & THE WAILERS Babylon By Bus Island GSD 11 (Warner Bros.)	12.98		12.98		12.98	
117	8	BONNIE POINTER Molown M911	7.98		7.98		7.98		
123	2	BABYS Head First Chrysalis CHR 1195	7.98		7.98		7.98		
109	109	8	JIM MORRISON American Prayer Elektra KE 507	7.98		7.98		7.98	
111	111	102	FLEETWOOD MAC Rumours Warner Bros. BSK 3310	7.98		7.98		7.98	
112	60	8	ALICE COOPER From The Inside Warner Bros. BSK 3263	7.98		7.98		7.98	
113	113	5	ELVIS PRESLEY A Legendary Performer Vol. III RCA CPL 1 3082	8.98		8.98		8.98	
114	115	11	OUTLAWS Playin' To Win Arista AB 4205	7.98		7.98		7.98	
126	8	THE JACKSONS Destiny Epic JE 35552	7.98		7.98		7.98		
117	118	7	AC/DC If You Want Blood You've Got It Atlantic SD 1912	7.98		7.98		7.98	
118	119	14	SOUTHSIDE JOHNNY AND THE ASBURY JUKES Hearts Of Stone Epic JE 35488	7.98		7.98		7.98	
119	120	5	GEORGE CARLIN Indecent Exposure Little Bear LD 1076 (Atlantic)	7.98		7.98		7.98	
120	122	13	JOHN PAUL YOUNG Love Is In The Air Scotti Brothers SB 1107 (Atlantic)	7.98		7.98		7.98	
121	125	34	BRUCE SPRINGSTEEN Darkness At The Edge Of Town Columbia JC 35318	7.98		7.98		7.98	
130	2	SAD CAFE Misplaced Ideals A&M SP 4737	7.98		7.98		7.98		
123	127	58	JACKSON BROWNE Running On Emptiness Asylum 6E113	7.98		7.97		7.97	
125	129	16	MARSHALL TUCKER BAND Greatest Hits Capricorn CPN 0214	7.98		7.98		7.98	
126	82	17	PAUL STANLEY Casablanca NBLP 1123	7.98		7.98		7.98	
127	128	33	RICK JAMES Come Get It Gordy G7981 (Motown)	7.98		7.98		7.98	
128	84	15	FIREBALL Elan Atlantic SD 19183	7.98		7.98		7.98	
173	3	EDWIN STARR Clean 20th Century T559	7.98		7.98		7.98		
130	114	26	AMBROSIA Life Beyond L.A. Warner Bros. BSK 3135	7.98		7.98		7.98	
131	131	29	KENNY LOGGINS Nightwatch Columbia JC 35387	7.98		7.98		7.98	
132	137	34	LITTLE RIVER BAND Sleeping Catcher Capitol SW 11783	7.98		7.98		7.98	
133	133	23	JEAN-LUC PONTY Cosmic Messenger Atlantic SD 19189	7.98		7.98		7.98	
134	124	22	THE WHO Who Are You MCA MCA 3050	7.98		7.98		7.98	
135	135	58	FOREIGNER Atlantic SD 19109	7.98		7.98		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-C CHANNEL	B-TRACK	O-8 TAPE	CASSETTE	REEL TO REEL
136	136	22	PLAYER Danger Zone RSO RS 13036	7.98		7.98		7.98	
146	12	MELBA MOORE Melba Epic JE 35507	7.98		7.98		7.98		
138	138	12	CERRONE Golden Touch Geffion SD 5208 (Atlantic)	7.98		7.98		7.98	
139	141	3	SIDE EFFECT Rainbow Vision Fantasy F 9565	7.98		7.98		7.98	
140	142	25	EXILE Mixed Emotions Warner/Cas BSK 3205	7.98		7.98		7.98	
141	144	16	SOUNDTRACK The Wiz MCA 7 14060	14.98		14.98		14.98	
142	140	16	WAYLON JENNINGS I've Always Been Crazy RCA AFL 1 2978	7.98		7.98		7.98	
164	2	T-CONNECTION Dash 30009 (TK)	7.98		7.98		7.98		
159	9	PETER TOSH Bush Doctor Rolling Stones EDC 39109 (Atlantic)	7.98		7.98		7.98		
145	145	80	STYX The Grand Illusion A&M SP 4637	7.98		7.98		7.98	
146	148	16	GROVER WASHINGTON, JR. Reed Seed Motown M 7910	7.98		7.98		7.98	
147	149	32	TEDDY PENDERGRASS Life Is A Song Worth Singing Philadelphia International IZ 35895 (CBS)	7.98		7.98		7.98	
148	150	71	VILLAGE PEOPLE Casablanca NBLP 1094	7.98		7.98		7.98	
149	139	8	ADC BAND Long Stroke Geffion SD 5210 (Atlantic)	7.98		7.98		7.98	
150	116	14	RORY GALLAGER Photo Finish Chrysalis CHR 1170	7.98		7.98		7.98	
151	152	39	WILLIE NELSON Stardust Columbia JC 35305	7.98		7.98		7.98	
162	3	SOUNDTRACK Every Which Way But Loose Elektra SE 503	8.98		8.98		8.98		
153	88	15	DEVO Are We Not Men, We Are Devo Warner Bros. BSK 3239	7.98		7.98		7.98	
165	2	RON CARTER, SONNY ROLLINS, MCCOY TYNER Jazz Stars In Concert Merstone M 55006 (Fantasy)	11.98		11.98		11.98		
155	155	50	BARRY MANILOW Even Now Arista AB 4164	7.98		7.95		7.95	
156	156	30	CRYSTAL GAYLE When I Dream United Artists UALA 858	7.98		7.98		7.98	
157	157	12	DR. HOOK Pain & Pleasure Capitol SW 11859	7.98		7.98		7.98	
158	158	18	BOSTON Epic JE 34188	7.98		7.98		7.98	
159	163	5	BLACKBYRDS Night Groove Fantasy 9570	7.98		7.98		7.98	
160	121	5	LAKESIDE Shot Of Love Solar BXC 1 2937 (RCA)	7.98		7.98		7.98	
161	151	10	EMMYLOU HARRIS Profile Warner Bros. BSK 3258	7.98		7.98		7.98	
162	153	23	SWITCH Gordy G7980 (Motown)	7.98		7.98		7.98	
163	143	12	TOM SCOTT Intimate Strangers Columbia JC 35557	7.98		7.98		7.98	
164	154	4	MANDRILL New Worlds Arista AB 4195	7.98		7.98		7.98	
165	167	2	DON WILLIAMS Expressions ABC AY 1069	7.98		7.98		7.98	
187	3	GONZALEZ Haven't Stopped Dancin' Capitol SW 11855	7.98		7.98		7.98		
167	170	16	DIANA ROSS Ross Motown M7907	7.98		7.98		7.98	
168	134	26	SOUNDTRACK Sgt. Pepper's Lonely Hearts Club Band RSO RSL 4100	15.98		15.98		15.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-C CHANNEL	B-TRACK	O-8 TAPE	CASSETTE	REEL TO REEL
170	174	3	JEAN MICHAEL JARRE Equinox Polydor PD1 6175	7.98		7.98		7.98	
171	161	7	SMOKEY ROBINSON Smokin' Tamla TB 3663 2 (Motown)	5.98		5.98		5.98	
171	161	7	JOHN TRAVOLTA Travolta Fever Malsbury 001	7.98		7.98		7.98	
172	132	18	FUNKADELIC One Nation Under A Groove Warner Bros. BSK 3209	7.98		7.98		7.98	
173	175	40	GERRY RAFFERTY City To City United Artists UALA 840	7.98		7.98		7.98	
174	172	7	LARRY GATLIN Larry Gatlin's Greatest Hits Mercury MG 7628	7.98		7.98		7.98	
175	176	4	NORMAN CONNORS The Best of Norman Connors & Friends Buddah BDS 5716 (Arista)	7.98		7.98		7.98	
176	177	9	WILTON FELDER We All Have A Star ABC AA 1109	7.98		7.98		7.98	
177	178	4	ROBERT JOHNSON Close Personal Friend Infinity INF 9000 (MCA)	7.98		7.98		7.98	
190	2	CAPTAIN SKY The Adventures of Captain Sky AVI 6042	7.98		7.98		7.98		
179	169	7	THREE DEGREES New Dimensions Arista America SW 568	7.98		7.98		7.98	
180	183	43	SOUNDTRACK The Rocky Horror Picture Show ODE GSD 21652 (JEM)	8.98		8.98		8.98	
181	181	29	CAPTAIN & TENNILLE Dream A&M SP 4707	7.98		7.98		7.98	
182	185	34	BETTY WRIGHT Live Arista AMG 8 (TK)	7.98		7.98		7.98	
184	186	3	PHYLLIS HYMAN Somewhere In My Lifetime Arista AB 4202	7.98		7.98		7.98	
185	189	15	SARAH DASH Kardos IZ 35477 (Epic)	7.98		7.98		7.98	
185	189	15	SEA LEVEL On The Edge Capricorn CPN 0212	7.98		7.98		7.98	
187	188	16	KRIS KRISTOFFERSON & RITA COOLIDGE Natural Act A&M 4690	7.98		7.98		7.98	
187	188	16	PAT TRAVERS Heat In The Street Polydor PD 16170	7.98		7.98		7.98	
188	191	67	CHUCK MANGIONE Feels So Good A&M SP 4658	7.98		7.98		7.98	
189	180	14	CAMEO Ugly Ego Casablanca CCLP 2006	7.98		7.98		7.98	
191	168	20	TAVARES Madame Butterfly Capitol SW 11874	7.98		7.98		7.98	
191	168	20	NICK GILDER City Nights Chrysalis CHR 1202	7.98		7.98		7.98	
192	195	19	MOTHER'S FINEST Mother Factor Epic JE 35546	7.98		7.98		7.98	
193	192	63	ERIC CLAPTON Slowhand RSO RSL 3030	7.98		7.98		7.98	
194	184	244	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98		7.98		7.98	
195	198	26	BEATLES Sgt. Pepper's Lonely Hearts Club Band Capitol SMAS 2653	7.98		7.98		7.98	
196	197	22	GREY & HANKS You Fooled Me RCA AFL 1 3069	7.98		7.98		7.98	
197	197	22	DARYL HALL & JOHN OATES Along The Red Ledge RCA AFL 1 2804	7.98		7.98		7.98	
198	147	17	10cc Bloody Tourists Polydor PD1 6181	7.98		7.98		7.98	
199	160	4	JERRY BUTLER Nothing Says I Love You Like I Love You F.R. IZ 35510	7.98		7.98		7.98	
200	117	9	EMERSON, LAKE & PALMER Love Beach Atlantic SD1 9211	7.98		7.98		7.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

AC/DC	117	Chanson	77
ADC Band	149	Chic	6
Aerosmith	17	Chicago	55
Ambrosia	130	Eric Clapton	11, 193
Ashford & Simpson	67	Cummodores	71
Bar Kays	88, 99	Alice Cooper	112
Beatles	195	Norman Connors	175
Babys	108	Elvis Costello	26
Blackbyrds	159	Peter Criss	85
Bell & James	124	Sara Dash	185
Blondie	100	Devo	153
Blues Brothers	1	John Denver	64
Boston	70, 158	Nel Diamond	4
Alicia Bridges	74	Double Brothers	14
Jackson Browne	123	Earth, Wind & Fire	7
Peabo Bryson	45	Exile	140
Jimmy Buffett	96	Emerson, Lake & Palmer	200
Jerry Butler	199	Wilton Felder	176
Ron Carter	154	Firefall	128
Captain & Tennille	181	Fleetwood Mac	111
Bobby Caldwell	51	Dan Fogelberg & Tim Weisberg	48
Cameo	189	Foreigner	9, 135
Captain Sky	178	Ace Frehley	50
George Carlin	119	Funkadelic	172
Cars	46	Laird Garrett	35
Cerrone	138	Larry Gatlin	174
Gene Chandler	58	Marvin Gaye	29
		Crystal Gayle	156
		Gloria Gaynor	25
		J. Geils Band	49

Andy Gibb	78	Melissa Manchester	84
Nick Gilder	191	Mandrill	164
Gonzalez	166	Chuck Mangione	59, 188
Grateful Dead	42	Barry Manilow	8, 155
Grey & Hanks	196	Bob Marley & The Wailers	106
Hall & Oates	197	Marshall Tucker Band	125
Emmylou Harris	161	Steve Martin	16
Dan Harman	101	Jan Matthews	90
Isaac Hayes	75	Paul McCartney	38
Heart	20	Meat Loaf	43
Head East	110	Steve Miller	18
Dr. Hook	157	Eddie Money	39
Hot Chocolate	73	Melba Moore	137
Phyllis Hyman	183	Jim Morrison	109
Jacksons	115	Van Morrison	91
Bob James	47	Mother's Finest	192
Rick James	127	Anne Murray	66
Al Jarreau	103	Nazareth	116
Waylon Jennings	142	Willie Nelson	32, 151
Jean Michael Jarre	169	Nicolette	27
Billy Joel	3, 28	Ted Nugent	76
Elton John	87	Olivia Newton-John	13
Robert Johnson	177	Outlaws	114
Chaka Kahn	89	Pablo Cruise	65
Kansas	93	Parliament	25
Kristofferson	186	Dolly Parton	81
Lakeside	160	Peaches & Herb	60
Ronnie Laws	92	Pink Floyd	194
Little River Band	132	Player	136
Kenny Loggins	131	Poco	80
Cheryl Lynn	31	Bonnie Pointer	107
		Pointer Sisters	33
		Jean-Luc Ponty	133

Elvis Presley	113	Dire Straits	37
Richard Pryor	44	Sheely Dan	30
Queen	21	Cat Stevens	34
Gerry Rafferty	173	Al Stewart	52
Smoky Robinson	170	Rod Stewart	2
Kenny Rogers	53	Barbra Streisand	5
Rolling Stones	41	Styx	19, 145
Linda Ronstadt	56	Donna Summer	23
Rose Royce	104	Switch	162
Diana Ross	167	Sylvester	97
Todd Rundgren	94	Talking Heads	61
Rush	72	Tavares	190
Sad Cafe	122	T-Connection	143
Santana	57	Third World	83
Sea Level	185	Three Degrees	179
Tom Scott	163	George Thorogood	95
Bob Seger & The Silver Bullet Band	22	Toto	12
Gene Simmons	69	Peter Tosh	144
SOUNDTRACKS:		Pat Travers	187
Every Which Way But Loose	152	John	

Quincy Jones Productions and
The Fitzgerald-Hartley Company
are pleased to announce after one year
of our partnership the following
awards and nominations.

QUINCY JONES

"Sounds . . . And Stuff Like That" . . . Platinum
Grammy Nominations
Best Arrangement for Voices: "Stuff Like That"
Arrangers: Quincy Jones, Nick Ashford, Valerie Simpson
Best Engineered Recording, Engineer: Bruce Swedien

"The Wiz' Sountrack" . . . Platinum
Grammy Nominations
Best Instrumental Composition: "End Of The Yellow Brick Road"
Composers: Quincy Jones, Nick Ashford, Valerie Simpson
Best Instrumental Arrangement: "Main Title Overture, Part One"
Arrangers: Quincy Jones and Robert Freedman
Best R&B Vocal Performance By a Duo, Group, or Chorus:
"Ease On Down The Road" by Michael Jackson and Diana Ross
Academy Award Consideration
Best Adaptation Score, Nominee: Quincy Jones

"Roots" . . . Gold
Emmy Award (1977)
Outstanding Achievement In Musical Composition
For a Series (Dramatic Underscore):
"Roots, Part One" by Quincy Jones and Gerald Fried

THE BROTHERS JOHNSON

"Blam" . . . Platinum
Grammy Nomination:
Best R&B Instrumental; "Streetwave"
"Right On Time" . . . Platinum
Grammy Award (1977)
Best R&B Instrumental: "Q"
"Strawberry Letter 23" . . . Gold Single

TOTO

"Toto" . . . Platinum
Grammy Nomination:
Best New Artist
"Hold The Line" . . . Gold Single

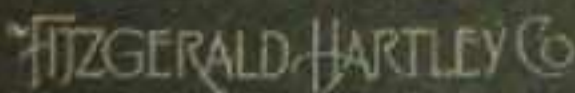
RUFUS

"Street Player" . . . Gold
"Ask Rufus" . . . Platinum

We are extremely grateful
to our artists and everyone at
A&M, ABC, CBS and MCA Records;
NARAS, The Motion Picture and
Television Academies, Regency
Artists, Monterey Peninsula
Artists, and the radio and
retail industry for making our
first year so successful.



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Larry Fitzgerald
Mark Hartley

New CBS 'Special' Lines

• Continued from page 4

Commodores include Coleman Hawkins, Billie Holiday, Eddie Condon, Wild Bill Davison and couplings of Lester Young & Buck Clayton, Ben Webster & Don Byas, Jack Teagarden & Max Kaminsky, Bud Freeman & Jelly Roll Morton and Mel Powell & Joe Bushkin.

The Encore Star Series will bow with five titles, with an additional 25 to come during the year. Encore's release schedule calls for simultaneous release on 8-track tape.

Spotlighting both pop and jazz product, the initial releases features Billie Holiday, with 12 unreleased cuts: Duke Ellington, Harry James,

Bob Wills and Erroll Garner.

Other performers in the series include Roy Hamilton, Steve Lawrence & Eydie Gorme, the Four Lads, John Davidson, Eddie Condon, Andre Previn, Les Brown, Dinah Shore, Kate Smith and Gene Autry.

Shulman promises further product from the MCA (Decca) vaults, as well as deals with other labels, including European, now in negotiation.

Both Commodore and Encore will be highlighted by Columbia at the March convention of NARM, where the division of CBS will have a booth.

Executive Turntable

• Continued from page 4

Haynes as executive producer of a&r and Bobby Fischer as national promotion director. . . . Bill Maxwell, a drummer and record co-producer for Andrae Crouch and the Disciples, joins Light Records as director of a&r in charge of contemporary and soul gospel artists. . . . Gary Kenton has left his publicity post at Warner Bros., New York. . . . Mark Smith joins Savoy Records, Elizabeth, N.J., as national promotion assistant. . . . William Rayborn named director of advertising and promotion for Tempo, Inc., Mission, Kan., after having been vice president of the Christian Artists Corp.

Music Publishing

Promotions and additions to Acuff-Rose Publications, Nashville, include Ronnie Gant, formerly in charge of the company's recording studio, to director of the professional department, and the appointments of Gene Vowell and Annette McKinney to the professional department. In addition, Lynn Peterzell joins as engineer. . . . Dan Wilson promoted to professional manager of Nashville's Tree International, while Cliff Williamson will head the firm's pop music division. . . . Pat Nelson appointed to general manager of Sea Oats Music, a BMI affiliate, with responsibilities to also include Short Rose Music, ASCAP, and Outer Banks Music, BMI. Prior to her appointment, Nelson served as Nashville reporter for Billboard and manager of artist development for New Horizon Management. . . . Ed Penney to head the Show Biz Music Group, a new publishing house in Nashville owned by Show Biz Music, Inc. Penney is vice president of the Nashville chapter of the NARAS board of governors and has worked on the professional staff of Acuff-Rose and Chappell Music as a songwriter. Pat Strawbridge appointed assistant to the general manager. . . . Sue Sheridan signed as a staff writer by the music publishing division of the Entertainment Co., Los Angeles. She has written for Cheryl Ladd and Lynn Anderson. . . . Helene Blue appointed manager of copyrights and licensing for the pop and serious music departments of Belwin-Mills Publishing Corp. She held a similar capacity with European-American Music.

Marketing

Chris Stewart, former director of operations for the Record Bar chain, Durham, N.C., moves into the vice presidency of retail sales, vacated by David DeFravio. . . . Record Factory's parent company, Mighty Fine Distributing, Brisbane, Calif., has created a new post, director of finance, with Barbara Hardman, a newcomer to the industry, filling the slot. Dan Touissant, long operations manager for the 20-store chain, has been appointed vice president of retail by Sterling Lanier.

Related Fields

Guy Thomas, for two years media coordinator for Rogers & Cowan's music division in Los Angeles, will head a newly established disco music division for the firm. . . . Sydney Faye appointed director of creative services for Image Marketing & Media, Los Angeles. She had been director of advertising and promotion for Sound Unlimited's One Stop in Skokie, Ill. . . . Joe Collins, formerly public affairs officer for the U.S. Marine Corps in Los Angeles, named general manager of Heider Scoring Service, Los Angeles. . . . Ed Bannon appointed director of engineering at One Step Up Recording Studios, Los Angeles. . . . Maxell Corp. appoints Steve Levine its new Midwest regional sales manager for consumer audio and video products. He will operate from Chicago. . . . John Dale promoted to vice president and general manager of the magnetic tape division of Fuji, New York. He had been general manager. Also, Fred Nakamura, executive vice president and chief executive officer of Fuji Photo Film U.S.A., elected to the board of directors of Fuji Photo Film Co., Ltd., Tokyo, parent company of the American firm. . . . Floyd S. Glinert now executive vice president, marketing, for Shorewood Packaging Corp., New York. He had been vice president. . . . Don England, previously national sales manager, appointed national accounts manager of the magnetic tape division of Sony Industries, New York. . . . William Zyslat leaves his post as chief financial officer of Sir Productions, New York, to form Sound Advice, an accounting and financial service firm. . . . Barry Tobias appointed vice president of finance and operations for the Entertainment Co., Los Angeles. He had been controller with the Lefrak Organization. . . . Patricia Willard moves into the newly created position of public relations coordinator for the Moss Music Group, New York. . . . David J. Burdick named to the newly created position of marketing manager for the nationwide Radio Shack electronics store chain. . . . George P. Petetin made U.S. marketing manager of Sonic Research, Inc., Danbury, Conn. He had been operating his own manufacturer's rep firm in the New York area for the past year. . . . A. Ward Brill, for 20 years a sales representative for Walco-Linck Corp., Clifton, N.J., named national sales manager, needle division. . . . Shelly Wright joins the staff of the National Academy of Recording Arts & Sciences in Los Angeles as administrative assistant to executive director Christine Farnon. She replaces Carolyn Knutson.

Inside Track

The rumor mill continues to grind out reports about the reverberations from the RCA/A&M coalition. Motown Records, which was orphaned when its partner in the Atlanta distributorship, Together Distributing, went with RCA, is supposedly talking with Joe Simone about co-venturing an Atlanta label in which the Cleveland/Chicago independent label distribution boss would be partnered. The grapevine has it that Jim (Hot Line) Crudginton of Memphis approached Mike Lushka, executive vice president of the Berry Gordy label, about taking the line on in his region.

A contract settlement between former MCA Records president Mike Maitland and the label apparently is still stalled. When contacted at his home, Maitland said "I can't say anything," presumably under orders from his attorney. Earlier his attorney told a local L.A. daily that Maitland's contract ran till 1982 and litigation is in the offing. . . . Jonie Taps, who rose from a songplugger in the Apple to a leading Hollywood studio executive, is penning his memoirs. . . . Did Vin Carter, GRT president, tell intimates that the GRT Jamaica bash for its top customers two weeks ago was the last for the tape firm?

Warner Communications' Special Projects division has worked out a deal with Burger King chain, wherein the fast foods outlets in the Chicago area are selling four-singles EP samplers to customers. . . . Is CBS Records shopping for leadership for its burgeoning disco operation? . . . Look for major programming innovations ahead from ABC radio. They could dwarf those disclosed by rival NBC in this issue. . . . Now it's MCA on the inside track to distribute ABC Records. Insiders say MCA is favored because it offers distribution, while competing Polygram wants to buy out the label. If MCA locks up the deal, the welter of rumors hints the black music acts on ABC will wind up on the Infinity label. . . . Mike Chapman, who produced Blondie, Nick Gilder and Exile successes, will most likely do similarly for the Knack's first for Capitol.

Is Milton Salstone, the Chicago pioneer, worried about independent distribution? When queried, he admitted that he was all for it until the last breath. He acknowledged that he is still waiting word from his attorney's call to ABC New York corporate's legal department, offering MS Distributing as a buyer of the ABC Record label. Salstone says he called Steve Diener to personally make the bid. Diener told him to have the MS legal counsel contact ABC in Gotham. . . . And there must have been some talk about independents when Henry (TK Productions) Stone hosted Joe (Bib) Voynov, Richie Salvador and Jimmy Schwartz (Schwartz Bros.) and Crudginton at the Super Bowl. . . . Others at the prime grid event but

not in the Stone entourage: Paul David and a group of his Stark Record Service brass and John Cohen and Raul Acevedo of Disc Records.

And how about Sterling Lanier, president of the 20-store Record Factory chain out of Brisbane, Calif., being closeted all day Wednesday (24) out at the North Hollywood HQ of Music Plus with financial chief Dave Marker of that 14-store Southern California chain? . . . Two of the Hilton Head, S.C., leisure leaders, Phil (Capricorn Records) Walden and Barrie (Record Bar) Bergman are subjects of features in the exclusive island's quarterly periodical. In fact, Phil and Peggy Walden grace the colored cover of the slick. And the Record Bar 1979 convention returns to the isle Aug. 19 for four days at the Hyatt after a Nashville confab in 1978. Jackie Brown coordinates the event.

Speaking about Record Bar, Track tips its topper to employees of the two Oklahoma City Bars, who treated 50 orphans from St. Joseph's Children Home to a holiday bash, where each moppet got three LPs and a couple of posters. Pat Twist, Jean Ware, Debbie Becknell, Mike Barrett, Bill Brewbaker and Bill Hale brought the true meaning of the feast day to the needy. The Rev. James Cleveland and Frank Wilson, by the way, produced the first Clouds of Joy album on Citylights, the Barrie Bergman/Barry Grieff label distributing through CBS.

Videodisk on video: Merv Griffin recently featured Ken Ingram, Magnavox sales/marketing vice president, demonstrating his firm's videodisk player for the Philips/MCA optical system. Interestingly, he used a Philips-labeled demo disk apparently made in Europe, rather than product from the U.S. Ingram predicted a place in the U.S. home for both videotape and videodisk.

Track erred. Clive Davis denies the meeting Tuesday (23) in his New York office with Chuck Smith and Jack Bernstein of Pickwick. And to prove it, he spoke from his quarters at the Beverly Hills Hotel, L.A., that very day. And a call to Joan Bernstein, Jack's wife, indicated he was in New York, but not dealing with Arista. And the word is that if Pickwick got the line nationally (Billboard, Jan. 27, 1979) the distribution giant would ask for an additional discount in that they would be saving Arista loot be dealing through just one house—one statement, etc. The Arista Caribbean convention did discuss the possibilities and potential of various distribution alternatives open to the label. And twice a New York executive let slip during the meet that he still thought the MCA deal was the best yet. . . . Patty Brooks is doing the single, "Close Enough For Love," theme from the film "Agatha," for Casablanca. She sings it on the track.

CBS Leading NARM Nominees

• Continued from page 3

gory instead of the usual single recognition.

Joe Cohen, NARM's executive vice president, calls attention to the fact that the NARM awards represent best sellers and no other criteria.

This is a complete list of nominees:

Best selling hit single record—Boogie Oogie Oogie, A Taste of Honey; Le Freak, Chic; Night Fever, Bee Gees; Shadow Dancing, Andy Gibb; Stayin' Alive, Bee Gees.

Best selling album—Double Vision, Foreigner; Grease Soundtrack; Saturday Night Fever Soundtrack; Some Girls, Rolling Stones; The Stranger, Billy Joel.

Best selling movie sound track album—FM; Grease; Saturday Night Fever; Sgt. Pepper's Lonely Hearts Club Band; Thank God It's Friday.

Best selling Broadway cast album—A Chorus Line; Ain't Misbehavin'; Annie; The Wiz.

Best selling album by a male artist—City to City, Gerry Rafferty; Even Now, Barry Manilow; Foot Loose & Fancy Free, Rod Stewart; Running on Empty, Jackson Browne; Shadow Dancing, Andy Gibb; Stranger in Town, Bob Seger; The Stranger, Billy Joel.

Best selling album by a female artist—Greatest Hits Vol. II, Barbra Streisand; Let's Keep It That Way, Anne Murray; Live and More, Donna Summer; Simple Dreams, Linda Ronstadt.

Best selling album by a group—Aja, Steely Dan; Don't Look Back,

Boston; Double Vision, Foreigner; Point of Know Return, Kansas; Rumours, Fleetwood Mac; Some Girls, Rolling Stones.

Best selling album by a male country artist—I've Always Been Crazy, Waylon Jennings; Stardust, Willie Nelson; Take This Job and Shove It, Johnny Paycheck; Ten Years of Gold, Kenny Rogers.

Best selling album by a female country artist—Let's Keep It That Way, Anne Murray; Here You Come Again, Dolly Parton; When I Dream, Crystal Gayle.

Best selling album by a black group—A Taste of Honey, A Taste of Honey; All 'N All, Earth, Wind & Fire; Blam, Brothers Johnson; Natural High, Commodores; One Nation Under a Groove, Funkadelic; So Full of Love, O'Jays.

Best selling album by a black male artist—Come Get It, Rick James; Life is a Song Worth Singing, Teddy Pendergrass; The Man, Barry White; Weekend in LA, George Benson.

Best selling album by a black female artist—Betty Wright Live, Betty Wright; Chaka, Chaka Kahn; Live and More, Donna Summer; Smooth Talk, Evelyn "Champagne" King; Thankful, Natalie Cole.

Best selling jazz artist—Feels So Good, Chuck Mangione; Reed Seed, Grover Washington, Jr.; Sounds . . . And Stuff Like That, Quincy Jones; Weekend in LA, George Benson.

Best selling comedy album—A Wild and Crazy Guy, Steve Martin; Let's Get Small, Steve Martin; Up In Smoke, Cheech & Chong;

Wanted Live in Concert, Richard Pryor.

Best selling classical album—Bravo Pavarotti, Luciano Pavarotti; Greatest Hits of 1720, Kapp; Rachmaninoff, Concerto No. 3, Vladimir Horowitz; Star Wars & Close Encounters, Zubin Mehta and Los Angeles Philharmonic; Suite for Flute and Jazz Piano, Rampal and Bolling.

Best selling children's album—Muppet Show Vol. II, Muppets; Pete's Dragon/Soundtrack; Sesame Street Fever, Muppets and Robin Gibb.

Milwaukee Music

• Continued from page 91

out here and see if we have something special scheduled. That way they'll know for certain if a storm is on its way. It has happened to us every time over the past few weeks."

Heilmann has put off the winter blues by thinking about Milwaukee's Summerfest, the 12-day July music festival where Peaches sponsors a rock stage. "We're already working on that; we will be increasing our seating capacity to about 6,000," he says. "I'd rather think of that than all this snow."

Tom Sprtel, creative service director for WISN-AM, has been one of the few able to capitalize on the weather. "We're giving to every 11th caller a small bag of beach sand, suntan lotion and a T-shirt that says, 'I Survived Snow Blitz '79,' plus we're playing summertime music," he says. There was a pause. "God, I wish I had 300 more shirts."

GILBERTO GIL

The "G" is pronounced like the "J" in joy; the joy is in the music, as vivid and sensual as Gilberto Gil's native Brazil.

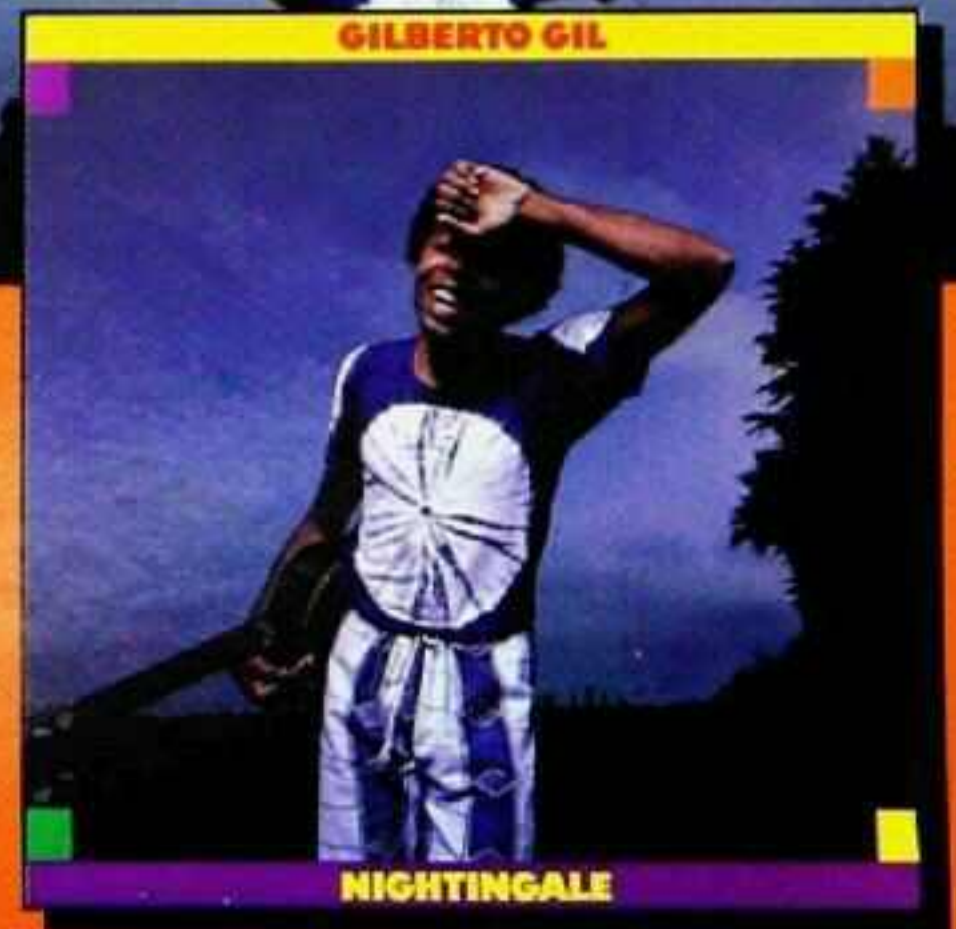


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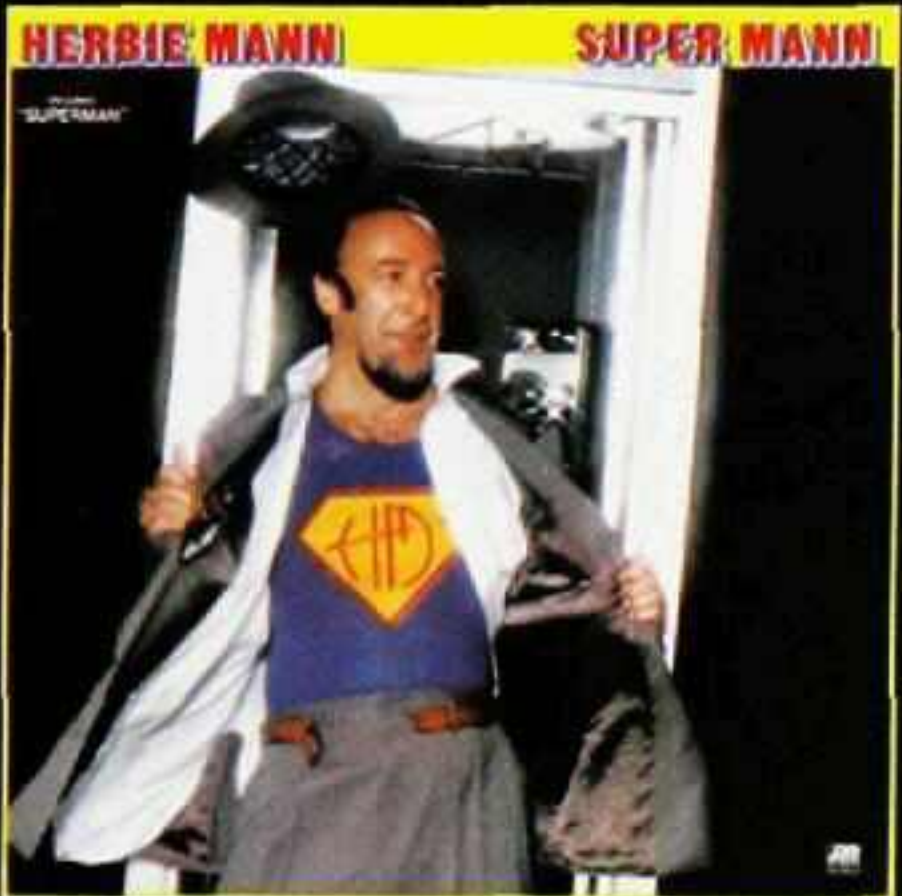
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