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'New' MCA Aims Competitive Guns

Commission's Report Triggers Battle Over NPR Network Future

By JEAN CALLAHAN and DOUG HALL

WASHINGTON—A major struggle over the future of National Public Radio and its programming is shaping up with the release of a Carnegie Commission study calling for a quadrupling of spending on non-commercial radio by 1985.

One would expect NPR president Frank Mankiewicz to be appreciative of the Carnegie Commission's efforts, but the rub is that the Carnegie group emphasizes local programming and local control while Mankiewicz has set a course to strengthen the NPR network.

"It is unfortunate that in the same week the Federal Communications Commission approved what is in effect the first national radio network in 30 years, the Carnegie Commission would seek to dismantle it," Mankiewicz commented on the report, which has been published as a 400-page paperback book entitled, "A Public Trust."

Mankiewicz was enthusiastic before the Carnegie Commission report came out over
(Continued on page 20)

ABC Buy Boosting Power

By ED HARRISON

LOS ANGELES—MCA's buy of ABC Records Wednesday (31) adds fuel to its aggressive drive toward a more dominant position among major branch operations.

If current talks with other potent independent labels including Philadelphia International, are implemented, MCA's market posture will be further strengthened.

These moves follow the aggressive pattern set by the company with the launch of its second label, Infinity, in the spring of last year and the creation of MCA Distributing Corp. last October as an entity separate from the labels.

Al Bergamo, president of MCA Distributing, believes that with the addition of ABC, it should rank MCA fifth behind CBS, Polygram, WEA and RCA in terms of overall branch operation size and volume.

He is projecting that MCA Distributing will triple its volume this year, bringing total sales to \$200 million. "It could be done now even without other deals that might be made," he says.

"We won't sign distribution deals for the sake of it. But we are interested in talking to anyone who makes sense," he says.
(Continued on page 14)

No Secret Anymore; Nashville Pop Output Gaining On Country

By KIP KIRBY

NASHVILLE—It's not a well-kept secret anymore. Pop recording activity in Nashville studios has greatly increased and is rapidly closing ranks on the numbers of traditional country and gospel sessions done locally.

A survey conducted by the Nashville music committee of the National Academy of Recording Arts & Sciences reveals that of all studio sessions booked in 1978, 44% were country, 32% were pop, rock, r&b or disco; 16% were gospel and 8% were jingles.

Local studios surveyed indicate an increase of 10%-15% more pop sessions booked in 1978 than in the previous year, and a number note that their facilities have been operating at capacity or near-capacity for the past 12-month period.

The same study further indicates that the total figures for sessions held in Nashville spiraled from 5,500 in 1968 to 15,877 in 1973, a figure that dwindles in perspective when compared to the 37,000 sessions that took place here in 1978.
(Continued on page 47)

Disco Radio Challenges Clubs As Hitmaker

By RADCLIFFE JOE

NEW YORK—The emergence of disco-oriented radio stations as a viable medium for "breaking" hits could de-emphasize the role of discos as hit-makers, and consequently jeopardize the future of the multitude of disco pools which now service the spinners at these clubs.

Although executives at major disco-oriented record labels do not see the transition of power

from club to radio station as imminent, they do point to the fact that in spite of its infancy, disco radio is already playing a significant role in stimulating sales of disco music product.

They also testify that a single play of a record by a disco station can be "100 times more effective than similar exposure in a club."
(Continued on page 35)



**BOB WELCH'S
"THREE HEARTS"—
COMING NEXT WEEK!**
(Advertisement)

Audiophile LP \$ Shift

By ALAN PENCHANSKY

CHICAGO—Changing conditions in the audiophile recordings market are triggering fluctuations in product pricing. Dealers have begun seeing a spread in price points following several years in which most super-fi product was clustered around the \$15 list mark.

The range today extends from \$8.98 to \$17.98 suggested list following recent movement both up and down. Audio-Technica recently raised its prices on both digital and direct disks it distributes, while several digital producers are promising lowered prices.

These moves come at a time when the major record labels are moving toward more \$8.98 lists on front-line superstar releases.

The price hikes are due to recent
(Continued on page 49)

Intl Music Chiefs Winging To Asia

KUALA LUMPUR—Music industry chiefs from around the globe assemble here this weekend (9-11) in Malaysia for the first Billboard Asia/Pacific Conference.

Sparking the agenda is the subject of worldwide record and tape piracy, which claims the entire first day of the meeting's two days of business sessions.

Countries represented with speakers, panelists and delegates at the meeting, which takes place at the Malaysian capital's Regent Hotel, include the U.S., Japan, Britain, Australia, New Zealand, Hong Kong, Thailand, Singapore, Taiwan, the Philippines and the host land.

Top Malaysian government officials, notably deputy minister of trade and industry, Yb Dato Lew
(Continued on page 67)



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Wasserman And Tatum Testify Against Sony

MCA, Disney Unite

By CARY DARLING

Home Vidtaping Illicit?

LOS ANGELES—Donn Tatum and Lew Wasserman, chairmen of the boards of Walt Disney Productions and MCA, Inc., respectively, were the first to testify last week in the landmark case in which Disney and MCA are suing Sony Corp. of America, its Japanese parent company, its advertising firm and four retailers. The two corporations claim manufacture and sale of Sony's home video recording system, the Betamax, constitutes a breach of copyright of its films through home duplication.

The studios are asking for unspecified damages on whatever revenues they may have lost and an injunction against future alleged violations by Sony.

The historic trial, begun Tuesday (30), is taking place before U.S. District Court Judge Warren J. Ferguson.

Tatum, who took the stand Wednesday (31), echoed what his attorneys, from the firm of Rosenfeld, Meyer & Susman, had laid out the day before in their opening arguments. "A copy of

our program can be made and it can be used or abused. It is out of our control."

Under cross examination by Dean C. Dunlavey, of the law firm of Gibson, Dunn & Crotcher, which is representing Sony, Tatum stated he would rather have a potential viewer miss a televised Disney program such as "The Wonderful World Of Disney" which airs over NBC-TV on Sundays than see it later through the use of a recording system.

Tatum said by having the viewers watching the program at a later date as a result of videotaping the program, they would not have time for other Disney activities such as going to theatrical films.

Although Tatum acknowledged that video games cut into the time viewers may otherwise have spent at a Disney film, "with Betamax someone has an unauthorized copy that we can't control."

Given a hypothetical case where a man, unable to watch

"The New Mickey Mouse Club" which is syndicated by Disney at 4:30 p.m., taped the program and watched it at a more convenient time with his young son and promptly erased it, Tatum said this has no measurable adverse effect on Disney Productions. "However," said Tatum, "one case is one case and 12 million is another."

Although Tatum claimed the use of home recording machines would adversely affect the sale or rental of 16 m.m. and 8 m.m. films, the sale of future Disney videodisks and cut into the audience available for a Disney production airing over pay or cable television, he conceded that Disney Productions has done no research to show if this actually is the case.

Tatum also said that by putting Disney material on sale in the form of 16 m.m. film, 8 m.m. or videodisk, the product is

(Continued on page 74)

DELTRON DISAGREES

L.A. Retailers Claim Picture Disks Dying

By HANFORD SEARL

LOS ANGELES—Major metropolitan record retailers here echo the end of the picture disk fad reported by New York groups last week despite a Nashville manufacturer's bullish stand on his product. Spokesmen at Tower Records, Licorice Pizza and Warehouse Records support doomsday predictions by Eastern competitors who are challenged by Roger Ricker, president of Nashville's Deltron Records.

"The market is absolutely 100% dead as far as colored vinyl is concerned," says Kevin Hutchings, a Licorice Pizza store manager. "Sales have dropped out; it became oversaturated."

Bob Stapleton, Tower manager, voices an identical opinion about the demise of picture disks. Marketed since October, the fad peaked at Christmas, reports Stapleton.

Polygram has suffered the biggest setback, says Stapleton, who foresees poor reception for upcoming visual records for Casablanca's Vil-

lage People and Donna Summer as well as RSO's Bee Gees.

Stacks of Pink Floyd, Bob Seeger and Wings picture disks are "dead weight" at Tower, adds Stapleton. The so-called collector items list for \$15.98 at Tower and \$11.99 and up at Pizza.

Deltron's Ricker blames shoddy production, fast-buck seeking companies and traditionally critical Eastern firms for the market's present plight.

"Major recording labels are talking to us right now about what we consider the most perfected product available anywhere," says Ricker.

Unlike a vast majority of picture disk manufacturers, according to Ricker, the Deltron product offers a defective workshop guarantee as a strength to both looks and sound.

The company's patent-pending process features an embossed groove of core material such as mylar used by other firms. Record warping has been eliminated additionally, claims Ricker.

Deltron got into the picture disk business two years ago after moving to Nashville. A part of Delta Promotions, the company is a promoter of artists and record companies.

Formulated and based in Bay (Continued on page 8)



NEW BUTTERFLY—Charlene Morgan and her dog Buster are the winners of a contest in Omaha involving Portrait Records, Homer's Records and KQKQ-FM. The contest involves dressing up a dog as a butterfly to tie-in with the Heart LP "Dog And Butterfly." Observing in the rear are: Dan DeNigris of CBS, Curt McKean, Records & Tapes buyer, John Morgan, Charlene's husband and Bruce Van Langdon, owner of Records & Tapes which operates Homer's.

CBS Beefs Up Cuba Festival Talent

NEW YORK—CBS Records is adding Kris Kristofferson, Rita Coolidge, Stephen Stills, Stan Getz, Maynard Ferguson and Freddie Hubbard to the star-studded roster of artists who will be performing March 2, 3 and 4 at the historic Cuban-American jazz festival in Havana.

Kristofferson will emcee the fete, to be recorded and later released as a three-album set. Network television

coverage is also being planned for the event.

In addition to the above-mentioned artists, the Havana festival will feature Billy Joel, Weather Report, the Fania All-Stars and the CBS Jazz All-Stars. Cuban acts include Irakere, the group brought here last year by CBS to record and perform, Orchestra Aragon, Los Papiros, Ballet Folklorica and Leo Brower.

Capitol Set To Bar Code 29 \$3.98 Retail Midline Titles

LOS ANGELES—Capitol Records begins bar coding with 29 midline \$3.98 list albums set for Feb. 19 release.

The label joins CBS, A&M, Chrysalis and Pacific Arts which are already in various states of bar coding.

According to Dan Davis, Capitol's vice president and director of press/artist relations/create services, the bar code will appear on the upper right hand corner of the back of the LP.

"We want to participate," says Davis, "in the move to this form of computerized inventory control."

The label will eye closely, he adds, the response in the marketplace to the coded product and will make a decision after that to extend it to other Capitol product.

The label also distributes United Artists, Blue Note, EMI-America, Harvest, Angel, Seraphim and Melodiya.

Artists included in the February midline releases are Cannonball Adderley, Alfred Apaka, Mahi Beamer, Nat "King" Cole, Webley Edwards, Freddie & the Dreamers, Jane Froman, Judy Garland, Gerry & the Pacemakers, Bobby Hackett, Merle Haggard, Billy J. Kramer & the Dakotas, Freddy Martin, Billy May, Franck Pourcel, Jean Shepard, Frank Sinatra, Jo Stafford, Kay Starr, Yma Sumac, the Tams, Hank Thompson and Nancy Wilson.

JIM McCULLAUGH

POLYGRAM DISTRIBUTION 'EDUCATES'

By IRV LICHMAN

NEW YORK—A broad, ongoing "human resource" program is being developed by Polygram Distribution Inc. for personnel at all levels throughout the system.

"The growth of Polygram Distribution Inc. has highlighted the importance of expanding the self-development of our people," explains John Frisoli, company president.

"This training program will serve as a vehicle for self-development as well as exposure to new ideas and approaches. We're thinking of not only of improving our professionalism, but to stimulate in a creative way as well the individual's contribution to the continued growth of our company."

The past year has seen a burgeoning sales growth from \$151 million in 1977 to \$470 million in 1978, a development that has increased the company's personnel by more than 100%.

The program, expected to begin April 1, will be coordinated by Jules Abramson, vice president of planning. "Job categories have changed dramatically in the past year and

(Continued on page 12)

100 OF 236 EXHIBITORS

Sound Firms Increase Presence At NAMM Show

By JIM McCULLAUGH

ANAHEIM, Calif.—"Sound business is the growth of the music industry," declared Hartley Peavey of Peavey Electronics, a major supplier of sound reinforcement equipment, at the National Assn. of Music Merchants' Winter Market, which ended its three-day run Sunday (28) at the Disney's Hotel complex here.

Peavey's remarks made a Creative Audio & Music Electronics Organization (CAMEO) sponsored seminar called "Sound: A Profitable Investment For You"—underscored dramatically the mushrooming

crossover distribution that is taking place in the general pro audio market in some instances, musical instrument dealers represent as much as 25% of a pro audio supplier's distribution.

Traditionally a music instrument trade show, the expo, a bi-annual event, is gaining more and more sound equipment exhibitors all the time. The reason: musical instrument dealers are adding pro audio products to their merchandising repertoire.

Of the 236 exhibits here, more

than 100 were offering such products as sound reinforcement, mixing, recording, signal processing, disco equipment and related hardware.

Typical was Altec, a first-time exhibitor at NAMM, which introduced a new musical sound speaker.

"We are finding distribution growing among musical instrument dealers," according to Altec's Curt Pickelle, "which is why we wanted to be here."

According to Ken Sacks, president of CAMEO and former national sales director for TEAC Tas-

cam, also a seminar speaker along with music instrument dealers Ted Veneman of Veneman's, Rockville, Md., and Larry Rogers of Hoffman's, Spokane, the pro audio market has swelled to a \$1 billion a year market which translates into sizable profits for musical instrument dealers who involve themselves with pro sound.

"It's the next logical step," said Sacks, "for the musician and the music instrument store. The musician wants to buy recording and sound

(Continued on page 44)

FEBRUARY 10, 1979 BILLBOARD

RIAA Mine Yields Most Metal Disks

By PAUL GREIN

LOS ANGELES—There were record numbers of gold and platinum disks in 1978, with Columbia and Casablanca the top two labels in albums and RSO the leader in singles. Top artists in the various categories are the Bee Gees, Andy Gibb, Olivia Newton-John, Kenny Rogers, the Village People, Waylon Jennings and Willie Nelson.

Platinum Albums—There has been a dramatic rise in the number of million-selling LPs since the Recording Industry Assn. of America initiated the platinum citation in 1976. That year there were 37 recipients, compared to 68 in 1977 and 102 last year.

Columbia was the top label with 14 platinum LPs, followed by Casablanca with 10, Capitol with eight, RSO and Warner Bros. with seven, and A&M and Elektra/Asylum with six. (These totals reflect individual labels and do not include product of affiliated companies.)

Thirteen acts received two platinum albums during 1978: Abba, Eric Clapton, Andy Gibb, Heart, Billy Joel, Barry Manilow, Steve Martin, Willie Nelson, Ted Nugent, Teddy Pendergrass, Barbra Streisand, the Village People and Wings.

Gold Albums—A total of 26 acts had two albums go over the 500,000 sales mark last year, while four acts got three gold LPs: Kenny Rogers, the Village People and Waylon Jennings and Willie Nelson, who each received two separately as well as one jointly.

The number of gold albums has jumped steadily from 149 in 1976 to 183 the following year and 193 in 1978.

Top labels were Columbia with 25 awards and Casablanca with 13, the same companies that were number one and two in the platinum LP tally. They were followed by RCA, also with 13 awards; Atlantic and

(Continued on page 74)

Donna Summer Top Star At Tokyo Festival

TOKYO—Donna Summer will be the Tokyo Song Festival's spotlighted performer June 17 at the eighth annual event at the Budokan here.

She will perform 30 minutes during the prestigious event which will be telecast by the Tokyo Broadcasting System. Previous guest performers have included Diana Ross, Paul Anka, Sammy Davis Jr. and Shirley Bassey.

EMPHASIS ON AUDIO

Goody Jersey Parleys Start Feb. 20

By STEPHEN TRAIMAN

NEW YORK—The success of last year's first audio "convention" for the Sam Goody chain has prompted an expanded encore set for Feb. 20-23 and 26-29 at the Playboy Resort in McAfee, N.J.

"There will be a lot more work and less play this time," notes president George Levy, "with about 22 manufacturers showing their lines and interacting with all our people."

With hard goods—audio and video, radios, accessories and blank tape—now accounting for nearly 40% of overall volume for the 38-



MCA LOGO—Bob Siner, president of MCA Records; Al Bergamo, president of MCA Distributing Corp.; and Ron Alexenburg, president of Infinity Records, display the new logo created for MCA's Distributing division. The logo was created by George Osaki, vice president of MCA's creative affairs department.

PROMO COUNTERSUIT

ELO 'Out Of Blue' Hassle Heating Up

NEW YORK—The legal battle over the "Out Of The Blue" LP by Electric Light Orchestra escalated in New Jersey Superior Court when Promo Records and its president, Morris Levy, filed an answer and a multimillion-dollar counterclaim and third party complaint Monday (29).

The suit stems from the disposition of more than one million ELO LPs and tapes manufactured by United Artists Records before ELO and its label, Jet Records, moved to CBS for distribution.

The albums were subsequently purchased by Promo Records. Efforts by CBS to prevent the sale of the disputed albums have resulted in lawsuits in both California and New Jersey.

In the latest counterclaim, Promo and Levy accuse the plaintiffs (CBS, Jet Records, Jet Holdings, Remufi A.G., and ELO members Jeff Lynne and Bev Bevan) of intimidating and harassing Promo's customers, and of "trying to interfere with, deprive and destroy defendants' economic advantages, reputation, trade name and financial resources."

In their counterclaim Promo and Levy also accuse the plaintiffs of disseminating false information to the trade and media, and of "filing numerous, frivolous (and) baseless"

motions in the California and New Jersey court actions.

Named as third party defendants in the suit are Don Arden, president of Jet Records; Dave Arden, Sharon Arden; Walter Yetnikoff, president of the CBS Records Group; Fireman's Insurance Co. and 25 John Does.

Capitol Adjusts

LOS ANGELES—Capitol will adjust, effective immediately, its "bulk price" to accounts on \$7.98 product from \$3.99 to \$4.01, with proportionate price adjustments in other categories.

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Executive Turntable

Record Companies

Gordon R. Edwards is named president and chief operating officer of GRT Corp., Sunnyvale, Calif., by Vinton D. Carver, who relinquishes the post of president but continues as chairman of the board and chief executive officer. Edwards was formerly president of GRT of Canada and prior to that was executive vice president of the company's Canadian subsidiary. ... **Mary Helfer**



Forrest

appointed to the newly created position of national special projects coordinator for WEA, Burbank. A 23-year music industry veteran, he joined WEA in 1977 as sales account executive and in January of 1978 was appointed to the newly created position of field sales manager. Also, **Michael McLeod**, formerly assistant director of national credit, appointed director of national credit for WEA. ... **Edward Forrest** named senior vice



Thomas

president and chief financial officer for Polydor Corp., New York. He succeeds **Jan Cook** who, in January, became chief financial officer for the Polygram Group publishing division, headquartered in Europe. Most recently Forrest was executive vice president for Matchup, Inc. ... **Vaughn Thomas** named to the newly created position of director of sales, MCA Distributing Corp., Los Angeles. He had been with CBS Records based in Los Angeles, most recently as West Coast director of artist development, black music marketing. ... **George Osaki**, formerly vice president, creative services, promoted to vice president, creative affairs, at MCA Records, Los Angeles. Other MCA changes see **Santo Russo**, regional sales manager, West Coast, promoted to



Osaki

vice president, product development; **Anne Lewis**, formerly in the creative services department, named director, film and video services; **Larry King** named vice president, promotion. He had been director of field operations at Atlantic Records; and **John McCray**, formerly a management consultant, named director of special projects for Source Records. ... **Roy A. Norman**, joins RCA Records, New York, as manager, national black



Russo

music sales. He had been a marketing development manager at Polygram. Also, **Susan Lee Wax**, formerly with Champion Entertainment, becomes manager, national singles promotion, secondary markets for RCA. ... **Mike Papale** named vice president of Island Records, Inc. Prior to joining the label, he was a partner handling management with Forest Hamilton. He will base at the Warner Bros. complex in Burbank, Calif. ... **John Freitag** named vice president of finance for Audiofidelity Enterprises, Inc., New York. He was previously controller for the firm. ... **Mary Bornstein** appointed international vice president and director of quality control for A&M Records, Los Angeles. He had been director of quality control. Other A&M changes see **Robin Jeffrey**



King

Cable, a producer, named staff producer, and **Shelly Weiss**, previously professional manager of Almo Irving Music, named song consultant. ... **Patrick Krebitz** appointed international marketing specialist, West Coast, for RCA Records. He joined the label in 1975 and had been in the RCA International department. Also, **David Forman** promoted from field promotion representative in San Francisco to manager, regional promotion,



Norman

Western region. ... **Michael Gusler** tagged director, artist development, Columbia Records, West Coast. He had been regional promotion marketing manager, Southwest region, Columbia Records. Also, **Fred Ware** appointed to the newly created position of associate director, secondary promotion level, black music marketing, CBS Records, New York. With the label 10 years, he has won several regional promotion marketing manager awards. ... **Maxanne Sartori** elevated to the newly created post of artist development director of the Southern region for Elektra/Asylum Records basing in Nashville. She had been East Coast a&r manager for Island. ... **Barry Paul Weiss** appointed to the newly created position of college coordinator at Infinity Records. He is a Cornell Univ. sophomore. Also, **Dave McKay** named Buffalo promotion manager for Infinity. He's a 14-year radio veteran.

... **Kathryn Nesbit** named president of Pacific Arts Records & Tapes, Carmel, Calif. She had been vice president. Former label topper Michael Nesmith becomes president of the Pacific Arts Corp. ... **Johnny Parris**, former lead singer with Tension, joins Big Sound Records, Wallingford, Conn., as marketing director. ... **Susan Oliver** now national AOR director for ASI Records and will work out of her home in Minneapolis. ... **Paul Vodicka**, former WFMR-FM, Milwaukee, program director, appointed Midwest sales representative by Moss Music Group (Vox). He will base in Chicago.

Music Publishing

Nat Lieberman, director of licensing for SESAC, New York, named vice president of the firm. ... **Jack Rosner** elected vice president of administration for Screen Gems-Colgems-EMI Inc., New York. Since 1976 he has served as director of business affairs.

Marketing

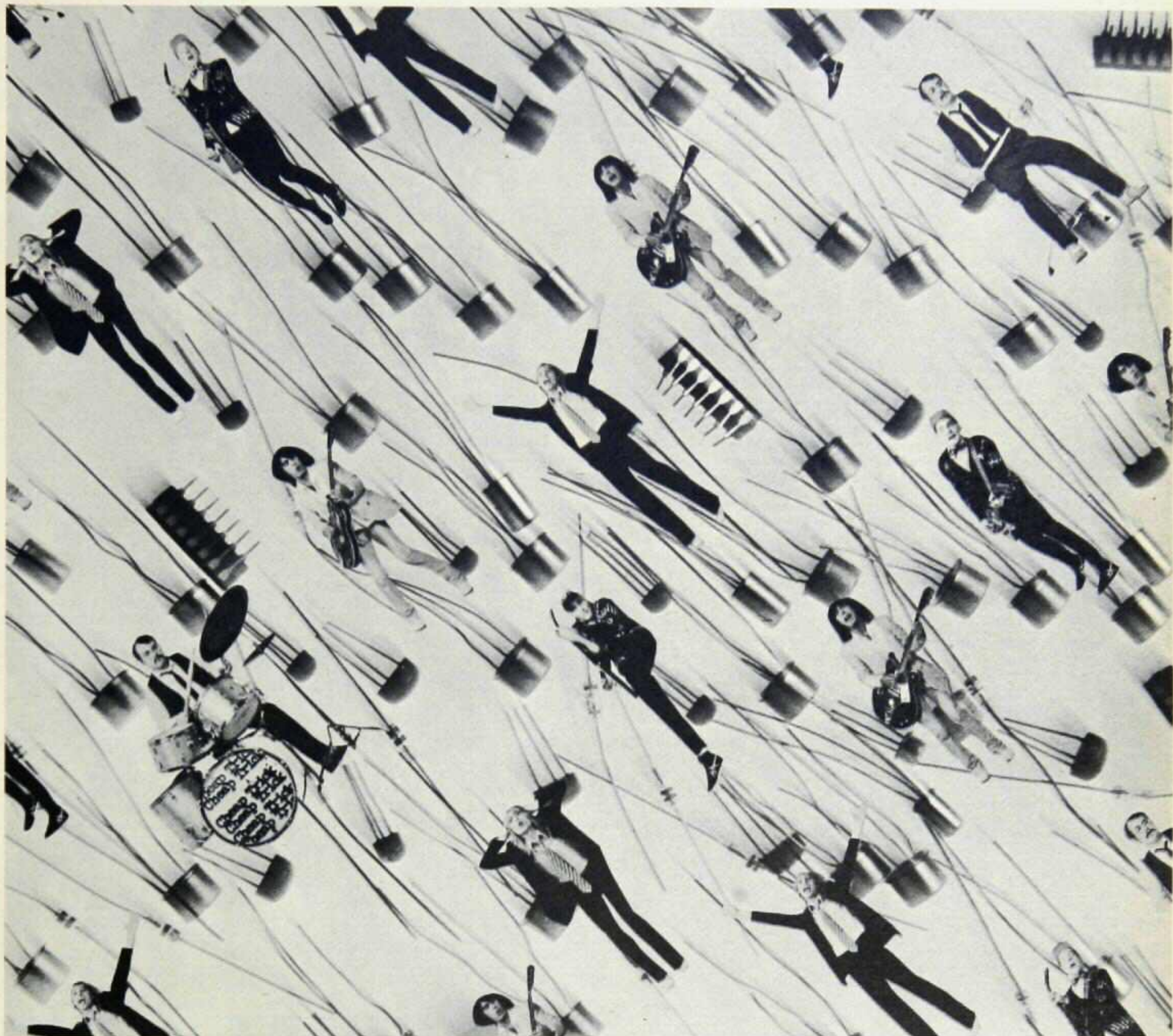
A major reconstruction of the NEHI/Peaches organization sees four new regional directors. They include: **Bob Sturgess**, originally director of the Tulsa outlet, now responsible for the Western region; **Doug Southcott**, originally from the Ft. Lauderdale store, responsible for the Northeast region; **Marvin Seagraves**, who has been director of the Memphis and Atlanta outlets, responsible for the Southeast region; and **John London**, originally director of Maple Heights, Ohio and Overland Park, Kan., responsible for the North Central region. The four regional positions of store director have been filled by the number two managers in each store. At NEHI itself, **Lyle Minnich** appointed national director of purchasing, while **Patt Varey** is now assistant to the national director of purchasing.

Related Fields

Ed Hart appointed to the newly created position of executive vice president.

(Continued on page 74)

Cheap Trick Live in Japan The Biggest Thing Since Transistors.



Cheap Trick At Budokan

FE 35795

Yes, this is the original from which the smash radio promotion album "From Tokyo to You" was created.

Yes, it is the exact same album that was previously available only as an import. The one that had Cheap Trick fanatics shelling out upwards of twenty bucks.


Yes, it does feature incredible live versions of "Surrender," "Ain't That a Shame," "I Want You to Want Me," the never before recorded "Need Your Love" and "Lookout!"

And no, we couldn't hold this one back. We had to release it now. Thousands of otherwise somewhat stable people were threatening to commit hara-kiri if we didn't.

It was the only honorable thing to do.

"CHEAP TRICK AT BUDOKAN!" MADE IN JAPAN BUT NOW AVAILABLE AT LOWER DOMESTIC PRICES. ON EPIC RECORDS AND TAPES.

Produced by Cheap Trick. Management: KEN ADAMANY.

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Vol. 91 No. 6

WEA Garners Top Of Charts With Stewart

NEW YORK—WEA has both the top single and LP in this week's Billboard charts, thanks to Warner Bros.' Rod Stewart, who had simultaneous toppers once before with "Maggie Mae" and "Every Picture Tells A Story" in 1971.

That's not all. WEA has four out of the top 10 disks on the Hot 100 chart and three out of the top five LPs.

Interestingly, two completely new acts, both on Warner Bros., are making a strong showing. Nicolette Larsen's "Lotta Love" single enters the top 10 this week and Dire Straits, one of the few U.K. bands to succeed for the label in some time, jumps from 37 to 15 on the LP charts.



Letters To The Editor

Dear Sir:

Five years ago when a single was an edited version it was an exception. Today, it's the rule. Obviously many popular musical selections are longer today than they were five years ago. However, most major labels now choose to edit singles even when the full length version could easily be pressed on a standard 7-inch disk. Four, 4½ and 5-minute selections are consistently cut to a "standard" 3½ minutes. No doubt this pleases jukebox operators and Top 40 stations. However, I feel it has hurt both the sales and the image of singles.

I fear a possible new trend, that being edited LP versions. Here is a case in point. The LP version of "I Will Survive" by Gloria Gaynor, ("Love Tracs" on Polydor) is not the full-length version. The song fades away after about five minutes. And you don't have to be a musical genius to realize that the selection is not as yet over.

I think it's a lousy edit myself. The full-length version (about eight minutes) was available on a 12-inch disco single. However, I have been informed that Polydor has, for unknown reasons, already cut this product out. As a result it is now impossible, to my knowledge, to obtain the full-length version of one of the hottest songs around.

I see nothing wrong with bringing out a "special" disco version and offering it on a 12-inch single (i.e., "YMCA" Village People on Casablanca). I also feel that it is okay to make identical full-length versions available both on the LP and on a 12-inch single.

However, to make the full-length version available only on a 12-inch single and offering a poorly edited LP version is in my opinion inexcusable. And to then cut out the 12-inch at the height of the song's popularity is unforgivable.

It's bad enough that singles are edited as a matter of course. I sincerely hope that editing LP versions will not be the next trend.

Pat O'Brien
WJRC-AM
Joliet, Ill.

Dear Sir:

Once again the music licensing companies have scored another victory against the hand that feeds them. Recent court decisions now make it possible for ASCAP, BMI and others to charge stores and other

business establishments that play radio stations in offices and sales areas an annual rights fee.

A representative from ASCAP is currently touring our market telling everyone that has a radio on that they must pay \$90 a year for the first speaker (including a transistor radio on a desk) plus \$18 a year for each additional speaker. This is doing wonders for ratings and sales since most everybody is turning off their radios rather than taking a chance on a fine.

Any help that can be given by any organization would be appreciated. I don't like to break the law but I must monitor the station that I manage. Please help before I have to turn off the station monitor in the office or pay \$90.

William R. Gaston
President and general manager
WIOZ-FM
Southern Pines, N.C.

Dear Sir:

How can a record album that's been on the charts for well over a year and at this writing is still holding a top 30 position, and has spawned four hit singles, be overlooked as a Grammy nomination for album of the year?

The LP in question is Billy Joel's "The Stranger." It has been on the charts longer than all of the nominees and still holds a higher position than three of the five. How did the five nominees outpoint "The Stranger?"

Larry Galla
KIKR-AM
Conroe, Tex.

BEE GEES SEE FUTURE

NEW YORK—Talk about self-fulfilling prophesy.

The Bee Gees' first LP to be released in the U.S. contained a song called "In My Own Time" that began with the following words:

"I received an invitation/ Come to the United Nations/ That was when I was somebody/ In my own time."

The song was written in 1967, 11 years before the Gibbs received an invitation to the U.N. for the occasion of "The Gift of Song" television special for the benefit of UNICEF.

"In My Own Time" was penned by Barry and Robin Gibb. The rest of the song bears no further references to the U.N.

Dear Sir:

I am writing this letter in total agreement with your Jan. 27 article, "Disco Dampens R&B Ballad Acts." The r&b singers and funk bands who do well around the country get very little airplay in New York because of the disco scene here.

With the success of WKTU, more black music stations in the New York area have been playing more disco than ever.

Since so many disco records are made by studio musicians, most disco acts do not perform in concert. Artists such as Latimore, Cameo, Sun, Mother's Finest and Con Funk Shun which do well in areas such as Washington, D.C., have little impact in the New York Market.

Right now, the black music scene in New York radio is depressing. I hope the program directors in New York radio start to mix more r&b with their disco because they are cheating their listeners culturally as well as musically.

Eddie Washington
Brooklyn, N.Y.

Dear Sir:

After reading Dick Loftin's and Joseph Monreal's recent letters regarding the poor quality of records on the market today, I would like to make two additional comments. Though there is certainly a great deal of room for improvement in most of the albums I buy, the quality of the records does seem to vary with the record company.

In the past year the company which has given me the most consistently high quality records has been Arista, and there have been times when this has definitely influenced my decision about buying an album. Record buyers really do notice such things.

I'm much more likely to buy an album, especially from a new artist if that record company has consistently given me a good product.

I sometimes wonder how many artists take the time to listen to their own records. I know how disappointed I am when an album from one of my favorite artists is full of extraneous "sound effects."

I'm surprised that the artists themselves don't complain. They have spent a great deal of time and effort trying to create something which they can be proud of. To have it ruined by a poor pressing is as much an insult to an artist as it is frustrating to his or her fans.

Augusta Hankins
Fairfax, Va.
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Phyllis Hyman is a knockout.



Phyllis Hyman's new album, "Somewhere In My Lifetime," is taking America by storm — and making Phyllis a star!

■ **UNQUALIFIED CRITICAL RAVES:** "As stunning vocally as she is visually, Hyman is a superb pop-jazz stylist... No wonder the likes of Stevie Wonder, George Harrison, George Benson, Roberta Flack, Barry Manilow and Herbie Hancock have gone out of their way to praise her — Pick Of The Week!" — *People Magazine*

■ **NATIONWIDE SALES EXPLOSION:** **Washington, D.C.:** A Regional Breakout across-the-board, it's now the #1 seller in the market! **Los Angeles:** Sales have more than doubled in just three weeks! **PLUS:** Chicago's initial order 6,000 — reorder 3,000! New York's initial order 8,000 — reorder 4,500! Philadelphia's initial order 5,000 — reorder 5,000! Atlanta's initial order 2,000 — reorder 4,000!

AB 4202



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ARISTA

PICKWICK ZIPS American Can Co. Quarter Reflects Excellent Business

By STEPHEN TRAIMAN

NEW YORK—Record revenues and profits from Pickwick International contributed strongly to the consumer products and distribution business of American Can Co., which reported record figures for the fourth quarter and 1978.

While no individual subsidiary information is broken out, William May, chairman and chief executive officer, says he was "especially pleased with the continued growth and earnings in our consumer products and distribution business."

"With sales of more than \$1 billion for the first time, our consumer business contributed almost as much operating income in 1978 as our domestic packaging operations."

The year-end report notes that Pickwick, "the country's leading distributor of records and tapes for the home entertainment market, continued to post revenue gains." Revenues included contributions from the 28-store operation of Sam Goody, Inc., acquired at midyear.

Amplifying May's remarks, Li-

onel Sterling, American Can senior vice president and corporate liaison with Pickwick, notes: "We had record sales and earnings in our record/tape business, as expected. We couldn't be more pleased with the performance of Pickwick and Sam Goody."

Some further information will be available in the American Can annual report due out by March, but no Pickwick figures as such will be broken out from the consumer products distribution group.

However, with 1977 sales for Pickwick estimated at about \$400 million, and the \$320 million as an American Can subsidiary representing more than 40% of the group's total of \$740 million, Pickwick chairman Chuck Smith's projection last August of \$500 million 1978 volume would give the record/tape business an increased share of the group's total \$1 billion-plus volume.

On the bottom line, the Pickwick contribution is expected to have a similar impact on the group's overall share of total corporate profits, as it did in 1977 (Billboard, June 10, 1978). Pickwick operations are included from April 1977.

American Can's income from continuing operations for 1978 was \$119.6 million, or \$6.05 per common share, a 10% increase over the \$108.6 million or \$5.48 per share in 1977. Earnings gain was before an extraordinary charge of \$14 million or 73 cents per share in the third quarter to settle civil antitrust class action litigation on folding cartons. Sales for 1978 rose 16% to \$3.98 billion, from \$3.44 billion in the previous year.

Record fourth quarter American Can net income was up 10% to \$28.6 million on a 19% sales gain to \$1.06 billion.

French Firm To Acquire All Korvettes Web Share

NEW YORK—Agache Willot, a \$2 billion French conglomerate, is

acquiring 100% ownership of Korvettes, the 50-store U.S. retail chain.

Finalization of the \$55 million deal, upped from a 51% interest reported last August, was announced last week.

Daniel Smilevitch, Agache Willot's vice president of retailing, spent time in New York last week wrapping up the acquisition from Arlen Realty Corp., of which Korvettes is a subsidiary company.

While Arlen is experiencing financial difficulties, Korvettes announced its pretax earnings for the quarter ended Nov. 25 increased to \$609,000 from \$340,000 in the similar period of 1977. Sales were up 4.3% to \$159 million.

The chain, a major retailer of recordings, expects sales volume to reach \$600 million in the year ending Feb. 28, up 8% from the year before.

Present Korvettes management is expected to be retained, although an Agache Willot representative will be located in New York.

Filmways 3rd Qtr. Net Revenues Rise

LOS ANGELES—Filmways' third quarter report for fiscal 1979 cites net revenues of \$41,444,000 for the three months ended Nov. 30, 1978, up over the comparable period the previous year when net revenues were \$36,663,000.

For the nine-month period ended Nov. 30, 1978 net revenues were \$115,726,000, up over the same period in 1977 when revenues were \$103,291,000.

Net income for the three months ended Nov. 30, is \$2,889,000 compared with the previous year's \$1,320,000.

Casablanca Ships Last Picture Disks

LOS ANGELES—Casablanca Records ships the last two of its picture disks, the new Cher LP and Parliament's recent album Tuesday (13).

Eight other picture disks have been shipped to dealers including the four Kiss solo LPs, Donna Summer's live LP, and all three Village People albums.

Suggested retail for all of the picture disk albums is \$15.98 and production on each is 25,000. Originally the label has projected 50,000 on each.

Market Quotations

As of closing, January 31, 1979

1978 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
43%	23	ABC	8	1266	36	35%	36	+ %
43%	34%	American Can	6	55	36%	36%	36%	Unch.
19%	9%	Ampex	12	87	15%	15%	15%	Unch.
4%	1%	Automatic Radio	—	9	2	1%	2	Unch.
28%	22	Beatrice Foods	9	478	23%	22%	23%	+ %
64%	43%	CBS	8	252	55%	54%	55%	+ %
27%	13%	Columbia Pictures	3	172	21%	20%	21%	+ %
14%	8%	Craig Corp.	7	50	11%	10%	11%	Unch.
47%	31%	Disney, Walt	13	851	41%	40%	44	+ %
3%	2%	EMI	20	37	2%	2%	2%	Unch.
28%	8%	Gates Learjet	9	35	22	21%	22	+ %
16%	11	Gulf + Western	4	578	14%	14%	14%	+ %
24%	9%	Handelman	6	68	15%	14%	15	+ %
6%	3	K-tel	34	—	—	—	4%	—
6%	2	Lafayette Radio	—	11	2%	2%	2%	Unch.
42%	22%	Matsushita Electronics	11	2	34%	34%	34%	+ %
48%	25%	MCA	8	86	44%	44%	44%	Unch.
60%	25%	Memorex	6	336	32%	31%	32%	+ %
66	43	3M	13	599	62%	61%	62%	+ %
54%	35	Motorola	11	53	40	39%	40	+ %
34%	24%	North American Philips	5	10	27%	27%	27%	Unch.
21%	10	Pioneer Electronics	15	7	20%	20%	20%	+ %
32%	6%	Playboy	25	143	16%	15%	16%	Unch.
33%	22%	RCA	7	487	26%	26%	26%	+ %
9%	6%	Sony	14	236	8%	8%	8%	+ %
13%	5	Superscope	—	6	7%	7%	7%	+ %
34%	14%	Tandy	8	1309	26%	25%	26	Unch.
10%	5%	Telecor	6	75	9%	9%	9%	Unch.
9%	2%	Telex	11	471	6%	6	6%	+ %
6	1%	Tenna	—	3	3%	3%	3%	+ %
19%	12%	Transamerica	5	263	17%	17	17%	+ %
40%	20%	20th Century	4	104	34	33%	33%	+ %
57%	29%	Warner Communications	8	524	47%	46%	47%	+ %
19%	11%	Zenith	11	148	14%	13%	14	+ %

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO	50	—	1%	2%	Koss Corp.	10	7	5%	6%
Electrosound Group	5	7	5%	6	Kustom Elec.	—	—	3%	3%
First Artists Prod.	15	49	5%	6%	M. Josephson	8	23	14%	15%
GRT	—	106	1	1%	Orrox Corp.	88	68	6%	6%
Integrity Ent.	11	29	5	5%	Recoton	5	—	2%	3%
					Schwartz Bros.	4	2	3%	4%

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

Polygram Eastern Distrib Center Begins Operation

NEW YORK—Polygram Distribution Inc.'s new Eastern distribution center in Edison, N.J., officially starts operations Tuesday (13).

The move, notes Bert Franzblau, vice president of operations, from the present depot in Union, N.J., takes place this week, and no orders will be taken from East Coast customers after 1 p.m. on Wednesday (7) until the start of business. Shipments will be made from Union through Wednesday (7) and will start from Edison on the 13th.

Inside space has increased from 784,000 cubic feet in Union to 2,280,000 cubic feet in Edison, with office space more than doubling. Available warehouse floor space has increased to 95,000 square feet and vertical space has doubled.

The Edison facility, headed by

operations manager Dean White and assistant operations manager Alan Dorfman, boasts state-of-the-art order processing and material handling systems (Billboard, Jan. 13, 1979).

L.A. Retailers

Continued from page 3

City, Mich., in 1966, Delta plans a major ad campaign to counteract Current picture disk downplay. Ricker adds.

He compares the pending trend to the CB radio demise while concluding it will upgrade to that of color tv overtaking black and white.

Pact With Midsong

NEW YORK—Midsong Records has retained Morton D. Wax & Associates as its public relations counsel. The Midsong roster includes John Travolta, Silver Convention and others.

RIVA TIES PHONOGRAM

CHICAGO—A distribution pact has been concluded between Riva Records, London and Phonogram/Mercury. First product to be released under the deal is an album by Johnny Cougar, scheduled to ship in April.

Under the arrangement, Phonogram will produce and market recordings in the U.S. that bear the Riva label.

Principals of Riva are Billy Gaff, president, and Mike Gill, chairman. Riva joins DJM Records, Monument, De-Lite, Lone-Star and Zappa Records on Phonogram's associated labels roster.

Stewart Album Goes To \$8.98

LOS ANGELES—WEA has informed its accounts that the Rod Stewart album, "Blondes Have More Fun," on Warner Bros. Records has been increased list price-wise \$1 to \$8.98, effective Jan. 29.

Until Jan. 3, customers could buy on a one-shot basis an additional quantity of the LP and/or tape at a 10% discount, according to the advisory, which was dated Jan. 29.

RCA '78: \$500 Mil

NEW YORK—RCA Records 1978 worldwide sales were more than \$500 million, not the \$300 million noted in a typo error in the Jan. 27 issue year-end report. This was a 25% increase over the 1977 figure of \$400 million.

FEBRUARY 10, 1979 BILLBOARD

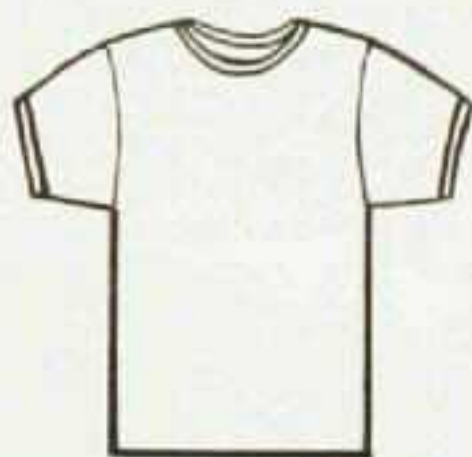
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CUTOUT WHOLESALER

Kester Marketing To Restructure System

LOS ANGELES—New company directions have thrust major cutout wholesaler Kester Marketing into a new era of business operations here.

Among those changes, according to Eddie Barsky, Kester president, are the buyout of his former partner, Charles Schlang, formation of a new core team of executives and a retail record shop.

"It's like starting all over again from scratch, doing it entirely on my own. It's my total responsibility now," reflects Barsky.

A 30-year veteran of the distribution/wholesale manufacturing in-

dustry, Barsky's co-founder Schlang left the Panorama City firm in mid-November to further his career in the East.

Barsky restructured the seven-year-old company, installing Jackie Pate, 31, as the operations new general manager, formerly with national rackjobber Handelman.

David Haner, affiliated previously with record manufacturer Ashkenacy for eight years, has been installed as comptroller and former Peaches national cutout buyer Gregg Biggs, is the new manager while Sue Iavello remains office manager.

Pate, with some 13 years in retail, racking and cutout experience, adds Jerri Howarth has been shifted from wholesale at Kester to store manager of Adams Apple, the firm's record store.

Pate reports the open-air record store is 3,000 square feet of the main warehouse's 20,000 square feet area. Competitive prices range from \$5.66 for \$8.98 list and \$4.66 for \$7.98.

That expansive warehouse feeling is compounded by the record store's in-house location. A new perpetual inventory system, involving blocked off space and identification cards also has been initiated.

"Adams Apple offers not only frontline product but also cutouts, hard-to-find and collector's item materials," adds Pate.

Included with the company's major new directions is the printing of a list of retailers, an increase from a few thousand to 7,500.

The redesigned and modernized warehouse firm is located in a light industrial area of Panorama City at 14614 Lanark north of metropolitan Los Angeles in the San Fernando Valley.

Wings Signing & 2 Label Additions Bared By CBS

NEW YORK—Announcement of the signing of Paul McCartney and Wings as solo artists on Columbia Records, and the signings of Band Records and Starflight Records as CBS Associated Labels, were the highlights of the CBS sales and promotion staff meeting in Dallas Thursday and Friday (1, 2).

The marketing meetings, held in the Fairmont Hotel, covered every aspect of marketing of releases on the Columbia, Epic, Portrait and Associated Labels. This included sales, merchandising, promotion, product management, publicity and artist development.

Included at the meeting was a special disco presentation by Don Dempsey, vice president and general manager of Epic, Portrait and Associated Labels. Dempsey also gave his label presentation, while Jack Craig, senior vice president and general manager, Columbia Records, covered the activities of Columbia Records.

Bang Records is headed by Ilene Berns, and its artist roster includes Nigel Olsson, Brick and Paul Davis. Artists on Starflight Records include Freddy Fender and Tommy McClain. It is headed by Henry Meaux.

Travolta Dispute Goes Into Court

LOS ANGELES—Midsong International Records claims John Travolta defaulted on two one-year options to continue recording for the label and asks Superior Court here to require Travolta to fulfill his contract.

The filing, which also asks \$1 million in exemplary or punitive damages, states Travolta inked with the Bob Reno label in February 1976. Travolta made two albums in that first year and through his representatives, Louis Zetter and Fredrick Gaines, accepted \$5,000 and \$12,500 advances for renewal on first and second options, respectively, the suit claims.

He did not cut any albums during the renewal periods, the suit alleges.

The contract, filed in court, shows Travolta working for a 6% of suggested list royalty in the U.S. He is limited to \$30,000 per album produced and \$3,500 per single.

CAT OFFENDS MALAYSIANS

By CHRISTIE LEO

KUALA LUMPUR—The more unpredictable perils of international music marketing have been highlighted by the release in this territory of the new Cat Stevens album, "Back To Earth."

The record's jacket features a Koranic verse, use of which was considered by the religious department of the Malaysian Prime Minister's office to be "unbecoming," and likely to arouse the predominantly Muslim population here.

The complaint was directed at EMI, distributor of Stevens' label outlet in this part of the world, Island.

Secretary of the department, Nawawi Mahmood, says the verse, "Bismillah-hirrahman-nirrahim" written in Jawi (meaning "in the name of god") should not have been

(Continued on page 57)



MEETING FANS—RCA artists Daryl Hall and John Oates meet fans in the Boston area during visit to a local Strawberries Records store.

New Companies

MemphiSound Productions, formed by Fred Montgomery, as a concert promotion and production company for exposing and developing artists in the Mid-South area. Address: 1004 North Parkway, Memphis, Tenn. 38105. (901) 526-2022.

Diamond Management, formed by Jim Brown, to handle business interests, bookings and management for R. W. Blackwood and Jerry Wallace in addition to joint handling of bookings with Ace Entertainment for artists J.D. Sumner and the Stamps, the Elvis Limousine and the LeGarde Twins. Address: P.O. Box 1613, Nashville, 37002. (615) 824-8502.

Sound Advice, formed by William Zyslat, offering accounting and financial management. Address: 110 W. 57th St., New York, 10019. (212) 765-7550.

GMT Records, started by Gil M. Tanaka as an independent label, with a jazz LP due from the group Music Magic. Address: P.O. Box 25141, Honolulu, Hawaii 96825. (808) 521-0041.

Terry Rose Productions, launched by the promo man and producer. Initial representation includes the Comstock, SRO, Creation and Epitaph labels. Address: Box 652, Gulf Breeze, Fla. 32561. (904) 932-6893.

Out Front Music, founded by LeRoy Green, president, as a publishing house with the Four Tops and the Trammps using several of the firm's copyrights. Address: 3521 N. 13th St., Philadelphia, Pa. 19145. (215) 221-0711.

L.J.O. Entertainment Co.,

launched by Lonnie Johnson as a management firm. First signings include the Foster Jackson Group, the Shades of Love and CeeCee Grant. Address: 152 W. 42nd St., Suite 406, New York, 10036. (212) 840-3670.

S.K. Enterprises, begun by Scott Kramer as a production and promotion outfit. Address: 336½ S. State St., Ann Arbor, Mich. 48104. (313) 994-6255.

Spivak & Maiorella Personal Management, launched by Arthur Spivak and Joe Maiorella, currently handling Mylon LeFevre on Warner Bros. Records and Crimson Tide on Capitol Records. Address: 10907 Roebling Ave., Los Angeles, Calif. 90024. (213) 473-5103.

Platinum International, Inc., created by Laurance "Laurie" Hurwitch, an entertainment firm with three major interrelated divisions: Platinum International Records, Platinum International Management and Platinum International Productions. First artists signed are Ronnie Barron, a songwriter/keyboardist, and Ron Charles, a singer-songwriter. Address: 3256 Laurel Canyon Blvd., Studio City, Calif., 91604. (213) 766-1529.

Klein Trial Feb. 20

NEW YORK—The second trial of former Beatles manager and ABKCO Industries president Allen Klein on tax evasion charges will not take place Monday (5) as last scheduled but has been postponed until Feb. 20.

Klein's first trial in 1977 ended with a deadlocked jury and all appeals to avoid a new trial were rejected, most recently by the U.S. Supreme Court.

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Big Bands Filling Hall Of Fame

Pull 16 NARAS Nominations For Pre-1958 Records

LOS ANGELES — Big band recordings account for 16 of the 28 nominations for the Recording Academy's Hall Of Fame, established by NARAS in 1973 to honor outstanding disks released before the advent of its Grammy Awards in 1958.

Six recordings by singers also made the finals, with the other six spots distributed among classical works and jazz and popular instrumentals.

Most of the recordings had been

nominated before but had not been inducted into the Hall of Fame. The six first-time nominees are Kate Smith's "God Bless America," Glenn Miller's "Chattanooga Choo Choo," Artie Shaw's "Frenesi," Paul Robeson's "Ballad For Americans," Edith Piaf's "La Vie En Rose" and Bert Williams' "Nobody."

The Williams entry, released in 1906, is the earliest recording nominated this year. The latest is Miles Davis' repeat nominee "Birth Of The Cool" album, released in 1957,

the final year of eligibility.

A 90-member Elections Committee decided the nominations. Their second round of voting will determine this year's five inductees, to be announced Feb. 15 at the Grammy awards show on CBS-TV.

Final round ballots are due in the Los Angeles office of the independent accounting firm of Deloitte Haskins & Sells by Tuesday (6). An exception is in the category of best contemporary soul gospel performance, where the nominations have been revised and supplementary ballots have been sent to all voting members with a deadline of Friday (9).

The nominees, as corrected, are the track of "Because He's Jesus" by the Highland Park Community Choir on Davida; the Sparrow album of "Dannabelle Live In Sweden With Choralerna;" the Light album "Live In London" by Andrae Crouch and the Disciples; another Light album, "Love Alive II" by Walter Hawkins; the track of "Reach Out And Touch" by Shirley Caesar on Hob/Roadshow and Loleatta Holloway's track of "You Light Up My Life" on Gold Mind.

Interworld Pacts Monterey Operation

LOS ANGELES—Another Roadside Attraction, a six-piece band from Monterey, Calif. and the band's publishing company, Cypress Star Music, have been signed to the Interworld Music Group for worldwide representation.

In addition to an exclusive writer's agreement, a co-production tie has been established between In Music Inc., an Interworld production company, and James Fair Productions, the company headed by the band's personal managers, Ron Fair and Billy James.

OLDIES IN THE CATSKILLS Fun And Games At WCBS-FM Party

By DOUG HALL

NEW YORK—What has developed into one of WCBS-FM New York's top promotion events was staged Friday through Sunday (2,3,4) at Grossinger's, a major Catskills resort.

Known as "Let The Good Times Roll," the weekend festivities began Friday with a sock hop and continued with the nostalgia theme that is in keeping with the oldies format of the station. This year's event was the third year the station has staged it.

The sock hop, which featured oldies records, was hosted by Jack Spector, who anchors the "Saturday Night Sock Hop" on WCBS and is a former WMCA-AM New York "Good Guy."

Following the dance, the festivities moved into the club at Grossinger's for a night of entertainment with some vintage doo-wop groups. The Flamingos, the Elegants and the Cletones performed for those who attended

both Friday and Saturday nights.

Saturday night's program included the final round of the "Hall Of Fame Game," which had been played over the air with listeners trying to guess the identity of artists. Don K. Reed, who hosts the Sunday night "Doo-wop Shop" on WCBS-FM, was the emcee.

Saturday's schedule included a skating party with ice show with everyone drinking cocoa from WCBS-FM mugs, a slide and audio review of oldies music and a "Golden Touch" game in which contestants had to race against the clock to guess oldies tunes.

Grossinger's put the package together in a trade for airtime and promoted it with print ads and a 16,000-piece direct mailing.

Station director of advertising and promotion Bob VanDerheyden directed activities for the station.

UCLA Panel Attracts Top Names

LOS ANGELES—Composer/songwriters Alan and Marilyn Bergman, George Dunning, Jerry Fielding, John Green, Quincy Jones, Henry Mancini, Leonard Rosenman, Larry Weiss and Paul Williams will appear at a special one-day UCLA Extension program called "ASCAP Presents The Working Songwriter/Composer," March 10.

The panel will discuss its views on training, fads and trends, the impact of the record industry, dealmaking,

fame and fortune, the scoring process from concept to final soundtrack, ownership and copyright, and the writer-performer.

Presented by UCLA's Dept. of the Arts in cooperation with ASCAP, the program will be coordinated by ASCAP board member Arthur Hamilton.

The panel meets from 9:30 a.m. to 4:30 p.m. in Rolfe Hall and the fee is \$25. For additional information, call (213) 825-9064.

'Human Resource' By Polygram

• Continued from page 3

have created a job mobility within the company," cites Abramson.

"We've created new jobs and expanded others. As an example, we've gone from eight merchandising managers in the field to more than 40. Also, recent events indicate that branch operations must be more competitive than ever. The old independent distribution days of giving a salesman a bag and a map are no longer applicable to this industry."

Jack Kiernan, vice president of sales, says the "cost of doing business is much too high, so you've got to deepen each individual's knowledge of the business."

Abramson, declaring that the program will affect everyone from "top management down to file clerks," says that the initial phase of the program will develop guidelines for specific programs resulting from the following activities:

- Top New York management will spend a day at each branch. This will be split between face-to-face meetings with branch personnel, and dealers, racks and one-stops in the area. "We'll be going over objectives and problems with the branch people, and seek a feeling for the needs of their accounts."

- Each branch manager and sales chief will attend "road show" seminars conducted by the American Management Assn. over a three-month period in Chicago, Los Angeles, Atlanta and Dallas.

- In addition to the AMA seminars, "outside" specialists will be called in to "refine" the talents of those who work in merchandising, advertising, promotion and inventory control. "This will include," Abramson notes, "hiring techniques on the branch level and even the proper use of telephone communication and a staple gun."

- Several training films will be produced, which, Abramson notes, will be devised to avoid being "outdated" after a short period of time. They will be transferred to videotape for convenient use by the branches.

- Another training aid in the works are aural cassettes through which branch personnel will be told of new programs, plans and activities stemming from the home office.

- Top management plans to meet with their counterparts at the label level to gain their input, so that Polygram Distribution can be more

responsive to their needs.

The "human resource" program comes at a time, Abramson notes, "when our sales have matured and now we're going to mature our personnel scope to catch up with sales. To build for greater volume, we want the field to operate with even greater expertise than they have in the past."

Besides Frisoli, Kiernan and Abramson, the following New York management of Polygram Distribution will play key roles in the program: Bert Franzblau, vice president of operations; Bob Cappiello, vice president of finance; John Peisinger, vice president of marketing development.

Also, from Polygram Corp.: Art Whitmore, vice president of management and informational services; and Ruth Ennis, vice president of personnel.

"I guess the hardest part is to get it all started," says Abramson.

HELPED RESTRUCTURE SALES

RCA Nod To Carter Reflects Growth

NEW YORK—The promotion of Dick Carter to the newly created post at RCA Records of division vice president, marketing (see Executive Turntable), is a reflection of the label's sales growth under his direction.

Since returning to RCA from Polygram Distribution in February

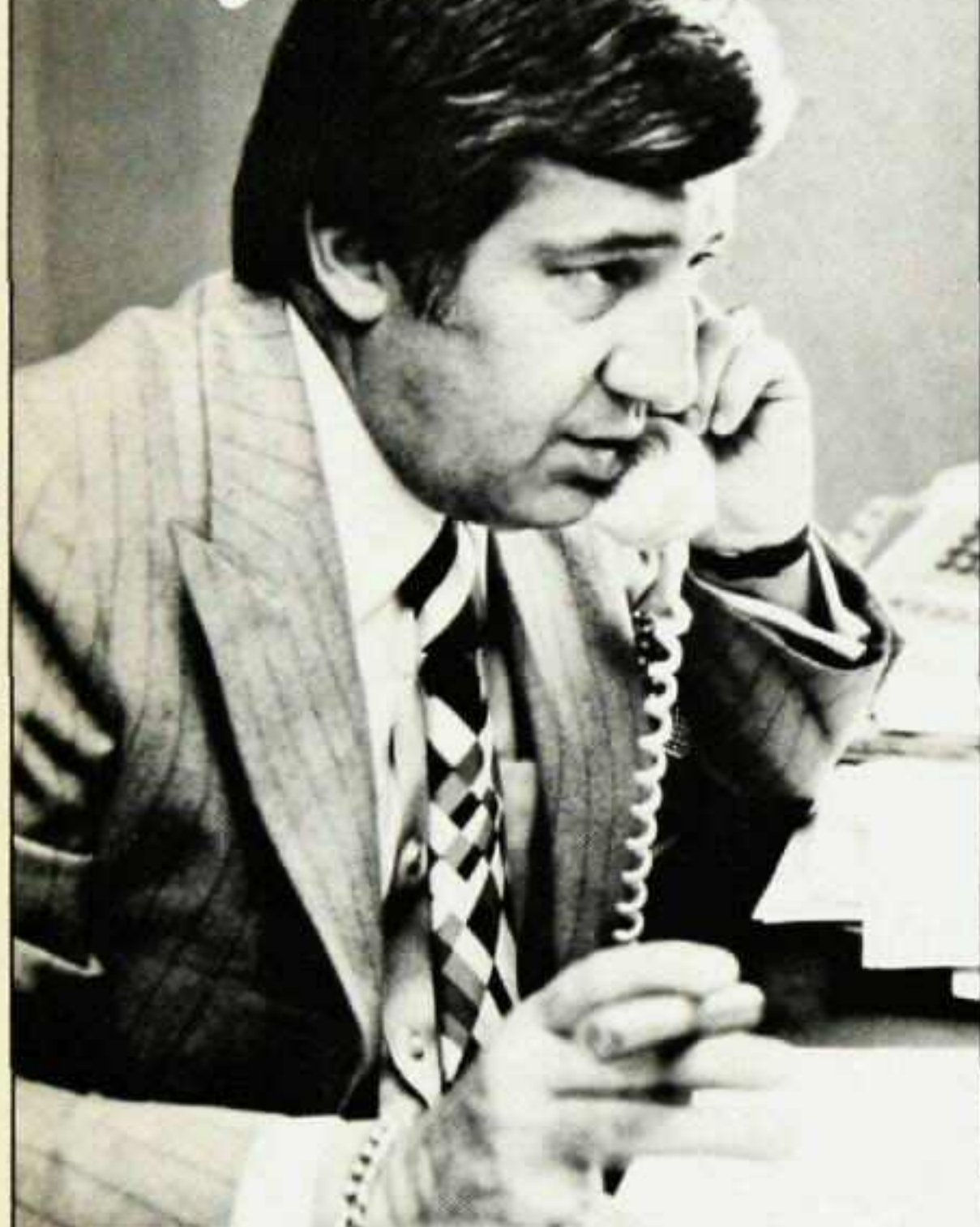
1978 as division vice president, field marketing, he has worked closely with president Bob Summer in restructuring the entire sales and marketing operation.

With Bob Fead joining from A&M to head up the new RCA and A&M and Associated Labels distri-

(Continued on page 62)

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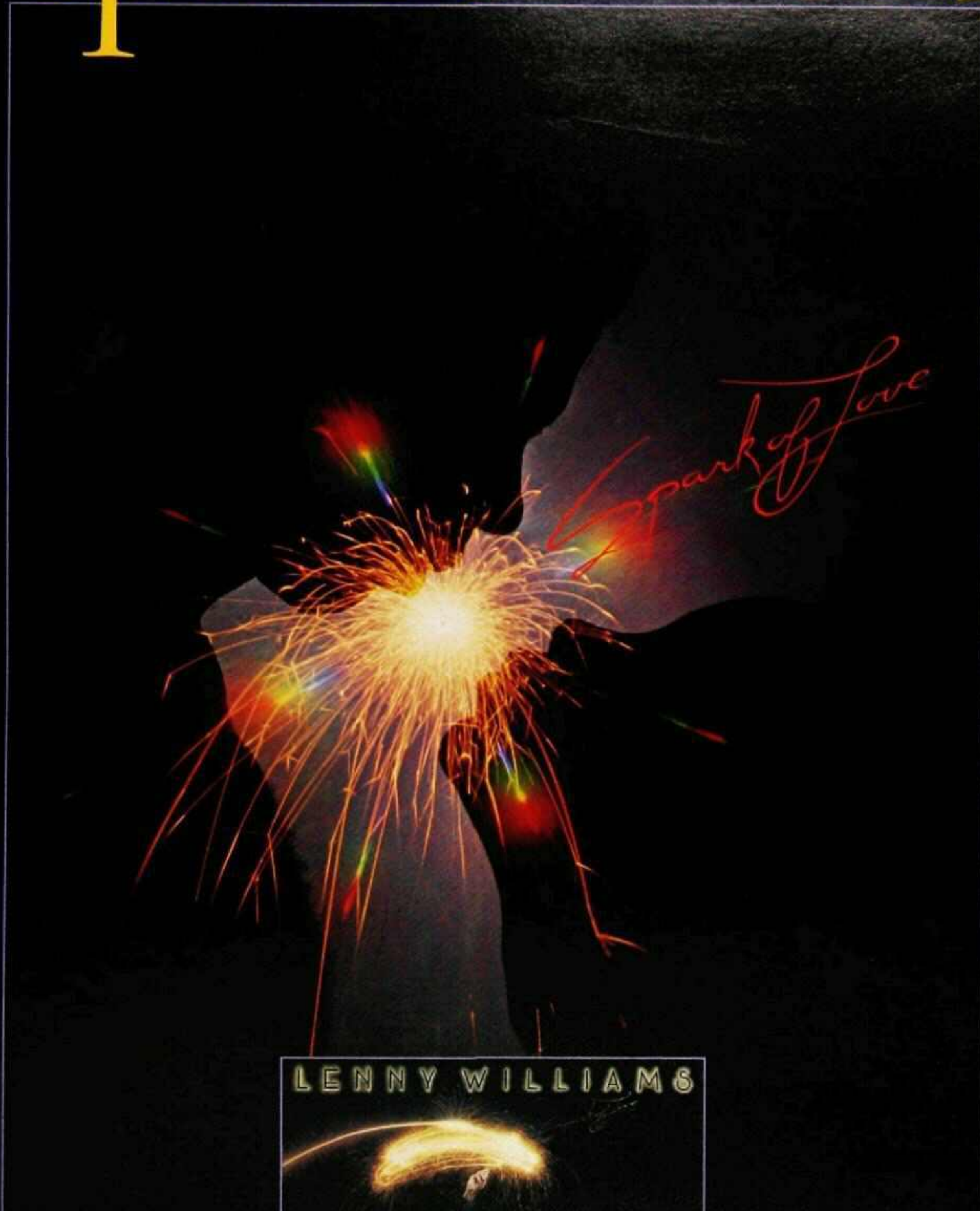
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'New' MCA Inc. Assumes Aggressive Stance

• Continued from page 1

This gives rise to speculation that MCA is not stopping its acceleration with ABC and that forthcoming label deals are expected.

The sale of ABC is the second major setback suffered by independent distributors in 15 days, following A&M's decision to go with RCA for distribution. Of ABC's 20 independent distributors, half of those also represented A&M.

According to Bergamo, ABC will continue to function as is, maintaining its own promotion, marketing and creative departments.

Personnel at its Los Angeles, New York and Indianapolis branches as well as its accounting and sales force face unemployment, although Bergamo is hopeful of finding employment for some within the MCA structure.

While it might be premature to say exactly what relationship ABC will have to MCA Distributing's other two labels—MCA and Infinity, Bergamo states that "looking at it today, ABC will probably be MCA's third label." A name change for ABC is also forthcoming.

ABC will maintain its three branches during the transition and will handle returns and credits. According to a statement by ABC president Steve Diener: "The ABC-MCA agreement will not affect ABC Records' customers' ability to return ABC product. Proper returns of ABC product will continue to be honored by ABC Records."

Bergamo says that once the transition period is over, he will check to see whose facilities are better. Although MCA's acquisition of ABC won't be consummated until early March following compliance of regulatory waiting periods, MCA has agreed to undertake pressing and distribution of ABC product.

ABC product will still be shipped from its facilities with "a good part of its inventory shipped to MCA locations."

Bergamo says he wants to keep the momentum going on ABC's hot new

releases and that "artists will be protected at all costs."

Both MCA and ABC maintain substantial Nashville operations, but it is uncertain how the move will affect them.

It's expected the two companies will merge operations in one location, possibly to MCA's offices on Nashville's Music Row, with Jim Foglesong, ABC's vice president of Nashville operations, speculated to become chief of operations. But how the move will affect ABC's 14-member staff and ABC's product marketing is still questionable.

Eddie Kilroy, vice president of a&r for Nashville's MCA operations, says final details concerning the MCA and ABC offices would be settled within the next few weeks.

MCA, one of the leading record companies in Nashville, has recently experienced a slump in sales, a diminishing roster of artists and several changes in executive personnel, while ABC's Nashville operations have been consistently successful, even though the company as a whole has been incurring substantial losses.

In 1974, ABC acquired Dot Records, a Nashville-based country label, and until last January, ABC country product was marketed under the ABC/Dot logo.

ABC traces its birth to the summer of 1955 when ABC-Paramount Records was launched. In April 1966, ABC purchased Dunhill Records and in 1975 the label's name was shortened to ABC.

ABC's independent distributors were notified of the purchase Wednesday (31) although most of them already were aware that a transaction had been made.

ABC's independent distributors include All South in New Orleans, MS in Chicago, Big State in Dallas, H.W. Daily in Houston, Universal Distributing in Philadelphia, Pickwick in Miami and Atlanta and Minneapolis; Zamoiski Co. in Baltimore, Music Trend in Detroit, Holm-James in Great Falls, Mont.

Best & Gold in Buffalo, Bib Distributing in Charlotte, N.C.; Progress in Cincinnati, Cleveland and Columbus, Progress in Pittsburgh, Music City in Nashville, Hot Line in Memphis and Candy Stripe in Freeport, N.Y.

Even though ABC has been financially plagued, Bergamo is confident that "we can make money with them. We feel we'll generate a profit with ABC in its first year," he says.

Assistance in preparing this story provided by Is Horowitz and Sally Hinkle.

In 1977, ABC posted a pre-tax loss of \$29.8 million, while parent ABC Inc. had net income of \$109.8 million. Last year ABC showed signs of recovery although not as strong as expected.

Last summer ABC solved part of its financial problem by selling its distribution centers for a reported \$16 million.

MCA on the other hand has been on a financial comeback after two years of declining profits. For the first nine months of 1978 its records and music publishing division reported an operating profit of \$10 million, up 91% from the same period in 1977.

To accommodate the addition of ABC, Bergamo says MCA's two pressing plants in Pinckneyville, Ill., and Gloversville, N.Y., will be upgraded to handle the increased volume.

Down the line, says Bergamo, a third pressing facility will probably open on the West Coast which will incorporate DiscoVision. "It has to come," he says. "Thirty percent of the industry's overall pressing business is on the West Coast and that will increase."

Bergamo says MCA can now accommodate its volume even with the addition of ABC. He adds that no custom pressing deals are being made. However, GRT does retain tape pressing rights.

Bergamo states that ABC's international operation will also stay as is for now with new negotiation of licensing agreements expected.

Bergamo says ABC will likely function internationally in a similar fashion to Infinity with different licensing agreements in different countries. But he adds: "We might decide to put all our eggs into one basket around the world." Infinity, incidentally, has a top 10 hit with its first release, Hot Chocolate's "Every 1's A Winner."

In line with the changes of its distribution setup, MCA has increased its branches from 19-21 with the two new ones in Houston (where papers were signed two weeks ago) and Charlotte, N.C. (which is two months away).

Bergamo reports that 16 of the 19 branches have been moved into larger locations because "they couldn't accommodate ABC if they didn't."

And a new Dallas region covering Houston, Dallas, St. Louis and Denver has been established to complement regional offices in New York, Chicago, Atlanta and Los Angeles.

Bergamo is projecting that MCA's 53-man sales force will continue to grow with additions in Denver and Los Angeles, to name a few locations. Its 19 field merchandisers will probably be increased to 25 as well.

Branch and regional people now have total autonomy instead of calling in to Universal City. "You can't run a record company from a black tower," says Bergamo.

MCA's costs have increased considerably, Bergamo says that \$97,000 worth of Twix (teletype machines) have been installed instead of previous communication methods of mail and telephone.

FIRST IN PROJECTED CHAIN

Nashville Will Have Hotel For Acts

By SALLY HINKLE

NASHVILLE—A new type of hotel designed to cater exclusively to touring artists and bands is slated to open May 1 in the proximity of Nashville's Music Row area under the name of Close Quarters.

As the first in a planned chain of hotels to be opened in Atlanta, Chicago, Miami, New Orleans, New York, Los Angeles and London before the end of 1980, the Nashville site will offer such accommodating features as 24-hour room service, a rehearsal hall, some 10,000 square feet of parking space for buses and trucks and limousine service.

Located at 913 20th Ave. S., Close Quarters is the former site of an apartment building, which was purchased by principles Steve Bauer of Studio Instrument Rentals and Bill McLaughlin and Steve Drimmer of McLaughlin Productions for reconstruction and renovation for this project.

Within the more than 15,000 square feet of space, the hotel will additionally house 17 suites and a

private club, the Backstage Pass, which will be open to hotel guests and a Nashville industry-related membership of 300.

"The reason there's such a demand for a hotel of this type is that, number one, it caters to rock'n'roll bands, whereas none of the other hotels do," notes Bauer, "and it's geared to be completely serviceable to the bands' needs, such as with the 24-hour room service and parking space."

According to Bauer, similar facilities in Atlanta and Chicago are set for opening in the summer of this year, with Miami and New Orleans projected for the fall. New York and Los Angeles facilities are tagged for openings in early 1980 and a London facility before the end of 1980.

According to Bauer, similar facilities in Atlanta and Chicago are set for opening in the summer of this year, with Miami and New Orleans projected for the fall. New York and Los Angeles facilities are tagged for openings in early 1980 and a London facility before the end of 1980.

FIRST IN PROJECTED CHAIN

Music Warehouse To First N.J. Location

NEW YORK—Music Warehouse, a retail cooperative, has opened its first outlet in New Jersey, in the Washington Bridge Plaza in Fort Lee.

Until the opening of the full-line store in late December, Music Warehouse's 20 other locations were limited to New York City and Long Island.

Seeking a post-Christmas lift in business, the Fort Lee store began a series of "Grand Opening" sales ads in such New Jersey newspapers as The Record, The Hudson Dispatch and The Bergen News.

Extra discounts are offered on record and tape inventory, with specials of \$4.88, \$5.88 and \$6.88 on lists of \$7.98, \$8.98 and \$9.98. In a similar list category, tapes go for \$5.88, \$6.48 and \$7.88.

The Fort Lee store and those in Westbury and Great Neck are owned by Mike Cono and Chuck Nero of All Records Distributors.

In addition to recordings and tapes in pop, classical and jazz, the New Jersey location expects to sell videotape and audio equipment in the near future.

Carlin Ties Lido & Infinity Music

NEW YORK—Carlin Music, London-based publishing complex, has acquired subpublishing rights to Lido Music, featuring music by the Cars and Infinity Music, according to Paul Rich, Carlin vice president.

The Lido and Infinity deals were concluded at MIDEM Negotiations for Lido began last year and were finalized at MIDEM as a result of meetings among Rich, Freddy

Bienstock, Carlin president; Cars' manager Fred Lewis and attorney Peter Thall. Lido features songs written by Cars' group member Rick Ocasek.

Carlin negotiated with Lou Rugga, chief of Infinity Music, at MIDEM. Infinity, the publishing wing of recently formed Infinity Records, has already signed a number of writers, among them the hit group, Orleans.

Chappell And Fred Molin Align

NEW YORK—Producer/writer Fred Molin has signed an exclusive co-publishing agreement with Chappell Music. Deal involves his Fred Molin Music (ASCAP) and Songs Of The Pioneers (BMI).

Molin and partner Matthew McCauley produced last year's gold single and LP by Dan Hill (20th Century Records). The single, "Sometimes When We Touch," was

culled from the LP, "Longer Fuse." Molin is now producing a Randy Edelman album, co-produced with McCauley, for release in March, and an album by Jimmy Webb.

He is also scoring his first feature film, the Quadrant production of "Fast Company." A David McClosky album he produced in Canada is also being set for release here.

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Radio-TV Programming

BILLBOARD ARBITRON RATINGS

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

CINCINNATI OCTOBER-NOVEMBER

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA											TEENS 12-17	FORMATS	SHARES—METRO SURVEY AREA											TEENS 12-17	
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN						TOTAL PERSONS 12+	MEN					WOMEN						
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54				55-64	18-24	25-34	35-44	45-54	55-64						
AOR	198	170	62	43	3	0	0	37	18	3	3	1	26	AOR	12.3	39.5	25.8	2.7	0.0	27.8	12.2	3.1	2.3	16.8		
BEAUTIFUL	368	365	21	16	16	33	31	7	11	24	54	50	3	BEAUTIFUL	22.9	13.3	9.6	14.4	43.5	5.3	7.4	24.7	40.6	1.8		
CONTEMP	21	12	1	0	1	0	0	5	4	1	0	0	9	CONTEMP	1.3	0.6	0.0	0.9	0.0	3.8	2.7	1.0	0.0	5.4		
COUNTRY	172	166	13	11	34	9	14	7	29	14	14	10	5	COUNTRY	10.6	8.3	6.6	30.6	11.8	5.3	19.6	14.4	10.6	3.6		
JAZZ	22	22	1	8	2	1	1	2	1	0	3	1	0	JAZZ	1.4	0.6	4.8	1.8	1.3	1.5	0.7	0.0	2.3	0.0		
MOR	500	474	23	44	41	27	31	37	57	38	47	37	26	MOR	31.2	14.6	26.4	36.9	35.5	27.9	38.6	39.2	35.4	15.6		
TOP 40	194	111	27	13	6	3	0	29	19	7	5	1	83	TOP 40	12.1	17.2	7.8	5.4	3.9	21.8	12.8	7.2	3.8	49.7		

DAYTON OCTOBER-NOVEMBER

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA											TEENS 12-17	FORMATS	SHARES—METRO SURVEY AREA											TEENS 12-17	
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN						TOTAL PERSONS 12+	MEN					WOMEN						
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54				55-64	18-24	25-34	35-44	45-54	55-64						
AOR	142	116	41	15	2	0	1	34	16	5	2	0	26	AOR	13.5	42.3	14.9	2.5	0.0	36.2	15.1	5.3	2.7	26.0		
BEAUTIFUL	207	206	0	9	32	26	10	5	25	25	29	16	1	BEAUTIFUL	19.7	0.0	8.9	40.5	31.3	5.3	23.6	26.4	38.7	1.1		
CONTEMP	222	182	41	27	8	7	2	31	28	20	5	8	40	CONTEMP	21.0	42.3	26.7	10.2	8.4	32.9	26.4	21.0	6.7	43.1		
COUNTRY	93	92	2	6	8	12	3	7	11	12	8	9	1	COUNTRY	8.8	2.1	5.9	10.1	14.5	7.4	10.4	12.6	10.7	1.1		
MOR	196	194	8	32	17	21	12	8	14	19	16	18	2	MOR	18.6	8.3	31.8	21.5	25.3	8.5	13.1	20.0	21.3	2.2		
NEWS	81	81	1	2	3	13	6	0	1	7	8	13	0	NEWS	7.7	1.0	2.0	3.8	15.7	0.0	0.9	7.4	10.7	0.0		
TOP 40	13	3	0	0	0	0	0	1	2	0	0	0	10	TOP 40	1.2	0.0	0.0	0.0	0.0	1.1	1.9	0.0	0.0	10.8		

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

BBC 'Pennies' With Old Songs Starts Thursday

NEW YORK—An unorthodox approach to probing the meaning of pop music is taken in a new BBC-produced series that bows Thursday (8) on the PBS network.

"Pennies From Heaven" contrasts the sounds of the big band era and the lavish dance productions of 1930s musicals with what is described as "suburban domesticity and its inner hell of failure, lust and deceit."

The plot concerns the travels, and travails, of Arthur Parker, a salesman of sheet music who dreams of owning a record shop someday.

Originally produced for BBC-TV, the six-part series will use 60 tunes from the dance band era to express the secret dreams and desires of the various characters.

The musical numbers will be choreographed as dream sequences, with the characters miming the words to songs such as "Blue Moon," "Smoke Gets In Your Eyes," "Zing! Went The Strings Of My Heart" and, of course, the title song.

KWKI To Religion

KANSAS CITY—KWKI-FM has dropped rock and gone religious. New owner is the Jimmy Swaggart Evangelistic Assn. which reportedly paid \$1.9 million for the station to Communications Fund Inc.

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BILL WESTERMANN, President

1980s Topic In Nashville

NASHVILLE—"Will you and your station be ready for the 1980s?" is the theme for the 10th annual Country Radio Seminar to be held March 9-10 at the Hyatt-Regency Hotel in Nashville.

The two-day program will feature panels "that appeal to and deal with all problems, phases and interests of radio, no matter what the market size," states Bob Young, chairman of the agenda committee for the event.

On Friday, March 3, the first session will be on social changes, conducted by Dr. Roger Blackwell from Ohio State Univ., and will focus on the changing lifestyles of Americans as they affect radio programming.

Later in the afternoon, a panel on "Teamwork Is A Tune In (Making It Work Together)" will be hosted by Al Greenfield, followed by several concurrent sessions that will allow the participants to choose those most relevant to their station's needs and interests. (Continued on page 51)

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.

BALTIMORE OCTOBER-NOVEMBER

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA												TEENS	FORMATS	SHARES—METRO SURVEY AREA											
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN							TOTAL PERSONS 12+ %	MEN					WOMEN					TEENS 12-17 %
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64				18-24 %	25-34 %	35-44 %	45-54 %	55-64 %	18-24 %	25-34 %	35-44 %	45-54 %	55-64 %	
ADR	269	227	95	36	1	1	0	64	19	5	2	2	42	ADR	9.4	37.2	13.3	0.6	0.5	22.7	7.0	2.4	0.9	13.5		
BEAUTIFUL	421	415	6	28	33	51	44	24	24	37	58	32	6	BEAUTIFUL	14.6	2.3	10.3	16.3	26.7	8.6	8.9	17.5	27.4	2.0		
BLACK	179	146	20	13	13	5	2	42	18	19	7	6	33	BLACK	6.2	7.9	4.7	7.2	2.6	14.9	6.6	9.0	3.3	10.7		
CONTEMP	412	297	38	32	23	10	5	70	50	27	25	8	115	CONTEMP	14.4	14.9	11.7	12.8	5.2	24.9	18.4	12.8	11.9	37.3		
COUNTRY	162	140	8	8	25	19	9	0	13	13	19	19	22	COUNTRY	5.7	3.1	2.9	13.8	9.9	0.0	4.8	6.2	9.0	7.1		
DISCO	184	137	28	27	10	1	0	33	20	13	4	1	47	DISCO	6.4	10.9	9.9	5.5	0.5	11.7	7.4	6.2	1.9	15.3		
MELLOW	71	63	6	9	5	2	0	14	16	8	1	1	8	MELLOW	2.5	2.3	3.3	2.8	1.0	5.0	5.9	3.8	0.5	2.6		
NOR	627	613	13	36	36	56	61	9	39	62	53	87	14	NOR	21.9	5.1	13.2	20.0	29.4	3.2	14.3	29.4	25.1	4.5		
NEWS	53	52	0	5	2	10	10	0	2	3	3	0	1	NEWS	1.8	0.0	1.8	1.1	5.2	0.0	0.7	1.4	1.4	0.3		
RELIGIOUS	61	61	0	3	2	7	3	0	10	3	8	11	0	RELIGIOUS	2.1	0.0	1.1	1.1	3.7	0.0	3.7	1.4	3.8	0.0		
TOP 40	162	150	12	30	14	7	9	15	25	11	7	10	12	TOP 40	5.7	4.7	11.0	7.6	3.7	5.3	9.2	5.2	3.3	3.8		

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

RSO Acts On TV

LOS ANGELES—RSO recording artists Andy Gibb, Yvonne Elliman and Suzi Quatro will be appearing on respective national television shows in the month of February.

Gibb is set for ABC-TV's "Osmond Family Hour" Sunday (14), while Elliman will perform on the "Merv Griffin Show" airing Feb. 23.

Quatro will be seen in two episodes of ABC-TV's "Happy Days" to air Tuesday (6) and 13.

Disco Conquers Boston WXKS

BOSTON—WXKS-AM-FM, has become the second major radio station in the greater Boston area to switch to an all-disco format.

WXKS, originally an easy-listening station, has retained Sonny Joe White, formerly of WILD-AM as program director for the station.

A number of disco deejays in the area, among them Jeff Tilton and Conrad Cardenas, are being tapped to supply programming.

WXKS follows in the footsteps of WBOS-FM which switched to disco with encouraging results last April.

New Owners At Hawaii's KPOI

HONOLULU—KPOI-AM, one of the pioneer rock stations in the 1950s and 1960s in the Islands, is now KPOI-100, under new ownership, and undergoing programming changes.

Owners Woody Sudbrink and Dick Casper of Sudbrink Broadcasting assumed ownership in De-

cember and have given general management duties to Ron Ruth.

Progress director J.W. Hawkins, who has been with the station four years, is staying on. KPOI-100 has changed from its present progressive rock format to a 50-50 adult contemporary-oldies format.

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Battle Over NPR Network Future Looms After Commission Report

• Continued from page 1

FCC approval of an NPR satellite system which will link 192 stations together by early next year. The sky hookup will permit NPR to distribute live in high fidelity stereo such NPR shows as "Jazz Alive."

Mankiewicz says of the 15kc stereo system, "Music will sound fantastic, like it's being performed right in the studio. We'll be doing a lot more music programming from all over America—broadcasting live performances of the San Francisco Orchestra, the New York Philharmonic, the Kansas City Opera.

"With the satellite, NPR will be able to feed more than one program at a time to a given area, providing listeners (and stations) with a much wider choice."

New programs under consideration include live broadcasts of free concerts produced through the American Federation of Musicians Trust Fund. These concerts, which take place in parks and halls all over the country, could never be broadcast before because the musicians union would not permit recordings to be made.

But while Mankiewicz has his eye on these national plans the Carnegie Commission report calls for program production at the local level with "exposure of local musicians and performers." The Commission points out that "commercial radio has found it profitable to downgrade local service. Although local radio

production is cheap, syndicated productions are even cheaper and can sometimes attract larger audiences."

The Commission recommends phasing out funding to NPR over a five-year period, gradually transferring federal funds to local stations which must raise local funds on a matching basis.

Mankiewicz, skeptical about local stations' ability to raise sufficient funds, accuses the Carnegie report of mixing up radio and tv to radio's detriment. "Radio and television are not the same," says Mankiewicz. "In tv, three networks monopolize programming. Carnegie sees the local programming as the alternative. But in radio there is no national programming. Now, just as we're beginning to offer national programming with the satellite system, Carnegie is trying to fix us."

"With apparently the best will in the world, the Carnegie Commission has produced a report which, if enacted, would endanger the existing very public radio system it praises," agrees Edward Elson, NPR board chairman.

"It is apparent that after two years of study, the Commission has failed to understand the fundamental differences between public radio and public television or to recognize the revolutionary change already underway through our satellite distribution systems."

Noting that income has jumped from \$9.4 million in 1970 to \$65.5

million in 1977, the Commission proposes that public radio's budget total \$240 million by 1985. Calling the current NPR system "impoverished," the Commission reports, "A final consequence of the system's poverty is the lack of variety among public radio stations. About 40% of the public stations program mostly classical music, while most of the others include classical music programming with other cultural offerings.

The report continues, "Diversity is not completely served by classical music." The report notes that a number of public stations also play jazz. "Nearly two-thirds of all the jazz and classical stations in the country are public stations despite a 35-to-one advantage of commercial stations overall."

Upcoming NPR music specials such as the Andres Segovia recital at the White House scheduled for March and an Ella Fitzgerald at New Orleans concert in April will not be affected by the satellite plans since the hookup won't be available until early next year.

Although the Commission called for the addition of up to 300 more public radio stations, Leonard Reinsch, retired chairman of Cox, said the Commission was not advocating any of the various proposals to either expand or squeeze stations closer together on the AM or FM bands.



New Campaign: KCBS-FM's new "Green Monster" looms over San Francisco's Bay Area as part of a major programming change.

KCBS-FM Drops Mellow For High-Energy Format

SAN FRANCISCO—A format programming shift from mellow sounds to high-energy music coupled with a major promotional campaign has been instituted at KCBS-FM here.

The third most powerful FM station in the city, 97K "Monster FM," the new logo adopted by the CBS-owned property, is only part of the major image-changing ad campaign.

"We increased the uptempo music because we're going after the 25-34 target audience," reports Tom Pierce, vice president and general manager. "It's not just part of the disco fad."

Although the 82,000-watt station switches completely to disco after 8 p.m., Pierce, 32, maintains the overall format adjustment will be critical to raising its minimal Arbitron ratings in mid-March.

Presently, 97K's on-air game plan

features a morning drive up tempo slot from 5-9 a.m. with more hit music repetition separated by extra news and information.

A more subtle, less uptempo mood is offered for the 9 a.m.-2 p.m. afternoon drive cycle which gears itself to housewives while the 2 p.m.-8 p.m. shift modulates to the disco segment.

According to Pierce, Top 40 adult-contemporary music is showcased at 97K. Heavy metal and electronic music are excluded.

The station, located in the city's financial district at 1 Embarcadero Center, breaks down its audience age target as follows: 50% 25-34, 40% 18-24 and 10% teens and 35-44.

One of seven CBS-owned stations, 97K began the night disco format Jan. 4 and the new ad campaign effort Jan. 1, which Pierce describes as part of the current "escapist, fantasy trend."

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L.A.'s KLOS-FM Blocks Out 2 Nighttime Programs

By HANFORD SEARL

LOS ANGELES—Two new nightly specials, created by audience demand and KLOS-FM staffers, are breaking new programming grounds for the ABC-owned station here.

Entitled "Midnight Snack," aired Wednesdays and "Sunday Night At 9," the two programs are the first blocking created by the predominantly teen-oriented rock'n'roll station.

"It relatively was a collective idea for blocking," says Frank Cody, station program director. "Since there are some 20 rock'n'roll stations in L.A. we wanted to do something out of the ordinary."

Cody reveals the two new programs were inspired by a remote broadcast of a Chicago concert at the Forum last August. KLOS-FM received 10,000 letters supporting the venture, he claims.

The two 60-minute shows contain interviews of groups, research and taped actualities put together by their hosts. Laura Davis heads "Snack" and Dave Chaney is in charge of the Sunday show.

A variety of major and local artists have been spotlighted in both programs and have included Cheap Trick, Tom Petty, the Rolling Stones, Elvis Costello, Pink Floyd, Led Zeppelin, Steely Dan and Heart.

Joe Walsh, Rod Stewart and Crosby, Stills, Nash and Young also have been featured in the series. The early years and development of such groups have been investigated, Cody adds.

As an educational and entertainment form, KLOS-FM's new programs have set aside time dealing with California-created groups and names like the Eagles, Linda Ronstadt and Jackson Browne.

"Although the shows are commercially free and uninterrupted at this time, we've been approached by a major tape company as a possible sponsor," Cody notes.

A 48-hour spring special tagged "KLOS Album Greats" will review the last 15 years of album rock. It is being created by Bert Kleinman, Mike Harrison and Tom Yates for eventual syndication.

Cody, some 16 months with KLOS, adds DJ Damien, who holds down the 6-10 p.m. shift and interviewed Pink Floyd recently, is the only station disk jockey to participate in the two shows.

The 68,000-watt station has been picked up in Santa Barbara, Palmdale and near the Mexican border, thanks to the KLOS antenna being located on Mt. Wilson.

Rare imports, flip sides of singles and unusual anecdotes of groups are included with the more familiar material.

Programming On Hold At L.A.'s KHJ-AM

LOS ANGELES—KHJ-AM's program format was put on an indefinite hold Tuesday (30) with the appointment of Chuck Martin to replace outgoing program director John Sebastian at the 5,000-watt station.

"We're taking a look at the market before making any decisions," says Martin, a former on-air personality. "It won't be a fast decision as in the past. We're looking beyond the next book."

Reportedly, low Arbitron shares of 2.7 sealed Sebastian's fate. In the October-November 1976 rating, the former RKO flagship station sat at 5.4 before sliding to its last level.

In a prepared statement, Sebastian, 29, claimed the station was in fifth place in the 12-24 age group behind KMET-FM, KLOS-FM, KIIS-FM and KTNQ-AM before improving to second under his direction.

Continuing, he added KHJ was the only AM property to be listed, with nine out of 10 top radio stations in L.A. being FM in the 12-34 group.

"But what that statistic really says is that AM (without drastic changes) is dead in L.A. RKO and I are apparently at odds on this belief and therefore the direction it wanted to go was not a system I could live with."

According to Sebastian, who will now take some time off "traveling and relaxing," KHJ went from a teeny-bopper, bubble-gum image to high Top 40 status under his guidance.

KHJ vice president and general manager Tim Sullivan adds Martin's duties will include the direction and supervision of all on-air activity at the station.

Martin, a KHJ air personality for the past 18 months, was named program director of the year by Billboard in 1972 while programming WIFE-AM in Indianapolis. Sebastian was with KHJ 13 months.

HANFORD SEARL

KAHN TESTS AM STEREO

WASHINGTON—Kahn Electronics has won approval from the Federal Communications Commission to begin testing its AM stereo system on WABC New York. The tests are scheduled to start Thursday (15). Magnavox has been testing its system over the air on WSM-AM in Nashville and WGAR-AM in Cleveland since December; these tests are scheduled to continue through February.

WGN-AM Chicago has offered to let any of the electronics firms test their AM stereo systems on its facilities; so far, Motorola and Harris are considering this offer. Harris may also test its AM stereo on a Quincy, Ill., station and Belair reportedly has plans to test in Philadelphia.

The deadline for comments in the FCC notice of proposed rule making on AM stereo comes at the end of February and each of the five electronics firms testing systems must file their comments by then to be included in the inquiry.

The Commission specifically asked that these tests be run by the firms themselves to determine the effects, if any, of AM stereo signals on adjacent channels and the compatibility of AM stereo with existing mono receivers.



Then, Now: Janis Joplin and Donna Summer are among the stars appearing on the "Heroes Of Rock 'N' Roll" on ABC television.

TV REVIEW

'Rock Heroes' Rolls In Music & Emotion

"Heroes Of Rock 'n' Roll," ABC-TV Friday (9) 9-11 p.m. produced, written and directed by Malcolm Leo and Andrew Solt. Executive producer: Jack Haley Jr. for 20th Century-Fox Television.

NEW YORK—A definitive, straight-forward history of rock 'n' roll produced expressly for network television by the same team responsible for "That's Entertainment," "That's Hollywood" and "Life Goes To The Movies?"

Yes, and what's more, the quality of the production matches its illustrious predecessors. It's another example of rock coming of age.

The producers obviously spared no expense, and left no can of moldy film unturned, in their search for footage from movies, documentaries, newsreels and promotional clips that tell the story of rock from its early beginnings in the 1950s through to today's idols.

It is truly a comprehensive account of contemporary music's rise, fall and rise again, from Elvis Presley to Elvis Costello. The final print represents 100,000 feet of film culled from 400,000 feet of source material gathered over a year's time.

Narrator Jeff Bridges (whose on-camera appearances are kept mercifully brief) notes in the opening segment that this is a history of "the music that couldn't be stopped." Then a montage of clips from the '50s gives way to a close-up of a coin dropping into a jukebox as Chuck Berry sings "drop the coin right into the slot." That sort of editing keeps the show rolling until the finish.

The one criticism that a die-hard rocker might have of this show is that it doesn't attempt to glorify the music. The Rev. Jimmy Snow's denunciation of rock as a destroyer of youth is followed by clips of others who feel the same way, and the payola scandals of the 1950s are handled with equal candor.

In fact, one of the most moving moments is a freeze frame close-up of Alan Freed's face as he apologizes to reporters for being unable to answer their questions concerning payola. The camera cuts immediately to Dick Clark, every inch the choirboy, reading his carefully phrased denial at an open press conference.

The question remains whether or not the television audience is ready for such a sophisticated look at rock.

There are other such moments, including rare footage of a German audience swarming over a stage in Berlin in 1956 to actually tear it up

in the wake of an appearance by Bill Haley and the Comets.

The segments on Elvis Presley are extensive, ranging from early tv footage to his first screen test, only recently retrieved from a vault in a film archive in New York.

What's remarkable throughout this show is the raw emotionalism stirred by the music and its performers. This fact is punched home time and time again, as a reminder of the music's raw power. We see it vividly in the response to Presley and the Beatles, but it's well documented across the board.

There are rare and candid shots of Phil Spector in the studio with the Crystals, Bob Dylan at a 1966 press conference, Aretha Franklin singing "Respect" as she bops down a New York street, Otis Redding's last performance, taped by an ABC affiliate in Cleveland, and dozens of other filmed and taped scenes rarely seen before.

The Beatles are even shown in the Cavern in Liverpool, an event rarely seen on film since it precedes the group's rise to international fame.

This sort of footage is skillfully blended with clips from situation comedies and feature films from the '50s and '60s that poke fun at the music and its mesmerizing effect on the masses. The editing continually strives to make a point pro or con, and this treatment makes "Heroes Of Rock'n'Roll" more than an evening's glossy entertainment. Rather, it elevates its subject into the ranks of intelligent documentaries.

Among the 82 performers seen and featured in the show are, in addition to those already mentioned, the Rolling Stones, Janis Joplin, Fats Domino, Muddy Waters, the Moonglows, Hank Williams, Ray Charles, Frankie Lydon, Gene Vincent, Barrett Strong, Pat Boone, Dave Clark Five, the Animals, the Kinks, Mary Wells, the Supremes, Stevie Wonder, Four Tops, the Byrds, the Doors, the Who, Buffalo Springfield, Jefferson Airplane, Crosby, Stills, Nash & Young, Jimi Hendrix, the Band, Elton John, David Bowie, Fleetwood Mac, Jimmy Cliff, Donna Summer, Elvis Costello and Bruce Springsteen.

"Heroes Of Rock'n'Roll" is a complete, faithful and thoroughly entertaining audio/visual record of rock's first 25 years. It is an amazing accomplishment, considering its placement as a prime time special.

DICK NUSSER

Copyrighted material

FEBRUARY 10, 1979 BILLBOARD

IMIC
'79

June 11-15
1979

Loews,
Monte-Carlo

We definitely
use the
Billboard charts!

All of our out-of-town
accounts order off of the
Billboard charts, and we
use them as a guideline
for all ordering, especially
the Hot 100.

Ms. Vinnie Leva
Galgano Distributing Corp.
Chicago, Ill.

Boomtown is a modern-day ~~miracle~~ ^{disaster}.

From the rock-ribbed majesty of a colossal Empire to utter chaos, these are the dimensions of power ^{abused} wielded by England's most ^{marcissistic} popular new band, The Boomtown Rats.

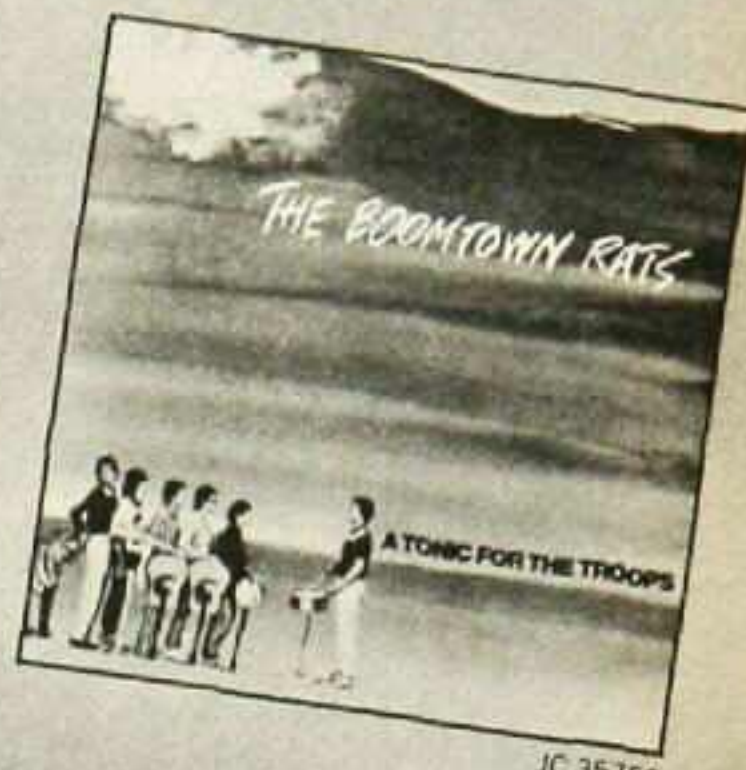
For the past 18 months these ^{naughty} ^{clever} Irish lads have been shaking the UK Rock Establishment to its very foundations. On the strength of an unbroken string of 5 hit singles and a ^{frighteningly} demonstrative legion of supporters who go boom at lead-Rat Geldof's every utterance, the Boomtown Rats have occupied more front-page space than ^{The Jeremy Thorpe affair} devaluation of the pound. Now Boomtown's ^{low-rent} ^{high-rise} rock is headed for the USA.

Accompanying the lads on their journey to that big Boomtown

across the water is their new album full of pep and vinegar, "A Tonic for the Troops." A spirited collection of modern music containing their choicest singles which so intoxicated ^(usually intoxicated anyway) Brit rock critics ^{among} that they hailed it as the finest of the year.

So brace yourself as Boomtown springs up around you. Should things get a little out of control, don't panic. If Boomtown falls, the Rats will survive.

The Boomtown Rats.
Their new album is
"A Tonic for the Troops."
^{a flimsy excuse for entertainment}
On Columbia Records
and Tapes.



JC 35750



Produced by Robert John Lange.
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Vox Jox

By DOUG HALL

NEW YORK—WISE-AM Asheville, N.C., program director **Ray Williams** gathered 18 record promotion executives along with various station personnel for the station's second annual "Snow-In" ski weekend Friday (2) through Sunday (4). 11 record labels were represented among the gathering.

Since Asheville voters approved liquor by the drink last month the "Snow-In" may be the last social event in the area to be restricted by the old blue liquor laws. The new regulations will not go into effect until sometime in March.

KUZN/KYEA West Monroe, La., celebrated a year of broadcasting rock with a new lineup: **Chuck Redden**, who has been doing *mid-days for the past six months*, moves into morning drive. The new mid-day man is **Rick Gentry**. Redden also reports the station is in need of better service. . . . *Graffiti Weekly* is a new joke service for DJs. Samples are available from Box 609, Stevens Point, Wis. 54481.

Southern Baptists will salute "Grand Ole Opry" and WSM-AM as "the interpreter of American life during the 10th annual Abe Lincoln awards presentation March 1. The awards program is sponsored by the Southern Baptist Radio and Television Commission. . . . **Arnie Spielberg** has been appointed p.d. at WLOB-FM Portland, Me., (FM-101). He comes from WTOS-FM Skowhegan, Me. **Dave Ross** has been given programming and operations responsibilities for WLOB-AM.

Gordon Marey moves from KINE to become operations manager of KBOR-AM Brownsville, Tex. . . . WCCQ-FM Joliet is changing from adult contemporary to beautiful music. The station is also dropping its jocks and going automated. Out of a job are **Ron Smith**-in-the-morning **Smith**, **Scott Wagner** **Free** and **Jim Murphy**. Smith can be reached at 815-725-0935.

CHRY-AM Leamington, Ont., presented a series of "Maple Tapes" during January spotlighting Canadian artists. The 45-minute tapes included the artists' biggest hits and interviews. Among those included were **Anne Murray**, **The Band**, **Gordon Lightfoot** and **Joni Mitchell**.

Miami correspondent **Cara Lane** reports more than 1,000 listeners responded to WQAM-AM's South Florida Pop Music Poll. Competing for prizes of albums and cash, listeners picked the Bee Gees the best group of the year.

Voted best male vocalist was **Andy Gibb**, best female vocalist, **Donna Summer**, best new artist, **Terri DeSario**—a Miami singer, best song, "Just The Way You Are," best album, "Saturday Night Fever," and best local live performance, **Billy Joel** at the Sportatorium, Nov. 29.

Listeners also voted for the worst performances: worst song of the year, "King Tut" by **Steve Martin**, worst live performance, AC/DC at **Gusman Hall**, worst album of the year, "Cruisin'" by the **Village People**.

P.d. **Tom Birch** says, "The local and national response to 'Saturday Night Fever' is overwhelming. The multi-media chain reaction has broken all precedents. We were somewhat surprised that our listeners picked 'Cruisin'' as the worst album since it seemed popular when we were playing it."

KSAN-FM San Francisco has added several new features. Among them is the "Mystery Melody," a "Name That Tune" contest in which listeners are to guess a familiar rock record after three notes. This contest is run by **Norm Winer**, the morning drive jock. . . . Polydor has created a college radio promotion for **Phil Manzanera** and his **K-Scope** album. One of the tracks in the album is called "Remote Control," so Polydor is awarding two turntables with remote controls to stations participating in the contest.

Jay Lawrence has departed from WNEW-AM New York where he held down the 4 to 8 p.m. slot. P.d. **Dean Tyler** has moved **Bob Fitzsimmons** into the afternoon drive position from 1 to 4 p.m. **Bill St. James** moves from 8 p.m. to midnight to midday and freelancer **Stan**

Martin takes over the 8 to midnight slot on a temporary basis. Due to the shift **Tyler** is looking for a production director. This is because **St. James** must give up this position due to the heavier air commitment of the midday time slot. The 8 to midnight position is often preempted by basketball and hockey and the station also runs the **Mystery Theater** during this time. . . . **Dan Neer** has been named acting music director at WPIX-FM New York.

Bob Good leaves A&R WZOK-FM and WROK-AM Rockford as operations manager to launch his own radio research firm utilizing mini-computers. **C.C. Matthews**, formerly of WSAI-AM Cincinnati, replaces him as WZOK operations manager and as program director of WROK. WZOK morning announcer **Illyse Gottlieb** leaves the station to relocate at KPIG-FM, Honolulu, an Abrams-Burkhart formatted station operated by **Jim Gabbert**.

Billboard Nashville correspondent **Kip Kirpy** reports **Mary Catherine Murphy** has been named p.d. of WSM-FM Nashville succeeding **John Young**, who has moved to WZGC-AM Atlanta. Murphy was formerly music director of WSM-AM and served for three years as Young's research assistant.

KODE-AM Joplin, Mo., p.d. **John Worthen** reports "KODE is alive and well with a pop adult format, but I don't believe the record distributors know it anymore." He is looking for service. The station has also realigned its on-air people. **Todd Anderson** has moved from weekends to a 5:30 to 9 a.m. shift. Worthen holds down the 9 a.m. to noon spot. **Tony Nelson** shifts from an ad agency in Phoenix to the noon to 6 p.m. slot. **Rick Keezer** is on from 6 p.m. to midnight. **Carole Mell** and **Ray Bryan** are on weekends.

Waterbury, Conn. has a station with a new name and a new format. WOWW-AM is now known as 14-NVR and features adult contemporary music with a strong emphasis on news and live sports events. The station is programmed by **Joe McCoy**. . . . WIRE-AM Indianapolis p.d. **Gary Havens** is having his station join in the **Dolly Parton** look-alike contest sponsored by "Dick Clark's Live Wednesday" television show.

Chuck Ingersoll of WCMF-FM needs a part-time announcer/production person for his AOR outlet in Rochester. Send tapes, resumes to 129 Leighton Ave., Rochester, N.Y. 14609. . . . **Larry James** has joined WYDE-AM in Birmingham, Ala., as morning drive personality. **James**, named country music DJ of the year, was formerly with WBT-AM, Charlotte, N.C.

Requests are a problem for **John Anthony**, music director for KTTN-FM Trenton, Mo. He tells us, "We're getting the same requests each night and are tired of it. We don't want to limit the requests, but how do you convince the audience to ask for other records that we would be happy to play? If going on requests alone, "Paradise By Dashboard Lights" by **Meat Loaf** would be our number one record of the year."

We would suggest that his
(Continued on page 28)

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.

BALTIMORE:

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
WBAL-AM	19.7	23.1	20.3		17.9	WBAL-AM
Bob Jones Format: MOR						
WCAO-AM	8.6	7.5	7.8		6.2	WCAO-AM
Lou Roberts* Format: Top 40						
WCBM-AM	12.0	11.4	11.8		8.0	WCBM-AM
Lee Case Format: contemporary						
WFBR-AM	6.0	8.1	7.3		7.1	WFBR-AM
Johnny Walker Format: contemporary						
WIYY-FM	3.4	2.3	3.1		4.6	WIYY-FM
Mark Worth** Format: AOR						
WPOC-FM	4.2	6.0	3.5		4.9	WPOC-FM
Bob Raleigh Format: country						
WWIN-AM	2.9	1.8	3.8		3.8	WWIN-AM
Harold Pompey Format: black						

*Roberts has been on the station since January 1978. He was preceded by John Dark.
**Worth has been on the station since July. He was preceded by Rick Fowler.

DAYTON:

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
WDAO-FM	5.4	8.4	5.9	7.0	6.6	WDAO-FM
Kenny Ray Tevis Format: black						
WHIO-AM	23.5	27.4	25.2	28.0	22.2	WHIO-AM
Lou Memm Format: MOR						
WING-AM	14.0	10.0	13.5	14.9	15.5	WING-AM
Steve Kirk Format: contemporary						
WTUE-FM	5.8	5.3	5.6	6.3	9.6	WTUE-FM
Patty Stittler						



Jock Talk

By BREE BUSHAW

NEW YORK—In pursuit of the perfect niche in our respective markets, we concern ourselves with the implications of market fragmentation, widened mainstream listeners and expanded sample frames. We study demographics, psychographics and lifestyle research looking for highest common denominators, and we invest money in specialized software systems to further enhance the ability to key in on programming specifics.

Today's real radio freak is in many cases a second careerist with all his/her knowledge of marketing research analysis.

But let's not get so totally immersed in media social science that we forget the basic problems of broadcast professionalism. In particular, the air personalities' relevance to their audiences is a timeless radio dilemma, one which can be solved only through the involvement of nearly everybody in the broadcasting community.

It is the combined thought processes of all those in this symbiotic radio relationship which contribute to a shared sense of accuracy in the solution.

Sometimes, however, there are specific components within the relationship which help to define the character of the problem. Occasionally, one idea will clearly stand out. Such is the case with the correspondence I recently received from Bill Moyes, president of The Research Group, and an authoritative member of our broadcast community. Bill suggests that there are some interesting general lessons to be learned from research, though he qualifies the confidentiality of certain market specifics, and rightly so, since The Research Group's clients are also each other's competitors.

But his basic research focuses in on that overriding problem of the air personality versus the audience. He indicates there are two elements to consider: first the problem of market fragmentation, wherein a great many stations lay claim to a small share along with diminishing product differentiation (the same records being played in many different formats).

He says the winners are, for the most part, separated from the losers by two things: real product differ-

(Continued on page 28)

THE ELECTRIC WEENIE

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

LON DUNN, KBOE: "The Weenie's still great as ever. You're a very sick person . . . anybody that can put that much zaniness 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 & Harnan KCBQ who helped influence me."

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

The Electric Weenie
Suite 1 • 660 N. Mashita Drive
Key Biscayne, FL 33149

Bubbling Under The Top LPs

- 201—GREGG DIAMOND, Bionic Boogie, Polydor PD1 6123
- 202—TRIUMPH, Rock and Roll Machine, RCA AFL1 2982
- 203—ELVIN BISHOP, Hog Heaven, Capricorn CPN 0215
- 204—STILLWATER, I Reserve The Right, Capricorn CPN 0210
- 205—INSTANT FUNK, Salsoul 8513 (RCA)
- 206—NEIL LARSEN, Jungle Fever, A&M 4211
- 207—LE PAMPLEMOUSSE, Sweet Magic, AVI 6053
- 208—SCORPIONS, Tokyo Tapes, RCA CPL2 3039
- 209—KINSMAN DAZZ, 20th Century T 574
- 210—GOOD RATS, Birth Comes To Us All, Passport PS 9830 (Arista)

Bubbling Under The HOT 100

- 101—DANCIN', Greg & Hanks, RCA 11460
- 102—JUST THE WAY YOU ARE, Barry White, 20th Century 2395
- 103—I GOT MY MIND MADE UP, Instant Funk, Salsoul 2078 (RCA)
- 104—AQUA BOOGIE, Parliament, Casablanca 950
- 105—KEEP ON DANCIN', Gary's Gang, Columbia 310884
- 106—LONG STROKE, ADC Band, Cotillion 44243 (Atlantic)
- 107—STAR CRUISIN', Gregg Diamond, Merlin 3329 (TK)
- 108—CHILDREN OF SANCHEZ, Chuck Mangione, A&M 2086
- 109—LIVING IN A DREAM, Sea Level, Capricorn 0312
- 110—REMEMBER, Greg Kihn, Janus 5794

TAKE A DISCOVERY BREAK.

Discover The Jan Park Band.

Here's a new alternative to the East Coast sound, the West Coast sound, the Memphis/Atlanta/Miami/Chicago sounds. It's The Jan Park Band sound. The Jan Park Band is a more professional sounding congregation than you're probably used to hearing from a rock & roll band on their very first album.

That's because these people *are* pros, who have spent years playing every type of music imaginable. But their heart is here, playing rock & roll, and making Columbia Records for all the world to hear. And despite the fact that this will probably triple the number of unsolicited demo tapes arriving at our A&R offices, we confess that Jan Park's amazing voice was "discovered" by mail. Now it's up to you to discover The Jan Park Band.

Produced and arranged by Eric Holtze.



JC 35484

Discover Bighorn.

Here's a group that's doing it right. They tour with a grand piano. The lead guitarist built his instrument from scratch. They've got three lead singers...each one would justify having a whole band built around him, alone. The *Vancouver Sun* got an advance pressing of the Bighorn album and we'll let them say it for us:

"The Bighorn album has snatches of Styx, Kansas and Queen, with the major debt owed to the sophisticated production of Boston."

Bighorn has already established themselves as a major band throughout the northwest (they're from Seattle, and they were "discovered" in Vancouver...shades of Heart!)

As for their effect live, the *Vancouver Sun* continues:

"The impressive thing about Bighorn is the fact that it can duplicate the sound (of their album) on stage."

In the coming months reviewers all over the country are going to say this...but let us be first:

Bighorn is going to be big.

Produced by Martin Shaer.



JC 35618



Discover Medusa.

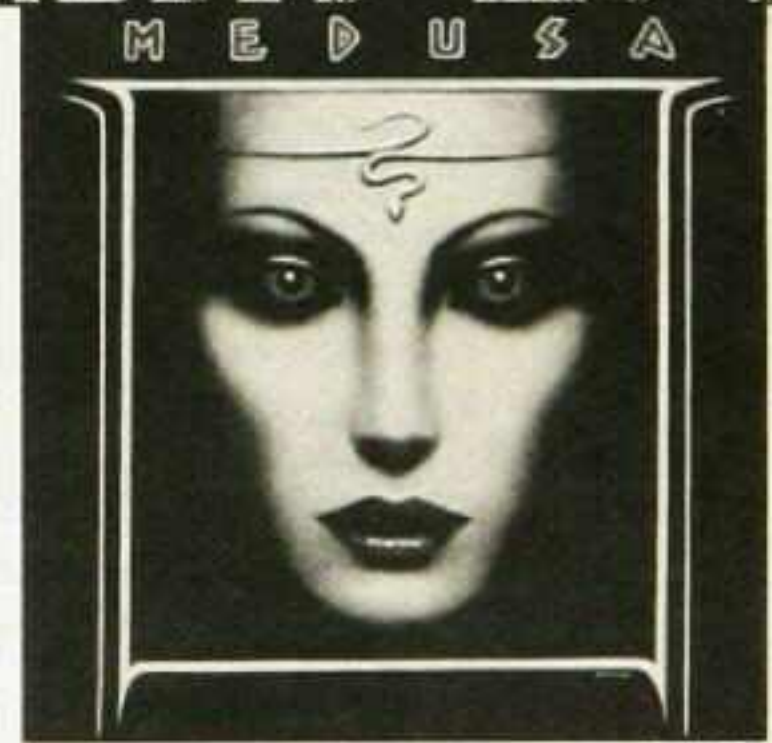
This is the kind of crossover album you rarely find. Because it's the musicians—not the music—that've crossed-over. Frontmen John Lee and Gerry Brown have been the rhythm section behind people like Chick Corea, Stanley Clarke, Larry Coryell and a long list of others. But now they're carving their reputation in rock—with a new band called Medusa.

It's the kind of music they've always wanted to play. And play they do—on a debut album that brings new meaning to the term "hard rock."

Medusa has already turned us into firm believers. Listen once and you'll turn into a fan.

Produced by Skip Drinkwater with John Lee and Gerry Brown. Executive Producers: George Butler and Jerry Schoenbaum. A Product of Zembu Productions, Inc.

ZEMBU



JC 35357

COLUMBIA. WE BREAK DISCOVERIES.

Billboard Singles Radio Action

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

Based on station playlists through Thursday (2/1/79)

TOP ADD ONS - NATIONAL

- DOOBIE BROTHERS—What A Fool Believes (WB)
- KENNY ROGERS—The Gambler (UA)
- DONNA SUMMER—Heaven Knows (Casablanca)

PRIME MOVERS - NATIONAL

- (D) PEACHES & HERB—Shake Your Groove Thing (Polydor)
- (D) GLORIA GAYNOR—I Will Survive (Polydor)
- BLUES BROTHERS—Soul Man (Atlantic)

BREAKOUTS - NATIONAL

- BEE GEES—Tragedy (RSO)
- DIRE STRAITS—Sultans Of Swing (WB)
- BILLY JOEL—Big Shot (Columbia)

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

- FRANK MILLS—Music Box Dancer (Polydor)
- DIRE STRAITS—Sultans Of Swing (WB)
- BILLY JOEL—Big Shot (Columbia) 24-15
- BLUES BROTHERS—Soul Man (Atlantic) 10-5

KTKT—Tucson

- NEIL DIAMOND—Forever In Blue Jeans (Columbia)
- BEE GEES—Tragedy (RSO)
- DOOBIE BROTHERS—What A Fool Believes (WB) 25-20
- CHERYL LYNN—Got To Be Real (Columbia) 12-6

KQEO—Albuquerque

- BEE GEES—Tragedy (RSO)
- AL STEWART—Song On The Radio (Arista)
- GERRY RAFFERTY—Home And Dry (UA) 29-17
- GLORIA GAYNOR—I Will Survive (Polydor) 33-20

KENO—Las Vegas

- EDDIE MONEY—Maybe I'm A Fool (Columbia)
- BEE GEES—Tragedy (RSO)
- AL STEWART—Song On The Radio (Arista) 28-18
- ROD STEWART—Do You Think I'm Sexy (WB) 11-1

KFMB—San Diego

- GLORIA GAYNOR—I Will Survive (Polydor)
- BEE GEES—Tragedy (RSO)
- THE CARS—My Best Friend's Girl (Elektra) 14-9
- DOOBIE BROTHERS—What A Fool Believes (WB) HB-14

Pacific Northwest Region

TOP ADD ONS:

- DOOBIE BROTHERS—What A Fool Believes (WB)
- POCO—Crazy Love (ABC)
- SANTANA—Stormy (Columbia)

PRIME MOVERS:

- KENNY ROGERS—The Gambler (UA)
- (D) PEACHES & HERB—Shake Your Groove Thing (Polydor)
- (D) GLORIA GAYNOR—I Will Survive (Polydor)

BREAKOUTS:

- BEE GEES—Tragedy (RSO)
- BILLY JOEL—Big Shot (Columbia)
- SAD CAFE—Run Home Girl (A&M)

KFRC—San Francisco

- BEE GEES—Tragedy (RSO)
- BILLY JOEL—Big Shot (Columbia)
- PEACHES & HERB—Shake Your Groove Thing (Polydor) 23-16
- GLORIA GAYNOR—I Will Survive (Polydor) 15-7

KYA—San Francisco

- DOOBIE BROTHERS—What A Fool Believes (WB)
- SANTANA—Stormy (Columbia)
- CHICAGO—No Tell Lover (Columbia) 25-20
- BOSTON—A Man I'll Never Be (Epic) 24-21

KLIV—San Jose

- THIRD WORLD—Now That We Found Love (Island)
- GONZALEZ—Haven't Stopped Dancing Yet (Capitol)
- EVELYN "CHAMPAGNE" KING—I Don't Know If It's Right (RCA) 14-9
- GENE CHANDLER—Get Down (20th Century) HB-16

KCBN—Reno

- BEE GEES—Tragedy (RSO)
- BOB WELCH—Precious Stone (Capitol)
- BLUES BROTHERS—Soul Man (Atlantic) 10-5
- DONNA SUMMER—Heaven Knows (Casablanca) HB-20

KROY—Sacramento

- POCO—Crazy Love (ABC)
- BEE GEES—Tragedy (RSO)
- ROSE ROYCE—Love Don't Live Here Anymore (Whitfield) 25-20
- ROD STEWART—Do You Think I'm Sexy (WB) 11-1

KYNO—Fresno

- MELISSA MANCHESTER—Don't Cry Out Loud (Arista)
- BOB WELCH—Precious Stone (Capitol)
- CHICAGO—No Tell Lover (Columbia) HB-30
- NIGEL OLSSON—Dancin' Shoes (Bang) HB-29

KGW—Portland

- SUIZI QUATRO & CHRIS NORMAN—Stumblin' In (RSO)
- BEE GEES—Tragedy (RSO)
- HOT CHOCOLATE—Every 1's A Winner (Infinity) 13-8
- POINTER SISTERS—Fire (Planet) 8-4

KING—Seattle

- POCO—Crazy Love (ABC)
- SAD CAFE—Run Home Girl (A&M)
- BARRY MANILOW—Somewhere In The Night (Arista) 20-14
- KENNY ROGERS—The Gambler (UA) 22-16

KIRB—Spokane

- BEE GEES—Tragedy (RSO)
- BOBBY CALDWELL—What You Won't Do For Love (Cloud)
- LITTLE RIVER BAND—Lady (Harvest) 28-21
- CHERYL LYNN—Got To Be Real (Columbia) 26-18

KTAC—Tacoma

- BEE GEES—Tragedy (RSO)
- BILLY JOEL—Big Shot (Columbia)
- BARRY MANILOW—Somewhere In The Night (Arista) 22-18
- ROD STEWART—Do You Think I'm Sexy (WB) 10-2

KCPX—Salt Lake City

- BEE GEES—Tragedy (RSO)
- BILLY JOEL—Big Shot (Columbia)
- KENNY ROGERS—The Gambler (UA) 16-8
- BLUES BROTHERS—Soul Man (Atlantic) 19-9

KRSP—Salt Lake City

- BEE GEES—Tragedy (RSO)
- PEACHES & HERB—Shake Your Groove Thing (Polydor)
- DOOBIE BROTHERS—What A Fool Believes (WB) 20-13
- CHERYL LYNN—Got To Be Real (Columbia) 26-19

KTUK—Denver

- NO LIST
- KIMN—Denver
- BEE GEES—Tragedy (RSO)
- DOOBIE BROTHERS—What A Fool Believes (WB)
- BEE GEES—Too Much Heaven (RSO) 6-2
- ROD STEWART—Do You Think I'm Sexy (WB) 4-1

KIMN—Denver

- BEE GEES—Tragedy (RSO)
- DOOBIE BROTHERS—What A Fool Believes (WB)
- BEE GEES—Too Much Heaven (RSO) 6-2
- ROD STEWART—Do You Think I'm Sexy (WB) 4-1

KINW—Denver

- BEE GEES—Tragedy (RSO)
- DOOBIE BROTHERS—What A Fool Believes (WB)
- BEE GEES—Too Much Heaven (RSO) 6-2
- ROD STEWART—Do You Think I'm Sexy (WB) 4-1

North Central Region

TOP ADD ONS:

- KENNY ROGERS—The Gambler (UA)
- BABYS—Every Time I Think Of You (Chrysalis)
- NEIL DIAMOND—Forever In Blue Jeans (Columbia)

PRIME MOVERS:

- POINTER SISTERS—Fire (Planet)
- THE TALKING HEADS—Take Me To The River (Sire)
- CHICAGO—No Tell Lover (Columbia)

BREAKOUTS:

- BEE GEES—Tragedy (RSO)
- PARLIAMENT—Aqua Boogie (Casablanca)
- LAKESIDE—All The Way Live (Solar)

CLRW—Detroit

- BABYS—Every Time I Think Of You (Chrysalis)
- BEE GEES—Tragedy (RSO)
- SHALAMAR—Take That To The Bank (Solar) 15-9
- POINTER SISTERS—Fire (Planet) 14-7

WDRQ—Detroit

- LAKESIDE—All The Way Live (Solar)
- NONE

WTAC—Flint

- BABYS—Every Time I Think Of You (Chrysalis)
- DIRE STRAITS—Sultans Of Swing (WB)
- ROSE ROYCE—Love Don't Live Here Anymore (Whitfield) 21-14
- CHANSON—Don't Hold Back (Ariola) 20-16

Z-96 (WZZR-FM)—Grand Rapids

- POCO—Crazy Love (ABC)
- BABYS—Every Time I Think Of You (Chrysalis)
- CHANSON—Don't Hold Back (Ariola) 26-20
- CHICAGO—No Tell Lover (Columbia) 30-18

WAKY—Louisville

- NIGEL OLSSON—Dancin' Shoes (Bang)
- SISTER SLEDGE—He's The Greatest Dancer (Cotillion)
- ROD STEWART—Do You Think I'm Sexy (WB) 18-11
- POINTER SISTERS—Fire (Planet) 15-10

WBGW—Bowling Green

- BEE GEES—Tragedy (RSO)
- DIRE STRAITS—Sultans Of Swing (WB)
- BARRY MANILOW—Somewhere In The Night (Arista) 26-18
- BLUES BROTHERS—Soul Man (Atlantic) 14-3

WGCL—Cleveland

- PARLIAMENT—Aqua Boogie (Casablanca)
- KENNY ROGERS—The Gambler (UA)
- THE TALKING HEADS—Take Me To The River (Sire) 17-11
- PEACHES & HERB—Shake Your Groove Thing (Polydor) 19-14

WZZP—Cleveland

- EVELYN "CHAMPAGNE" KING—I Don't Know If It's Right (RCA)
- BEE GEES—Tragedy (RSO)
- DOOBIE BROTHERS—What A Fool Believes (WB) 29-20
- DONNA SUMMER—Heaven Knows (Casablanca) 20-12

Q-102 (WKQR-FM)—Cincinnati

- MELISSA MANCHESTER—Don't Cry Out Loud (Arista)
- BEE GEES—Tragedy (RSO)
- CHICAGO—No Tell Lover (Columbia) 30-23
- BABYS—Every Time I Think Of You (Chrysalis) 33-26

WNCI—Columbus

- GLORIA GAYNOR—I Will Survive (Polydor)
- BEE GEES—Tragedy (RSO)
- HOT CHOCOLATE—Every 1's A Winner (Infinity) 11-5
- ROD STEWART—Do You Think I'm Sexy (WB) 8-1

WCUE—Akron

- BEE GEES—Tragedy (RSO)
- DIRE STRAITS—Sultans Of Swing (WB)
- BLUES BROTHERS—Soul Man (Atlantic) 13-5
- NICOLETTE LARSON—Lotta Love (WB) 12-4

13-Q (WKTO)—Pittsburgh

- NEIL DIAMOND—Forever In Blue Jeans (Columbia)
- KENNY ROGERS—The Gambler (UA)
- POINTER SISTERS—Fire (Planet) 12-7
- HOT CHOCOLATE—Every 1's A Winner (Infinity) 23-15

WPEZ—Pittsburgh

- HEART—Dog & Butterfly (Portrait)
- BEE GEES—Tragedy (RSO)
- POINTER SISTERS—Fire (Planet) 6-3
- OLIVIA NEWTON-JOHN—A Little More Love (MCA) 5-2

Southwest Region

TOP ADD ONS:

- (D) GLORIA GAYNOR—I Will Survive (Polydor)
- DOOBIE BROTHERS—What A Fool Believes (WB)
- BARRY MANILOW—Somewhere In The Night (Arista)

PRIME MOVERS:

- NIGEL OLSSON—Dancin' Shoes (Bang)
- DONNA SUMMER—Heaven Knows (Casablanca)
- BLUES BROTHERS—Soul Man (Atlantic)

BREAKOUTS:

- BEE GEES—Tragedy (RSO)
- AL STEWART—Song On The Radio (Arista)
- ANNE MURRAY—I Just Fell In Love (Capitol)

KILT—Houston

- DONNA SUMMER—Heaven Knows (Casablanca)
- AL STEWART—Song On The Radio (Arista)
- NICOLETTE LARSON—Lotta Love (WB) 22-16
- NIGEL OLSSON—Dancin' Shoes (Bang) 32-21

KRBE—Houston

- BEE GEES—Tragedy (RSO)
- GLORIA GAYNOR—I Will Survive (Polydor) 28-10
- HOT CHOCOLATE—Every 1's A Winner (Infinity) 14-9

KLIF—Dallas

- ANNE MURRAY—I Just Fell In Love Again (Capitol)
- DOOBIE BROTHERS—What A Fool Believes (WB)
- NONE

KNUS-FM—Dallas

- DOOBIE BROTHERS—What A Fool Believes (WB)
- ANDY GIBB—Our Love (RSO)
- ACE FREHLEY—New York Groove (Casablanca) 29-19
- ROD STEWART—Do You Think I'm Sexy (WB) 20-10

KFJZ-FM (2-97)—FL Worth

- ROD STEWART—Do You Think I'm Sexy (WB)
- BARRY MANILOW—Somewhere In The Night (Arista)
- BLUES BROTHERS—Soul Man (Atlantic) 11-4
- FOREIGNER—Blue Morning, Blue Day (Atlantic) 13-7

KINT—El Paso

- DOOBIE BROTHERS—What A Fool Believes (WB)
- ROSE ROYCE—Love Don't Live Here Anymore (Whitfield)
- ROD STEWART—Do You Think I'm Sexy (WB) 12-3
- PEACHES & HERB—Shake Your Groove Thing (Polydor) 7-2

WKY—Oklahoma City

- GLORIA GAYNOR—I Will Survive (Polydor)
- VILLAGE PEOPLE—Y.M.C.A. (Casablanca)
- NIGEL OLSSON—Dancin' Shoes (Bang) HB-18
- DONNA SUMMER—Heaven Knows (Casablanca) HB-17

KAKC—Tulsa

- NO LIST
- AMH STEWART—Knock On Wood (Ariola)
- BEE GEES—Tragedy (RSO)
- BARRY MANILOW—Somewhere In The Night (Arista) 12-7
- BLUES BROTHERS—Soul Man (Atlantic) 9-2

KELI—Tulsa

- AMH STEWART—Knock On Wood (Ariola)
- BEE GEES—Tragedy (RSO)
- BARRY MANILOW—Somewhere In The Night (Arista) 12-7
- BLUES BROTHERS—Soul Man (Atlantic) 9-2

WTIX—New Orleans

- CHUCK BROWN & THE SOUL SEARCHERS—Bustin' Loose (Source)
- CHIC—I Want Your Love (Casablanca)
- BLUES BROTHERS—Soul Man (Atlantic) 10-4
- DONNA SUMMER—Heaven Knows (Casablanca) 22-14

WJDE—New Orleans

- BEE GEES—Tragedy (RSO)
- IAN MATTHEWS—Shake It (Mushroom)
- FRANK MILLS—Music Box Dancer (Polydor) 28-21
- LEIF GARRETT—I Was Made For Dancing (Scotti Brothers) 12-6

KEEL—Shreveport

- CHICAGO—No Tell Lover (Columbia)
- GLORIA GAYNOR—I Will Survive (Polydor)
- BLUES BROTHERS—Soul Man (Atlantic) 22-10
- KENNY ROGERS—The Gambler (UA) 14-7

Midwest Region

TOP ADD ONS:

- BLUES BROTHERS—Soul Man (Atlantic)
- DONNA SUMMER—Heaven Knows (Casablanca)
- DOOBIE BROTHERS—What A Fool Believes (WB)

PRIME MOVERS:

- IAN MATTHEWS—Shake It (Mushroom)
- STYX—Song For The Day (A&M)
- ROD STEWART—Do You Think I'm Sexy (WB)

BREAKOUTS:

- BEE GEES—Tragedy (RSO)
- EDDIE MONEY—Maybe I'm A Fool (Columbia)
- LITTLE RIVER BAND—Lady (Harvest)

WLS—Chicago

- BEE GEES—Tragedy (RSO)
- BLUES BROTHERS—Soul Man (Atlantic)
- IAN MATTHEWS—Shake It (Mushroom) 25-21
- POINTER SISTERS—Fire (Planet) 38-26

WEFM—Chicago

- DONNA SUMMER—Heaven Knows (Casablanca)
- PEACHES & HERB—Shake Your Groove Thing (Polydor)
- BLUES BROTHERS—Soul Man (Atlantic) 19-10
- ROD STEWART—Do You Think I'm Sexy (WB) 8-2

WROR—Rockford

- EDDIE MONEY—Maybe I'm A Fool (Columbia)
- DOOBIE BROTHERS—What A Fool Believes (WB)
- EARTH, WIND & FIRE—September (ARC) 12-8
- ROD STEWART—Do You Think I'm Sexy (WB) 15-1

WIFE—Indianapolis

- BEE GEES—Tragedy (RSO)
- DOOBIE BROTHERS—What A Fool Believes (WB)
- FAITH BAND—Dancin' Shoes (Mercury) 13-4
- OLIVIA NEWTON-JOHN—A Little More Love (MCA) 11-5

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FEBRUARY 10, 1979 BILLBOARD

Pacific Southwest Region

TOP ADD ONS:

- (D) GLORIA GAYNOR—I Will Survive (Polydor)
- POCO—Crazy Love (ABC)
- SANTANA—Stormy (Columbia)

PRIME MOVERS:

- DOOBIE BROTHERS—What A Fool Believes (WB)
- (D) CHERYL LYNN—Got To Be Real (Columbia)
- NEIL DIAMOND—Forever In Blue Jeans (Columbia)

BREAKOUTS:

- BEE GEES—Tragedy (RSO)
- DIRE STRAITS—Sultans Of Swing (WB)
- THIRD WORLD—Now That We Found Love (Island)

KHJ—LA

- NO LIST

KRTH (FM)—LA

- POCO—Crazy Love (ABC)
- THIRD WORLD—Now That We Found Love (Island)
- DOOBIE BROTHERS—What A Fool Believes (WB) 23-17
- NEIL DIAMOND—Forever In Blue Jeans (Columbia) 27-21

KFI—LA

- BEE GEES—Love You Inside Out (RSO)
- DIRE STRAITS—Sultans Of Swing (WB)
- HOT CHOCOLATE—Every 1's A Winner (Infinity) 10-6
- CHERYL LYNN—Got To Be Real (Columbia) 13-9

KEZY—Anaheim

- BOB WELCH—Precious Stone (Capitol)
- ROD STEWART—Do You Think I'm Sexy (WB) 6-1
- BLUES BROTHERS—Soul Man (Atlantic) 10-5

KCBQ—San Diego

- FIREBALL—Goodbye, I Love You (Atlantic)
- SANTANA—Stormy (Columbia)
- DOOBIE BROTHERS—What A Fool Believes (WB) 21-16
- POCO—Crazy Love (ABC) 22-15

KFXM—San Bernardino

- BEE GEES—Tragedy (RSO)
- SANTANA—Stormy (Columbia)
- CHICAGO—No Tell Lover (Columbia) 13-8
- LITTLE RIVER BAND—Lady (Harvest) 23-15

KERN—Bakersfield

- BEE GEES—Tragedy (RSO)
- PEACHES & HERB—Shake Your Groove Thing (Polydor)

Billboard Singles Radio Action

Based on station playlists through Thursday (2/1/79)

Playlist Top Add Ons •
Playlist Prime Movers ★

WNDE—Indianapolis

- LITTLE RIVER BAND—Lady (Harvest)
- DOOBIE BROTHERS—What A Fool Believes (WB)
- ★ HALL & OATES—I Don't Want To Lose You (RCA) 27-21
- ★ MELISSA MANCHESTER—Don't Cry Out Loud (Arista) 26-19

WOKY—Milwaukee

- BEE GEES—Tragedy (RSO)
- DOOBIE BROTHERS—What A Fool Believes (WB)
- ★ EARTH, WIND & FIRE—September (ARC) 7-4
- ★ STYX—Sing For The Day (A&M) 29-21

WZUU—Milwaukee

- BOB WELCH—Precious Stone (Capitol)
- HERBIE MANN—Superman (Atlantic)
- ★ IAN MATTHEWS—Shake It (Mushroom) 15-8
- ★ OLIVIA NEWTON-JOHN—A Little More Love (MCA) 7-3

KSLO—St. Louis

- EDDIE MONEY—Maybe I'm A Fool (Columbia)
- HEART—Dog & Butterfly (Portrait)
- ★ STYX—Sing For The Day (A&M) 21-17
- ★ BARRY MANILOW—Somewhere In The Night (Arista) 16-10

KXOK—St. Louis

- ANNE MURRAY—I Just Fell In Love Again (Capitol)
- ★ MELISSA MANCHESTER—Don't Cry Out Loud (Arista)
- ★ BILLY JOEL—Big Shot (Columbia) 29-22
- ★ STYX—Sing For The Day (A&M) 27-20

KIOA—Des Moines

- LEIF GARRETT—I Was Made For Dancing (Scotti Brothers)
- BEE GEES—Tragedy (RSO)
- ★ POINTER SISTERS—Fire (Planet) 17-5
- ★ ROD STEWART—Do You Think I'm Sexy (WB) 15-4

KDWB—Minneapolis

- LITTLE RIVER BAND—Lady (Harvest)
- BARRY MANILOW—Somewhere In The Night (Arista)
- ★ AL STEWART—Song On The Radio (Arista) 24-19
- ★ DOOBIE BROTHERS—What A Fool Believes (WB) 25-18

KSTP—Minneapolis

- POCO—Crazy Love (ABC)
- SANTANA—Stormy (Columbia)
- ★ DOOBIE BROTHERS—What A Fool Believes (WB) 25-20
- ★ CHICAGO—No Tell Lover (Columbia) 14-10

WHB—Kansas City

- BEE GEES—Tragedy (RSO)
- LINDA RONSTADT—Just One Look (Asylum)
- ★ DONNA SUMMER—Heaven Knows (Casablanca) 23-17
- D★ GLORIA GAYNOR—I Will Survive (Polydor) 21-9

KBEQ—Kansas City

- BABYS—Every Time I Think Of You (Chrysalis)
- BEE GEES—Tragedy (RSO)
- ★ BLUES BROTHERS—Soul Man (Atlantic) 23-14
- ★ MELISSA MANCHESTER—Don't Cry Out Loud (Arista) 20-12

KXLS—Rapid City

- EDDIE MONEY—Maybe I'm A Fool (Columbia)
- BEE GEES—Tragedy (RSO)
- ★ KENNY ROGERS—The Gambler (UA) 14-9
- D★ ROD STEWART—Do You Think I'm Sexy (WB) 15-10

KQWB—Fargo

- D★ GLORIA GAYNOR—I Will Survive (Polydor)
- DONNA SUMMER—Heaven Knows (Casablanca)
- ★ NIGEL OLSSON—Dancin' Shoes (Bang) 29-24
- ★ LITTLE RIVER BAND—Lady (Harvest) 27-23

KLED—Wichita

- BEE GEES—Tragedy (RSO)
- BOBBY CALDWELL—What You Won't Do For Love (Cloud)
- ★ CHERYL LYNN—Got To Be Real (Columbia) 20-14
- ★ ROD STEWART—Do You Think I'm Sexy (WB) 10-1

Northeast Region

TOP ADD ONS:

- DOOBIE BROTHERS—What A Fool Believes (WB)
- NIGEL OLSSON—Dancin' Shoes (Bang)
- (D) GONZALEZ—Haven't Stopped Dancing Yet (Capitol)

PRIME MOVERS:

- DONNA SUMMER—Heaven Knows (Casablanca)
- (D) GLORIA GAYNOR—I Will Survive (Polydor)
- (D) CHERYL LYNN—Got To Be Real (Columbia)

BREAKOUTS:

- BEE GEES—Tragedy (RSO)
- DIRE STRAITS—Sultans Of Swing (WB)
- KATE BUSH—Man With The Child In His Eyes (EMI)

WABC—New York

- D★ GONZALEZ—Haven't Stopped Dancing Yet (Capitol)
- BARRY MANILOW—Somewhere In The Night (Arista)
- D★ PEACHES & HERB—Shake Your Groove Thing (Polydor) 16-8
- D★ EVELYN "CHAMPAGNE" KING—I Don't Know If It's Right (RCA) 14-9

99-X—New York

- BEE GEES—Tragedy (RSO)
- DOOBIE BROTHERS—What A Fool Believes (WB)
- D★ GONZALEZ—Haven't Stopped Dancing Yet (Capitol) 23-17
- ★ DONNA SUMMER—Heaven Knows (Casablanca) 28-20

WPTB—Albany

- BEE GEES—Tragedy (RSO)
- AL STEWART—Song On The Radio (Arista)
- ★ LITTLE RIVER BAND—Lady (Harvest) 19-14
- ★ GLORIA GAYNOR—I Will Survive (Polydor) 30-24

WTRY—Albany

- KENNY ROGERS—The Gambler (UA)
- D★ PEACHES & HERB—Shake Your Groove Thing (Polydor)
- ★ CHERYL LYNN—Got To Be Real (Columbia) 12-7
- ★ DONNA SUMMER—Heaven Knows (Casablanca) 24-12

WKBW—Buffalo

- BEE GEES—Tragedy (RSO)
- DIRE STRAITS—Sultans Of Swing (WB)
- D★ ROD STEWART—Do You Think I'm Sexy (WB) 14-1
- ★ BABYS—Every Time I Think Of You (Chrysalis) 26-20

WYSL—Buffalo

- BEE GEES—Tragedy (RSO)
- BANDIT—One Way Love (Arista)
- ★ NONE
- ★

WBBF—Rochester

- D★ CHANSON—Don't Hold Back (Ariola)
- BEE GEES—Tragedy (RSO)
- ★ BLUES BROTHERS—Soul Man (Atlantic) 22-15
- D★ CHERYL LYNN—Got To Be Real (Columbia) 25-17

WRKO—Boston

- NIGEL OLSSON—Dancin' Shoes (Bang)
- BEE GEES—Tragedy (RSO)
- ★ BILLY JOEL—Half A Mile Away (Columbia) 14-8
- ★ DONNA SUMMER—Heaven Knows (Casablanca) 23-17

WBZ-FM—Boston

- BLONDIE—Heart Of Glass (Chrysalis)
- DIRE STRAITS—Sultans Of Swing (WB)
- NONE
- ★

F.105 (WBFB)—Boston

- LITTLE RIVER BAND—Lady (Harvest)
- BEE GEES—Tragedy (RSO)
- ★ ROD STEWART—Do You Think I'm Sexy (WB) 9-3
- ★ OLIVIA NEWTON-JOHN—A Little More Love (MCA)

WDRG—Hartford

- BEE GEES—Tragedy (RSO)
- KENNY ROGERS—The Gambler (UA)
- D★ CHERYL LYNN—Got To Be Real (Columbia) 18-7
- D★ GLORIA GAYNOR—I Will Survive (Polydor) 24-14

WPRO (AM)—Providence

- KATE BUSH—Man With The Child In His Eyes (EMI)
- DOOBIE BROTHERS—What A Fool Believes (WB)
- ★ NICOLETTE LARSON—Lotta Love (WB) 6-2
- ★ POINTER SISTERS—Fire (Planet) 7-4

WPRO-FM—Providence

- BEE GEES—Tragedy (RSO)
- AL STEWART—Song On The Radio (Arista)
- ★ LEIF GARRETT—I Was Made For Dancing (Scotti Brothers) 22-16
- D★ GLORIA GAYNOR—I Will Survive (Polydor) 11-5

WICC—Bridgeport

- BLONDIE—Heart Of Glass (Chrysalis)
- BILLY JOEL—Big Shot (Columbia)
- ★ BARRY MANILOW—Somewhere In The Night (Arista) 22-13
- D★ CHERYL LYNN—Got To Be Real (Columbia) 9-2

WICG—Bridgeport

- BEE GEES—Tragedy (RSO)
- BOBBY CALDWELL—What You Won't Do For Love (Cloud)
- ★ IAN MATTHEWS—Shake It (Mushroom) 5-1
- ★ FOREIGNER—Blue Morning, Blue Day (Atlantic) 9-4

WABE—Allentown

- MELISSA MANCHESTER—Don't Cry Out Loud (Arista)
- CHERYL LYNN—Got To Be Real (Columbia)
- ★ CHANSON—Don't Hold Back (Ariola) 26-19
- ★

WRBO—Harrisburg

- BEE GEES—Tragedy (RSO)
- DOOBIE BROTHERS—What A Fool Believes (WB)
- D★ PEACHES & HERB—Shake Your Groove Thing (Polydor) 17-5
- ★ DONNA SUMMER—Heaven Knows (Casablanca) 23-13

WRBO—Harrisburg

- BEE GEES—Tragedy (RSO)
- DOOBIE BROTHERS—What A Fool Believes (WB)
- D★ PEACHES & HERB—Shake Your Groove Thing (Polydor) 17-5
- ★ DONNA SUMMER—Heaven Knows (Casablanca) 23-13

WFIL—Philadelphia

- DONNA SUMMER—Heaven Knows (Casablanca)
- BEE GEES—Tragedy (RSO)
- BOOKER T. JONES—Let's Go Dancing (A&M) HB-22
- D★ GLORIA GAYNOR—I Will Survive (Polydor) 15-9

WZZD—Philadelphia

- NO LIST
-
- ★
- ★

WFLM—Philadelphia

- CHICAGO—No Tell Lover (Columbia)
- DOOBIE BROTHERS—What A Fool Believes (WB)
- ★ BLUES BROTHERS—Soul Man (Atlantic) 15-9
- D★ ROD STEWART—Do You Think I'm Sexy (WB) 10-1

WPGC—Washington

- NIGEL OLSSON—Dancin' Shoes (Bang)
- BEE GEES—Tragedy (RSO)
- ★ GLORIA GAYNOR—I Will Survive (Polydor) 24-16
- ★ PEACHES & HERB—Shake Your Groove Thing (Polydor) 17-10

WGH—Norfolk

- MARSHALL HAIN—Dancing In The City (Capitol)
- DIRE STRAITS—Sultans Of Swing (WB)
- D★ PEACHES & HERB—Shake Your Groove Thing (Polydor) 20-9
- D★ GLORIA GAYNOR—I Will Survive (Polydor) HB-7

WCAO—Baltimore

- POCO—Crazy Love (ABC)
- BEE GEES—Tragedy (RSO)
- ★ SISTER SLEDGE—He's The Greatest Dancer (Columbia) HB-35
- ★ DOOBIE BROTHERS—What A Fool Believes (WB) 32-26

WYRE—Annapolis

- DIRE STRAITS—Sultans Of Swing (WB)
- BILLY JOEL—Big Shot (Columbia)
- ★ IAN MATTHEWS—Shake It (Mushroom) 9-7
- D★ PEACHES & HERB—Shake Your Groove Thing (Polydor) 23-15

WLEE—Richmond

- DOOBIE BROTHERS—What A Fool Believes (WB)
- D★ PEACHES & HERB—Shake Your Groove Thing (Polydor)
- ★ KENNY ROGERS—The Gambler (UA) 10-8
- D★ ROD STEWART—Do You Think I'm Sexy (WB) 3-1

WRVQ—Richmond

- BILLY JOEL—Big Shot (Columbia)
- BOBBY CALDWELL—What You Won't Do For Love (Cloud)
- ★ IAN MATTHEWS—Shake It (Mushroom) 5-1
- ★ FOREIGNER—Blue Morning, Blue Day (Atlantic) 9-4

WABE—Allentown

- MELISSA MANCHESTER—Don't Cry Out Loud (Arista)
- CHERYL LYNN—Got To Be Real (Columbia)
- ★ CHANSON—Don't Hold Back (Ariola) 26-19
- ★

WRBO—Harrisburg

- BEE GEES—Tragedy (RSO)
- DOOBIE BROTHERS—What A Fool Believes (WB)
- D★ PEACHES & HERB—Shake Your Groove Thing (Polydor) 17-5
- ★ DONNA SUMMER—Heaven Knows (Casablanca) 23-13

WRBO—Harrisburg

- BEE GEES—Tragedy (RSO)
- DOOBIE BROTHERS—What A Fool Believes (WB)
- D★ PEACHES & HERB—Shake Your Groove Thing (Polydor) 17-5
- ★ DONNA SUMMER—Heaven Knows (Casablanca) 23-13

WRBO—Harrisburg

- BEE GEES—Tragedy (RSO)
- DOOBIE BROTHERS—What A Fool Believes (WB)
- D★ PEACHES & HERB—Shake Your Groove Thing (Polydor) 17-5
- ★ DONNA SUMMER—Heaven Knows (Casablanca) 23-13

WRBO—Harrisburg

- BEE GEES—Tragedy (RSO)
- DOOBIE BROTHERS—What A Fool Believes (WB)
- D★ PEACHES & HERB—Shake Your Groove Thing (Polydor) 17-5
- ★ DONNA SUMMER—Heaven Knows (Casablanca) 23-13

WQXI—Atlanta

- FRANK MILLS—Music Box Dancer (Polydor)
- THIRD WORLD—Now That We Found Love (Island)
- ★ IAN MATTHEWS—Shake It (Mushroom) 25-15
- D★ PEACHES & HERB—Shake Your Groove Thing (Polydor) 9-3

Z.93 (WZGC-FM)—Atlanta

- D★ EVELYN "CHAMPAGNE" KING—I Don't Know If It's Right (RCA)
- BEE GEES—Tragedy (RSO)
- D★ PEACHES & HERB—Shake Your Groove Thing (Polydor) 22-15
- ★ DOOBIE BROTHERS—What A Fool Believes (WB) 18-11

WBBQ—Augusta

- NO LIST
-
- ★
- ★

WFOM—Atlanta

- BEE GEES—Tragedy (RSO)
- DIRE STRAITS—Sultans Of Swing (WB)
- ★ DOOBIE BROTHERS—What A Fool Believes (WB) 27-20
- ★ DONNA SUMMER—Heaven Knows (Casablanca) 20-12

WWSA—Savannah

- LITTLE RIVER BAND—Lady (Harvest)
- BEE GEES—Tragedy (RSO)
- ★ FRANK MILLS—Music Box Dancer (Polydor) 15-10
- D★ GLORIA GAYNOR—I Will Survive (Polydor) 13-7

WFLB—Fayetteville

- POCO—Crazy Love (ABC)
- D★ CHIC—I Want Your Love (Atlantic)
- ★ SISTER SLEDGE—He's The Greatest Dancer (Columbia) HB-35
- ★ DOOBIE BROTHERS—What A Fool Believes (WB) 32-26

WQAM—Miami

- BEE GEES—Tragedy (RSO)
- EDWIN STARR—Contact (20th Century)
- ★ ROD STEWART—Do You Think I'm Sexy (WB) 21-8
- D★ GLORIA GAYNOR—I Will Survive (Polydor) 10-1

WMIX (96X)—Miami

- AMII STEWART—Knock On Wood (Ariola)
- BEE GEES—Tragedy (RSO)
- KENNY ROGERS—The Gambler (UA) 31-22
- ★ OLIVIA NEWTON-JOHN—A Little More Love (MCA) 9-5

Y.100 (WHYY-FM)—Miami

- D★ PEACHES & HERB—Shake Your Groove Thing (Polydor)
- BLUES BROTHERS—Soul Man (Atlantic)
- ★ BOBBY CALDWELL—What You Won't Do For Love (Cloud) 20-16
- ★ NICOLETTE LARSON—Lotta Love (WB) 25-20

WLOF—Orlando

- BEE GEES—Tragedy (RSO)
- SARA DASH—Sinner Man (Kirshner)
- D★ GLORIA GAYNOR—I Will Survive (Polydor) 23-11
- ★ DONNA SUMMER—Heaven Knows (Casablanca) 27-19

Q.105 (WRBQ-FM)—Tampa

- BILLY JOEL—Big Shot (Columbia)
- SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSO)
- D★ PEACHES & HERB—Shake Your Groove Thing (Polydor) 12-9
- ★ OLIVIA NEWTON-JOHN—A Little More Love (MCA) 14-3

BI.105 (WBIW-FM)—Orlando

- GLORIA GAYNOR—I Will Survive (Polydor)
- BEE GEES—Tragedy (RSO)
- ★ PEACHES & HERB—Shake Your Groove Thing (Polydor) 34-24
- ★ POINTER SISTERS—Fire (Planet) 21-6

WMFJ—Daytona Beach

- BOB WELCH—Precious Stone (Capitol)
- CHIC—I Want Your Love (Atlantic)
- D★ MELBA MOORE—You Stepped Into My Life (Epic)
- ★ DONNA SUMMER—Heaven Knows (Casablanca) 30-20

WAPE—Jacksonville

- EDDIE RABBITT—Every Which Way But Loose (Elektra)
- BEE GEES—Tragedy (RSO)
- ★ MELISSA MANCHESTER—Don't Cry Out Loud (Arista) 24-20
- ★ AMII STEWART—Knock On Wood (Ariola) 26-22

WAYS—Charlotte

- D★ DOLLY PARTON—Baby I'm Burnin' (RCA)
- DIRE STRAITS—Sultans Of Swing (WB)
- ★ DADDY DEWDROP—Nanu, Nanu (Inphusion) 24-17
- ★ GLORIA GAYNOR—I Will Survive (Polydor) 11-5

WKIX—Raleigh

- BEE GEES—Tragedy (RSO)
- BILLY JOEL—Big Shot (Columbia)
- CHUCK BROWN & THE SOUL SEARCHERS—Bustin' Loose (Source) HB-23
- D★ GLORIA GAYNOR—I Will Survive (Polydor) HB-25

WTMA—Charleston

- CHUCK BROWN & THE SOUL SEARCHERS—Bustin' Loose (Source)
- BEE GEES—Tragedy (RSO)
- D★ ROD STEWART—Do You Think I'm Sexy (WB) 7-1
- ★ EDDIE RABBITT—Every Which Way But Loose (Elektra) 23-14

WORD—Spartanburg

- BEE GEES—Tragedy (RSO)
- AL STEWART—Song On The Radio (Arista)
- D★ PEACHES & HERB—Shake Your Groove Thing (Polydor) 11-7
- ★ CHUCK BROWN & THE SOUL SEARCHERS—Bustin' Loose (Source) 25-20

WLAC—Nashville

- POCO—Crazy Love (ABC)
- BEE GEES—Tragedy (RSO)
- ★ BLUES BROTHERS—Soul Man (Atlantic) 18-10
- ★ PABLO CRUISE—I Go To Rio (A&M) 28-23

(WBQ) 92-Q—Nashville

- DIRE STRAITS—Sultans Of Swing (WB)
- DOBIE GRAY—You Can Do It (Intandy)
- D★ PEACHES & HERB—Shake Your Groove Thing (Polydor) 13-6
- ★ FRANK MILLS—Music Box Dancer (Polydor) 22-16

WHBQ—Memphis

- BEE GEES—Tragedy (RSO)
- DIRE STRAITS—Sultans Of Swing (WB)
- D★ PEACHES & HERB—Shake Your Groove Thing (Polydor) 22-13
- ★ EVELYN "CHAMPAGNE" KING—I Don't Know If It's Right (RCA) 20-10

WFLI—Chattanooga

- D★ GLORIA GAYNOR—I Will Survive (Polydor)
- CHER—Take Me Home (Casablanca)
- ★ PEACHES & HERB—Shake Your Groove Thing (Polydor) 22-12
- ★ CHICAGO—No Tell Lover (Columbia) 21-11

WRJZ—Knoxville

- BEE GEES—Tragedy (RSO)
- BOB WELCH—Precious Stone (Capitol)
- D★ PEACHES & HERB—Shake Your Groove Thing (Polydor) 20-12
- ★ ROSE ROYCE—Love Don't Live Here Anymore (Whitfield) 22-17

WGOW—Chattanooga

- NEIL DIAMOND—Forever In Blue Jeans (Columbia)
- BEE GEES—Tragedy (RSO)
- ★ CAPTAIN & TENNILLE—You Need A Woman Tonight (A&M) 21-16
- ★ CHICAGO—No Tell Lover (Columbia) 24-18

WERC—Birmingham

- BEE GEES—Tragedy (RSO)
- DIRE STRAITS—Sultans Of Swing (WB)
- ★ FRANK MILLS—Music Box Dancer (Polydor) 20-10
- ★ NIGEL OLSSON—Dancin' Shoes (Bang) 13-6

WGSN—Birmingham

- LEIF GARRETT—I Was Made For Dancing (Scotti Brothers)
- BEE GEES—Tragedy (RSO)
- D★ PEACHES & HERB—Shake Your Groove Thing (Polydor) 18-9
- D★ GLORIA GAYNOR—I Will Survive (Polydor) 28-20

WHYY—Montgomery

- HEART—Dog & Butterfly (Portrait)
- STYX—Sing For The Day (A&M)
- ★ ROSE ROYCE—Love Don't Live Here Anymore (Whitfield) 18-10
- ★ BABYS—Every Time I Think Of You (Chrysalis) 20-13

KAAY—Little Rock

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.

HOUSTON-GALVESTON OCTOBER-NOVEMBER

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA												TEENS	FORMATS	SHARES—METRO SURVEY AREA												TEENS
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN							12-17	TOTAL PERSONS 12+	18-24 %	MEN				WOMEN				12-17 %	
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64						18-24 %	25-34 %	35-44 %	45-54 %	18-24 %	25-34 %	35-44 %	45-54 %		
AOR	141	114	28	48	4	0	0	15	15	2	2	0	27	AOR	4.6	11.8	12.4	1.4	0.0	5.2	4.8	0.7	1.2	7.7			
BEAUTIFUL	465	459	9	33	40	51	37	10	33	61	35	55	6	BEAUTIFUL	15.3	3.8	8.5	15.0	31.9	3.4	10.2	20.7	20.3	1.7			
BLACK	436	387	42	71	24	17	1	82	65	44	30	9	49	BLACK	14.4	17.7	18.4	8.9	10.7	28.3	20.3	14.9	17.3	14.0			
CLASSICAL	52	52	3	8	2	5	0	1	10	8	4	0	0	CLASSICAL	1.7	1.3	2.1	0.7	3.1	0.3	3.1	2.7	2.3	0.0			
CONTEMP	316	254	39	48	29	1	3	52	42	17	14	6	62	CONTEMP	10.4	16.5	12.4	10.8	0.6	17.9	13.1	5.8	8.1	17.9			
COUNTRY	323	298	11	15	63	22	10	17	48	55	22	18	25	COUNTRY	10.7	4.6	3.9	23.5	13.8	5.8	14.9	18.7	12.8	7.2			
DISCO	53	52	8	27	0	2	2	4	7	0	0	1	1	DISCO	1.7	3.4	7.0	0.0	1.3	1.4	2.2	0.0	0.0	0.3			
MOR	222	211	3	19	29	9	39	13	30	17	23	23	11	MOR	7.3	1.3	5.0	10.9	5.7	4.5	9.3	5.7	13.3	3.2			
NEWS	357	349	19	43	34	36	37	6	14	22	32	49	8	NEWS	11.7	8.0	11.1	12.7	22.6	2.0	4.4	7.5	18.5	2.3			
SPANISH	33	30	2	6	6	0	0	8	5	1	1	0	3	SPANISH	1.1	0.8	1.6	2.2	0.0	2.8	1.6	0.3	0.6	0.9			
TOP 40	413	272	56	47	24	6	2	57	35	27	3	3	141	TOP 40	13.6	23.6	12.1	8.9	3.7	23.1	10.9	9.2	1.8	40.5			

• Continued from page 24

requests are coming from a small group of listeners who are requesting a few records over and over again. The requests do not necessarily represent what all of KTTN's audience really wants to hear.

While the station plays rock at night it programs adult contemporary and country during the day. Anthony is looking for service in all of these categories.

Buddy Scott has been promoted to vice president and general manager of Drake-Chenault's program services division. He has been with the syndicator since 1974 and will now direct sales and development of all formats. ... KRKE-AM-FM Albuquerque has appointed Marjorie Beene promotion director. She comes from a television job in Alabama.

KBRC-AM Mount Vernon, Wash., is featuring the best five cuts from an album each night from 7 p.m. to 5 a.m. Music director Jim Alan is programming such artists as Boston, Eric Clapton, Wings, Al Stewart, Bob Seger, Steve Miller, Chicago, Exile, Queen and Firefall.

KEX-AM Portland, Ore., reports "enthusiastic acceptance" of the addition of Boney M's "Rasputin" and Chic's "Le Freak." The station also reports action on the flip side of the Bee Gees' hit "Too Much Heaven," which is a country-flavored "Rest Your Love On Me."

PROVIDENCE-WARWICK-PAWTUCKET OCTOBER-NOVEMBER

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA												TEENS	FORMATS	SHARES—METRO SURVEY AREA												TEENS
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN							12-17	TOTAL PERSONS 12+	18-24 %	MEN				WOMEN				12-17 %	
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64						18-24 %	25-34 %	35-44 %	45-54 %	18-24 %	25-34 %	35-44 %	45-54 %		
AOR	25	20	8	1	0	0	0	10	1	0	0	0	5	AOR	1.2	5.2	0.6	0.0	0.0	6.0	0.5	0.0	0.0	2.8			
BEAUTIFUL	483	480	16	18	28	43	46	22	43	48	75	58	3	BEAUTIFUL	23.3	10.5	10.4	21.7	35.0	13.2	23.4	34.5	38.9	1.7			
CONTEMP	380	350	22	38	21	24	32	31	44	29	37	29	30	CONTEMP	18.3	14.4	22.3	16.4	19.5	18.6	24.0	20.8	19.3	16.7			
COUNTRY	78	78	0	5	11	4	5	3	4	5	13	6	0	COUNTRY	3.8	0.0	2.9	8.5	3.3	1.8	2.2	3.6	6.7	0.0			
DISCO	33	25	4	6	4	0	0	7	3	1	0	0	8	DISCO	1.6	2.6	3.5	3.1	0.0	4.2	1.6	0.7	0.0	4.4			
MELLOW	47	44	4	16	3	0	1	8	9	1	0	1	3	MELLOW	2.3	2.6	9.3	2.4	0.0	4.8	4.9	0.7	0.0	1.7			
MOR	288	282	3	20	21	25	20	15	20	20	27	29	6	MOR	13.9	2.0	11.6	16.5	20.2	9.0	10.8	14.2	13.9	3.4			
NEWS	104	103	2	5	10	5	16	0	2	4	5	13	1	NEWS	5.0	1.3	2.9	7.8	4.1	0.0	1.1	2.9	2.6	0.6			
OLDIES	59	56	20	6	6	0	0	11	10	1	2	0	3	OLDIES	2.9	13.1	3.5	4.7	0.0	6.6	5.5	0.7	1.0	1.7			
PROG ROCK	71	67	39	12	0	0	0	13	1	0	0	0	4	PROG ROCK	3.4	25.5	7.0	0.0	0.0	7.8	0.5	0.0	0.0	2.2			
TOP 40	288	178	23	32	12	3	2	40	31	13	9	2	110	TOP 40	13.9	15.0	18.6	9.3	2.4	24.1	16.9	9.3	4.7	60.7			

ST. LOUIS OCTOBER-NOVEMBER

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA												TEENS	FORMATS	SHARES—METRO SURVEY AREA												TEENS
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN							12-17	TOTAL PERSONS 12+	18-24 %	MEN				WOMEN				12-17 %	
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64						18-24 %	25-34 %	35-44 %	45-54 %	18-24 %	25-34 %	35-44 %	45-54 %		
AOR	229	158	66	22	2	1	1	54	10	1	1	0	71	AOR	7.3	26.6	7.2	0.9	0.5	19.1	3.2	0.4	0.5	20.5			
BEAUTIFUL	311	308	1	15	10	36	35	10	26	36	33	50	3	BEAUTIFUL	10.0	0.4	4.9	4.6	18.2	3.5	8.4	14.4	17.4	0.9			
BLACK	259	199	31	21	17	2	6	46	29	15	10	4	60	BLACK	8.2	12.4	6.9	7.9	1.0	16.3	12.5	6.0	5.2	17.4			
CONTEMP	799	632	71	91	49	18	13	108	113	83	29	29	167	CONTEMP	25.6	28.6	29.7	22.7	9.0	38.2	36.4	33.3	15.3	48.2			
COUNTRY	413	406	18	50	55	47	31	16	57	42	27	41	7	COUNTRY	13.2	7.2	16.2	25.4	23.7	5.7	18.3	16.8	14.2	2.0			
MELLOW	90	88	16	38	0	1	1	17	10	2	3	0	2	MELLOW	2.9	8.5	12.4	0.0	0.5	6.0	3.2	0.8	1.6	0.6			
PROG ROCK	107	84	33	13	1	0	1	24	10	1	0	0	23	PROG ROCK	3.4	13.3	4.2	0.5	0.0	8.5	3.2	0.4	0.0	6.6			
TALK	697	688	9	39	64	60	69	5	30	46	72	88	9	TALK	22.3	3.6	12.7	29.5	30.3	1.8	9.7	18.5	37.9	2.6			

WASHINGTON, DC OCTOBER-NOVEMBER

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA												TEENS	FORMATS	SHARES—METRO SURVEY AREA												TEENS
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN							12-17	TOTAL PERSONS 12+	18-24 %	MEN				WOMEN				12-17 %	
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64						18-24 %	25-34 %	35-44 %	45-54 %	18-24 %	25-34 %	35-44 %	45-54 %		
AOR	172	131	47	31	7	1	1	22	18	3	0	1	41	AOR	4.2	14.6	6.3	2.5	0.4	5.4	3.9	0.9	0.0	8.3			
BEAUTIFUL	513	507	0	35	35	41	49	14	27	62	63	93	6	BEAUTIFUL	12.4	0.0	7.1	12.3	16.8	3.4	5.9	19.5	20.0	1.2			
BLACK	366	280	40	45	18	14	2	56	58	23	19	5	86	BLACK	8.8	12.5	9.1	6.4	5.5	13.8	12.5	7.2	6.1	17.4			
CLASSICAL	116	115	1	9	16	8	15	6	12	10	19	12	1	CLASSICAL	2.8	0.3	1.8	5.6	3.1	1.4	2.8	3.1	6.1	0.2			
CONTEMP	747	660	71	142	42	34	20	91	143	57	36	17	87	CONTEMP	18.1	22.0	28.7	14.8	13.3	22.4	31.0	18.0	11.4	17.6			
COUNTRY	134	134	6	20	8	27	4	13	16	11	4	19	0	COUNTRY	3.2	1.8	4.0	2.8	10.5	3.2	3.5	3.5	1.3	0.0			
DISCO	128	110	12	29	4	3	0	26	17	12	3	4	18	DISCO	3.1	3.7	5.9	1.4	1.2	6.4	3.7	3.8	1.0	3.7			
MELLOW	56	43	12	7	1	0	0	9	6	8	0	0	13	MELLOW	1.4	3.7	1.4	0.4	0.0	2.2	1.3	2.5	0.0	2.6			
MOR	474	464	15	30	38	52	68	11	27	38	83	38	10	MOR	11.5	4.7	6.1	13.5	20.4	2.7	5.8	11.9	26.4	2.0			
NEWS	274	270	3	24	31	20	21	4	14	19	26	13	4	NEWS	6.6	0.9	4.8	11.0	7.8	1.0	3.0	6.0	8.3	0.8			
PROG ROCK	69	63	30	11	0	0	0	13	8	0	1	0	6	PROG ROCK	1.7	9.3	2.2	0.0	0.0	3.2	1.7	0.0	0.3	1.2			
RELIGIOUS	54	54	0	2	5	9	2	2	7	8	7	9	0	RELIGIOUS	1.3	0.0	0.4	1.8	3.5	0.5	1.5	2.5	2.2	0.0			
TOP 40	450	269	41	44	16	3	1	79	46	27	6	4	181	TOP 40	10.9	12.7	8.9	6.3	1.2	19.4	9.9	8.5	1.9	36.8			

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

Radio-TV Programming

Vox Jox

• Continued from page 24

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Jock Talk

• Continued from page 24

ence and imaginary product difference, i.e., pure image differences.

The air personality can become the real product difference while radio music overall becomes less differential. A personality can serve to separate one station from another in the mind of the audience, especially the target audience of the future, the 25-plus audience, according to Bill.

Secondly, he points to the implied solutions research offers. There are two distinct "types" of personalities that seem to do well in commercial radio: funny personalities, and personalities who are the city they serve.

Indications are that in the future, the demand for the latter type, the "totally involved"

Billboard Album Radio Action

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

Based on station playlist through Wednesday (1/31/79)

Top Add Ons-National

- AMAZING RHYTHM ACES—(ABC)
- HEAD EAST—Live (A&M)
- BOOMTOWN RATS—A Tonic For The Troops (Columbia)
- TONIO K.—Life In The Foodchain (Epic)

Top Requests/Airplay-National

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

National Breakouts

- KAYAK—Phantom Of The Night (Janus)
- BEE GEES—Spirits Having Flown (RSD)
- MCGUINN, CLARK & HILLMAN—(Capitol)
- MARC TANNER BAND—No Escape (Elektra)

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

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

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

KFNL-FM—Denver (Larry Bruce)

- MCGUINN, CLARK & HILLMAN—(Capitol)
- MAX DEMIAN BAND—Take It To The Max (RCA)
- AMAZING RHYTHM ACES—(ABC)
- KAYAK—Phantom Of The Night (Janus)
- DOOBIE BROTHERS—Minute By Minute (WB)
- DIRE STRAITS—(WB)
- GRATEFUL DEAD—Shakedown Street (Arista)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)

KZLZ-FM—Eugene (Stan Garret)

- AMAZING RHYTHM ACES—(ABC)
- RUFUS—Numbers (ABC)
- BEE GEES—Spirits Having Flown (RSD)
- KAYAK—Phantom Of The Night (Janus)
- TONIO K.—Life In The Foodchain (Epic)
- LU JARVIS—Of Duvvs (Implosion)
- TRILLION—(Epic)
- DIRE STRAITS—(WB)
- THE BABYS—Head First (Chrysalis)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)

KZOR-FM—Seattle (Mavis Mackoff)

- MAX DEMIAN BAND—Take It To The Max (RCA)
- STEVE FORBERT—Alive On Arrival (Nemperor)
- BOOMTOWN RATS—A Tonic For The Troops (Columbia)
- CAMEL—Breathless (Arista)
- HEART—Dog & Butterfly (Portrait)
- VAN HALEN—(WB)
- DOOBIE BROTHERS—Minute By Minute (WB)
- ELVIS COSTELLO—Armed Forces (Columbia)

Southwest Region

TOP ADD ONS

- AMAZING RHYTHM ACES—(ABC)
- ROBBEN FORD—The Inside Story (Elektra)
- JIMMIE MACK—On The Corner (Big Tree)
- BOOMTOWN RATS—A Tonic For The Troops (Columbia)

TOP REQUEST/AIRPLAY

- DIRE STRAITS—(WB)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- ROD STEWART—Blondes Have More Fun (WB)
- EDDIE MONEY—Life For The Taking (Columbia)

BREAKOUTS

- MARC TANNER BAND—No Escape (Elektra)
- MCGUINN, CLARK & HILLMAN—(Capitol)
- CAMEL—Breathless (Arista)
- MAX DEMIAN BAND—Take It To The Max (RCA)

KZEW-FM—(Doris Miller)

- ROBBEN FORD—The Inside Story (Elektra)
- JIMMIE MACK—On The Corner (Big Tree)
- MCGUINN, CLARK & HILLMAN—(Capitol)
- BOOMTOWN RATS—A Tonic For The Troops (Columbia)
- CAMEL—Breathless (Arista)
- MARC TANNER BAND—No Escape (Elektra)
- DIRE STRAITS—(WB)
- THE BABYS—Head First (Chrysalis)
- EDDIE MONEY—Life For The Taking (Columbia)

KTXQ-FM—Dallas/Ft. Worth (Tim Spencer)

- THE POLICE—Outlandos D'Amour (A&M)
- MARC TANNER BAND—No Escape (Elektra)
- MAX DEMIAN BAND—Take It To The Max (RCA)
- MCGUINN, CLARK & HILLMAN—(Capitol)
- HARVIN GATE—Here, My Dear (Tama)
- NAZARETH—No Mean City (A&M)
- TOTO—(Columbia)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- ROD STEWART—Blondes Have More Fun (WB)
- EDDIE MONEY—Life For The Taking (Columbia)

KLOL-FM—Houston (Paul Riann)

- KAYAK—Phantom Of The Night (Janus)
- AMAZING RHYTHM ACES—(ABC)
- TED NUGENT—Weekend Warriors (Epic)
- ANGEL—Sinful (Casablanca)
- MAX DEMIAN BAND—Take It To The Max (RCA)
- MCGUINN, CLARK & HILLMAN—(Capitol)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- ROD STEWART—Blondes Have More Fun (WB)
- STEVE FORBERT—Alive On Arrival (Nemperor)
- DIRE STRAITS—(WB)

KLBI-FM—Austin (B. Hamil/T. Quarles)

- TRILLION—(Epic)
- AMAZING RHYTHM ACES—(ABC)
- ALBERT RHYTHM—Ice Pickin' (Alligator)
- SEA WIND—Light The Light (Horizon)
- ELVIS COSTELLO—Armed Forces (Columbia)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- DIRE STRAITS—(WB)
- SALLY OLDFIELD—Water Bearer (Chrysalis)

WVNO-FM—New Orleans (Sambo)

- THE BABYS—Head First (Chrysalis)
- FABULOUS POODLES—Mirror Stars (Epic)
- MARC TANNER BAND—No Escape (Elektra)
- CAMEL—Breathless (Arista)
- THE CARS—(Elektra)
- DIRE STRAITS—(WB)
- QUEEN—Jazz (Elektra)
- BILLY JOEL—52nd Street (Columbia)
- AL STEWART—Time Passages (Arista)

KY102-FM—Kansas City (Max Floyd)

- BEE GEES—Spirits Having Flown (RSD)
- MARC TANNER BAND—No Escape (Elektra)
- HORSLIPS—The Man Who Built America (DIM)
- ROD STEWART—Blondes Have More Fun (WB)
- POCO—Legend (ABC)
- DOOBIE BROTHERS—Minute By Minute (WB)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)

Midwest Region

TOP ADD ONS

- BARCLAY JAMES HARVEST—XII (Polydor)
- TRIVYRAT—A La Carte (Capitol)
- HEAD EAST—Live (A&M)
- KAYAK—Phantom Of The Night (Janus)

TOP REQUEST/AIRPLAY

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

BREAKOUTS

- UFO—Strangers In The Night (Chrysalis)
- MARC TANNER BAND—No Escape (Elektra)
- CAMEL—Breathless (Arista)
- MAX DEMIAN BAND—Take It To The Max (RCA)

WWWV-FM—Detroit (Joe Urbiel)

- MARC TANNER BAND—No Escape (Elektra)
- ROD STEWART—Blondes Have More Fun (WB)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- EARTH, WIND & FIRE—Best Of Volume I (A&M/Columbia)
- J. GEILS BAND—Sanctuary (EMI/America)

WKRT-FM—Chicago (Bob Gelms)

- UFO—Strangers In The Night (Chrysalis)
- TRIVYRAT—A La Carte (Capitol)
- CAMEL—Breathless (Arista)
- HEAD EAST—Live (A&M)
- KAYAK—Phantom Of The Night (Janus)
- MELANIE—Ballroom Streets (Tomato)
- ELVIS COSTELLO—Armed Forces (Columbia)
- DOOBIE BROTHERS—Minute By Minute (WB)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- ROLLING STONES—Some Gits (Rolling Stones)

WLVO-FM—Columbus (Steve Runner)

- UFO—Strangers In The Night (Chrysalis)
- MARC TANNER BAND—No Escape (Elektra)
- ROD STEWART—Blondes Have More Fun (WB)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- BILLY JOEL—52nd Street (Columbia)
- TOTO—(Columbia)

WNMS-FM—Cleveland (John Gorman)

- MAX DEMIAN BAND—Take It To The Max (RCA)
- NAZARETH—No Mean City (A&M)
- DESMOND CHILD & ROUGE—(Capitol)
- BEE GEES—Spirits Having Flown (RSD)
- BOOMTOWN RATS—A Tonic For The Troops (Columbia)
- MCGUINN, CLARK & HILLMAN—(Capitol)
- ROD STEWART—Blondes Have More Fun (WB)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- BILLY JOEL—52nd Street (Columbia)
- TOTO—(Columbia)

WYDQ-FM—Pittsburgh (Jack Robertson)

- UFO—Strangers In The Night (Chrysalis)
- BLONDE—Parallel Lines (Chrysalis)
- ROD STEWART—Blondes Have More Fun (WB)
- BILLY JOEL—52nd Street (Columbia)
- EDDIE MONEY—Life For The Taking (Columbia)
- ERIC CLAPTON—Backless (RSD)

WQFM-FM—Milwaukee (Jim Roberts)

- KAYAK—Phantom Of The Night (Janus)
- HEAD EAST—Live (A&M)
- NAZARETH—No Mean City (A&M)
- ANGEL—Sinful (Casablanca)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- ROD STEWART—Blondes Have More Fun (WB)
- STYX—Pieces Of Eight (A&M)
- BILLY JOEL—52nd Street (Columbia)

KSHE-FM—St. Louis (Ted Haebbeck)

- BARCLAY JAMES HARVEST—XII (Polydor)
- JIMMIE MACK—On The Corner (Big Tree)
- CAMEL—Breathless (Arista)
- TOTO—(Columbia)
- THE BABYS—Head First (Chrysalis)
- EDDIE MONEY—Life For The Taking (Columbia)
- ROD STEWART—Blondes Have More Fun (WB)

Southeast Region

TOP ADD ONS

- THE CARS—(Elektra)
- AMAZING RHYTHM ACES—(ABC)
- KAYAK—Phantom Of The Night (Janus)
- BEE GEES—Spirits Having Flown (RSD)

TOP REQUEST/AIRPLAY

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

BREAKOUTS

- ELVIS COSTELLO—Armed Forces (Columbia)
- DIRE STRAITS—(WB)
- GEORGE THOROGOOD AND THE DESTROYERS—Move It On Over (Rounder)
- MELANIE—Ballroom Streets (Tomato)

WKLS-FM—Atlanta (Debbie Garner)

- ELVIS COSTELLO—Armed Forces (Columbia)
- GEORGE THOROGOOD AND THE DESTROYERS—Move It On Over (Rounder)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- QUEEN—Jazz (Elektra)
- DIRE STRAITS—(WB)
- ROD STEWART—Blondes Have More Fun (WB)

WROX-FM—Washington (Kathy Konner)

- DIRE STRAITS—(WB)
- ELVIS COSTELLO—Armed Forces (Columbia)
- EDDIE MONEY—Life For The Taking (Columbia)
- THE TALKING HEADS—More Songs About Buildings And Food (Sire)
- GEORGE THOROGOOD AND THE DESTROYERS—Move It On Over (Rounder)
- THE CARS—(Elektra)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- ELVIS COSTELLO—Armed Forces (Columbia)
- BILLY JOEL—52nd Street (Columbia)
- ROD STEWART—Blondes Have More Fun (WB)

WQXM-FM—Tampa (Neal Mirsky)

- HEAD EAST—Live (A&M)
- TODD RUNDGREN—Back To The Bars (Bearsville/Warner)
- NATIONAL LAMPOON—Greatest Hits (Vesa)
- APRIL WINE—First Class (Capitol)
- THE CARS—(Elektra)
- ROD STEWART—Blondes Have More Fun (WB)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- DOOBIE BROTHERS—Minute By Minute (WB)
- DIRE STRAITS—(WB)

ZETA 4 (WJZ-FM)—Miami (Gary Martin)

- MELANIE—Ballroom Streets (Tomato)
- MARC TANNER BAND—No Escape (Elektra)
- ROADMASTER—Sweet Music (Mercury)
- HORSLIPS—The Man Who Built America (DIM)
- UFO—Strangers In The Night (Chrysalis)
- HEAD EAST—Live (A&M)
- THE BABYS—Head First (Chrysalis)
- DESMOND CHILD & ROUGE—(Capitol)
- FABULOUS POODLES—Mirror Stars (Epic)
- SAD CAFE—Misplaced Ideas (A&M)

WQSR-FM—Tampa (Steve Huntington)

- AMAZING RHYTHM ACES—(ABC)
- BEE GEES—Spirits Having Flown (RSD)
- MAX DEMIAN BAND—Take It To The Max (RCA)
- MELANIE—Ballroom Streets (Tomato)
- KRIS KRISTOFFERSON & WITA COOLIDGE—Natural Act (A&M)
- FRANK ZAPPA—Sleep Dirt (Discreet/Warner)
- DOOBIE BROTHERS—Minute By Minute (WB)
- ROD STEWART—Blondes Have More Fun (WB)
- BILLY JOEL—52nd Street (Columbia)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)

WHS-FM—Washington, D.C. (David Eastein)

- KAYAK—Phantom Of The Night (Janus)
- THE JAM—All Mod Cons (Polydor)
- BILLY BURNETTE—(Polydor)
- MCGUINN, CLARK & HILLMAN—(Capitol)
- KIM CARNES—St. Vincent's Court (EMI/America)
- HOLY MODAL ROUNDERS—Last Round (Adelphi)
- DIRE STRAITS—(WB)
- ELVIS COSTELLO—Armed Forces (Columbia)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- STEVE FORBERT—Alive On Arrival (Nemperor)

WJLR-FM—New York (D. McNamee/L. Kleinman)

- JEFFERSON STARSHIP—Gold (Grunt)
- MCGUINN, CLARK & HILLMAN—(Capitol)
- KAYAK—Phantom Of The Night (Janus)
- HORSLIPS—The Man Who Built America (DIM)
- BARCLAY JAMES HARVEST—XII (Polydor)
- HEAD EAST—Live (A&M)
- GEORGE THOROGOOD AND THE DESTROYERS—Move It On Over (Rounder)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- ELVIS COSTELLO—Armed Forces (Columbia)
- PETER GABRIEL—(Atlantic)

WYSP-FM—Philadelphia (Sean McKay)

- TRILLION—(Epic)
- UFO—Strangers In The Night (Chrysalis)
- MAX DEMIAN BAND—Take It To The Max (RCA)
- MARC TANNER BAND—No Escape (Elektra)
- STEVE FORBERT—Alive On Arrival (Nemperor)
- DESMOND CHILD & ROUGE—(Capitol)
- DOOBIE BROTHERS—Minute By Minute (WB)
- ROD STEWART—Blondes Have More Fun (WB)
- QUEEN—Jazz (Elektra)
- BILLY JOEL—52nd Street (Columbia)

WYLS-FM—New Haven (G. Weingarth/E. Michaelson)

- TONIO K.—Life In The Foodchain (Epic)
- BONNIE TYLER—Diamond Cut (RCA)
- MCGUINN, CLARK & HILLMAN—(Capitol)
- MARC TANNER BAND—No Escape (Elektra)
- BEE GEES—Spirits Having Flown (RSD)
- KAYAK—Phantom Of The Night (Janus)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- DOOBIE BROTHERS—Minute By Minute (WB)
- DIRE STRAITS—(WB)
- TOTO—(Columbia)

WCMF-FM—Rochester (Gary Whipple)

- HEAD EAST—Live (A&M)
- BEE GEES—Spirits Having Flown (RSD)
- MARC TANNER BAND—No Escape (Elektra)
- HORSLIPS—The Man Who Built America (DIM)
- ROD STEWART—Blondes Have More Fun (WB)
- DIRE STRAITS—(WB)
- TOTO—(Columbia)
- BILLY JOEL—52nd Street (Columbia)

Western Region

TOP ADD ONS

- BOOMTOWN RATS—A Tonic For The Troops (Columbia)
- AMAZING RHYTHM ACES—(ABC)
- STEVE FORBERT—Alive On Arrival (Nemperor)
- THE RUMMAYS—And Now (Phonogram International)

TOP REQUEST/AIRPLAY

- ELVIS COSTELLO—Armed Forces (Columbia)
- DOOBIE BROTHERS—Minute By Minute (WB)
- ROD STEWART—Blondes Have More Fun (WB)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)

BREAKOUTS

- BEE GEES—Spirits Having Flown (RSD)
- MCGUINN, CLARK & HILLMAN—(Capitol)
- KAYAK—Phantom Of The Night (Janus)
- TONIO K.—Life In The Foodchain (Epic)

KSAN-FM—San Francisco (Kate Ingram)

- THE RUMMAYS—And Now (Phonogram Int'l)
- TONIO K.—Life In The Foodchain (Epic)
- BEE GEES—Spirits Having Flown (RSD)
- FRANK ZAPPA—Sleep Dirt (Discreet/Warner)
- SAD CAFE—Misplaced Ideas (A&M)
- BOOMTOWN RATS—A Tonic For The Troops (Columbia)
- BLONDE—Parallel Lines (Chrysalis)
- ELVIS COSTELLO—Armed Forces (Columbia)
- DOOBIE BROTHERS—Minute By Minute (WB)
- SOUTHSIDE JOHNNY AND THE ASSBURY JUKES—Hearts Of Stone (Epic)

KRST-FM—Los Angeles (Bob Gowa)

- BEE GEES—Spirits Having Flown (RSD)
- STEVE FORBERT—Alive On Arrival (Nemperor)
- MCGUINN, CLARK & HILLMAN—(Capitol)
- KAYAK—Phantom Of The Night (Janus)
- ROD STEWART—Blondes Have More Fun (WB)
- DOOBIE BROTHERS—Minute By Minute (WB)
- BILLY JOEL—52nd Street (Columbia)
- POCO—Legend (ABC)

KPB-FM—San Diego (Kathy DeRoanville)

- NO ADDS
- HOT CHOCOLATE—Every 1/2 A Winner (Infandy)
- HEART—Dog & Butterfly (Portrait)
- FOREIGNER—Double Vision (Atlantic)
- STYX—Pieces Of Eight (A&M)

KOME-FM—San Jose (Dana Jang)

- MARC TANNER BAND—No Escape (Elektra)
- AC/DC—If You Want Blood You've Got It (Atlantic)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- ELVIS COSTELLO—Armed Forces (Columbia)
- DIRE STRAITS—(WB)

K108-FM—Sacramento (Art Schroeder)

- BEE GEES—Spirits Having Flown (RSD)
- KRIS KRISTOFFERSON & WITA COOLIDGE—Natural Act (A&M)
- MCGUINN, CLARK & HILLMAN—(Capitol)
- BILLY JOEL—52nd Street (Columbia)
- FIREBALL—Elan (Atlantic)
- NICOLETTE LARSON—Nicolette (WB)
- ROD STEWART—Blondes Have More Fun (WB)

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BROADWAY REVIEW

'Grand Tour' Hardly The Hit Anticipated

NEW YORK—It lacks the energy of "A Chorus Line," the stylish choreography of "Dancin'" and the sassiness and exuberance of "Ain't Misbehavin'."

Still, in spite of its shortcomings, "The Grand Tour," a new Broadway musical with Joel Grey in the lead role, is an endearing little musical which literally sits up on its hind legs and begs to be loved.

At best "The Grand Tour," at the Palace Theatre, is a strangely disjointed, lack-lustre piece of theatre. Yet, in its own bumbling sort of way it entertains, and that, in the final analysis, is what the Broadway theatre is all about.

It is difficult to pinpoint why "The Grand Tour" emerges as such an awkward sort of show. Heaven knows that some of the best minds of the Broadway theatre have worked on it.

Based on the World War II comic-drama, "Jacobowsky And The Colonel," "The Grand Tour" features a book by Michael Stewart and Mark Bramble. Its music and lyrics are by Jerry Herman.

Grey is a little man who, in spite of his stage presence, tends to get lost among elaborate sets and the crowd of 50 in the cast.

Gerald Freedman's direction does not take this into account. Consequently there are times when the audience finds itself looking for Grey, realizing that he is on the stage somewhere, but finding him only with difficulty.

What holds the show together is Grey's impish personality. He is ideally cast as Jacobowsky, the beleaguered little Polish Jew, on the run from the advancing German army.

Jacobowsky lives by his wits, out-thinking the enemy. Grey lives the role. He struts, cavorts and dances around the stage, with a likeable, leprechaun-like quality which only he could muster. He is ably supported by Ron Helgate as the stub-

born, effete colonel and Florence Lacey as the strong-willed fiancee of the officer.

Herman's music is hardly hit parade material. Still, there are some pleasing tunes which capture the mood of the moment. They can be heard on Columbia Records which is releasing the original cast album.

Theoni Aldredge's costumes are superior in quality, and Ming Cho Lee's sets are adequate.

Grey is a dancer, and an excellent one at that. Unfortunately he is given little opportunity in the show to display this talent.

Maybe the Broadway theatregoer has grown too sophisticated and demanding, or maybe the fault lies entirely with the show's producers. Whatever the reason, "The Grand Tour," though likeable, falls far short of being the hit show for which it has the potential. It's a pity that Grey is wasted in this slow moving vehicle.

RADCLIFFE JOE

Allison Gets Press Plant

NEW YORK—Allison Audio, a tape duplicator in its 10th year, has expanded into the pressing field with the acquisition of South Eastern Records Inc. of Opa-Locka, Fla. No purchase price was revealed.

The facility, run for the past eight years by Mateo San Martin, who has left the company, has undergone a change in name to Allison South, and, over the past month, has been closed down for refurbishing into a 100% automated operation including Hamilton automatic presses, according to Louis Ligator, Allison chairman, and Abe Chayet, president of the company.

In addition to pressing, Allison South will continue to provide facilities for printing, jacket fabricating and plating, with provision for both seven-inch and 12-inch product.

South Eastern did about \$3.5 million in business last year, and an increase in volume is expected in 1979. Chayet says that with Allison Audio's volume of \$15 million in 1978, both pressing and tape business should reach \$20 million this year.

Allison Audio, located in Hauppauge, Long Island, is capable of producing 180,000 8-tracks or cassettes a day. The company, which claims to be the biggest independent custom tape duplicator in the East, is coming off its best year yet, Chayet reports.

Ovation Pegs Feb. As 'Blues Month'

CHICAGO—February is "Blues Month" for the Ovation label, which plans the reissue of two deleted blues LPs, Willie Dixon's "What Happened To My Blues" and Mighty Joe Young's "Mighty Joe Young."

"Ovation, although around for some time, has a new team. We believe in the product and plan to work it in the AOR market," says David Webb, national marketing director.

Recently added to the Ovation staff are Wayne Lester, former A&M director of Midwest merchandising, as national accounts manager; Greg Dodd, national director of AOR and pop promotion; and Gail Quamme, national publicity director.

5 Fla. Libraries Bow Promo Tie To Talent

LOS ANGELES—Five South Florida libraries are soon to become "promotional outlets" for record companies, according to Eric Rawlins of Library In Action.

Library In Action is a program initiated in Ft. Lauderdale, which includes, among other things, tying into record companies in an effort to increase traffic in the reading establishments. At the same time, Rawlins believes the move will serve as an entertainment outlet for area residents.

"Many artists come into this area and visit retail record shops for autograph sessions. We believe the library can also be a focal point in the community for performers," says Rawlins.

He notes that the five Broward County branches to be involved in the Library In Action program are the Ft. Lauderdale three-year-old branch; the Dania branch, set to officially open Monday (5); Collier City branch with ground breaking ceremonies Friday (26); and Carver Ranches and Rock Island branches, both planned for 1980.

"Although we welcome any artist, we're primarily looking at r&b and disco because most of the people in communities where the libraries are

(Continued on page 50)



CLASSY CLUB—An inside view of Oz, San Francisco's newest and most breathtaking club. Perched 30 floors above the city in the St. Francis Hotel, Oz is one of the swankiest of discos ever built in the country. The room, which commands a view of the city and its harbor, was built by Juliana's of London.

Discos Disco Rears Its Head In Grammy Vote

By PAUL GREIN

LOS ANGELES—In many respects 1978 was the year the industry started taking disco seriously and the recently announced Grammy nominations mirror this heightened awareness. Though there are no disco categories in the NARAS balloting, dance-oriented hits dot the list of finalists and are front-runners in several of the key races.

The Bee Gees pace the pack with nominations for record, album and song of the year, best pop group performance, best producers and best vocal arrangement (for "Stayin' Alive").

"Saturday Night Fever" is competing in the album race with the Rolling Stones' "Some Girls," which features the disco hit "Miss You," and Barry Manilow's "Even Now," highlighted by the dance smash "Copacabana (At The Copa)." That track is also nominated for best pop male performance.

Donna Summer is up for two Grammys, with "MacArthur Park" slotted in the pop division and "Last Dance" nominated r&b. There she is competing against Alicia Bridges' "I Love The Nightlife" and Chaka Khan's "I'm Every Woman," two other disco hits.

"Last Dance" is also nominated for best rhythm and blues song, as are "Dance, Dance, Dance" and "Boogie Oogie Oogie," the A Taste Of Honey hit. That Capitol four-some is also nominated for best new artist and best r&b group performance.

Peter Brown's "Dance With Me" is among the finalists in the r&b male category, while Giorgio Moroder's "Midnight Express" is nominated for best musical score. "The Chase," a suspenseful synthesized track from the Casablanca soundtrack, is a disco and pop chart hit.

Quincy Jones is up for best vocal arrangement for "Stuff Like That," along with co-nominees Nick Ashford and Valerie Simpson. Jones is also entered in the best producer competition, bucking the Bee Gees, Alby Galuten and Karl Richardson.

Grammy-nominated products which drew a smattering of disco play are Diana Ross' and Michael Jackson's "Ease On Down The Road" in the r&b group category, and Robin Gibb's and the Muppets' "Sesame Street Fever" in the race for best children's recording.

Ft. Lauderdale DJs Organize

FT. LAUDERDALE—Eighteen disco deejays spinning at clubs in this area have formed an association known as the Disco Deejays of Ft. Lauderdale Beach.

The group is headed by Scott Talarico, spinner at the Playroom Disco, vice president is Barbara Jane Graham who spins at Pete's & Lenny's.

The group's plan is to promote Ft. Lauderdale as a major disco market, and its members as serious professionals. It also hopes to "strengthen communication links between its spinners and owners of the clubs for which they work," according to Talarico.

The launching of the association was celebrated with a party at the Playroom.

ALMOST 100 EXHIBITORS

New Technologies For Disco Forum

NEW YORK—The biggest array of exhibitors ever assembled for a Disco Forum will offer a wide array of design, sound, light, programming, promotion and other industry services at the fifth Billboard event, Feb. 26-March 1 at the New York Hilton.

Nearly 100 companies are represented in the expanded main exhibit area and sound/light room suites, according to Fred Favata of Expocon Management, whose firm is handling all exhibitor arrangements. Included are at least 25 firms new to the Forum for this event.

Biggest splash—almost literally—is likely to be the top three brewery firms in the U.S. After Miller Brewing of Milwaukee sampled the mar-

ket at the Disco IV event here last August, the overwhelming response to its special marketing programs not only brought Miller back, but also drew rival Anheuser Busch of St. Louis and the Jos. Schlitz Brewing Co.

Fashions and jewelry will be represented by Denis Inc. of Brooklyn with creative clothing, L.P. Designs of North Hollywood, specializing in custom embroidered promotion apparel and accessories, and Blink Blink Electronic Jewelry of Chula Vista, Calif., with its innovative battery-powered items.

Other special services include Liquid Control Systems, North Syr-

(Continued on page 44)

Classical D.C. Outlet To B'cast Disco

NEW YORK—In an event which promises to curl the hair of music purists across the country, Washington-based WGMS-FM will, on Feb. 3, become the first known all-classical radio station in the U.S. to broadcast five hours of non-stop disco music.

The event is planned as part of a three-day radiothon to raise funds for the Washington-based National Symphony.

The disco segment of the radiothon is being staged by the Symphony, whose director is the highly respected Mstislav Rostropovich, in conjunction with Michael O'Harro of Tramps discotheque.

The show, to be staged and broadcast live from the capital's chic Mazza Gallerie shopping center, will feature disco dancing with music supplied by Tramp's mobile sound system.

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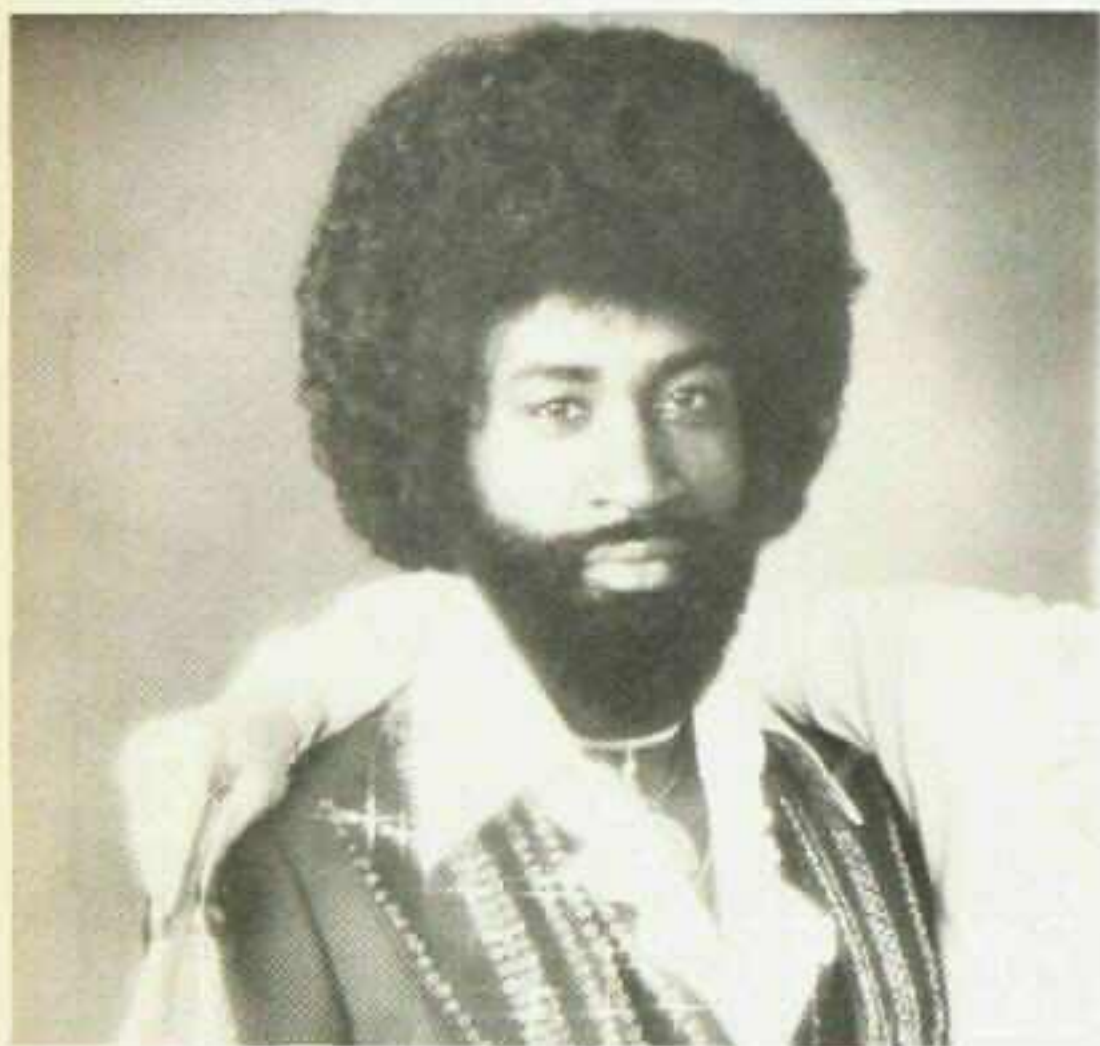
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Stork Club To Switch

NEW YORK—The recent revival of New York's once-famous Stork Club has been somewhat less than the smashing success expected. And like Harlem's Cotton Club, another famous old revival, the Stork will soon switch to a disco format.

The Stork closed its doors as a conventional cabaret/restaurant last week, and will reopen around mid-February as a discotheque geared to attract "the same sort of clientele which Regine's does."

Interestingly, the Stork Club and Harlem's Cotton Club opened almost simultaneously as chic, high-priced cabaret/restaurants, and almost simultaneously announced their decision to switch to a disco format.

A complete sound and light renovation of the Stork Club will be done by the firm of Michael Wilkings & Associates Ltd. The new sound components and light show are being described as "state-of-the-art."

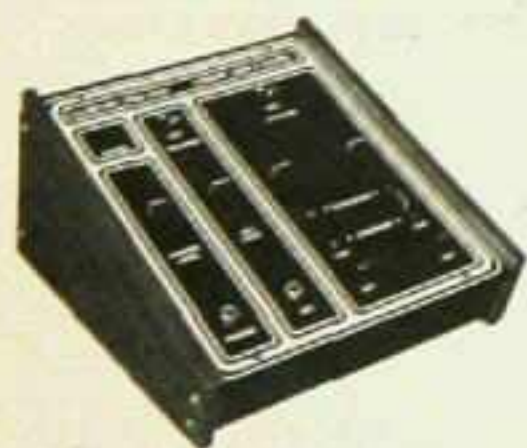
In addition to the discotheque, there will also be a gourmet French restaurant on the premises.

Promote Bee Gees

LOS ANGELES—RSO has issued a limited edition 12-inch 33 $\frac{1}{3}$ r.p.m. disco record featuring three cuts from the Bee Gees' new "Spirits Having Flown."

The promotional record features "Tragedy," "Search, Find" and "Love You Inside Out." The record was prepared for use by disco deejays at radio stations and clubs.

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REGINE'S BENEFIT—Regine Zylberberg, arms outstretched, is swarmed by photographers and other media people as she rules regally over a "Grand Junior Disco Extravaganza" held recently at her New York club. The event, to celebrate the "International Year Of The Child" was cosponsored by Fruit Of The Loom. Proceeds went to UNICEF.

Juveniles In Philly Lose One & Win One

By MAURIE ORODENKER

PHILADELPHIA—This city's teenage disco group recently lost one of its favorite clubs when the owners of the teen-oriented Disco World in nearby New Jersey decided to convert the room into a club for older audiences.

However, the young group also picked up a new dance haven named Feets in suburban Plymouth Meeting, Pa.

The New Jersey club, operated by Aldo Tagliaferro and Tony Staino Jr., is being redesigned as an adult disco called Just Heaven. Designers of the "new" room are using dozens of yards of white fabric hanging from the ceiling to give the impression of snowy, flowing clouds.

They are also installing a new lollipop-shaped bar, and a new light show including colored fluorescent bulbs, and the usual array of strobes, spinners, tivoli and other lights. The sound system used in the "old" club remains unchanged.

The new room is being called a membership club, and the cost of membership to Heaven is \$2 per person. There is also a \$2 admission charge on weekdays, and \$4 per person on weekends.

Feets is housed in the Plymouth Square shopping center. It is non-alcoholic, and caters to patrons in the junior high and high school age groups. It is also being run as a membership club, and to hold the interest of its young patrons, features multimedia shows, a game room, and a mix of live and recorded music.

In other disco news in the city, the Texas-based Elan disco and restaur-

ant chain has opened a branch of its posh operation in the newly-renovated Warwick Hotel here. The local room, operated by restaurateur Gene Effron, is being run as a membership spot with dues fixed at \$100 per person.

The club is hoping to draw its clientele from among the high rollers in the city and from among visitors to Atlantic City.

In Bangor, Pa., plans by Rudolph and Kathryn Ducharme to open a disco entertainment center for patrons in the 14 to 20 age group, has been nixed by the town's zoning board because the prospective operators could not provide sufficient parking facilities. The Ducharmes plan to appeal the decision in the Northampton County Court.

And David's Lounge, one of the best known discos in Lancaster, Pa., was recently destroyed by an early-morning fire which raged out of control for three hours. The blaze was fought by 75 firemen. State police estimate damages at in excess of \$350,000.

In Asbury Park, N.J., well-known dancer Dorothy Lewis, who was featured in the chorus lines of shows by such notables as Cab Calloway and Duke Ellington, has come out of retirement to serve as director-producer for a new disco center for senior citizens.

U.K. Discopower Boosts Production

LONDON — Discopower, the disco equipment manufacturer and retailer, based in Newport, South Wales, has stepped up its manufacturing capacity by acquiring a new 3,000 square foot factory.

The new center will produce a new range of disco sound equipment and lighting effects, distributed through the U.K. and abroad by dealers with exclusive sales territories.

Discopower's own South Wales Disco Center in Newport will still supply a wide range of other manufacturers' equipment as well as handling Discopower brand sales for the area.

FORMERLY DIRTY SALLY'S Major Acts Booked At Rumors, Vegas

By HANFORD SEARL

LAS VEGAS—Center Strip Rumors disco, one of this entertainment capitol's top after-hours hot spots, has become the first club to initiate bookings of major disco acts here.

Inaugurated Jan. 8 by RCA-Solar recording act Shalamar, the policy is a new direction by Rumors operator Gary Pitak who bought the club 18 months ago.

"We can draw promotional tours now," says Pitak. "Record companies are contacting us for we need this type of entertainment."

Formerly known as Dirty Sally's, the popular club situated between the Sands and Frontier Hotels was jammed to its 500-capacity for the disco-soul act.

Composed of Jody Watley, Gerald Brown and Jeffrey Daniel, Shalamar picked a local couple as part of its 40-city, three-month tour and contest to culminate at New York's Studio 54 March 5.

Head deejay Doug MacDuff, a

Montreal native, mans the disco's 2,500-watt sound system which features Cerwin-Vega equipment, Technic turntables and 12 speakers.

According to MacDuff, who's creating a "Disco Trek" three-hour syndicated radio program, the club plays 38 of 40 top hits from Billboard's weekly disco chart while emphasizing new products such as Edwin Starr's "Working Song," the flip side of "Contact."

The relatively large, lighted dance floor is surrounded by dried, hanging floral arrangements, mirrored panels and a center light carousel.

Pitak, who manages a staff of 20, maintains the club's strategic location offers a solid exposure of East and West Coast music styles with the cross matching of locals and tourists.

Joining the weekly dance contest and representative seasonal special events are fashion shows, record giveaways and a popular Sunday night comedy club.

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National Disco Action Top 40

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ATLANTA

- This Week**
- 1 FLY AWAY—all cuts—Voyage—Marlin (LP)
 - 2 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - 3 BLAME IT ON THE BOOGIE/SHAKE YOUR BODY (DOWN TO THE GROUND)—The Jacksons—Epic (LP/12 inch)
 - 4 DANCE/POINCIANA—Paradise Express—Fantasy (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 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - 8 BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)
 - 9 IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (12 inch)
 - 10 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - 11 CONTACT—Edwin Starr—20th Century (LP/12 inch)
 - 12 HE'S THE GREATEST DANCER/WE ARE FAMILY—Sister Sledge—Atlantic (12 inch)
 - 13 ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
 - 14 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)
 - 15 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)

BALT./WASHINGTON

- This Week**
- 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 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 CONTACT—Edwin Starr—20th Century (LP/12 inch)
 - 6 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - 7 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - 8 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)
 - 9 CHANCE TO DANCE/A-FREAK-A/HOT BODIES—Lemon—Prelude (LP/12 inch)
 - 10 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (LP/12 inch)
 - 11 I GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
 - 12 ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
 - 13 MUSIC IS ALL YOU NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)
 - 14 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)
 - 15 (EVERYBODY) GET DANCIN'—Bumbers—West End (12 inch)

BOSTON

- This Week**
- 1 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - 2 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - 3 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - 4 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - 5 HOT BUTTERFLY—all cuts—Bionic Boogie—(Gregg Diamond)—Polydor (LP/12 inch)
 - 6 CONTACT—Edwin Starr—20th Century (LP/12 inch)
 - 7 FLY AWAY—all cuts—Voyage—Marlin (LP)
 - 8 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (LP)
 - 9 GOT TO BE REAL/STAR LOVE/YOU SAVED MY DAY—Cheryl Lynn—Columbia (LP/12 inch)
 - 10 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)
 - 11 I GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
 - 12 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - 13 CHANCE TO DANCE/A-FREAK-A/HOT BODIES—Lemon—Prelude (LP/12 inch)
 - 14 I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King—RCA (12 inch)
 - 15 GET DOWN—Gene Chandler—20th Century (LP/12 inch)

CHICAGO

- This Week**
- 1 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - 2 CONTACT—Edwin Starr—20th Century (LP/12 inch)
 - 3 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - 4 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - 5 FLY AWAY—all cuts—Voyage—Marlin (LP)
 - 6 BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)
 - 7 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (LP)
 - 8 CHANCE TO DANCE/A-FREAK-A/HOT BODIES—Lemon—Prelude (LP/12 inch)
 - 9 DANCE/POINCIANA—Paradise Express—Fantasy (12 inch)
 - 10 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)
 - 11 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)
 - 12 GOT TO BE REAL/STAR LOVE/YOU SAVED MY DAY—Cheryl Lynn—Columbia (LP/12 inch)
 - 13 I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King—RCA (12 inch)
 - 14 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - 15 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)

DALLAS/HOUSTON

- This Week**
- 1 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - 2 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - 3 BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)
 - 4 FLY AWAY—all cuts—Voyage—Marlin (LP)
 - 5 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - 6 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (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 CONTACT—Edwin Starr—20th Century (LP/12 inch)
 - 11 CHANCE TO DANCE/A-FREAK-A/HOT BODIES—Lemon—Prelude (LP/12 inch)
 - 12 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)
 - 13 DANCE/POINCIANA—Paradise Express—Fantasy (12 inch)
 - 14 KNOCK ON WOOD—Anni Stewart—Arista (12 inch)
 - 15 I GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)

DETROIT

- This Week**
- 1 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)
 - 2 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - 3 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - 4 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - 5 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (LP)
 - 6 I GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
 - 7 DANCIN'—Grey & Hanks—RCA (12 inch)
 - 8 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - 9 FLY AWAY—all cuts—Voyage—Marlin (LP)
 - 10 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - 11 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)
 - 12 I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King—RCA (12 inch)
 - 13 FLY ME ON THE WINGS OF LOVE—Celi Bee—APA (LP)
 - 14 DANCE/POINCIANA—Paradise Express—Fantasy (12 inch)
 - 15 SOUL BONES/LOVE MAGNET—Trammps—Atlantic (12 inch)

LOS ANGELES

- This Week**
- 1 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - 2 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - 3 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - 4 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - 5 FLY AWAY—all cuts—Voyage—Marlin (LP)
 - 6 ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
 - 7 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (LP/12 inch)
 - 8 CONTACT—Edwin Starr—20th Century (LP/12 inch)
 - 9 I GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
 - 10 IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (LP/12 inch)
 - 11 HE'S THE GREATEST DANCER/WE ARE FAMILY—Sister Sledge—Atlantic (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 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)
 - 15 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)

MIAMI

- This Week**
- 1 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - 2 FLY AWAY—all cuts—Voyage—Marlin (LP)
 - 3 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 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - 7 FLY ME ON THE WINGS OF LOVE—Celi Bee—APA (LP)
 - 8 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)
 - 9 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - 10 DANCE/POINCIANA—Paradise Express—Fantasy (12 inch)
 - 11 CONTACT—Edwin Starr—20th Century (LP/12 inch)
 - 12 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - 13 ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
 - 14 BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)
 - 15 FREE ME FROM MY FREEDOM—Bonnie Pointer—Motown (LP/12 inch)

NEW ORLEANS

- This Week**
- 1 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - 2 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - 3 FLY AWAY—all cuts—Voyage—Marlin (LP)
 - 4 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - 5 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - 6 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - 7 KNOCK ON WOOD—Anni Stewart—Arista (12 inch)
 - 8 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (LP/12 inch)
 - 9 CHANCE TO DANCE/A-FREAK-A/HOT BODIES—Lemon—Prelude (LP/12 inch)
 - 10 SHINE ON SILVER MOON—Marilyn McCoo & Billy Davis Jr.—Columbia (12 inch)
 - 11 FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - 12 I GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
 - 13 MANHATTAN FEVER/DISCOIDE—Roundtree—Mango (LP)
 - 14 ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
 - 15 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)

NEW YORK

- This Week**
- 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 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - 4 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - 5 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - 6 CONTACT—Edwin Starr—20th Century (LP/12 inch)
 - 7 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (LP/12 inch)
 - 8 I GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
 - 9 ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
 - 10 IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (LP/12 inch)
 - 11 DAN HARTMAN LP—Dan Hartman—Blue Sky (LP)
 - 12 HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP/12 inch)
 - 13 DANCIN'—Grey & Hanks—RCA (LP/12 inch)
 - 14 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)
 - 15 TURN ME UP—Keith Barrow—Columbia (12 inch)

PHILADELPHIA

- This Week**
- 1 I GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
 - 2 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - 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 DANCIN'—Grey & Hanks—RCA (12 inch)
 - 7 TURN ME UP—Keith Barrow—Columbia (12 inch)
 - 8 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - 9 STRAIGHT TO THE BANK—Bill Summers—Prestige (12 inch)
 - 10 ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
 - 11 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)
 - 12 FLY AWAY—all cuts—Voyage—Marlin (LP)
 - 13 DANCE/POINCIANA—Paradise Express—Fantasy (12 inch)
 - 14 SATURDAY NIGHT, SUNDAY MORNING—Thelma Houston—Motown (12 inch)
 - 15 I'M THE GREATEST DANCER/WE ARE FAMILY—Sister Sledge—Atlantic (12 inch)

PHOENIX

- This Week**
- 1 FLY AWAY—all cuts—Voyage—Marlin (LP)
 - 2 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - 3 CHANCE TO DANCE/A-FREAK-A/HOT BODIES—Lemon—Prelude (LP/12 inch)
 - 4 KNOCK ON WOOD—Anni Stewart—Arista (12 inch)
 - 5 MUSIC IS ALL YOU NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (12 inch)
 - 6 ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
 - 7 IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (LP/12 inch)
 - 8 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - 9 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - 10 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - 11 (DANCE IT) FREESTYLE RHYTHM—Mantus—S.M.I. (12 inch)
 - 12 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - 13 DANCE/POINCIANA—Paradise Express—Fantasy (12 inch)
 - 14 CONTACT—Edwin Starr—20th Century (LP/12 inch)
 - 15 MANHATTAN FEVER/DISCOIDE—Roundtree—Mango (LP)

PITTSBURGH

- This Week**
- 1 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - 2 FLY AWAY—all cuts—Voyage—Marlin (LP)
 - 3 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - 4 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - 5 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (LP/12 inch)
 - 6 DAN HARTMAN LP—all cuts—Dan Hartman—Blue Sky (LP)
 - 7 CONTACT—Edwin Starr—20th Century (LP/12 inch)
 - 8 HOLD YOUR HORSES—First Choice—Salsoul (12 inch)
 - 9 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - 10 CHANCE TO DANCE/A-FREAK-A/HOT BODIES—Lemon—Prelude (LP/12 inch)
 - 11 I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King—RCA (12 inch)
 - 12 (DANCE IT) FREESTYLE RHYTHM—Mantus—S.M.I. (12 inch)
 - 13 MUSIC IS ALL YOU NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)
 - 14 DANCING IN THE FIRE—Delilah—ABC (LP)
 - 15 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)

SAN FRANCISCO

- This Week**
- 1 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - 2 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - 3 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - 4 FLY AWAY—all cuts—Voyage—Marlin (LP)
 - 5 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (LP/12 inch)
 - 6 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - 7 MUSIC IS ALL YOU NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)
 - 8 I GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
 - 9 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - 10 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)
 - 11 CONTACT—Edwin Starr—20th Century (LP/12 inch)
 - 12 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)
 - 13 THE CHASE—Giorgio—Casablanca (LP/12 inch)
 - 14 DANCIN'—Grey & Hanks—RCA (12 inch)
 - 15 WE ARE FAMILY—Sister Sledge—Atlantic (12 inch)

SEATTLE/PORTLAND

- This Week**
- 1 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - 2 DANCE/POINCIANA—Paradise Express—Fantasy (12 inch)
 - 3 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - 4 GOT TO BE REAL/STAR LOVE/YOU SAVED MY DAY—Cheryl Lynn—Columbia (LP/12 inch)
 - 5 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - 6 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - 7 FLY AWAY—all cuts—Voyage—Marlin (LP)
 - 8 MUSIC IS ALL YOU NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)
 - 9 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - 10 KNOCK ON WOOD—Anni Stewart—Arista (12 inch)
 - 11 CONTACT—Edwin Starr—20th Century (LP/12 inch)
 - 12 LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12 inch)
 - 13 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (LP/12 inch)
 - 14 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)
 - 15 ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)

MONTREAL

- This Week**
- 1 CONTACT—Edwin Starr—20th Century (LP/12 inch)
 - 2 FLY AWAY—all cuts—Voyage—RCA (LP)
 - 3 LOVE AND DESIRE—Arpeggio—Polydor (LP)
 - 4 LE FREAK—Chic—WEA (12 inch)
 - 5 Y.M.C.A.—Village People—Polydor (12 inch)
 - 6 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP)
 - 7 CAFE—D.B. Sound—Quality (LP)
 - 8 HEART OF GLASS—Wendie—Capitol (12 inch)
 - 9 DO YA THINK I'M SEXY—Rod Stewart—WEA (12 inch)
 - 10 IF THERE'S LOVE—Amant—TK (12 inch)
 - 11 AT MIDNIGHT—T Connection—TK (12 inch)
 - 12 DANCE ALL NIGHT—M.T.L. Express—Unidisc (LP)
 - 13 LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Quality (12 inch)
 - 14 CHANCE TO DANCE/A-FREAK-A—Lemon—Quality (12 inch)
 - 15 GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)

This Week	Last Week	TITLE(S), ARTIST, LABEL
★	1	I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
★	4	KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
	3	2 FLY AWAY—all cuts—Voyage—Marlin (LP)
★	6	LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
★	7	Y.M.C.A./CRUISIN'/HOT COP—Village People—Casablanca (LP/12 inch)
★	12	DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
	7	8 AT MIDNIGHT—T Connection—TK (LP/12 inch)
	8	9 CONTACT—Edwin Starr—20th Century (LP/12 inch)
★	11	HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (LP/12 inch) (Remix)
	10	3 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
	11	5 IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (LP/12 inch)
	12	10 LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12 inch)
★	24	GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
★	20	ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
	15	13 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)
	16	14 HOLD YOUR HORSES—First Choice—Salsoul (12 inch)
	17	17 CHANCE TO DANCE/A-FREAK-A/HOT BODIES—Lemon—Prelude (LP/12 inch)
	18	19 GOT TO BE REAL/STAR LOVE/YOU SAVED MY DAY—Cheryl Lynn—Columbia (LP/12 inch)
	19	15 BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)
★	21	DAN HARTMAN LP—all cuts—Dan Hartman—Blue Sky (LP/12 inch)
★	23	FLY ME ON THE WINGS OF LOVE—Celi Bee—APA (LP)
	22	16 MUSIC IS ALL YOU NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)
	23	18 DANCE/POINCIANA—Paradise Express—Fantasy (12 inch)
	24	25 HOT BUTTERFLY—all cuts—Bionic Boogie—(Gregg Diamond)—Polydor (LP/12 inch)
★	27	DANCIN'—Grey & Hanks—RCA (LP/12 inch)
★	28	THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)
	27	26 FREE ME FROM MY FREEDOM—Bonnie Pointer—Motown (LP/12 inch)
	28	29 SYMPHONY OF LOVE/DANCING WITH THE LIGHTS DOWN LOW—Miquel Brown—Polydor (LP/12 inch)
★	32	KNOCK ON WOOD—Anni Stewart—Arista (12 inch)
	30	31 BLAME IT ON THE BOOGIE/SHAKE YOUR BODY (DOWN TO THE GROUND)—The Jacksons—Epic (LP/12 inch)
★	—	HE'S THE GREATEST DANCER/WE ARE FAMILY—Sister Sledge—Atlantic (12 inch)
	32	33 THE CHASE—Giorgio—Casablanca (LP/12 inch)
	33	34 I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King—RCA (12 inch)
	34	35 SHINE ON SILVER MOON—Marilyn McCoo & Billy Davis Jr.—Columbia (12 inch)
	35	36 TURN ME UP—Keith Barrow—Columbia (12 inch)
★	—	STRAIGHT TO THE BANK—Bill Summers—Prestige (12 inch)
★	—	FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
★	—	CRAZY—The Glass Family—JDC Records (12 inch)
★	—	(EVERYBODY) GET DANCIN'—Bumbers—West End (12 inch)
★	40	38 SOUL BONES/LOVE MAGNET—Trammps—Atlantic (12 inch)

★TOP PERFORMERS: Stars are awarded in the National Disco Action Top 40 chart based on the following award movement: 1.5 Strong increase in audience response; 5.5 Upward movement of 3 positions; 15-25 Upward movement of 4 positions; 26-40 Upward movement of 6 positions. Performers whose names are marked with a star (★) are performers who are currently moving up with a star. In such cases, performers will be awarded a star without the required upward movement noted above.

Compiled by telephone from Disco D.J. Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets, plus sales reports from key disco product retailers/one stops.

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

Disco Disk Promo—Radio Versus Club DJs

• Continued from page 1

According to Billy Smith, national disco coordinator at London Records, an increasing percentage of disco record buyers are revealing that their purchases are being influenced by airplay on their favorite disco radio stations, and not necessarily what they dance to in the clubs.

Smith, who like most other disco label executives relied heavily on disco play to help break his label's tunes, is now servicing 160 disco and disco-oriented radio stations.

He not only feels that disco radio will be the medium of the future for breaking hits, but he also notes that for some time now there has been a subtle decline in the power of discos to effectively turn disco record dancers into disco record buyers.

Chuck Gregory, senior vice president for Salsoul Records and its affiliated labels, agrees that because of radio's ability to reach vastly wider audiences than the clubs provide, radio could emerge as being more important in breaking records.

However, he stresses the effectiveness of the neighborhood discotheque is still strong, and that many disco radio stations will not begin airing a record until it shows up on the disco charts or deejay feedback sheets.

He continues: "Usually, the discos have pre-tested and pre-marketed a record before it finally makes a radio station's playlist."

Gregory does not deny that the balance of power could shift as disco radio stations proliferate and increase in importance. His label is already servicing 140 disco and disco-oriented stations across the country, and like London is becoming increasingly selective about the spinners and pools it services.

Gregory's selectivity is based on a simple premise. "The areas which are strong in discos are usually represented by strong pools, and we work with these," he states.

At Atlantic Records, the list of radio stations being serviced with disco product is up to 110. However, Izzy Sanchez, the label's disco promotion director, feels that at present, discotheques as a group have more influence in breaking records.

"Still, they need to get their acts together," he states. "They will have to begin playing a more active role in the promotion of records. As for the pools, diversification of activities will have to become their main theme."

Sanchez feels that a deejay's need for concentration, and the rigors of the job, or rules of his club which prevent him from speaking over his record, is a retardant to efforts to enlist his aid in promotions.

"However, we do encourage him to display the jacket of the disk he is playing as a means of informing his audience what's on the turntable," he states.

Dan Joseph of T.K. Records makes an interesting point in defense of discotheques' roles in stimulating interest and excitement in a record. States Joseph: "A disco deejay can look out over the dance floor and immediately assess an audience's reaction to a record. He does not have to wait for the ratings figures as is the case with radio."

He also notes that in a club with all its sophisticated sound equipment, a listener is better able to judge a record than from merely listening to it on a transistor radio.

Still, he admits that disco radio play provides several important advantages over club play, not the least of them being radio's ability to reach a vast audience. "Unfortunately, radio still needs that important hook

before it gets on a record and the club supplies this through feedback sheets and other methods of determining audience response."

If the prognostications of disco radio's increasingly important role in

breaking records is correct, it could have a revolutionary effect on the scores of record pools which have sprung up around the country to service disco deejays with promotional record product, as well as act

as a liaison between the labels and the pools.

Smith of London Records believes that as reliance on the club to break records lessens, many borderline pools will be phased out of busi-

ness, and those remaining will have to drastically restructure their operations so that they become more of a full-service operation than a mere clearing house for the distribution of
(Continued on page 36)

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\$1.2 Million Cincy Club Opens

By VICTOR HARRISON

CINCINNATI—Tomorrow's, Cincinnati's newest, largest and most elaborate disco enters its second month of business Tuesday (6). The club is privately owned by Paul Tibbs, the current Ohio Democratic state chairman and is estimated to have cost \$1.2 million to complete.

Tomorrow's is located in the heart of downtown Cincinnati on Fifth and Race Sts., next to Stouffer's Inn, the largest hotel in town. The disco is virtually the only major entertainment dancing facility downtown and should draw well from the convention and tourist trade as well as the native Cincinnatians and Northern Kentuckians.

Admission to the club is \$2.50 Wednesday and Thursday and \$3.50 Friday and Saturday.

Tomorrow's offers a personal membership policy at \$100 per year. One membership card admits the member and guest free at any time and guarantees "no line waiting." Membership will also include special features and parties at cut rates. For example, this New Year's Eve the club is having a party with free champagne at midnight to all members.

The club's total size is 22,000 square feet. The dance floor measures 1,200 square feet. Tomorrow's is divided into two rooms. The lounge and disco are divided by a glass wall which also cuts Tomorrow's huge rectangular bar in half in order that it serves both rooms. The glass wall acts as a sound baffle and keeps the lounge area sound free from the throbbing music of the disco area.

The club has hired Bruce Cramer as entertainer. He selects and programs all the music and according to manager Larkin, he will "spin New York style." This means the tempo never slows down, no talking between songs and no slow numbers. Larkin also says the only words you'll hear Cramer say will come at closing time and they will be "Goodnight and thank you."

The overall cost for the sound and lighting systems at Tomorrow's is reportedly \$250,000 with approximately \$125,000 spent for each system. Smithall Electronics in Cincinnati designed and installed the lights and Richard Long and Associates of New York handled the sound.

The Smithall designed lighting system is computerized and com-

bines disco and theatrical lighting. The \$50,000 custom-built Smithall pre-settable memory-holding computer includes a micro-processing system with 16 memories and 156 circuits to control the lights.

The system includes a variety of neon, incandescent, theatrical boarder lights, spinning and oscillating lights and special effects.

The sound system features a custom built four-way electronic crossover system with variable gain and total power output of 300 watts.

According to Long, components include four Levan sub-base horns, six Waldorf full-range bi-amplified speakers, two tweeter arrays with four JBLs in special chrome plated housings in each, seven BGW and Crown power amplifiers, a UREI 1/2 Octave Band Equalizer, three Technics 100 Mark II Turntables, one Bozak Mixer, two Pioneer RT707 reel to reel tape recorders, one RD Expander and one dbx Sub-Harmonic Synthesizer.

There is no doubt that Tomorrow's is the current disco show place here. However, it appears that three more discos will open between now and the fall of 1979.

Disco Mix

By BARRY LEDERER

NEW YORK—The initial album by Paradise Express on Fantasy Records has the current 12-inch versions of "Dance" and "Poinciana." They comprise all of side one. Side two is completely uptempo with two of the three cuts worth noticing. "Reverend Lee" is a gospel flavored rocker. Starting off with a mild tempo, the song gradually builds to a rousing crescendo with a drum break nicely placed to add spice.

"Star In My Life" is simple in musical structure in that no elaborate orchestration is needed in making this a disco pleaser. The lead vocalist carries the melody with her refreshing voice in this 5:57 minute production. Producers Henry Crosby and Phil Jones with arranger Herb Jimmerson have offered deepjays good material for club action.

With the success of "Star Wars" and "Close Encounters" behind it, Meco has turned his attention to the score of "Superman" by composer John Williams. This latest outing is entitled "Superman And Other Galactic Heroes." Side one consists of several bands segued together. They tell a musical story of the movies. Tunes include the popular "Can You Read My Mind" and "The Other Galactic Heroes."

Side has four cuts that are relatively similar in their funky march-like beat. The first side might have more disco success if it is shortened from its present length with emphasis on hotter segments.

Producers Meco Menardo, Tony Bongiovi and Harold Wheeler have blended their talents well in their latest effort. However, the end result is too reminiscent of their previous works, leaving a definite need for fresh and original material for the wanting deepjay.

"The Whole World Is Dancing" is the Tramp's new LP and the main cut "Love Insurance Policy" is another highlight. The dynamic

thrust and tight vocalization shine through the orchestrations which have made this group a disco favorite.

Tom Moulton is responsible for five of the seven new cuts. Also from Moulton is the new Salsoul Orchestra's album which he has produced. The album's title is taken from Silveti's new LP and is called "Sun After The Rain," with a vocal and instrumental included. Moulton also reports that a 12-inch 33 1/3 r.p.m. remix of Charo's "Stay With Me" has been completed with new punch, dynamics and instrument interphasing added.

Two weeks ago mention was made of the Phyllis Hyman album and single 12-inch which were soon to be released. These products are on the Arista label with the album titled "Somewhere In My Lifetime." The 12-inch 33 1/3 r.p.m. discs are extended versions from the album, and are called "Kiss You All Over" and "Strange." These tunes are produced by T. Life. The other cuts on the LP are pleasant ballads with producers Barry Manilow, Ron Dante, Larry Alexander and Skip Scarborough sharing credits.

Television personality Cher has come out with an album which contains several cuts that have good disco potential. On Casablanca Records, the LP titled "Take Me Home" is also the main track, and has a running time of 6:47 minutes. Cher belts out a spirited song with top-notch arrangements and production by Bob Esty. No distinguishable break is used or needed in this cut that holds the dancers' attention throughout. "Wasn't It Good" has a catchy flavor, a sax solo and driving tracks that add to a momentous buildup to make this the highlight of the album.

Also from Casablanca is the latest album by Space called "Just Blue," which has familiar overtones from its earlier work. Side one is mostly instrumental, relying heavily on synthesizer and other electronic effects. "Just Blue" and "Symphony" have a classical feel. "Save Your Love For Me" and "My Love Is Music" are more vocal with haunting melodies.

With the success of Village People's "Macho Man," it was inevitable that other records would follow capitalizing on this theme. Such is the case with "Mucho Macho" on Palladium Records by M.A.N. The group's casual approach to the song is with an easygoing feeling that is in contrast to the title.

Radio Challenging Pools

• Continued from page 35

promo records to their member deejays.

If, as are the indications, the advent of disco radio truly threatens the structure of the record pool, then it should be interesting to see how the numerous warring factions will handle the situation.

Until now the pools have been smug in the knowledge that their role as middle-men between labels and spinners has been vital. For many, it has also been lucrative. This combination of power, and the lure of lucrative returns, has sparked fierce rivalry among the various factions.

Nowhere is this more evident than in New York City where the six operating pools are constantly feuding and causing decision-making headaches for the labels caught in the middle.

Meanwhile, spurred by the realization that most major labels have thrown caution to the winds and are jumping feet first into the disco music arena, London Records has begun beefing up its involvement in disco music.

According to Smith, London will devote the efforts of Le Joint, its new black label, to the development of disco and disco r&b products.

Le Joint has already released product by Zulema, and Hodges, James & Smith are being moved to this label. The label is also gearing for the release of the first product by the Beck Family, a new six-member group from Philadelphia ranging in age from 18 to 27. The first product scheduled for release from the group is titled, "The Beck Family."

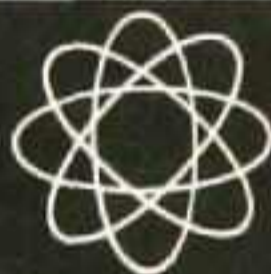
Smith also says that a number of new disco-oriented releases by the Larry Page Orchestra is planned, and a three album production deal has been signed with Howard Smiley, formerly of TK Records.

Further keeping in tune with the trends, London will also begin to adjust selective cuts on some disco LPs

so that they conform more closely to the timing and remixing of promotional 12-inch disco disks.

States Smith: "It is an excellent move by the industry, and one which was long due. It makes a lot of sense."

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Top Acts Moving To Major Market Benefits

LOS ANGELES—Artists are doing more benefits in major markets—as opposed to smaller, outlying areas—as typified by a recent Jackson Browne-Graham Nash swing through L.A., Oakland and San Diego and an upcoming New York City benefit initiated by John Hall, James Taylor and Bonnie Raitt which will also feature Browne, Nash, Carly Simon and the Doobie Brothers.

The three California shows—at the Inglewood Forum (Jan. 26), Oakland Coliseum (Jan. 27) and San Diego Sports Arena (Jan. 29)—raised funds to fight the opening of the Diablo Canyon nuclear power plant near San Luis Obispo, Calif. At a press conference with Nash before the Forum show, Browne explained this trend toward acts doing major market benefits.

"In the past," he says, "there was a tendency to do a benefit in Bak-ersfield because you wouldn't want

to give up the mam market which is Los Angeles. It's an industry town and you have to look good in L.A."

"Also, artists had a tendency not to do benefits because nobody was at the driver's seat; there was no one to take responsibility for making the money. If you leave it in the hands of non-professional promoters things get left undone and it looks a little shabby; you're not going to look professional when you're playing L.A."

"That's why I'm grateful to my regular promoters—Wolf-Rissmiller in L.A. and San Diego and Bill Graham in San Francisco—for doing this for free."

A spokesman for Alliance For Survival, which cosponsored the benefit shows with Pacific Alliance, Wolf-Rissmiller and KMET-FM, added: "This is the first time we've had a big city tour in the U.S. The anti-nuclear movement has been based in rural communities, because originally the constituency for fighting nuclear power plants has been the people who lived next door to them. Now we're moving into the urban areas."

By PAUL GREIN



Jackson Browne: Bringing his anti-nuclear sentiments to major market venues.

He added that these shows would be followed by concerts in New York and hopefully Chicago and Washington, D.C., to make it "truly a national movement."

The initial thinking behind the New York show has been to do two to four nights, possibly at Madison Square Garden. Browne added: "We want it uptown, because we want to be close to the media; we want a large campaign. We may not have it at Madison Square Garden because it's so expensive to do a show there. We could save a lot of money for the movement by doing it at, say, Nassau Coliseum."

The New York show will also be recorded for a live album. Quipped Browne: "It hasn't been decided which company will have the honor of putting this record out for free."

"We hope that we'll be able to make a successful record. The money will be distributed by a board to fund local grass roots organizations!"

Both Browne and Nash donated their services for the shows. Said

Browne: "We put as much preparation into these three concerts as you'd put into a national tour and they bear most of the expenses that a national tour would then recoup. But everybody on the stage tonight is working for free—or for expenses."

He explained: "It's kind of hard for Northwest Sound, which trucked all the sound and light equipment down from Oregon, to stop at a gas station and ask for some free gas to fight nuclear power. There are some bills that must be paid."

By estimate of his manager, Peter Golden, Browne did about 80 paid concerts in 1978, not counting more than 30 benefit shows. Browne's explanation for doing so many benefits: "I got tired of doing concerts and just making a brief mention of the information that's available outside the concession stands. I don't think it's right to make a speech when people come to hear music."

"But here," he explained, "we've made it known that this is a political event. People know what they're

(Continued on page 42)

Hot Chocolate's Pair Go For Danceability

By IRV LICHMAN

NEW YORK—If you could substitute "danceable music" for disco you'd make two members of Hot Chocolate feel a lot better.

Earl Brown and Pat Olive, two members of the five-man English group which is giving Infinity Records its first top 10 gold single with "Every 1's A Winner," have just paid a 10-day promotional visit to New York and Los Angeles.

While not a formula disco cut, the hit single has been making noise in discos.

"We prefer not to have a label put on us," explains Brown, "because it's difficult to get out of it. Yes, we play danceable music, but as for disco, we don't sit and think this way."

Both Brown, who writes most of the group's material, and Olive have been struck by the differences between disco programming in the U.S. versus that of England and Europe.

"In the U.S., the disco formula doesn't vary, and leaves no room for slow dancing. This is not so abroad," says Brown. Adds Olive: "I think that dancing that allows for physical contact is important." Both wonder if the U.S. disco scene is really one in which people want to be seen, not meet and strike up a relationship. Studio 54 is among the discos they've had a chance to pop into.

Based in England, Hot Chocolate is produced by Mickie Most, whose Rak label releases the group there. The North American deal with Infinity was made between Most and Infinity president Ron Alexenburg.

Hot Chocolate is no stranger to the U.S. charts, the most recent being "You Sexy Thing," now a jingle theme for the Mercury auto line. "You Sexy Thing" was recorded when the group was signed to Big Tree.

Nine years ago, Hot Chocolate was one of the last groups signed to Apple Records, where it cut a reggae version of John Lennon's "Give Peace A Chance." "Someone at Apple gave us our name after Mickie submitted a tape," Brown notes.

Since its organization, there have been only two personnel changes, the drummer and bass player, the latter being filled in by the congo player.

Hot Chocolate's track record in England and Europe is impressive. The team's had six silver singles, one gold LP and three silver LPs in the U.K. In addition to the U.S. gold single, an Infinity spokesman says the LP named after its hit has reached the 200,000 mark.

In Europe, the group has played in Germany, both East and West, Switzerland, Czechoslovakia, and Poland.

Interestingly, its recordings in Eastern Europe are available only through broadcasts from the West.

Notes Olive: "We've heard a lot of pirated recordings there, and they sound awful. It seems that one tape is passed on from one fan to another to duplicate."

Brown and Olive were due to return to Europe on Sunday (4) to begin recording a new album.

Garden State Hits Highest Summer \$\$

HOLMDEL TOWNSHIP, N.J.—The 1978 summer season of pop and contemporary concerts at the state-operated Garden State Arts Center here recorded its highest gross in its 11 years of operation.

Operated by the New Jersey Highway Authority, the concert hall with 5,000 seats in the round under a roof and an additional 5,000 outside on the lawn reportedly grossed \$2,946,052. The figure represents an overall net profit of \$98,645.

William F. Smith, chairman of the state authority, says the week-long appearance of Barry Manilow, July 3 through 8, resulted in the highest single gross in the history of the Arts Center. The record gross, reflecting 57,274 people in attendance, was \$421,738. The total attendance figure for the season was 360,011 for 68 performances, a drop from 417,104 for 72 performances in 1977.

The 1978 season was the first to be booked entirely by an in-house staff and Smith says it resulted in substantial savings over those booked previously. Since first opened and until last summer, Nederlander Associates of New York City booked all the shows at a service fee of \$100,000 each year. The New Jersey Highway Authority decided to handle its own bookings when Nederlander Associates asked for a five-year contract at \$110,000 a year.

Smith says the Arts Center took great satisfaction in its first season of in-house bookings. The staff showed that it could compete successfully with other entertainment facilities for the biggest names in show business. Offering attractions to satisfy every musical taste from country to symphony excepting for hard rock, the attractions included the likes of Frank Sinatra, Jackson Browne, Dolly Parton and Zubin Mehta conducting the New York Philharmonic.

For the coming season, the Arts Center reached an agreement this week with Ticketron to handle the ticket sales at its 34 sales outlets in New Jersey.

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D.C. Niteries Decrease As Rogue & Jar Folds

By BORIS WEINTRAUB

WASHINGTON—It's not simply the loss of jobs and a business, it's a great loss to the entire Washington community," says Harold Kaufman, owner of the now closed Harold's Rogue & Jar nightclub.

This move leaves only one nitery in the nation's capital to feature nationally known musicians, the Blues Alley.

Kaufman, a local psychiatrist and

sometime piano player, says the club was shuttered because its lease, held by St. Matthew's Roman Catholic Cathedral, expired.

The Cathedral also is landlord to a singles club which is operated above the nightclub. There are plans afoot for the block, in downtown Washington, to be razed and be replaced by an office building.

(Continued on page 43)

Grateful Dead Kicks Off Album On Tour

By ROMAN KOZAK

NEW YORK—If there is any difference between the latest Grateful Dead tour and any of the innumerable such treks in the past it is that after almost 15 years of playing together, this is the first time the band has scheduled a tour to coincide with the release of a new LP.

And it looks as if conventional wisdom on how to sell records is working even for the Dead, a band with about as devoted a following from its core of fans, the "Dead heads," as any act now in the business.

The most recent Grateful Dead LP, "Shakedown Street," was released Nov. 14, three days after the band began its national tour with a live performance on "Saturday Night Live," one of its rare TV appearances.

Since then Arista Records reports the LP has sold more than 400,000 units, and is at 42 on the LP chart, which is better than most recent Dead LPs so soon after release.

Despite its popularity as one of the top concert attractions, and strong catalog sales, Grateful Dead LPs never were strong coming out of the gate. This is something the tour was to remedy.

"Last year was the first time we tied a tour specifically to an LP release. In fact for the first time the whole year was specifically planned," says Richard Loren, manager of the group. "It just never seemed to happen before."

Though the tour was to end on New Year's Eve with the final concert to be presented at Winterland in San Francisco, the illness of Jerry Garcia forced the postponement of several dates including Madison Square Garden in New York which were later rescheduled. Other dates were added.

The 30-date tour ended in Detroit Jan. 21, and reportedly grossed more than \$1.75 million. After a short break eight more dates were added from Friday (2) in the Midwest, concluding with a benefit performance at Oakland Coliseum against industrial pollution with actress Jane Fonda.

After that the Dead plans to begin work on its next LP, before departing for a European tour in the summer.

"The group has added extra dates in the markets where we need them," says Rick Dobbis, Arista's vice president for artist development. "We have had some action because of its tour, and the band has also been good at doing radio and press interviews."

"What also is nice about the current tour is that not only has the band timed it with the release of the LP, but it is also working the new songs into its show," adds Dobbis.

But planning or not, the Grateful Dead is a band that has always prided itself for following its own star, for seeking its own "organic" directions.

"People say every album is more 'commercial,' or whatever, than the previous," says band member Bob Weir, describing "Shakedown Street."

"What we do is try to include as much musical information as we can in each song, and if it sounds more commercial, or sells better, it is because we are playing better," Weir adds.

Weir says there is no planned stage show, when the Dead performs live, but rather a loose format, "a pace," that the band adopts, drawing from its repertoire of 12 to 16 hours of music. He jokingly concedes that reaching an organic decision as to which song to play next is one of the factors that contributes to the band's notoriously long breaks between songs.

Lettermen Making 8th Tour In Japan

LOS ANGELES—The Lettermen are on their eighth tour of Japan, playing dates in Tokyo, Morioka, Yamagata, Sapporo, Nagoya, Shizuoka, Hiroshima and Osaka.

The trio is set for a 60-minute television special on Valentine's day backed by the 66-piece Tokyo Symphony Orchestra.

Acts Firmed For Coliseum

By CARY DARLING

LOS ANGELES—In addition to previously announced headliners Ted Nugent and Aerosmith, Wolf & Rismiller Productions' first California World Music Festival will feature Cheap Trick, Van Halen, the Outlaws, Toto, Cheech & Chong, UFO and AC/DC.

There is also the possibility of the premiere of the Who's "The Kids Are All Right" film over the course of its two days, April 7-8. More acts are scheduled to be announced.

Unlike the highly successful California Jams, which Wolf & Rismiller promoted in 1974 and 1978, no soundtrack albums, television programs or films will be forthcoming from the event.

To be held at the county-owned Los Angeles Memorial Coliseum, a 92,000-seat outdoor venue, and the adjacent indoor 16,000-seat Sports Arena, this is the first rock event for the Coliseum since a successful 1977 Jethro Tull concert.

However, in 1975, a series of Pink Floyd dates at the arena were marred by mass police arrests, mostly on drug charges.

Since then, most Los Angeles-area concerts have been held outside the city limits at the Santa Monica Civic, Inglewood Forum, Long Beach Arena and the outdoor Anaheim Stadium and Ontario Motor Speedway. The latter was the home of the California Jams.

"The Coliseum has the uniqueness of having the Sports Arena adjacent with enough exhibit space," explains Wolf & Rismiller's Larry Vallon. The exhibit space is necessary for the side shows, booths and games to be available. "Plus, we live in the city and we'd like to see something here."

As for the police, Vallon is optimistic. "With the departure of police chief Ed Davis, that sort of thing which happened before has gone out. We expect cooperation from the police," he says. Davis resigned his post in 1976 to pursue a political career.

Contemporary Security, a private firm, has been hired to keep order as a supplement to city police.

Vallon also credits Proposition 13, the California measure which seeks to reduce property taxes, in nabbing the Coliseum for the event. "The city needs the revenue. It lost basketball when the Los Angeles Lakers moved to Inglewood sometime ago and it is losing the Rams," he explains. The Los Angeles Rams football team is planning a move to Anaheim after the 1979 season.

One factor given for the Rams' move was the Coliseum's inner city locale, but Vallon has no qualms about using the facility.

"We patterned this festival after a Texas show held last summer at Dal-

las' Cotton Bowl," says Vallon. "It's in a downtown, black neighborhood and the show was successful."

The Coliseum is being scaled down to 80,000 seats each day for two reasons. "We're looking to have a comfortable place for the people and both the Los Angeles police and fire departments wanted some type of restrictions put on," Vallon says.

A rock'n'roll supermarket concession, which will feature albums, T-shirts, jackets and other items, is being run by Del Ferrano and Winterland Productions.

None of the feature films, due to screen inside the arena, has been confirmed though the Who film, "The Last Waltz" and "The Buddy Holly Story" are mentioned as possibilities.

Vallon says the festival will be an annual event but Wolf & Rismiller has no desire to participate in any future California Jams. "It's uncomfortable for the producer and the people," he states.

"The Ontario Speedway is impos-

sible to secure. At the last Jam, we had about 70,000 or 80,000 gate crashers."

The lineup for the April 7 show features a new, up and coming band selected at a "Battle of the Bands" competition held at the Sports Arena the night before; Toto, Cheech & Chong, the Outlaws, Cheap Trick and Ted Nugent.

The April 8 show features a return of Toto and Cheech & Chong along with AC/DC, UFO, Van Halen and Aerosmith. Vallon hopes to get nine acts for each day. A laser show and fireworks display is also on tap for both days.

Admission is \$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, including the April 6 "Battle of the Bands" at the arena, as well as the main musical festivities.

The festival is being sponsored in association with local Metromedia AOR outlet, KMET-FM.

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FEBRUARY 10, 1979 BILLBOARD

Resorts Intl Resorts To Acts Only On Saturdays

ATLANTIC CITY—Resorts International Hotel Casino here has changed its entertainment policy for the winter months to Saturday night only for major acts.

Week nights will have the hotel's 1,700-seat Superstar Theatre featuring a Las Vegas-type all female revue, "Bravo, Boardwalk, Bravo." The show is produced by Tibor Rudas, house producer and talent buyer.

The past two months have seen the hotel featuring the major performers on a split-week basis with full-week stands during the regular spring and summer seasons.

Acts lined up for the Saturday night only dates are Rich Little (10), Ben Vereen (17), and David Brenner (Feb. 24)

March brings in Bill Cosby (10), Gene Kelly (11-18), while Lola Falana, who canceled a July engagement at Resorts due to illness, will do a make-good date March 22-24.

No headline attractions have been announced for April and the first two weeks in May. Dates are being kept open as Rudas is attempting to firm full week dates for Barry Manilow, Tony Bennett and a Steve Martin return. Set for May are Lou Rawls (21-27) and Buddy Hackett, who will come in for a series of "Midnight Special" performances in late May and June.

Following Rawls is Neil Sedaka (June 4-10), the Count Basie band with Ella Fitzgerald (June 11-17), Bill Cosby returns (June 18-24), followed by Anthony Newley (June 24-July 1).

When Resorts isn't featuring a headline act, "Bravo, Boardwalk, Bravo" will be offered. Also on hand is the Si Zentner 16-piece house orchestra. Zentner also is the hotel's music director and books the many small units featured in the various hotel restaurants and cocktail lounges.

Bluesman Robinson On European Trek

CHICAGO — Veteran Chicago blues guitarist Fenton Robinson embarks on his first European tour this month, taking his regular four-piece band for concerts in the Netherlands and Sweden, including heading the 10th annual convention of the Dutch Blues and Boogie Woogie Society on Feb. 17.

Robinson's two albums for Alligator Records have been released on the Swedish Sonett label, which distributes them throughout Europe.

Artists Unlimited Like Middle Man

By ED HARRISON

LOS ANGELES—A new college agency, Artists Unlimited, has been launched to restore the links between agencies, record companies and colleges while fostering artist development.

The agency's founder, Steve Case, maintains that the best way for new artists to get exposure and stage experience is through college promotional tours.

In the five months since it opened its doors, Case reports a good response from colleges booking with major agencies. Based in Williams-town, Mass., because it is equidistant to New York, Albany, Springfield and other major cities in the area, Case has been concentrating on East Coast schools.

Functioning as a middle agency, Case is in contact with both artist manager and agency.

"More and more schools are going to the middle man," claims Case, "even if they feel its a needless expense. The agency usually gives inflated prices while the middle man knows the real price of the act. The agency trusts the middle man with its acts and knows the rider will be fulfilled.

"Also, students don't have the time to be a concert promoter. A lot of colleges don't realize that mid-agencies exist. Agencies also prefer mid-agents because they have firm answers. Colleges have to feel out the agent and don't give an okay for weeks. You can't avoid that. Booking concerts is a learning experience for students but you also lose a lot of important dates because of it. Agents can't wait for weeks," says Case.

Case says that the fall semester "went well" as Artists Unlimited filled in some Pleasure dates and worked with Exile in the South, among others.

Because of what Case calls a "communication breakdown," college tours are rarely organized. Explaining why, Case states: "With the emergence of stadium and arena extravaganzas, colleges are considered of less importance to agencies. Most colleges are given mediocre acts at inflated prices. Impersonal service and cancellations are prevalent.

Longview's Opry In New Location

NASHVILLE — The Longview Opry, initiated in 1976 as a promotional vehicle for country music on a local level in the Longview, Tex., area, and as a stage for professional and non-professional talent, moves to new quarters with its Friday (9) program.

Presented the second Friday of every month by the Longview Country Music Assn., a non-profit organization sponsored by the City of Longview Parks and Recreation Dept., the Opry's new home will be located at the Broughton Recreation Center.

A new center, the facilities will provide for an expanded stage space and seating capacity for 800 plus, a sizable increase over previous facilities which accommodated between 175 and 200 persons.

To celebrate its move, the association has selected some of its best talent in the East Texas area, including Mark Owens and Diane Lemons.

"Colleges are sick and tired of this, and are no longer eager to book concerts on the personal recommendations of the agents. Agencies interpret this as disinterest, and are generally reluctant to place their acts on 'unprofessional' college campuses.

"The whole thing is a vicious circle. Colleges suffer, but so does artist development."

Case says that an act signed to a major agency might feel they are not getting proper attention because they are one of 100 acts but they also don't want to leave that agency. As a middle man, Case sends out press kits, records and other promotional material to schools booking the act.

In addition to booking known acts on a non-exclusive basis, Case intends to organize a series of Catch a Rising Star mini-tours. Case will package two compatible "up and coming" artists with sound, lights and heavy promotion and offer the show at a reasonable fee to colleges.

Although he has thus far received enthusiastic response from managers, record companies and agencies, Case has yet to come up with a "perfect package."

Says Case: "There have been no groups in the last few months which would work out. The ones that I wanted couldn't do it at the time."

Case requires that the act have at least one or two albums and that the record company believes in the act enough to support its dates.

"The Catch a Rising Star act has to be sold on the basis of its album, has to generate airplay in college markets and have a good stage show," says Case.

He adds that he'd never book an act he's never seen perform. In selecting and developing acts, Case will draw on his previous experience as a former music critic, FM music director and college activities director.

Case anticipates initial reluctance from colleges, but expects it to ease as the reputation of the series grows. "Only the most innovative college buyers will book the initial shows, because most are skeptical of buying an act they're unfamiliar with."

The usual mid-agency charge is 10%. Case says it could be less depending on the number of dates and the price of the act. Inadequate facilities and school location are the two biggest detriments facing college concerts, believes Case.

Case sent out a mailing in the fall to schools, agencies and record companies notifying them of Artists Unlimited's services. Along with word of mouth, Case claims that initial response has been strong.

Atlantic Ships 2nd Radio Show

LOS ANGELES—The second in a series of college radio network 30-minute radio programs, this one featuring Dave Edmunds, has been released by Atlantic Records' college promotion department.

The program includes an interview with Edmunds by Steve Stockman of WBRU-FM at Brown Univ. Also included are four tunes from Edmunds' newest album "Tracks On Wax 4" and a live version of Edmunds' 1969 multi-million selling single "I Hear You Knocking."

Signings

The Allman Brothers band to Steven Masarsky & Associates for personal management. The group is expected to release a studio LP at the end of the month titled "Enlightened Rouges."

Tony Orlando to Casablanca Records with a scheduled March LP release. The project is being produced by **Hank Medress** and **Dave Appell**. His upcoming single is "They're Playing Our Song."

Vocalist **Samantha Sang** to a recording and songwriting contract with the Entertainment Co. Music Group. Sang, who has arranged for a release from Private Stock Records and CAM Productions, has a new LP coming in March on United Artists. ... Flutist **Tim Weisberg** to MCA Records with first product expected in March. A nationwide tour follows the album's release.

Osiris, a nine-member group from the Washington, D.C. area to Warner Bros. which is releasing the debut album this month. ... **Kim Carnes**, the first artist signed to EMI America, will be releasing her first LP for the label, "St. Vincent's Court" shortly.

Teaze to Capitol Records in all territories except Canada and Japan. The four-member rock band's debut LP, "One Night Stands," is released this month. ... The Imperials: Collins, Jenkins & Wade to EMI Records with the release of their first single scheduled for Friday (9). The deal does not cover the U.S., however, as negotiations are underway for an American label.

Ebony Wright, a black country singer-songwriter, to Randy J. Wright for her personal management. ... **Bobby Paine** to Elektra/Asylum's country division. His debut single, "The High Cost Of Living," has just been released. ... Singer-songwriter **John Keller** to B-Line Management for exclusive representation. Keller is currently in the studio with **Geoff Leib** as producer.

Donald E. Kinsey, former lead guitarist for Peter Tosh and Bob Marley, to Ruthless Management along with brother **Ralph "Woody" Kinsey**, drummer, for exclusive business management.

MCA recording artist **John Hiatt** to an exclusive songwriter agreement with Bug Music and Les Kottke's Bilt Publishing. Hiatt is in the studio recording his first album for MCA. ... Jazz singer **Marilyn Scott** to Alco Records. Her debut album, "Dreams of Tomorrow," has just been released.

Dale Jergenson to the Peter Star Production Co. to compose the musical score and theme for the television series "The International Sports Experience." Each half-hour segment of the 13-week series will present two different action sports viewed through the eyes of the athlete by cameras and lip-sync microphone mounted on the athlete himself.

Jazz saxophonist **Jackie McLean** to RCA Records with first LP, "Monuments," due this month. ... **Voyageur** to Thames Talent for booking. ... **Fotomaker** and **Lonnie Liston Smith** to Richard Gersh for publicity.

Lenny & the Squigtones to Casablanca Records with their debut LP set to be recorded live at a Roxy nightclub engagement. The LP will be produced by **Hank Medress** and **Dave Appell**. Lenny (Michael McKean) and Squiggy (David Lander) are regulars on the "Laverne & Shirley" tv show.

Top Acts Move

• Continued from page 40

coming to hear. I figure it's fair warning."

True enough, at the Forum show Dr. Helen Caldicott, author of the book "Nuclear Madness," recited a 20-minute litany of the world's ecological woes just before the second half. "Some of the greatest brains at Harvard," she warned the concertgoers in a chilling comment, "predict our chances of survival to the year 2000 at less than 40%."

Asked if he tries to influence fellow musicians into doing benefit shows, Browne replied: "In doing this show we're making a statement in the community of friends. And I phoned (Eagles drummer) Don Henley and sent him an information packet. I do that."

"I hate to do that," Browne admitted. "I hate to ask my friends to go on my trip. There are several managers who pretend to barf when they see me coming because they know

(Continued on page 43)

Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates <small>(DENOTES SELLOUT PERFORMANCES)</small>	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	TED NUGENT/ANGEL —Pace Concerts/Louis Messina/Mike Clark-Friends Productions, Convention Center, Ft. Worth, Tx., Jan. 28	13,834	\$7.50-\$8.50	\$115,828*
2	JACKSON BROWNE/GRAHAM NASH BENEFIT —Bill Graham Presents/Pacific Alliance, Col., Oakland, Calif., Jan. 27	13,933	\$6.50-\$8.50	\$108,705
3	TED NUGENT/ANGEL —Contemporary Productions, Fairgrounds Arena, Oklahoma City, Okla., Jan. 27	11,320	\$7.50-\$8.50	\$92,754
4	PARLIAMENT/FUNKADELIC/BRIDES OF FUNKENSTEIN —G.W. Productions, Col., Charlotte, N.C., Jan. 26	12,865	\$6-\$7.50	\$90,964*
5	TED NUGENT/ANGEL —Contemporary Productions/Chris Fritz & Co., Col. Wichita, Kan., Jan. 26	11,157	\$7-\$8	\$79,233
6	MARSHALL TUCKER BAND/FIREFALL —Star Date Production, Col. Madison, Wis., Jan. 26	10,100	\$7.50	\$74,760*
7	BOSTON/SAMMY HAGAR —Entam, Civic Center, Roanoke, Va., Jan. 24	9,418	\$7-\$8	\$70,033
8	PARLIAMENT/FUNKADELIC/BRIDES OF FUNKENSTEIN —John Ray & Turning Point Productions, Civic Center, Savannah, Ga., Jan. 25	7,950	\$7-\$8	\$61,600*
9	BOSTON/SAMMY HAGAR —Entam/Whisper Concerts, Col. Richmond, Va., Jan. 23	8,353	\$7-\$8	\$60,636
10	SHA-NA-NA/FABULOUS POODLES —Albert Teebagay/Jim Bridges, Civic Center, Lakeland, Fla., Jan. 25	8,136	\$6.50-\$7.50	\$55,522*
11	RUSH/STARZ —Mid-South Concerts, Col., Memphis, Tenn., Jan. 28	7,263	\$6-\$7	\$50,833
12	RUSH/STARZ —Sound Seventy Productions, Civic Center, Huntsville, Ala., Jan. 27	6,850	\$6.50-\$7.50	\$46,891
13	BOB HOPE/PAT PRIEST —Sound Seventy Productions, Arena, N. Ft. Myers, Fla., Jan. 26	4,683	\$8.50-\$10.50	\$46,048
14	LITTLE RIVER BAND/AMBROSIA —Contemporary Productions/Chris Fritz & Co., Century II, Wichita, Kan., Jan. 24	5,420	\$7-\$8	\$38,461*
15	HEART/GOOD RATS —Monarch Entertainment, Barton Hall, Cornell Univ., Ithaca, N.Y., Jan. 28	5,179	\$6.50-\$7.50	\$34,409

Auditoriums (Under 6,000)

1	HEART/GOOD RATS —Don Law Co., Music Hall, Boston, Mass., Jan. 27 (2)	8,400	\$8.50-\$9.50	\$77,199*
2	HEART/STEVE FORBERT —Monarch Entertainment, Capitol Thea., Passaic, N.J., Jan. 26 (2)	5,585	\$7.50-\$8.50	\$46,046
3	CHARLIE DANIELS BAND/HENRY PAUL —Fantasma Productions/John Stoll, Civic Center, Ft. Pierce, Fla., Jan. 28	5,600	\$6-\$7	\$36,746*
4	SHA-NA-NA/FABULOUS POODLES —Ringling School Of Art, Robert's Arena, Sarasota, Fla., Jan. 24	4,317	\$6.50-\$7.50	\$33,448*
5	OUTLAWS/MOLLY HATCHET —Bill Graham Presents/ASUWC, Levey Center, Univ., Santa Clara, Calif., Jan. 28	4,512	\$6.50-\$8.50	\$33,251*
6	JERRY JEFF WALKER/GAIL DAVIES —Feyline Presents, Rainbow Music Hall, Denver, Colo., Jan. 26 & 27 (3)	3,600	\$7.50-\$8.50	\$28,500*
7	LITTLE RIVER BAND/AMBROSIA —Contemporary Productions/Chris Fritz & Co., Mem. Hall, Kansas City, Kan., Jan. 23	3,439	\$7.50	\$25,793*
8	CHARLIE DANIELS BAND/PURE PRAIRIE LEAGUE —Sound Seventy Productions, Mem. Aud., Chattanooga, Tenn., Jan. 24	3,607	\$6.50-\$7.50	\$25,217
9	SHA-NA-NA/FABULOUS POODLES —Cinderella Corp., Civic Center, Atlanta, Ga., Jan. 27	3,836	\$5.50-\$7.50	\$25,168
10	SHA-NA-NA/FABULOUS POODLES —Four Foundation, Civic Center, Jacksonville, Fla., Jan. 26	3,200	\$6-\$9	\$24,000*
11	SHA-NA-NA/FABULOUS POODLES —Di Cesare-Engler, Wm. Bell Aud., Augusta, Ga., Jan. 28	3,311	\$6.50-\$7.50	\$23,832*
12	CHARLIE DANIELS BAND —Steve Crandall, Swisher Gym, Jacksonville, Fla., Jan. 27	2,000	\$6.50-\$7.50	\$22,300*
13	CHARLIE DANIELS BAND/PURE PRAIRIE LEAGUE —Sound Seventy Productions, Civic Center, Dothan, Ala., Jan. 26	3,526	\$6.50-\$7.50	\$22,300
14	OUTLAWS/MOLLY HATCHET —Bill Graham Presents, Civic Center, Marin, Calif., Jan. 27	2,046	\$7.50-\$8.50	\$17,127*
15	OUTLAWS/MOLLY HATCHET —Entertainment Board, Freeborn Hall, U.C., Davis, Calif., Jan. 26	2,604	\$5-\$6	\$14,712*
16	BURTON CUMMINGS/JAYNE CARTER —Brass Ring Productions, Music Thea., Royal Oak, Mich., Jan. 27	1,621	\$7.50-\$8.50	\$13,670*
17	BURTON CUMMINGS/JAYNE CARTER —Brass Ring Productions, Music Thea., Royal Oak, Mich., Jan. 26	1,616	\$7.50-\$8.50	\$13,628*
18	PAT TRAVERS BAND/NORTH STAR BAND —Fantasma Productions, Music Hall, Orlando, Fla., Jan. 25-27 (3)	2,100	\$6	\$12,420*
19	TILT —Brass Ring Productions, Music Hall, Royal Oak, Mich., Jan. 25	1,394	\$9	\$1,380

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Talent In Action

STEPHEN STILLS PIPEDREAM

Roxy, Los Angeles

Stills, who is a continuing member of Crosby, Stills & Nash on Atlantic as well as a solo artist on Columbia, eschewed any resemblance to the group's soft folk rock approach Jan. 26, the first of a high ticket demand, four-night stand.

For the most part, the 90-minute, 15-song set was a rhythmic blend of hard rock stained with gospel, blues, reggae and jazzy elements. And it worked fairly well and although not totally acoustic number was the encore, a smooth rendition of "Thoroughfare Gap" which is the title tune of his recent CBS LP. Stills had been quoted the previous Sunday in the Los Angeles Times as wanting to leave "folk music to the Jackson Brownes."

Interestingly, Graham Nash, appearing with Jackson Browne on Jan. 27 in a benefit concert at the Forum, told the crowd at one point that he wanted to "do some folk for Steven."

Joining Stills at the Roxy was his impromptu California Improved Blues Band, six pieces, which included Mike Finnegan on keyboards, Dallas Taylor on drums, Joe Lala on percussion and Bonnie Bramlett on vocals and tambourine.

Finnegan sang lead vocal on one song, as did Bramlett, and together Stills and Bramlett forged a soulful, gospel-tinged duet on several selections.

Overall, Stills was in control, singing expressively with pained expression and playing flawless lead guitar.

At one point—"You Can't Dance Alone"—the only other offering from "Thoroughfare Gap"—Stills took a turn on the timbales and the result was an infectious excursion into Caribbean/disco realms.

Outstanding was Stills reaching back to Buffalo Springfield days for a powerful rendition of "For What It's Worth," still as forceful as it was 10 years ago.

Perhaps Stills would have satisfied more in the audience if he had textured the set with softer offerings, but he chose not to.

His highly unique tenor voice is still marvelously expressive and—like Eric Clapton—he can still pick with the best of them.

Opening the show was hard rocking Pipedream, a four-piece outfit on ABC whose nine-song, 40-minute stand consisted of songs from a just released debut LP. Mired in a quicksand of bland, unmelodic guitar and lyric clichés, the group did little to break new ground.

JIM McCULLAUGH

ARETHA FRANKLIN

Harrah's Hotel, Lake Tahoe

It's time for Aretha to discard the tag she earned more than a decade ago as the first lady of soul. While it may be true, Aretha has ma-

tured and outgrown the title. Her show now transcends all barriers and pigeon holing no longer fits.

She unveiled her new show here Jan. 26 to a packed South Shore Room. The well produced, tight performance was 100% first class, and Aretha threw in some surprises.

The orchestra, conducted by H.B. Barnum, consisted of the 20-piece Brian Fannon Orchestra and her own five-piece rhythm section (Rahn Coleman, keyboards; Wali Ali, guitar; Harold Mason, drums; Joe Clayton, percussion; and Kevin Brandon, bass).

Aretha, who included some ambitious Broadway-type production numbers, needs few props and with the exception of some well placed fans, there were none.

Barnum, swinging with Aretha, opened the show with "Anything Goes." The lady proved her ability to move into a jazz-oriented bag on this number with some versatile scatting. And the orchestra jammed.

The well balanced show moved like a roller coaster. She knew exactly when to change pace in her hour-plus, 16-song set. There were happy songs, sad songs and songs for just about every mood.

Aretha moved gracefully across stage, knowing she had the audience in the palm of her hand.

She has a male dancer who appeared at the appropriate time and never overstayed his welcome. Aretha joined in dance routines with him along with her three female background singers, Brenda Bryant, Margaret Branch and Vanetta Fields, spotlighted on "Respect Yourself." This number had Aretha imitating Mavis Staple of the Staples. Aretha outdid Mavis doing Mavis.

She also took off on Gladys Knight for "Midnight Train to Georgia." Then, for her Diana Ross image, she donned a pink feathered coat for "Ain't No Mountain High Enough."

There also was an Earth, Wind & Fire offering on which she invited the audience to boogie with her, her background singers and dancer. She was personable and close to her audience as she sashayed into the crowd doing her dance routine with some of the males in the audience.

Highlight of the show was the grossly over-worked "You Light Up My Life," but somehow Aretha gave the song new life. Other standouts were "Ain't No Way," a medley of hits, "Sparkle," "Bridge Over Troubled Waters," and a spectacular closing, a Judy Garland takeoff, "Swanee."

Just a few things are ever perfect there was one flaw in the show—her brother Cecil Franklin.

Cecil was a sort of MC who "shouted" between the show's two segments and at the end of the crowd to "Give the first lady of soul a love. Bring her back, show her how much you love her. First lady of soul, first lady of soul." It was totally unnecessary and the wrong room for this type of action. No one need beg for applause for Aretha. Her performance speaks for itself.

JEAN WILLIAMS

D.C. Clubs Down As Rogue Closes

Continued from page 40

Kaufman bought the club in 1973 as a place where he could both play and hear jazz. Among the musicians who played there are Zoot Sims, Roy Haynes, Lee Konitz, Sal Nistico, Dakota Staton, Al Cohn and Tommy Flanagan.

In addition, nearly every prominent Washington jazz musician appeared there at one time or another.

Says Kaufman: "As our lives in this community become more complex and specialized, we need ways to observe and be a part of the expressions of individuality. Jazz has always been one of the strongest expressions, especially in Washington, and now we are witnessing the loss of a major institution which promoted this expression."

The club's last night featured a farewell party with an open stage for almost every musician who cared to drop by and play. The atmosphere was warm, and several persons including Kaufman and drummer Dottie Dodgion, who used to be the club's booking agent, expressed the hope that jazz would soon be featured at other venues in the Washington area.

Blues Alley, a Georgetown night-spot that has been around since the mid-1960s, is the only club in town to regularly feature nationally known jazz musicians. But Blues Alley has always been much more formal and more forbidding than the more intimate Rogue & Jar, and rarely served as the intimate meeting spot for musicians and friends of jazz that the newer club became in the five years its doors were open.

20 Top Jazzmen At School Meet

LOS ANGELES—Woody Herman's band, trumpeter Woody Shaw, drummers Philly Joe Jones and Max Roach and long-time bassist Milt Hinton head the list of 20 professionals who will appear at the sixth annual National Assn. of Jazz Educators convention in Philadelphia March 8-11.

Fifteen college bands, in addition, ranging from California to New York also are booked. The event will offer 24 clinics and workshops, starting Thursday (8) with a tribute to John Coltrane by the Rutgers Univ./Livingston Jazz Ensemble.

Matt Betton, NAJE executive secretary, is serving as executive director. The organization is a non-profit group based in Manhattan, Kan.

Tribute To Russell

BRIDGEWATER, N.J.—New Jersey Jazz Society will honor the late Pee Wee Russell Feb. 18 with a concert at the Martinsville Inn here marking the 10th anniversary of the death of the famed jazz clarinetist, who died Feb. 15, 1969.

Proceeds of the concert, at which seven jazz groups are scheduled to participate, will support the Pee Wee Russell Memorial Scholarship at Rutgers Univ. in nearby New Brunswick, N.J.

Participating in the jazz concert will be the Smith Street Society, Warren Vache's Jersey Jazz Synopaters, Benny Ventura's New York Jazz, John Bucher's Speakeasy Jazz Babies, Dick Hyme's Jazz Band and the Jazz a Cordes, the 15-piece student jazz orchestra from Rutgers.

Jazz Beat

LOS ANGELES—Members of the CBS All Stars flying to Cuba to play at the historic first music festival put on by CBS include Stan Getz, Dexter Gordon, Woody Shaw, Bob James, Eric Gale, Percy Heath and Stanley Clarke. The gig runs from March 2-4 at the 4,800 seat Karl Marx Theatre in Havana. Naturally CBS will be cutting a live LP.

The Superior Ragtime Orchestra and Jazz Ensemble is among the groups playing at the second annual "All That Jazz '11" celebrity ball in Philadelphia March 10. Show is sponsored by the Philadelphia Office of the Performing Arts.

Miami deejay China Valles is spearheading a drive to have more jazz activity in his city. A "small dedicated group of music lovers" is sponsoring The New York Jazz Quartet Tuesday (13) at the Gasman Cultural Hall. Featured in the group are Roland Hanna, George Mraz, Grady Tate and Frank Wess. Bassist Carol Kaye joins the lineup of ladies slated for the second annual Women's Jazz Festival in Kansas City March 23-25. Other confirmed players are Melba Liston, Sue Evans, Monnette Sudler, Karen Fanta Zumbuan, Jane Bloom, Carmen McRae, Marian McPartland, Ursula Dudziak and Joanne Brackeen.

Eddie Harris is playing concerts in Northern California. . . . Guitarist Alvin Rey joins the War-

lers at the Jazz At Eagle Rock high school series Sunday (11). Others in the band include Lou Levy, Bob Magnusson, Chuck Flores, Dick Spencer, Jack Sheidman, John Rinaldo and Lon Norman. . . . Sheldon Roscoe Mitchell held a workshop and concert at the Univ. of Michigan at Ann Arbor Jan. 19. . . . Bob James plays there Feb. 11. And Kenny Burrell played for the Las Vegas Jazz Society on the Univ. of Nevada Las Vegas campus Jan. 28. Ernie Andrews sang and Jerome Richardson played reeds. . . . Trumpeter Warren Kime and his Chicago Allstars quintet play the Dimensions at the Ambassador East Hotel in the Chicago area starting Feb. 11. Kime records for the Claremont label. . . . Sol Yaged has been working the Red Blazer Too in Manhattan. . . . Junior Cook and his quartet work the Sweet Basil in Manhattan every Monday.

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

Qualiton Relocates

NEW YORK—Qualiton Records has moved its import distribution headquarters to an expanded office/warehouse facility at 39-28 Crescent St., Long Island City, N.Y. 11101. New phone is (212) 937-8515.

Billboard SPECIAL SURVEY For Week Ending 2/10/79

Billboard Best Selling Jazz LPs

This Week			Last Week			TITLE Artist, Label & Number (Dist. Label)	This Week			Last Week			TITLE Artist, Label & Number (Dist. Label)
1	2	3	1	2	3		1	2	3	1	2	3	
1	1	9	1	1	9	TOUCHDOWN Bob James, Tappan Zee/Columbia JC 35594	26	25	14	26	25	14	STEPPING STONES-LIVE AT THE VILLAGE VANGUARD Woody Shaw, Columbia JC 35560
2	5	20	2	5	20	CHILDREN OF SANCHEZ Chuck Mangione, A&M SP 6700	27	24	11	27	24	11	CHICK, DONALD, WALTER & WOODROW Woody Herman Band, Century CR 1110
3	2	17	3	2	17	FLAME Ronnie Laws, United Artists UALA 881	28	33	10	28	33	10	YOU AIN'T NO FRIEND OF MINE Ibrahim Muhammad, Fantasy F 9566
4	4	19	4	4	19	REED SEED Grover Washington Jr., Motown M7 910	29	27	20	29	27	20	BEFORE THE RAIN Lee Oskar, Elektra 6E 150
5	7	28	5	7	28	PAT METHENY Pate Metheny, ECM 1-1114 (Warner Bros.)	30	34	9	30	34	9	PASSING THRU . . . Heath Brothers, Columbia JC 35573
6	6	17	6	6	17	ALL FLY HOME Al Jarreau, Warner Bros. BSK 3229	31	NEW ENTRY		31	NEW ENTRY		CARMEL Joe Sample, ABC AA 1126
7	3	17	7	3	17	MR. GONE Weather Report, Columbia JC 35358	32	32	26	32	32	26	FRIENDS Chick Corea, Polydor PD 1-6160 (Phonodisc)
8	8	12	8	8	12	PATRICE Patrice Rushen, Elektra 6E 160	33	38	9	33	38	9	SUN BEAR CONCERTS IN JAPAN Keith Jarrett, ECM ECM 1100 (Warner Bros.)
9	9	8	9	9	8	SECRET AGENT Chick Corea, Polydor PD 16176	34	30	8	34	30	8	ANOTHER WORLD Stan Getz, Columbia JC 35513
10	15	5	10	15	5	ANGIE Angela Bofill, GRP 5000 (Arista)	35	35	13	35	35	13	THANK YOU . . . FOR F.U.M.L. Donald Byrd, Elektra 6E 144
11	10	13	11	10	13	INTIMATE STRANGER Tom Scott, Columbia JC 35557	36	36	17	36	36	17	OUT OF THE WOODS Oregon, Elektra GE 154
12	11	24	12	11	24	COSMIC MESSENGER Jean Luc Ponty, Atlantic SD 19189	37	28	12	37	28	12	CRY John Klemmer, ABC AA 1106
13	13	25	13	13	25	YOU SEND ME Ray Ayers, Polydor PD 16159 (Phonodisc)	38	37	19	38	37	19	A SONG FOR YOU Ron Carter, Milestone M 9086 (Fantasy)
14	16	6	14	16	6	IN CONCERT Milestone Jazzstars, Milestone M 55006 (Fantasy)	39	39	25	39	39	25	LARRY CARLTON Larry Carlton, Warner Bros. BSK 3221
15	14	69	15	14	69	FEELS SO GOOD Chuck Mangione, A&M SP 4658	40	50	9	40	50	9	CRYSTAL GREEN Rainbow, Inner City IC 6001
16	17	13	16	17	13	WE ALL HAVE A STAR Wilton Felder, ABC AA 1109	41	26	21	41	26	21	WHAT ABOUT YOU Stanley Turrentine, Fantasy F 9560
17	29	6	17	29	6	CROSSCURRENTS Bill Evans Trio, Fantasy F 9568	42	31	18	42	31	18	LEGACY Ransay Lewis, Columbia JC 35483
18	12	24	18	12	24	SECRETS Gil Scott Heron & Brian Jackson, Arista AB 4185	43	40	28	43	40	28	IN THE NIGHT TIME Michael Henderson, Buddah BDS 5712 (Arista)
19	18	36	19	18	36	MAGIC IN YOUR EYES Earl Klugh, United Artists UA LA 877	44	44	2	44	44	2	LEGENDS David Valentin, GRP GRP5091 (Arista)
20	21	16	20	21	16	SOFT SPACE Jeff Lorber, Fusion Inner City IC 1055	45	43	5	45	43	5	TRUE STORIES David Sancoas, Arista AB 4201
21	19	15	21	19	15	MANHATTAN SYMPHONIE Dexter Gordon, Quartet, Columbia JC 35608	46	46	34	46	46	34	SOUNDS Quincy Jones, A&M SP 4685
22	23	8	22	23	8	ONE Ahmad Jamal, 20th Century T-555	47	45	3	47	45	3	ELLA FITZGERALD Lady Tonic, Pablo 2310825
23	22	30	23	22	30	IMAGES Crusaders, Blue Thumb BA 8070 (ABC)	48	47	4	48	47	4	MUSIC FOR 18 MUSICIANS Steve Reich, ECM 1 1129 (Warner Bros.)
24	20	19	24	20	19	CARNIVAL Maynard Ferguson, Columbia JC 35490	49	49	19	49	49	19	THE GREETING McCoy Tyner, Milestone M 9085 (Fantasy)
25	NEW ENTRY		25	NEW ENTRY		EXOTIC MEMORIES Lennie Litton Smith, Columbia JC 35654	50	41	15	50	41	15	HIGHWAY ONE Bobby Hutcherson, Columbia JC 35550

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TOP DISCO FORUM

Sound, Light And Laser Exhibitors Run the Gamut Of New Technology

• Continued from page 32

acuse, N.Y., with its liquor portion control units, returning after its first visit last year got the best response of any show; Foto Fun Marketing, Woburn, Mass., also finding a big new mart for its computer portraits at the last Forum; Royal Prints by L&H, Chester, Pa., heat transfer T-shirts; Rosco Labs, Port Chester, N.Y., deco panels and color mixtures.

Programming, both audio and visual, has an expanded list of suppliers on hand: Music In The Air/Record Source International, New York, LPs and singles; Disconet, New York, special-mix LPs; Disco Beats (formerly Disco Bible), Ballston Spa, N.Y., music lists; Linear Sound Labs, Brooklyn, import disk pool; SESAC, New York, music royalty payments info; Accurate Sound International (The Disco Works), Redwood City, Calif., also turnkey operations; Wolfman Jack/Audio Stimulation, Hollywood, program service, and Star-Stream Division/Multiphase Corp., New York, video programs.

2001 Clubs of America, Bridgeville, Pa., is highlighting its franchise program, and promotion services are offered by J. Bingo Productions, Bronx; Aria Productions, Brooklyn, posters and records; Galaxy-Starchild Produc-

tions, Memphis; Norby Walters Associates, New York, concert promo/management; Disco Enterprises, Minneapolis.

Already booked for hospital tv suites are such disco labels as CBS Records, RCA Records, and Prelude Records, as well as West End Music Industries. A number of major pools also will have representatives on hand, but not in the main exhibit area.

Major club designers will offer a sampling of their most recent installations, with displays by Ambassador Enterprises/Disco Scene, Norfolk, Va.; Big Apple Entertainment Concepts, Cuyahoga Falls, Ohio; Wavelength, Culver City, Calif.; Design Circuit, New York; Disco Design, Philadelphia; Entertainment Dynamics, Cleveland; Graebar Productions, New York, which will have a sound suite for its speakers; Graham Smith Associates, New York, and the Spencer Group, New York.

Sound rooms on the fifth floor of the Hilton are reserved for Bose Corp., Framingham, Mass., and Uni-Sync, Westlake Village, Calif., both making their first Forum appearances, plus Cerwin-Vega, Arleta, Calif.; dbx, Newton, Mass.; GLI Division/VSC Corp., Long Island City, N.Y.; Hammond Industries/Meteor Light & Sound, Syosset, N.Y.; Sound Unlim-

ited Systems, Van Nuys, Calif.; Laser Presentations, Columbus, Ohio; Richard Long Associates, New York; Rosner Custom Sound, Long Island City, N.Y.; Showco Manufacturing, Dallas, and Technics by Panasonic, Secaucus, N.J.

Audio firms with an international flavor include Comel/Paris Power, Cennevilliers, France, and Sound Dymax, Toronto. Also showing new sound units are Altec Lansing/AST, Anaheim, Calif.; Ashly Audio, Rochester, N.Y.; Audio By Zimet, Roslyn, N.Y.; Biamp Systems, Beaverton, Ore.; Immedia Sound, Worcester, Mass.; Ixtlan's Rainbow, Newport Beach, Calif.; QRK Electronics, Fresno, Calif.; Sound Promotions (mobile console), San Diego; Stanton Magnetics, Plainview, N.Y., and SWB Electronics, Canton, Ohio.

With the growing popularity of laser effects, in addition to the joint Laser Presentations/Sound Unlimited display, Lasertronics of Kent, England, will have its Lasertrace; Rainbow Revelation, San Jose, Calif., will highlight its laser holography light show; a Science Faction Corp./Sandaus Productions will showcase its laser lighting system, and John Nagy

Light Images, Hollywood, will have its Spiroscope units.

Sophisticated lighting controllers, with computerized dance floors will be shown by Blackstone Productions, Austin, Tex., which offers slide animations; Crown Industries, Newark; Digitronics, Salt Lake City, and Pas-Port, Pasadena, Calif.

Full-line lighting effects and controllers are being offered by a growing number of firms. Included are: Controlled Lyte Systems, Chicago; Disco Explosion, Eau Claire, Wis.; Diversitronics, Chicago; Ekkor, Phoenix; Electra, New York; Electronic Designers, Hauppauge, N.Y.; Illusion Lighting International, Hempstead, N.Y.; Kenroy Lighting, Farmingdale, N.Y.; Lance Enterprises, Dallas. Also: Litelab, New York; Lumens Corp., Burbank, Calif.; M&E Productions/Lights Fantastic, Farmingdale, N.Y.; Mechanical Mirror Works, New York; MGM Stage Equipment, New York; Roctronics Entertainment Lighting, Cambridge, Mass.; Smithall Electronics, Cincinnati; Swivelier, Nanuet, N.Y.; Times Square Theatrical & Studio Supply, New York; Vista Lighting & Entertainment, Skokie, Ill., and Universal Discotheque Design Lighting, New York.

FEBRUARY 10, 1979 BILLBOARD



Billboard photo by Stephen Traiman

NEW TECHNOLOGY—Technics national sales manager Jim Parks shows off Micro Series of components, from top, AM/FM tuner, preamp, 40-watt power amp, and one of the first professional cassette decks, right, compatible with the new high-output metal-particle tape. Debut was the Winter CES.

Certron Refinancing Key To Duping Entry

By JIM McCULLAUGH

LOS ANGELES—Certron, a major supplier of promotional and mid-range priced blank audio tape for the consumer, according to the firm is developing a high quality grade cassette tape for custom duplicating as well as a premium bulk lubricated tape for 8-track application.

The tape will be manufactured at the firm's 192,000 square foot plant in Anaheim, Calif. The tape will use the company's gamma ferric oxide formulation and will be ready by April.

According to Ray Allen, vice president of marketing, and Ed Gamson, president, the move in this direction stems in part from other suppliers in this field who have been shifting their focus towards the manufacture of blank videocassettes.

"It's a market we want to move into at this time," asserts Allen.

And Certron, adds Gamson, is also eyeing the mushrooming blank videocassette market, itself, and may enter that market also.

The expansion into the manufacture of duplicating tape also comes from a positive repositioning and

strengthening of the firm, notes Gamson.

Acknowledging that the company has had some previous financial difficulties, Gamson indicates a major refinancing has put Certron on stronger footing.

The net earnings for the fiscal year ended Oct. 31, 1978, were \$1,578,000 including extraordinary earnings of \$3,071,000 on sales of \$18,679,000. These results compare to a net loss of \$580,000 on sales of \$20,713,000 for the prior year.

While Certron has kept a relatively low profile in consumer blank tape audio, Allen maintains that sales of the company's products—particularly its gamma ferric oxide formulation—have been strong and accelerating.

"In fact," says Allen, "we had the best CES action in our history."

Distribution of Certron blank tape is across the board, maintains Allen, via a network of reps around the country which markets the line in audio shops as well as mass mer-

(Continued on page 47)

Dupont Home Videocassette Test For N.Y.

By STEPHEN TRAIMAN

NEW YORK—Dupont will test market its own Primetime-branded Beta-format videocassettes in the metro area starting at month's end with both consumer and industrial-type dealers, as the company indicated last year (Billboard, Aug. 26, 1978).

The extended play three-hour L-750 is seen as a key to establishment of the chromium dioxide-coated product line by Dick Buckley, magnetic products division marketing manager. A two-hour L-500 and 60-minute L-250 also will be offered.

Dupont is the only company to offer a KC-90 90-minute 1/4-inch U-Matic videocassette under its Crolyn brand, and its solid experience with

(Continued on page 46)

Sam Goody Encore For Audio Convention

• Continued from page 4

tapes, and video is starting to move. But I have a gut feeling on the first half of 1979—there's so much talk of recession that we could have one without having one.

"I'm not that optimistic, and we are buying closer to the vest, but I'm also determined to give our people every competitive advantage possible to aid sales."

This year's "Audio Convention '79" with the theme "Can Do!" (no pun on parent American Can intended) is geared to training in all areas, notes Gary Thorne, hard goods division merchandising manager who structured the identical meetings with the audio team and Barry Goody, vice president, merchandising.

The two back-to-back sessions each will have some 150 attendees ("someone has to mind the stores")

Thorne anticipates, with the program reflecting input from last year's attendees and the audio team. Latter includes Mike Lefkowitz, audio buyer; Phil Tudanger, accessory buyer, and regional sales managers Leon Kay, metro New York, and Dick Muchanic, Philadelphia/South Jersey.

Each of the 22 manufacturers will have a half-hour presentation during each four-day session to tell its story to small groups of 15-20. Traditionally, three 90-minute cocktail hour periods will be used to visit the exhibit area for more informal demos and Q&A sessions.

Companies on hand include ADC, Advent, Aiwa, Ampex, AR, BASF, Discwasher, B.I.C., Braun, Dual, Harman-Kardon, Infinity, JBL, Jensen Sound Labs, Koss, Maxell, Pickering, U.S. Pioneer.

(Continued on page 46)

100 OF 236 EXHIBITORS

Creative Audio a Hit At NAMM

• Continued from page 3

equipment and in many instances he would prefer to buy it from the place where he gets his instruments.

"But," Peavey emphasized, "you can't get into this thing half-heartedly if you are a music dealer. A lot of music instrument dealers are saying they are in the sound business but they really are not. You can't merely make a monetary investment and let the equipment sit on your floor. You are either going to have to get into or out of it."

Getting into it requires a substantial investment of time to acquire product knowledgeability and expertise. Those dealers who make that effort, indicated Peavey, will be rewarded profitably.

"You have to make a commitment," he said, "and earn the credibility with your customers. People can sense when you are faking it. I suggest you read the magazines your customers are reading."

Larry Rogers suggested that deal-

ers learn to "package" recording and sound systems for their customers.

He also urged dealers to be "selective" about the lines they carry, keeping an eye constantly on gross margin and turnover.

Marketwise, he indicated that musical instrument dealers who choose to commit to pro audio should know they are selling and such potential clients as churches, schools and advertising agencies which represent large growth.

"For example," he pointed out, "many churches are buying 2-track tape machines to prerecord material for Sunday morning. Advertising agencies are buying more 1/2-track and 2-track machines for radio jingles. Don't limit your market areas."

A major problem Rogers noted among music instrument dealers was lack of proper management.

"You have to manage it daily," he noted. "It might even be worthwhile to get one of those small Radio Shack computers to help you keep on top of it."

He also suggested music instrument dealers hire the best people available for sell the specialized sound equipment—even if it means paying them more.

"If you are looking for more customers in expanding markets," Sacks pointed out, "then you are not competing for the same customer."

"Move where your competition can't or won't go. Pro audio is a natural progression for the music instrument dealer. It's not 180 degrees out of phase and it can be the most profitable segment of your business if approached correctly."

A major area of concern is educating both the dealer and the customer, Sacks agreed.

The first concrete program for CAMEO, according to Sacks, is a dictionary of terms covering creative audio, sound reinforcement and electronic music instrument terms.

Available in May at a retail of \$2, the dictionary will be expanded inside a year to a book covering all as-

(Continued on page 47)



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1st U.S. 'LABEL'

Sony Digital For CBS Intl Masters

NEW YORK—CBS Records International, first U.S. major label to acquire a Sony digital audio processor, will initially use the system to produce lower generation digital masters for overseas distribution, according to Bernard Di Matteo, vice president, operations.

To be installed in the studios here are a PCM-1600 digital audio processor, two BVU-200A 1/4-inch U-Matic videocassette recorder/players and a VE-500A editing console.

Although CBS Records did allow a Sony team to use its digital equipment for a backup recording of Beethoven's Ninth Symphony with the Cleveland Orchestra last fall, as of now there are no release plans for the digital version, another label spokesman says.

CBS is interested in digital record-

ing and is monitoring all the technology. A planned project using the Soundstream system for the Mormon Tabernacle Choir was canceled late last year, but a session with the New York Philharmonic using the 3M digital equipment is still under discussion.

Meanwhile, the new CBS/Sony studio in Tokyo already has cut its first digital PCM disk on equipment there, with Herbie Hancock's "Directstep" in release in Japan. While it may eventually be distributed here, it would be some time away since Columbia here is about to release his new "Feets Don't Fail Me Now," followed by a live album with Chick Corea.

Polygram Record Operations in Germany was the first major label to acquire the Sony PCM unit late last year.

Publishers Fight 'Home Piracy'

ASK A/V TAPE LEVY

CANNES—Around \$150 million is lost to the music industry annually as a result of home taping in the U.K. alone. That statistic, presented to members of the International Federation of Popular Music Publishers here, helped fire the meeting's determination to beat the menace.

It was Bob Montgomery, managing director of the Mechanical Copyright Protection Society, who provided the fact, and added: "With the problem getting worse, there is real fear that in time the industry could grind to a halt."

His hope is a revision to the U.K. Copyright Law under which a levy would be imposed on all tape sales, providing income for distribution to copyright owners. He said it was the music publishing industry in Britain which instituted market research to show the government just how much money is being lost through home

taping. "We feel sympathy from the government towards a tape tax on the same lines as exists in West Germany."

"We can't reasonably expect to get all the money but at least we would get a proportion."

Leonard Feist, secretary general of the publishers' organization, said U.K. initiatives against home taping put the country well ahead of the U.S. in terms of progress. "But we will undertake our own survey on the problem in a few months," he said.

The meeting unanimously adopted a resolution from Cor Smit, of the Netherlands: "This Federation, on the occasion of its first congress, salutes the initiation of the International Federation of Producers of Phonograms and Videograms (IFPI) of a dynamic worldwide cam-

paign against piracy of recordings of all kinds, and urges music publishers through any and all resources at their disposal, organizational and individual, to support this vitally important undertaking to protect and defend the rights and properties of authors and composers as well as their publishers, of performing artists as well as the producers and manufacturers of their recordings, against the inroads of those who seek to profit illicitly from the creative efforts of others.

"The Federation also views with alarm the rapid proliferation throughout the world of private duplication or recordings by individuals for their own use, and calls on music publishers through their national associations and as concerned individuals to urge passage of ap-

(Continued on page 57)

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Goody Encores Audio Confabs

• Continued from page 44

SAE, TDK, Technics and Toshiba.

The convention opens Tuesday afternoon (20) with a three-part multimedia slide presentation using five projectors and wide screen—the Pickwick story, a history of the new parent company; the Sam Goody story, made for last year's Pickwick convention, and a new audio presentation.

Kickoff talks will be given by Levy, Goody and Thorne, with a casino night following dinner to "recreate a mini Las Vegas and give them their own CES atmosphere," Thorne notes.

First full day will have 10 half-hour manufacturer sessions for salespeople and audio department managers. Meanwhile, store managers and assistants with responsibility for the audio departments but not that much direct contact will have a three-hour operations session.

Sam Thompson will offer a "Management By Participation" seminar involving setting priorities, motivational factors and communications.

"It's a natural extension of our sales training program that started last July, involving everyone from front-office personnel through our salespeople," Thorne observes.

An afternoon session will cover mechanical operations such as inventory controls and computer cash registers. The evening cocktail hour with manufacturers will be followed by dinner and then speaker seminars from those manufacturers who have new products to show and can't demonstrate effectively in the exhibit booths.

The next morning, salespeople will have five more manufacturer seminars, with the afternoon free for various recreational activities. After the exhibit cocktail hour, the dinner will conclude with the annual sales awards presentations.

Closing morning will find department managers discussing job objectives, how to overcome obstacles, setting priorities and communications, guided by a panel of top store execs. Salespeople will have essentially the same format, and interaction with the department manager to achieve his goals an added topic—and top-level personnel forming the panel.

'PRIMETIME' BETAS

Dupont To Test Vidtapes

• Continued from page 44

the thinner base tape is seen as a big advantage in the home video market.

The L-750, available only from Sony till now, has been in extremely short supply, with many dealers who have the three-hour machines from Sony, Toshiba, Sanyo/Sears and Zenith finding very little available. The longer tape is promised "later this year" by 3M, Fuji, BASF, Ampex and others.

Acknowledging that some of the early model Beta recorders have had a problem accepting the L-750, Buckley emphasizes that the Dupont product will carry a prominent caution notice to consumers similar to one used on the KC-90.

Copy on each tape reads "Important Notice: This product is intended for use only on machines which the manufacturer has designated as capable of using the L-750 or machines which have been modified by the manufacturer to use the L-750. All Beta-format machines with a built-in digital clock are designed to use the L-750."

"If your machine does not have a built-in digital clock and you do not know if it has been modified, contact your dealer or service agency before using an L-750."

"It's pretty cautious but we believe that's the proper way to handle it," Buckley says. "We'll be pushing the extended play L-750 and L-500 tapes strongly from the start, and we want to ensure that they'll be used properly."

Infonics Base Set For Hong Kong

MICHIGAN CITY, Ind.—Infonics, locally based manufacturer of high speed tape duplicating equipment, has opened a Hong Kong "training office" to service the Orient, the firm's Paul Lloyd reports.

Incorporated as Phoenix Audio Ltd. and located in the new Tung Wah Commercial Center, the 2,000 square foot facility will incorporate complete parts, sub-assembly, testing and training facilities when it is fully operational April 1.

Personnel training will begin in the U.S. this week, with Lloyd resident in Hong Kong for the startup of operations there.

The new venture is the result of activity generated by the exhibit at the Mandarin Hotel in Hong Kong

Admitting that Sony has a certain lead-time built up in the market, and that 3M and others are moving out their Beta product, he sees the premium line offering Dupont a good shot. Pricing is competitive, with list at \$13.45 for the L-250, \$17.95 for L-500 and \$21.95 for L-750 tapes.

Existing industrial customers in the metro area who will test the new tapes include Maes, Tape City, Grand Central Radio, Miller Associates, Tara Audio, Adwar Sound and Intercontinental Televideo. The consumer dealers are being handled by B&F Sales, Dupont's area rep. Bernie Herman of the firm notes he is in process of contacting all current Magnetic Video dealers, which they rep as well, to test the new tapes, and others in the record/tape field to provide a "representative sample."

Buckley notes the New York test should run about six months, with reaction to the line and other circumstances dictating the timetable for a national rollout.

Dupont also will have a VHS branded product, with samples to be mailed to Victor of Japan (JVC) in the near future. "We hope for at least a preliminary license by April," Buckley says.

The firm developed the first chromium dioxide audio cassettes in the U.S. in 1970, subsequently marketed by Advent Corp., and began marketing its own Crolyn U-Matics in 1973. It supplies chrome powder to licensees for audio and video products—most recently SDS for its high bias HE audio tape.

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Certron Into Duper Tape

• Continued from page 44

chandisers. Certron tape is in record outlets, also, via Pickwick.

According to Gamson, the company will be expanding its distribution thrust into such areas as supermarkets and liquor stores, the latter increasingly more conscious of profitable non-food items.

Certron also exports product to 75 countries worldwide with solid footholds already established in Europe and Africa, according to Gamson.

As an aid to "sell through" for the dealer, Certron has individually tailored co-op programs available as well as a heavy concentration on packaging and promotion.

Introduced at the recent CES, for example, as a new "four-way system" which includes two blank 8-track cartridges and two blank cassettes in a plastic, shrink wrapped container.

The package is aimed at the dual recording mode cropping up in many home entertainment systems.

The firm also makes and markets mini-tape and will be introducing micro-tape before the end of the year, adds Gamson, with capability up to 60 minutes.

"We're tooling up right now for it," he says.

Certron maintains sales and marketing offices in Beverly Hills in addition to the Anaheim facility. The firm also maintains a border plant in Mexicali, Mexico, where assembly is done.

Certron, in addition, manufactures plastics for such applications for computers. Gamson indicates this expertise should give them an advantage if a decision is reached to make blank videocassette product.

HOME VIDEOTAPES

\$500G U.K. Rental Deal

LONDON—A huge contract for home entertainment videocassettes, reported to be worth more than \$500,000, has been signed by Radio Rentals, the U.K. television rental company.

The company is renting the cassettes through its 500 U.K. showrooms at around \$6 a day, with a sale price for each cassette at around \$75.

The cassettes are from IPC Video, a new sector of the massive International Publishing Co. Radio Rentals has chosen 10 56-minute tapes for the deal, covering general interest subjects such as golf, tennis and birdlife.

Eric Starkey, Radio Rentals marketing director, says his company is spearheading a national drive to bring videocassette recorders into the home. He adds: "This is the first big order for prerecorded material in the U.K. and we say it is a tremendous venture on our part to get the tv rental industry involved in bringing quality video recordings into the High Street marketplace."

Radio Shack Comic

FORT WORTH—An updated 24-page edition of Radio Shack's educational comic book, "The New Science Fair Story Of Electronics" is available for free distribution to schools and other groups from participating stores and dealers.

32% OF 1978 SESSIONS

Nashville Studios In Pop Recording Boom

• Continued from page 1

With automation already a reality and digital just around the corner, it is requiring more expense, more equipment and more expertise to remain competitive in the increasingly sophisticated studio industry today.

However, 1978 saw Nashville studios undergoing extensive renovations, upgrades and technical additions to retain their state-of-the-art status, and owners of these facilities regard major financial outlays as a necessary investment for future clientele growth.

Sound Waves

By IRWIN DIEHL

NEW YORK—Secret Sound Studios here have been busy of late with a number of projects for Infinity Records, namely Spyro Gyra and more recently Jackie DeShannon, both produced by Rich Colandra.

One of the more interesting aspects of the DeShannon dates is that video recordings have been produced in conjunction with the audio recordings.

In a pre-session meeting with Jack Malken, this latest of facilities and described. The new video equipment is the JVC-ENG (Electronic News Gathering) Portapack System. This is a full-band color system consisting of a mini-camera, 3/4-inch helical recorder equipped for stereo audio recording and a commercial lighting "package."

The entire system may be operated off of four-hour battery packs and is ideal for location documentary-type video recordings. Secret has already begun hiring out for such video productions. Professional freelance cameramen are engaged for these projects and, according to Malken, the results have been gratifying.

Although this system is ideal for remote projects, Secret is also equipped for studio applications and will allow extra setup time to optimize for both audio and video formats.

Malken explains they hope to ease into the video production with what he describes as one of the most advanced of the portable video recording systems on the market today.

The simplicity of the system allows implementation in the studio or on remote without intruding upon the artists' consciousness. The studio is attempting to work with clients to explore and develop the best application of this new service.

"The degree of professionalism in our video recordings is equal to that of the audio recordings produced at Secret Sound," states Malken.

Expansion of the video facilities is expanding under way. Additional equipment has been ordered that includes an automatic editing console, a video special effects generator and a video console for dissolves and wipes.

Secret Sound Studios plans to become involved in everything from a straight documentary to the complete storyboard type production and in the words of Malken, "we will work with the client to give him whatever he needs by way of video services."

There are more than 60 studios in operation throughout Nashville and nearby outlying areas, qualifying the city as a primary recording center. With the highly competitive nature of the recording business, Nashville has nonetheless made major strides toward becoming a mecca for acts from all over the country.

Says Jim Williamson, chief engineer at Jack Clement Recording Studios: "Nashville has become as progressive as any recording center anywhere. Our facilities and engineers can handle all kinds of music and our musicians are as good as you find in the business. I think it's just a matter of time until Nashville is known for its pop work."

Cited as primary factors in expanding area studio growth are the less expensive costs of studio time and players in Nashville, the central geographic location of the city, the professional quality of facilities and technical staff, and an absence of pressure within the studios.

"It costs less to record here," notes Brent Maher, chief engineer at Creative Workshop, "because our session players don't charge the double scale fees you find in L.A. and New York."

"Also, when you rent studio time here, you have the price of the engineer and most of the standard equipment included. In other places, everything outside of the basic studio cost can run extra, which runs up the price of an album fast."

(Continued on page 51)

Studio Executives Form N.Y. Panel

NEW YORK—A panel discussion involving representatives of major recording studios here is set for Monday (5) as part of the Music and Performing Arts Lodge of B'nai B'rith's continuing series of events focusing on the music industry.

The studios represented include A&R, Electric Lady, Hit Factory, Mediasound, Record Plant, Secret Sound, Soundmixers, Sound Ideas and Blue Rock.

The panel will address itself to "The State Of The Recording Art In New York City."

The meeting starts at 7:30 p.m. at the Sutton Place Synagogue, 225 E. 51 St.

Sound Business

NAMM Show Presence Boosted By Sound Firms

• Continued from page 44

pects of pro sound and electronic musical instruments.

The summer NAMM show to be held in Atlanta in June will also feature CAMEO-sponsored "how to" seminars for dealers covering these same areas.

"It's just the beginning," he concluded, "and we can write our own profitable ending."

Among equipment highlights:

- MXR introduced a flanger/doubler into its professional product group which is capable of creating a wide variety of time delay effects for recording.

- Uni-Sync displayed its recently introduced Discorama professional mixing console for use in discs which is expected to retail for \$2,000. Also on hand was the firm's line of professional power amplifiers.

- SAE, a high-end consumer audio specialist, has developed a pro audio products group with initial product the SAE Pro P300 power amp, the Pro P4000 power amp and the Pro P50 power amp.

- TEAC Tascam displayed its new 35-2 mastering deck for both pro and semi-pro recording application featuring separate 1/4-track rec-

ord/play head. Availability is in March with a suggested retail of \$1,000.

- Shure introduced a new stage monitor, model 703, featuring a high frequency variable dispersion control. According to the firm, this feature allows musical groups or entertainers to tailor the horizontal sound pattern to a variety of coverage requirements.

- BGW introduced its 250 line of professional power amplifiers, models 250D and 250E at \$599 and \$699 respectively.

- Acoustic introduced the model 924 stereo mixer with eight separate input channels that will accept any microphones and all other signal sources.

- Altec's new model 934 musical sound speaker incorporates the Mantaray horn, a constant directivity horn which, the firm maintains, eliminates beaming or narrowing of dispersion at higher frequencies.

Other key professional sound equipment suppliers on hand included AKG Acoustics, Bose, Cerwin-Vega, JBL, Tapco, Tangent, Yamaha, Electro-Voice, Cetec Gauss, Audio-Technica and Peavey Electronics.

4 Dozen Pro Studios In Illinois

CHICAGO—Illinois and parts of adjacent states are home to more than four dozen professional recording studios, the latest survey of facilities in the region indicates.

According to a listing prepared by the Illinois Entertainer magazine, a dozen 24-track facilities are operating today in Illinois and environs. The magazine found several others in the process of expanding to 24-track.

The first 32-track recorder has yet to be delivered to an Illinois studio, but 32-track capability already is present at some. These include Universal Studio, Chicago, and Joliet's Daystar Studio.

Install 40-Tracker

PHILADELPHIA—Queen Village Recording Studios here has added a 40-track custom Stephens Electronics tape recorder to its facilities.

The studio claims it is the first to have a 40-track tape machine on the East Coast. Walter Kanh, president, recently produced artist Karen Young's "Hot Shot" using the new equipment.

Highest rate found by the magazine was \$160 per hour charged by Universal Studios, Chicago, for work in its 24-track "A" facility.

Two Wisconsin studios, Pepperhead Recording Ranch and Shade Tree Studios, promote package deals that include lodging and meals, the magazine found. The Music Factory, Mequon, Wis., offers color videotaping facilities in tandem with 8-track audio capability.

Sierra Pacific To New L. A. Owners

LOS ANGELES—Sierra Pacific Studios here is under the new ownership of Bob Apperson and Pat McDonald.

According to new business manager J.C. Stone, the 24-track facility in suburban Studio City has also been enlarged and is upgrading equipment.

The studio has an Amek 2000 console and 3M tape machines. Artists recently working at Sierra Pacific include Edwin Starr, Keni St. Lewis and Lane Caudell.

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Soul Sauce

Service To Blacks New Firm's Goal

By JEAN WILLIAMS

LOS ANGELES—Inside 12 By 12, a three-year-old locally based merchandising catalog firm geared to retailers, has formed a division called r&b plus edition.

The new division, headed by Roger Jacobs, is geared specifically to the black music dealer. "We have a list of more than 1,000 of them nationally," claims Jacobs.

Inside 12 By 12 is a monthly package, LP size, which includes new LP releases along with posters, and in some cases LP jackets and often slicks capable of being wall displays.

"This service is free for the black music retailers," says Jacobs. "All too often, these dealers are unaware of brand new product until they read it in Billboard. Much of this product, although the artist may be new, is excellent. We tell them about the records and at the same time, insert copies of some LPs in the package."

According to Jacobs, there are generally three LPs to the package along with two or three posters and listing of new releases of the month. "Along with the release listings we furnish information including the stock numbers, date of release, artist and name of the LP."

"There also is a section for artists on the record, listed by state."

He points out that manufacturers pay \$600 for the insertion of 1,000 posters, which works out to 60 cents a poster.

"The idea is for black music dealers to be on top of all releases and there is an 'education' section included in the package for these dealers."

"Little tips on how to better increase sales are offered by some of the leading black music industry executives," says Jacobs.

The first r&b plus edition has Oscar Fields, WEA's vice president of black music marketing, giving pointers to dealers. There also are some hints from Calvin Simpson, owner of Simpson's One-Stop in Detroit.

Labels involved with the first edition, says Jacobs, include ABC, inserting a Joe Sample LP and slick; A&M with a Seawinds poster; Capitol inserting a Peabo Bryson poster and slick; Fantasy with a disco sampler LP; London, with a Beck Family slick; and Salsoul with LP jackets for First Choice and Bunny Sigler.

Barry White is set to headline the Brother Hubbard's Tribute to the tribune tagged "Tribute To The Black Man" Feb. 17. Richard Pryor has also been tapped by the organization for his participation in the Los Angeles event. Louis Gossett is concert coordinator. The Imperials are meeting with their producer Tony "Champagne" Sylvester and writer Stanley Lucas in Las Vegas to select material for their upcoming Debut LP on EMI Records. The trio is contemplating recording the instrumental tracks at Sigma Sound Studio in New York. O.C. Smith is set for the Blue Max Club in Chicago Monday (5-10). This engagement marks the first appearance by O.C. since the release of his Shadybrook LP "Love Is Forever." Isaac Hayes, who recently won an award as "disco artist of the year" (?), is scheduled for some tv stunts, "Dinah" Wednesday (7) and "Soul Train" Saturday (10). Hayes is a great singer/musician. Maybe he will come up with a disco record.

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 2/10/79

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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	10	AQUA BOOGIE—Parkment (G. Clinton, W. Collins, B. Worell), Casablanca 950 (Rubberband, BMI)	★	44	6	OH HONEY—Delegation (Gold & M. Deane), Shadybrook 1048 (Janus) (Screen Gems/EMI, BMI)	69	69	6	COMING ON STRONG—Caroline Crawford (H. Bohannon), Mercury 74036 (April Bohannon/Intersong, ASCAP)
	2	12	I'M SO INTO YOU—Peabo Bryson (P. Bryson), Capitol 4556 (Warner Bros./Peabo, ASCAP)	★	45	4	CONTACT—Edwin Starr (E. Starr, A.E. Zull, R. Dickerson), 20th Century 2396 (ATU/Zonal, BMI)	★	80	2	WOLK' IS MY GAME—Betty Wright (Lolman/Isis), Alston 3745 (TK) (Interior, BMI)
	3	13	SEPTEMBER—Earth, Wind & Fire (M. White, A. McKay, A. Willis), Columbia 3 10854 (Sagittaire, BMI/Streetbeat, ASCAP/Irving/Charville, BMI)	36	23	17	TAKE THAT TO THE BANK—Shalamar (L. Sylvers, K. Spencer), Solar 11379 (RCA) (Rony, ASCAP)	71	72	8	IF SOMEBODY CARES—Controllers (D. Cannon), Juana 3419 (TK) (Every Knight, BMI)
★	5	13	IT'S ALL THE WAY LIVE—Lakeside (T. Lewis), Solar 11380 (RCA) (Spectrum VII, ASCAP)	★	47	4	HEAVEN KNOWS—Donna Summer (D. Summer, G. Moroder, P. Bellotte), Casablanca 959 (Ruk's/Say Yes, BMI)	★	82	2	I DON'T WANT NOBODY ELSE—Kareeda Michael Walden (N.M. Walden), Atlantic 3541 (Gratitude/Cotillon, BMI)
★	12	9	BUSTIN' LOOSE—Chuck Brown & The Soul Searchers (C. Brown), Source 40967 (Nouvel/Ascent, BMI)	38	37	10	TOO LATE—Mandrill (C. Wilson, L. Wilson, R. Wilson M.D./C. Cave II, R. Graham), Arista 0375 (Mandrill, ASCAP/Blackwood, Taurus, BMI)	★	83	3	SHE'S A LADY—Side Effect (E. Joyner), Fantasy 850 (Spicy/Relaxed, BMI)
	6	16	SHAKE YOUR GROOVE THING—Peaches And Herb (D. Fekaris, F. Perren), Polydor 14514 (Perren Vibes, ASCAP)	★	49	4	DANCIN'—Gry & Hanks (L.R. Hanks, Z. Grey), RCA 11460 (Ice-Man/Unichappell, BMI)	★	84	2	FREAK THE FREAK THE FUNK—Fatback Band (B. Curtis), Spring 191 (Polydor) (Ciba, BMI)
	7	13	EVERY 1'S A WINNER—Hot Chocolate (E. Brown), Infinity 50002 (Not Listed)	★	50	4	FIRE—Pointer Sisters (B. Springsteen), Planet 45901 (Bruce Springsteen, ASCAP)	75	73	6	SINNER MAN—Sarah Dash (B. Kehring, C. George), Kirtner 4278 (Epic) (Don Kirtner, BMI)
★	10	12	NEVER HAD A LOVE LIKE THIS BEFORE—Tavares (L.R. Hanks, Z. Grey), Capitol 4658 (Meda/Tring, BMI)	41	31	12	EVER READY LOVE—Temptations (G. Holland, H. Beatty, E. Holland), Atlantic 3538 (Good Life/J.P. Everett, ASCAP)	76	76	3	YOU BRING OUT THE BEST IN ME—Della (D. Carter, J. Ellis), ABC 12440 (Perk's, BMI)
	9	10	HOLY GHOST—Bar Kays (H. Thigpen, J. Banks, E. Marson), Stax 3216 (Fantasy) (East Memphis, BMI)	★	52	3	HE'S THE GREATEST DANCER—Sister Sledge (N. Rodgers, B. Edwards), Cotillon 44245 (Chic, BMI)	★	87	2	HOLD YOUR HORSES—First Choice (Poppy Hurdle Ricotti, Gosling), Goldmine 4017 (RCA)
★	11	14	NOW THAT WE FOUND LOVE—Third World (K. Gamble, L. Huff), Island 8663 (Warner Bros.) (Mighty Three, BMI)	43	38	11	WONDER WORM—Captain Sky (D. Cameron), AVI 225 (Uppers Level, BMI/Them Thom, ASCAP)	★	88	2	HAVEN'T STOPPED DANCIN' YET—Gonzales (G. Jones), Capitol 4674 (Blackheat/Old Eye, ASCAP)
★	14	11	TOO MUCH HEAVEN—See Gees (B. Gibb, M. Gibb), RSO 913 (Music for UNICEF, BMI)	44	46	9	LET'S DANCE TOGETHER—Wilson Felder (W. Feder II, M. Rice), ARC 12433 (Four Knights, BMI)	★	89	2	IT MUST BE LOVE—Alton McClain & Destiny (J. Fodman, J. Wieden), Polydor 14532 (Specialty/Traco, ASCAP, BMI)
	12	4	GET DOWN—Gene Chandler (J. Thompson), 20th Century 2386 (Gartana/Cachard/Copa, BMI)	★	56	4	KEEP IT TOGETHER—Rufus (A. Truscant), ABC 12444 (Marsant/Warner-Tamerlane, BMI)	★	90	2	SAY THAT YOU WILL—George Duke (G. Duke), Epic 850650 (Myosine, ASCAP)
	13	8	LE FREAK—Chic (N. Rogers, B. Edwards), Atlantic 3519 (Chic, BMI)	47	24	19	I'M EVERY WOMAN—Chaka Kahn (Kobler & Simpson), Warner Bros. 8583 (Nick O'Val, ASCAP)	★	91	2	DISCO NIGHTS—G.O. (E.R. LaBlanc), Arista 0388 (G.O./Arista, ASCAP)
	14	13	WHAT YOU WON'T DO FOR LOVE—Bobby Caldwell (Caldwell, Keffner), Cloudb 11 (TK) (Sherlyn/Lindsayanne, BMI)	★	58	4	YOU CAN'T WIN—Michael Jackson (Q. Jones), Epic 850654 (Not Listed)	★	92	2	CAPTAIN BOOGIE—Wetzel Piper (J. H. Fitch, R. Cross), Midsong 1001 (April Summer/Diagonal, BMI)
★	18	13	LIVING IT UP—Bell & James (L. Bell, C. James), A&M 2069 (Mighty Three, BMI)	49	29	16	LOVE DON'T LIVE HERE ANYMORE—Rose Royce (M. Gregory), Whitfield 8712 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)	★	93	2	WISH YOU WERE HERE—Free Life (P. Bailey, F. Walker, E. Straughter), Epic 850642 (My Kids, Free Life, ASCAP)
	16	12	LOVE VIBRATION—Joe Simon (T. Randazzo, J. Simon), Spring 190 (Polydor) (Pozzi/Teddy Randazzo, BMI)	50	25	17	LONG STROKE—ADC Band (M. Jenkins, A. Matthew, J. Maddox, A. Matthew Jr.), Columbia 3 10874 (Atlantic) (Hopkins/M. Patterson), Cotillon 44243 (J.R. C. Woodings/Roy, BMI)	★	94	2	CHOLLY—Fankalelic (A. Green, F. Jordan, R. Farley), Hi 78527 (Dinamo) (All Green/Jet, BMI)
	17	10	INSANE—Cameo (L. Blackmon), Chocolate City 016 (Casablanca) (Better Days, BMI)	★	61	3	I WANNA BE CLOSER—Switch (J. Jackson), Gandy 7163 (Motown) (Jobete, ASCAP)	★	95	2	KNOCK ON WOOD—Amii Stewart (B. Kemp), Arista 7736 (Warner Bros., ASCAP)
	18	15	FREE FROM MY FREEDOM—Bonnie Pointer (A. Bond, T. Thomas, B. Pointer), Motown 911 (Jobete, ASCAP/Some Diamond, BMI)	52	55	4	JUST THE WAY YOU ARE—Barry White (B. White), 20th Century 2395 (Jolebs, BMI)	★	96	2	KEEP ON JUMPIN'—Wu-Lu (P. Adams, K. Morris), Prelude 71114 (PAP/Leeds/Phylmar, ASCAP)
	19	9	ZEKE THE FREAK—Isaac Hayes (I. Hayes), Polydor 14521 (A&M, BMI)	53	51	11	I MIGHT AS WELL FORGET—Lynsey Dazz (T. Cam, M. Biscan), 20th Century 2399 (Columbia/Resonance, BMI)	★	97	2	DON'T LOOK AT ME THAT WAY—Alex Taylor (A. Aldridge, E. Struzock), Bang 734 (Allan Carter, BMI/Shaots, ASCAP)
	20	17	I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King (T. Life, J.H. Fitch), RCA 11386 (Six Contents/Miss And Miss, BMI)	★	64	3	POPS, WE LOVE YOU—Diana Ross, Stevie Wonder, Marvin Gaye, Smokey Robinson (P. Sawyer, M. McLeod), Motown 3455 (Jobete, ASCAP)	★	98	2	I WANNA WRITE YOU A LOVE SONG—David Oliver (M. Grady, D. Oliver), Mercury 74042 (Dales/Grandiego, BMI/At Home, ASCAP)
★	27	8	YOU MAKE ME FEEL MIGHTY REAL—Sylvester (Sylvester, Winick), Fantasy 846 (Bee Keeper/Tipoff, ASCAP)	55	43	11	DIG A LITTLE DEEPER—Lafayette (B. Lafayette), Glades 1750 (TK) (Sherlyn, BMI)	★	99	2	WAIT HERE—J.N. Green (A. Green, F. Jordan, R. Farley), Hi 78527 (Dinamo) (All Green/Jet, BMI)
★	34	6	I GOT MY MIND MADE UP—Instant Funk (K. Miller, S. Miller), Salsoul 2078 (RCA) (Lucky Three, BMI)	56	48	12	GIVIN' UP GIVIN' IN—Three Degrees (G. Monder, P. Bellotte), Arista America 7721 (Heath Levey/Arista, ASCAP)	★	100	2	P.A.R.T.Y.—Denise La Salle (D. La Salle), ABC 12443 (Warner-Tamerlane/Orbita, BMI)
	23	23	GOT TO BE REAL—Cheryl Lynn (C. Lynn, D. Paich, D. Foster), Columbia 3 10808 (Butterfly/Gang, BMI/Hudman/Cotaba, ASCAP)	57	54	9	LOOSE CABOOSE—Joe Tex (J. Tex, G. Thompson), Dial 2600 (T.K.) (Tree, BMI)	91	94	2	I WANT YOU AROUND ME—George McCrea (H.W. Casey, R. Finch, T. Thomas), Cheryl/Harrick, BMI, T.K. 1032
★	30	11	WHAT'S YOUR SIGN GIRL—Denny Pearson (D. Pearson, T. Sepi), Unlimited 1400 (CBS) (Not Listed)	★	68	4	SPANK—Jimmy "Bo" Horne (R.L. Smith), Sunshine Sound 1007 (TK) (Harrick, BMI)	★	95	2	I'M NOT DREAMING—Zulema (K. McCoy), LeJont 34002 (London) (Warner-Tamerlane/Van McCoy, BMI)
★	33	9	SHOOT ME—Tasha Thomas (T.R. Glass), Atlantic 3542 (Velocity, BMI)	59	57	9	GET UP—Brass Construction (R. Muller), United Artists 1260 (Desert Rain/Rig Boro, ASCAP)	92	95	2	TURN ME UP—Keith Barron (R. Mallock, M. Stokes), Columbia 35557
	26	12	LOVE CHANGES—Mother's Finest (S. Scarborough), Epic 850641 (CBS) (Aresca, BMI)	★	70	3	AT MIDNIGHT—T Connection (Cockley, MacKay), Dash 5048 (TK) (Sherlyn/Decepti/T. Cam, BMI)	93	93	2	SUPERMAN—Herbie Mann (L.L. Soto), Atlantic 3547 (Peep, BMI)
★	35	9	HANG IT UP—Patrice Rushen (D. Rushen), Elektra 45549 (Baby Fingers, ASCAP)	61	60	10	LOVE IS HERE—Rennie Lewis (R. Lewis), United Artists 1264 (At Home-Fox, ASCAP)	★	94	2	BOOGIE TOWN—F.L.B. (L. James, D. James), Fantasy 849 (Parker/Wind, BMI)
★	36	8	I'LL DANCE—Bar Kays (Bar Kays), Mercury 74039 (Bar Kays/Warner-Tamerlane, BMI)	★	74	3	SHAKE YOUR BODY—Jackson (B. Jackson, M. Jackson), Epic 850656 (Peacock, BMI)	95	96	2	SEXY LADY—Fantastic Four (D. Coffey, J. Egan, C. Home), Westbound 55417 (Atlantic) (Bridgeport, BMI)
★	39	6	I WILL SURVIVE—Gloria Gaynor (D. Fekaris, F. Perren), Polydor 145083 (Perren Vibes, ASCAP)	63	62	8	HEAT OF THE BEAT—Roy Ayers & Wayne Henderson (W. Henderson, W. Flowers), Polydor 14523 (Relaxed, BMI)	★	97	2	DO YOU THINK I'M SEXY—Rod Stewart (R. Stewart, C. Appack), Warner Bros. 8724 (Riva, ASCAP)
★	40	8	SOMEWHERE IN MY LIFETIME—Phyllis Hyman (J. Hyman), Arista 8360 (Mud America/Whie, ASCAP)	64	67	3	WALKING THE LINE—Emotions (M. White, S. Sadorski), Columbia 3 10874 (Sagittaire/Novaco, BMI)	★	98	2	IT'S MUSIC—Damon Harris (E. Lattimore, T. Steels, I.W. Talbert), ABC 12453 (Home-Fox-Funk Rock/ABC/Dunhill, BMI)
	31	11	IS IT STILL GOOD TO YA—Ashford & Simpson (Ashford/Simpson), Warner Bros. 8710 (Nick O'Val, ASCAP)	★	75	3	DO YOU THINK I'M SEXY—Rod Stewart (R. Stewart, C. Appack), Warner Bros. 8724 (Riva, ASCAP)	★	99	2	WHAT YOU GAVE ME—Diana Ross (Ashford & Simpson), Motown 1456 (Jobete, ASCAP)
	32	9	YOU CAN DO IT—Dobie Gray (J. Sands, R. Weisman, R. Germaine), Infinity 50901 (MCA) (Top Of The Town/American Dream/Blue-Fox/Sands, ASCAP)	★	78	2	KEEP ON DANCIN'—Gary's Gang (Matthew Turner), Columbia 3 10884 (Mule/Eric Matthew, ASCAP)	★	100	4	OOH BABY BABY—Linda Ronstadt (W. Robinson, W. Moore), Asylum 45548 (Jobete, ASCAP)
	33	17	YOU STEPPED INTO MY LIFE—Melba Moore (B. Gibb, R. Gibb, M. Gibb), Epic 850600 (Shywood/Trichappell, BMI)	★	79	2	A FUNKY SPACE REINCARNATION—Marvin Gaye (M. Gaye), Tama 54298 (Jobete, ASCAP)	★	100	4	DOH BABY BABY—Linda Ronstadt (W. Robinson, W. Moore), Asylum 45548 (Jobete, ASCAP)

FEBRUARY 10, 1979 BILLBOARD

General News

Audiophile Disk Pricing Widens

• Continued from page 1

wholesale increases. Dealers generally pay from \$8 to \$8.50 a unit on their non-returnable titles based on the quantity ordered. Audio-Technica, for example, recently upped its wholesale price 40 cents a unit.

Both upwards and downwards pricing moves have resulted apparently from the increased amount of attention being paid today to digital product. Some high technology producers today believe they can sell enough of a digital album to make volume pricing a reality.

"We are competing like any other company in the recording industry," explains Michael Phillips, head of Orinda Recordings. The announcement that Phillips had cut pricing on his Diahann Carroll digital LP was carried two weeks ago by Newsweek magazine. Orinda's two audiophile recordings are now priced at \$8.98 list.

"We're trying to turn records into hits; this price structure of \$14 and \$15 is extremely high," Phillips notes.

Last month the Kingston Trio was taped in digital sound for Nautilus Recordings. The label's president Stephen Krauss hopes to have the product on the market in May.

'Kitty' For Haskell

LOS ANGELES—Jimmie Haskell has been signed to score the CBS-TV production "The Kitty O'Neil Story" set to air Feb. 24.

priced as low as \$10 suggested retail. Krauss says \$12 would be the top price.

"I want to bring the price down on digital product to the point where we're in line with standard pricing," notes Krauss.

Krauss says the label is shooting for "AM airplay" on the album.

Direct disks distributed by Nautilus are priced at \$16.50 list. The company handles two digital recordings which carry a \$14 tag.

Sine Qua Non Productions, and Direct Disk Labs, Nashville, both are readying super-fi introductions at the \$9.98 price point.

Direct Disk Labs' new Super-Disk series is cut from analog tapes made as back-up to direct disk sessions. The label's direct disks are unchanged at an open list of between \$14 and \$15.

"My philosophy is that if anybody wants to open the market up we don't need to dilute the price of direct disks to do it," Joe Overholt, president of Direct Disk Labs, explains.

Sine Qua Non promises classical direct disks at \$9.98 list in its new Ultra-Fi series. Not all of the Ultra-Fi LPs however will be direct cut; some are being mastered from analog backup tapes.

In a contrasting move, Audio-Technica, one of the largest super-disk distributors, has upped prices throughout its catalog. Highest jump applies to Telarc digital recordings, which move to \$17.98 list from \$14.98. Dealers expect the increase, effective Feb. 1, to be in the \$1 per disk range.

While some prices are dropping, many audiophile producers question the ability of labels to hew to true audiophile quality standards at the lower cost. In most cases labels that have cut prices use domestic pressing, while prices are going up on disks stamped overseas.

Some sources also note that prices have fallen largely on the field's slower moving items, and there's doubt that direct-to-disks—with their limited production runs—will come down appreciably in all but a few cases.



SONG MASTER—Sammy Cahn performs a parody of songs written by Harry Warren, seated, left, at the ASCAP party in Beverly Hills honoring Warren on his 85th birthday.

Tennessee Lawyers Form Section

NASHVILLE—For the first time in its history, the Tennessee Bar Assn. is forming a section on entertainment and copyright law. This section is designed to provide continuing education and information for member attorneys involved in these fields through private practice or industry affiliation.

The initial organizational meeting will be held Thursday (15) at 3 p.m. at ASCAP headquarters in Nashville, with lawyers from all over Tennessee expected to attend.

The meeting will include election of temporary officers to serve on the steering committee until the regular

annual Tennessee Bar Assn. meeting in July.

Also on the agenda for discussion will be proposed educational seminars and programs to be offered in the new section.

The only other U.S. states to have similar sections in their bar associations are New York and California.

Attorneys instrumental in the formation of this new section are Harold Stribich of Harsh, Moriarty, Crawford & Stribich; Richard Frank and Mike Milam of Barksdale, Whalley, Gilbert & Frank; and Rusty Jones of ASCAP. **KIP KIRBY**

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100 ATTEND IN PHILADELPHIA

Black Music Retailers Hear Trade Insights At WB Huddle

By ROBERT FORD JR.

BALA-CYNWYD, Pa.—Warner Bros. kicked off its phase two series of black music retailers meetings here with a spirited affair Tuesday (30) that featured representatives of the label, WEA, the National Assn. of Recordings Merchandisers and the Black Music Assn. offering advice and encouragement to Philadelphia area dealers.

The evening was capped off with a question and answer session that was marked by some lively thoughts on the 12-inch disco disk.

The meeting was attended by nearly 100 area merchandisers who took advantage of a chance to hear first hand from some of the industry's most knowledgeable persons on a variety of subjects.

Warner Bros. national sales manager for black music, Eddie Gilreath, opened with an optimistic talk on the future of black music and his labels' commitment to the black retailer. "We can't increase our business if you don't increase yours," Gilreath told the gathering.

WEA's Mt. Laurel, N.J., branch manager Peter Stocke spoke on the role of the distribution operation. Tom Draper, WB black music marketing vice president talked about the changes in black music and black music marketing in recent years. He also advised dealers to be prepared for the changes to come such as videodisks and third world product.

Mickey Granberg, NARM's executive director, traced the history of NARM and speculated on its future. "NARM sees the smaller retailer as our future growth," Granberg declared.

Glenda Gracia, executive director of the Black Music Assn., discussed her organization's desire to become a singular voice for the black music industry.

Detroit one-stop owner and retailer, Calvin Simpson, who heads up the Black Music Assn.'s merchandising division, spoke of his business experiences and offered his help to dealers in solving problems. "I am available to assist you with any situation," Simpson stated. "I will try to put your problems to the proper people."

Richard Marks of Marketing Options, a Philadelphia-based advertising agency, talked about the value of radio advertising. Marks advised the dealers to work at promoting records without waiting for label promotions.

WEA's Philadelphia field merchandiser Rufus Green stressed the importance of awareness and communications between retailers and labels.

Rich Cervino, marketing coordinator of the Mt. Laurel branch of WEA, talked of the value of cross merchandising between record stores and other businesses such as clothing shops, barbers and stereo dealers.

WEA's vice president of black music marketing, Oscar Fields, closed with a talk on WEA's commitment to black music.

The question and answer period quickly got onto what was to be the hottest topic of the evening, the 12-inch disco disk. One retailer criticized WB for putting out promotional disks that are played on radio and in clubs but are not available in retail stores.

Draper admitted the label had erred in putting out some promotional disks that were not available in



TURNING HEADS—Valerie Holiday, member of Ariola Records' Three Degrees, attracts the attention of a security guard during a visit to New York.

stores. He added, "In the future we will try to put the extended disco remixes on the album whenever possible."

Another retailer said that the release of extended disco remixes on 12-inch singles has killed the sales of many albums in his store. "When people hear the longer, better disco version they lose interest in the albums," stated the merchandiser.

The subject next turned to the sale of illegal promotional 12-inch singles showing up in some area stores. Stocke said that WEA was interested in finding out which stores were pushing DJ copies. The WEA branch manager said he would do

everything he could to halt this practice in his area.

One retailer brought up the possibility of 12-inch disks taking the place of the 7-inch single. While no one would firmly predict the death of the 45, Simpson advised the dealers to be prepared for whatever happens.

As talk continued to center on the 12-inch issue, Gilreath admitted that his label, and the industry as a whole was still feeling its way in the disco field. Warner senior vice president Ed Rosenblatt concurred with Gilreath, saying, "We still don't know what the hell we're doing right now."

Fla. Libraries Bow Promo

• Continued from page 31
located relate to these artists," says Rawlins.

"We recently started this program," he continues, "and thus far we have worked with TK Productions along with Sunshine."

"TK had Jimmy 'Bo' Horn sign autographs and Sunshine has donated 100 LPs which we gave away. We plan to give away LPs at all autograph sessions."

"We're suggesting to record companies that when acts are in the area they come by the libraries."

According to Rawlins, the library has already tied into local radio stations. "WRBO-AM and WCKO-FM are working closely with us. They provided disco music and DJ at a carnival we sponsored last November. They have also agreed to work with us in getting acts into the libraries."

"WRBO is making tapes with artists supporting the libraries. We're also working with WAXY-FM,

We're particularly looking for acts such as Lenny Williams who go into public schools to talk to the kids. These artists are not only talking about their music but they're stressing the value of education," says Rawlins.

The artist participation events are advertised "through traditional methods, posters, flyers and radio ads."

"We're also set up to videotape the acts when they visit the library. These tapes will not only be shown in libraries but in local schools," he adds.

Jewel Has Blues

SHREVEPORT, La.—Jewel Records has put together a package of top blues masters entitled "Jewel Spotlights The Blues (Vol. 1)." Highlights of the LP include Lowell Fulson, Little Joe Blue, Joe Turner, Frank Frost, Lightnin' Hopkins and Elmo James, among others.

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	★ STAR Performer—LP's registering greatest proportionate upward progress this week			This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)			
			★	★	★							
1	11	11	★	NEW ENTRY	★	NEW ENTRY	★	C'EST CHIC Chic, Atlantic SD 15209	★	NEW ENTRY	★	CHUCK BROWN & THE SOUL SEARCHERS Source SGR 3076 (MCA)
2	2	9						MOTOR BOOTY AFFAIR Parliament, Casablanca NBLP 7125	40	29	30	SPARK OF LOVE Lenny Williams, ABC AA1073
5	8	8	★					CROSSWINDS Peabo Bryson, Capitol ST 11875	41	31	34	LIFE IS A SONG WORTH SINGING Teddy Pendergrass, P.I.R. JZ 35095 (CBS)
8	5	5	★					HERE, MY DEAR Marvin Gaye, Tamla T 364 (Motown)	42	42	8	WE ALL HAVE A STAR Wilton Felder, ABC AA 1109
5	3	10						THE BEST OF EARTH, WIND & FIRE, VOL. I Earth, Wind & Fire, ABC/Columbia FC 35647	43	43	35	TOGETHERNESS L.T.D., A&M SP 4705
6	4	6						WANTED Richard Pryor, Warner Bros. BSK 3364	44	35	15	MELBA Melba Moore, Epic JE 35507
7	7	12						BOBBY CALDWELL Bobby Caldwell, Clouds 8804 (TK)	45	26	23	SECRETS Gil Scott Heron & Brian Jackson, Arista AB 4189
8	6	14	★	NEW ENTRY				CHERYL LYNN Cheryl Lynn, Columbia JC 35486	★	NEW ENTRY	★	MADAME BUTTERFLY Tavares, Capitol SW 11874
9	9	17	★					THE MAN Barry White, 20th Century T 571	★	57	6	T-CONNECTION T-Connection, Dash 30009 (T.K.)
10	12	12	★					2 HOT Peaches & Herb, Polydor PD 1 6172	★	NEW ENTRY	★	YOU FOOLED ME Grey & Hanks, RCA AFL1 3060
11	11	38						SMOOTH TALK Evelyn "Champagne" King, RCA APL1 2466	49	38	9	BONNIE POINTER Bonnie Pointer, Motown M 7911
14	10	10	★					SHOT OF LOVE Lakeside, Solor Solar RXL 1 2537 (RCA)	50	27	10	LONG STROKE ADC Band, Colillion SD 5210 (Atlantic)
13	13	21						LIVE AND MORE Donna Summer, Casablanca NBLP 7119	51	50	35	BETTY WRIGHT LIVE Betty Wright, Alton ALST 4408 (T.K.)
19	16	16	★					CRUISIN' Village People, Casablanca NBLP 7118	52	40	13	GREATEST HITS Commodores, Motown M7912
15	15	12						GET DOWN Gene Chandler, 20th Century 578	53	45	5	THE ADVENTURES OF CAPTAIN SKY Captain Sky, RVI 6042
18	12	12	★					JOURNEY TO ADDIS Third World, Warner Island ILPS 9554 (Warner Bms.)	54	51	14	BROTHER TO BROTHER Sino Vannelli, A&M 4722
20	10	10	★					DESTINY Jacksons, Epic JE 35552 (CBS)	55	47	17	UGLY EGO Cameo, Chocolate City CCLP 2206 (Casablanca)
18	17	8						LIGHT OF LIFE Bar Kays, Mercury SRM 1 3732	56	48	14	CHANSON Chanson, Ariola SW 50029
19	16	23						IS IT STILL GOOD FOR YA Ashford & Simpson, Warner Bros. BSK 3219	57	44	6	TRUTH N' TIME Al Green, Hi-HIP 6009 (Cream)
20	12	14						CHAKA Chaka Kahn, Warner Bros. K3245	★	68	2	TAKE A LOOK AT THOSE CAKES James Brown, Polydor PD 1-6181
41	2	2	★					LOVE TRACKS Glorie Gaynor, Polydor PD1 6184	59	59	13	QUAZAR Quazar, Arista AB 4187
22	21	19						ONE NATION UNDER A GROOVE Funkadelic, Warner Bros. BSK 3209	60	53	13	DISCO GARDENS Shalamar, Solar BXL 1 2845 (RCA)
23	23	30						STEP II Sylvestre, Fantasy FR556	61	46	26	YOU SEND ME Roy Ayers, Polydor PD 1 6150 (Phonodisc)
32	4	4	★					EVERY 1'S A WINNER Hot Chocolate, Infinity INF9002	62	62	5	RAINBOW VISIONS Side Effect, Fantasy F3529
25	25	24						SWITCH Switch, Gordy G 7980 (Motown)	63	66	11	NEW WORLDS Mandrill, Arista AB 4185
26	24	20						MOTHER FACTOR Mother's Finest, Epic JE 35546 (CBS)	64	NEW ENTRY	NEW ENTRY	HAVEN'T STOPPED DANCING YET Gonzalez, Capitol SW 11855
27	22	23						STRIKES AGAIN Rose Royce, Whitfield WB 3227 (Warner Bros.)	65	63	16	FUNK OR WALK Brides Of Funkenstein, Atlantic SD 13201
28	28	17						REED SEED Grover Washington Jr., Motown M7 910	66	60	12	NOTHING SAYS I LOVE YOU LIKE I LOVE YOU Terry Butler, Philadelphia International IZ 35510 (CBS)
39	8	8	★					CLEAN Edwin Starr, 20th Century T 559	67	49	8	NIGHT GROOVES Blackbyrds, Fantasy F 8570
30	33	14						FLAME Bernie Lowe, United Artists UA 1A 881	68	NEW ENTRY	NEW ENTRY	FUNK Instant Funk, Salsoul SA 8513 (RCA)
54	6	6	★					BELL & JAMES Bell & James, A&M 4728	69	65	18	ALICIA BRIDGES Alicia Bridges, Polydor PD 1-6158
33	30	38						ENERGY Ponder Sirens, Planet P 1 (Debra/Asylum)	70	58	5	BABYLON BY BUS Bob Marley & The Wailers, Island ISLD 11 (Warner Bros.)
34	36	4						COME GET IT Rick James & The Stone City Band, Gordy G7 931	71	61	31	IN THE NIGHT TIME Michael Henderson, Buddah B05 5712 (Arista)
35	34	14						LOVE VIBRATION Joe Simon, Spring 1 6720	72	73	2	MIDNIGHT DIAMOND Dobie Gray, Infinity INF 9001
37	37	13	★	NEW ENTRY				FOR THE SAKE OF LOVE Isaac Hayes, Polydor PD 16184	73	52	6	STEP INTO OUR LIFE Roy Ayers & Wayne Henderson, Polydor PD 16179
37	37	13	★	NEW ENTRY				SOMEWHERE IN MY LIFETIME Phyllis Hyman, Arista AB 420	74	74	15	ALL FLY HOME Al Jarreau, Warner Bros. BSK 3229
37	37	13	★	NEW ENTRY				MONEY TALKS Sir Kees, Star 57X 4106 (Fantasy)	75	64	37	HEADLIGHTS Whisper, Solar BXL1 2774 (RCA)
37	37	13	★	NEW ENTRY				BUSTIN' OUT OF L SEVEN Rick James, Gordy G7 984 (Motown)				

Pop Recording Rising In Nashville Studios

• Continued from page 47

The theme of pop recording in Nashville is a major concern of studio owners and engineers who say that lack of publicity has kept producers from other markets unaware of the burgeoning number of non-country sessions taking place in Nashville.

"Studios here are attracting more pop work than most people outside Nashville hear about," mentions Chip Young, who owns Young'Un Sound and has been involved with pop projects locally for some time. "The only real problem we face is the fact that no one here publicizes our rock, disco and r&b efforts the way they do in L.A. or New York."

With decidedly non-country acts such as Julie Andrews, Dave Loggins, Tim Weisberg, Steve Lawrence and Eydie Gorme, Paul Williams, Bill Medley, Dan Fogelberg, Michael Johnson and Jesse Winchester bringing their creative talents to record in Nashville, local engineers and facilities are taking full advantage of the chance to display their technical prowess and dispel the lingering myth of the "Nashville sound."

The idea that Nashville studios today achieve some sort of "different" and more "countrified" sound in recording is a problem that still plagues local facilities, although less so than in the past.

As more pop artists continue to cut chart records in Nashville, and as more producers from other parts of the country bring their projects here to record, overdub, mix and master, local operations will continue to reflect positive growth patterns.

Other problems facing Nashville studios, as elsewhere, are the skyrocketing costs of new and more advanced equipment coupled with the obsolescence of existing equipment, pressure to purchase the latest software and hardware in order to classify as state-of-the-art, rising costs of studio operation and pressure from

a seriously inflated economy, and competition from a proliferation of smaller studios cropping up around the country.

"The exorbitant costs of recording these days has all but eliminated the little guy walking in off the street with his own label and money to do a session," states Paul Whitehead, co-owner and founder of Audio Media Recorders. "We used to do 25% of our business in custom sessions, but now we do none. It's sad, but we're now at the day when only major labels are going to be able to survive."

Audio Media added a second studio room in 1977, and business for the facility has now jumped to a record of 1,700 sessions for 1978, including sessions by Dobie Gray and B.J. Thomas, the studio claims. "Most of our work is in the field of pop albums," says Whitehead, "with very little country and some commercials."

Jack Clement Studios enjoyed a volume business as well in 1978, operating at what chief engineer Williamson calls "75% capacity." Studio B of the facility was rebuilt and upgraded to 24-tracks with a new control room that features a Harrison 3232C console and new Studer tape machines.

"We're considering automation," says Williamson, "but at the price, we're waiting for specific client need."

Columbia Studios reflected an estimated 10% increase in overall volume, according to studio manager Norm Anderson. With two main studios and an auxiliary tracking room, Columbia handles sessions for in-house label artists as well as a large proportion of outside record company work.

Equipment additions in the past year include three MCI 2-track tape machines, a third Ampex 24-track, and 10 cassette players linked in tandem for multiple cassette copying. The studio will automate later this year.

Creative Workshop, which does almost exclusively pop and rock sessions with a percentage of r&b projects, continued to stay booked to capacity with sessions scheduled around the clock. Its clients include Michael Johnson, who cut "Bluer Than Blue" and "Almost Like Being

In Love" in the studio, as well as Gene Cotton, Dave Loggins, Kim Carnes and Bobby David.

Scheduled for July delivery to the Workshop, says Maher, is a new state-of-the-art, fully automated Sphere Eclipse C 24-track console to replace the present 24-track board. Other equipment additions recently are a Marshall time modulator and Studer 2-track tape machine.

"We're having our best year yet," is how Johnny Rosen of Fanta Professional Sound views his operation's 1978 business. Fanta, a mobile audio facility, handled the recording of the Rolling Stones' '78 tour, the Doobie Brothers at the Palladium, the Volunteer Jam V, Jim Halsey's Tulsa International Music Festival, Lou Rawls and Teddy Pendergrass, among other projects.

Improvements in Fanta's technical operation involved expansion from 40 to 50 inputs on its 24-track board, as well as additions to the audio and video communications systems. Rosen works out of a 40-foot tractor-trailer rig with two full time engineers, and his mobile unit contains complete capabilities for recording tv, radio and live shows.

Al Pachuki, studio manager at Pete Drake's Studio, says his business stayed at "80% capacity" most of the year, hosting sessions by George Jones, the Saturday Night Band and several disco projects, as well as some country sessions.

Noting a business trend that "nearly doubled our sales volume last year," Kathi Lewis, studio manager of LSI Studios, says they are running a steady four sessions a day plus some weekends.

Billy Linneman, president of Hilltop Studios in Madison, Tenn., remodeled his facility, doubling the size of the control room, adding 16-track and 24-track machines with either dbx or Dolby capabilities, and a specially-built custom console. Hilltop's sessions include a large amount of gospel, notes Linneman, with some country projects by artists such as Grandpa Jones and the Osborne Brothers.

Quadrasonic Studios, long established as one of the major sites of pop recording in Nashville, completed a total renovation project that included automation of the 24-track facility.

"We could easily have used another two rooms to go with the one we have," notes Ann Keener, manager of Quadrasonic, pointing to the influx of clients in 1978 who included Paul Williams, Jessie Winchester, Eddie Rabbitt, Jimmy Buffett, and Tim Weisberg and Dan Fogelberg, who mixed their duo LP, "Twin Sons Of A Different Mother" at Quad.

The Soundshop, owned by Craig Deitschmann, reflects an "excellent business growth" for 1978, which was increased 15% over the previous year.

"We rebuilt studio A's control room" adds Deitschmann, "with a new console having automation interface, brought in high speed dubbing equipment and an MCI 24-track machine."

At Soundshop in the past year working on singles and albums were Bill Anderson, Donna Fargo, Joe Tex, Millie Jackson, Foghat, Dolly Parton and Eddy Arnold.

Deitschmann cautions about two threats he sees as dangerous to the studio situation overall. "Studios aren't moving with the economic rate, and they are creating marginal profit lines for themselves."

"Along with this, you have studios buying the latest in gimmicks and technical gadgetry, some of which turn them into literal playpens. You can't sell an inferior product no matter how good your technology, and it's impossible to keep up with every single new invention on the market."

Music Row's Sound Stage Studio is in the process of expanding to a two-room operation that will feature a Neve console, Studer tape machines and two 24-track boards.

Pat Meyer, studio manager, notes that business was "very good" in 1978, with sessions by the Statler Brothers, the Bill Gaither Trio, Gail Davies, a direct-to-disk project by Dave Brubeck, and two disco LPs for Prelude Records, "The Saturday Night Band" and "Lorraine Johnson," both produced locally by Dillard & Boyce Productions.

Glaser Sound Studios describes its session loads as being up to capacity last year. The studio features two recording rooms, which were utilized by artists such as Roy Head, B.J. Thomas, Lee Hazelwood, Joe Ely, Marshall Chapman, Merle Haggard and Mel Tillis.

Sound Track Studios went to 24-tracks last year with an MCI console employing both dbx and Dolby. In to record during 1978 were B.J. Thomas, Burl Ives, Billy Joe Royal and Brenda Lee.

Woodland Sound Studios president Glenn Snoddy describes 1978 as a "sensational year" for his operation, adding that "even with two large rooms, we could have booked more sessions if we'd had more space." With delivery of a top of the

line Neve 807B console, Woodland joined the Village Recorder and Caribou as the only facilities in the U.S. to have this Neve console. Along with the addition of the board, Woodland remodeled its larger studio A with new furnishings, decor and equipment.

Woodland clientele in 1978 included Neil Young who finished parts of his "Comes A Time" LP, Katy Moffat, Michael Murphy, Ronnie Milsap, the Oak Ridge Boys, the Charlie Daniels Band, Barbara Mandrell, John Conlee and Jerry Fuller.

A year ago, Chip Young moved his small in-house studio operation onto Music Row by purchasing an existing facility and converting it into Young'Un Sound. It currently contains one room with a second under construction to be completed in May. Young'Un is awaiting delivery of an automated Sphere console with an Allison programmer, and is also in the process of building a mastering room with a Sphere mastering console.

Young'Un saw sessions this past year by Larry Gatlin, Carl Perkins, Larry Jon Wilson, Jerry Reed and Billy Swann, and Young recorded the Ronnie McDowell soundtrack for the Dick Clark tv special on Elvis Presley.

With 1978 breaking records for studios in the record breaking business, Nashville facility owners are projecting a larger volume of bookings for 1979 and see no serious threat posed by the unstable state of the economy.

"At this time," comments Glenn Snoddy, "getting clients to pay their bills is a far more pressing economical problem."

SPECIAL FOR GERMAN TV

NASHVILLE—ZDF Television, one of two German tv channels whose coverage includes a large portion of Europe, recently completed taping Germany's first country music special.

Hosted by Polydor recording artist Freddy Quinn, the 90-minute special was taped before a live audience in the city of Saarbrücken.

Among the U.S. artists who appeared were John Conlee, Ken Curtis, Hank Williams' Original Drifting Cowboys, Cristy Lane, Dave Dudley and Bonnie Nelson. Also appearing were German country artists Susana and the group, Truckstop.

Although a firm airing date for the special has not been established, an early April date is projected for a potential viewing audience of some 40 million in the countries of Germany, Austria, Belgium, Holland, Switzerland and other areas.

FEBRUARY 10, 1979 BILLBOARD

Mull Tracks By Computer

NASHVILLE—A computerized record service system, designed for the tracking of records on key country stations, has been introduced in Nashville by Frank Mull, owner-operator of Mull-Ti-Hit Promotions, an independent promotion firm.

Available on a subscription basis, Mull's Central Tracking service is intended to provide subscribers with an in-depth, concise and accurate picture of exactly what is or is not happening with a particular piece of product in any given week.

"The practical application of computer technology to the area of record promotion has been something I've long considered," says Mull, who is already utilizing a computer as an integral part of his promotion firm.

"Promotion should be a creative endeavor, and the computer can be an invaluable aid to that end by riding the promotion person of much of the mechanical routine that goes with the job. This would provide time for concentration on more vital promotional efforts, thus increasing productivity and efficiency of the job."

According to Mull, the service will incorporate 130 key radio stations and provide computerized printouts to its subscribers.

MARCH 9-10 IN NASHVILLE

1980s Country Radio Seminar Topic

• Continued from page 19

On the "Ratings" panel will be Rip Ridgeway, vice president of the client resource service at Arbitron; John Patton of Ram Research; Avery Gibson of Audits and Surveys; and Harry Bolger, president of Burke Broadcasting Resources, Inc.

Marty Sullivan, Roy Wunsch and Roy Dea will appear on the panel titled "Records As A Business," and the "Compelling Selling" session will feature Dave Fuelhart, general manager, WPLC-AM; Burt Sherwood, general manager, WMAQ-AM and a special VTR presentation organized by KLAC-AM. Concluding Friday's agenda will be a panel discussion on "Engineering—A Sound Basis For Success."

Saturday sessions lead off with a legal panel that will examine the topic, "The FCC: Tune In Or Turn Off." Scheduled for this panel are attorneys Tom Wall of Dow, Lohner and Albertson, and Robert Heald of Fletcher, Heald and Hildreth.

Following will be a seminar on

music research conducted by panelists Susanne Benson, WMAQ-AM; Charlie Ochs, KIKK-AM; Jerry Groner, KRZY-AM, and Ellen Hullbert, vice president of the research client service of the McGovern Guild.

The country radio seminar will wind up with a special VTR presentation highlighting format videos collected by the seminar for showing, and the annual banquet and new faces show Saturday night.

The cut-off date for advance registrations under the \$80 fee payment is Friday (3); subsequent registrants must pay an enrollment fee of \$100.

Slides and VTRs for participants interested in showing their format presentations should be sent to Bob Houlton, WAXX-AM, P.O. Box 47, Eau Claire, Wis. 54701; air checks to Bob English, WUBE-AM, 225 Sixth St., Cincinnati, Ohio 45202; and all promotional material to Dale Turner, WKDA-AM, 506 2nd Ave. S., Nashville, Tenn. 37210.

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Billboard Hot Country Singles

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

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	8	EVERY WHICH WAY BUT LOOSE—Eddie Rabbit (S. Dorf, M. Brown, T. Garrett), Elektra 45554 (Poco/Warner-Tamerlane/Malkyie, BMI)	42	6	68	DREAMIN'S ALL I DO—Earl Thomas Conley (E. Conley), Warner Bros. 8717 (ETC/Easy Listening, ASCAP)	67	16	16	THE GAMBLER—Kenny Rogers (D. Schlitz), United Artists 1250 (Writers Night, ASCAP)
☆	3	9	BACK ON MY MIND AGAIN/SANTA BARBARA—Ronnie Milsap (E. Quillen, C. Pitzer/A. Jordan, H. David), RCA 11421 (Chess, ASCAP/Chess/Casa David, ASCAP)	48	1	☆	I'VE BEEN WAITING FOR YOU ALL OF MY LIFE—Con Hunley (M. Sheen, L. Kimball), Warner Bros. 8723 (Al Gallico, BMI)	79	4	4	HEY THERE—Kenny Price (Adler, J. Ross), MRC 1025 (NSD) (Frank, ASCAP)
☆	4	10	COME ON IN—Oak Ridge Boys (M. Clark), ABC 12434 (Beechwood/Window, BMI)	49	5	☆	I WILL ROCK AND ROLL WITH YOU—Johnny Cash (J. Cash), Columbia 3-10588 (House of Cash, BMI)	NEW ENTRY	2	2	SWEET MEMORIES—Willie Nelson (M. Newbury), RCA 11465 (Acuff/Rose, BMI)
☆	4	11	WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR—Crystal Gayle (M. True), United Artists 1259 (Mother Tongue, ASCAP)	54	3	☆	HEALIN'—Bobby Bare (B. McElli), Columbia 3-10891 (Hail Clement, BMI)	83	2	2	SMOOTH SAILIN'/LAST CHEATER'S WALTZ—Sonny Throckmorton (S. Throckmorton, C. Putman/S. Throckmorton), Mercury 55051 (Tree, BMI/Tree, BMI)
☆	5	12	TEXAS (When I Die)—Tanya Tucker (E. Bruce, P. Bruce, B. Burckens), MCA 1800 (Tree/Sugarplum, BMI)	45	8	☆	EYES BIG AS DALLAS—Wynn Stewart (G. McGary), Vnn 125 (NSD) (Big Swing, BMI)	72	4	4	I'LL CRY INSTEAD—Ron Shaw (J. Lennon, P. McCartney), Pacific Challenger 1533 (Madel, BMI)
☆	9	11	I JUST CAN'T STAY MARRIED TO YOU—Crosby Lane (Gillette, Black, Bourke), LS 169 (Chappell, ASCAP/Ti Chappell, SESAC)	60	3	☆	TAKE ME BACK—Charly McClain (L. Rogers, R. Williams, C. McClain), Epic 850653 (Bill Black Partnership, ASCAP/Jalap, BMI)	71	6	6	THE RISE AND FALL OF THE ROMAN EMPIRE—Cal Smith (D. Wayne, B. Fischer), MCA 42982 (Don Wayne, BMI/D. Wayne, B. Fischer), MCA 42982 (Don Wayne, BMI/Anna Over, ASCAP)
☆	7	8	MAYBELLENE—George Jones & Johnny Paycheck (C. Berry, R. Fratto, A. Freed), Epic 8-50647 (Arc, BMI)	80	2	☆	TOO FAR GONE—Emmylou Harris (B. Sherrill), Warner Bros. 8732 (A. Gallico, BMI)	84	2	2	IT'S HELL TO KNOW SHE'S HEAVEN—Dale McBride (M. Keizer, J. Hoch), Con Bro 145 (Con Bro, BMI)
☆	11	8	TONIGHT SHE'S GONNA LOVE ME (Like There Was No Tomorrow)—Krazy Bailey (S. Poppo, J. Statz), RCA 11446 (House Of Gold, BMI)	43	6	13	THE OUTLAW'S PRAYER—Johnny Paycheck (B. Sherrill, G. Sutton), Epic 850655 (Jalap/Flagship, BMI)	75	12	12	REST YOUR LOVE ON ME—Ben Cox (B. Gibb), RSO 138 (Stigwood, BMI)
☆	14	6	I'LL WAKE YOU WHEN I GET HOME—Charlie Rich (S. Dorf, M. Brown), Elektra 45553 (Poco/Warner-Tamerlane/Malkyie, BMI)	44	10	12	THE OFFICIAL HISTORIAN ON SHIRLEY-JEAN BERRELL—The Statler Brothers (D. Reid, H. Reid), Mercury 55048 (American Cowboy, BMI)	86	2	2	PLEASE BE GENTLE—Amy (M. Davis), Scorpion 9570 (Screen Gems, BMI)
☆	12	9	HAPPY TOGETHER—T.G. Sheppard (G. Bonner, A. Gordon), Warner/Curb 8721 (Hubon Bay, BMI)	45	47	6	YOU DON'T BRING ME FLOWERS—Jan Ed Brown & Helen Cornelius (N. Diamond), RCA 11433 (Stonebridge/Thesame, ASCAP)	77	10	10	LEAVE IT TO LOVE—Jim Taylor (J. Hunter, J. Whiting), Checkmate 3106 (Caprice), Sound Corp., ASCAP
☆	13	10	FALL IN LOVE WITH ME—Randy Barlow (F. Kelly, R. Barlow), Republic 034 (Fraser, BMI)	46	7	12	THE FOOL STRIKES AGAIN—Charlie Rich (S. Davis, M. Sheen, G. Cobb), United Artists 1269 (Algalico-Agers, BMI)	78	10	10	BEST FRIENDS MAKE THE WORST ENEMIES—David Houston (C. Kelly, J. Dwyer, L. Anderson), Elektra 45552 (Bobby Goldsboro, ASCAP/Big Heart/Setsuma, BMI)
☆	16	6	IF I COULD WRITE A SONG AS BEAUTIFUL AS YOU—Billy "Crash" Craddock (J. Adrian), Capitol 4672 (Pick A Hit, BMI)	47	34	12	I REALLY GOT THE FEELING/BABY I'M BURNING—Dolly Parton (D. Parton/B. Vera), RCA 11420 (Velvet, BMI/Song-Of-Bardier/Kappelman, ASCAP)	79	5	5	I NEVER HAD THE ONE I WANTED—Claude Gray (Gray, Wesley, Williams), Granny 10007 (NSD) (Van Jr, BMI)
☆	15	8	WHISKEY RIVER—Willie Nelson (J. Sherrill), Columbia 3-10877 (Willie Nelson, BMI)	48	12	12	IT'S TIME WE TALK THINGS OVER—Rex Allen Jr. And The Boys (R. Allen Jr./J. Maule), Warner Bros. 8697 (Boxer, BMI)	81	2	2	FLIP SIDE OF TODAY—Scott Summer (S. Summer), Con Bro 146 (Con Bro, BMI)
☆	19	5	SEND ME DOWN TO TUCSON/CHARLIE'S ANGELS—Mel Tillis (C. O'Road, T. Garrett/D. Gaskin), MCA 40983 (Poco/Malkyie, BMI/Sawgrass, BMI)	49	61	3	LOVING YOU IS A NATURAL HIGH—Larry G. Hudson (L.G. Hudson), Lone Star 706 (Corlene, BMI)	82	NEW ENTRY	NEW ENTRY	SOMEONE IS LOOKING FOR SOMEONE LIKE YOU—Gail Davies (G. Davies), Lifesong 8178A (CBS) (Beechwood/Dickerton, BMI)
☆	21	4	GOLDEN TEARS—Dave & Sugar (J. Schewers), RCA 11427 (Chess, ASCAP)	50	69	3	FANTASY ISLAND—Freddie Weller (F. Weller, B. Cason), Columbia 310930 (Young World, BMI/Buzz Cason, ASCAP)	83	NEW ENTRY	NEW ENTRY	LOVE IS SOMETIMES EASY—Sandy Peery (S.P. Robinson), Warner Bros. 8731 (Amy's Mom's/Heavy Duty's, ASCAP)
☆	17	10	IF EVERYONE HAD SOMEONE LIKE YOU—Eddy Arnold (B. Springfield), RCA 11422 (House Of Gold, BMI)	51	59	5	GYPSY EYES—Teri Sue Newman (E. Smith), Texas Soul 17138 (NSD)	84	3	3	I'M LOVIN' THE LOVIN' OUT OF YOU—Gayle Harding (R. Jenkins), Robiche 1026 (Robiche, BMI)
☆	18	9	ALIBIS—Johnny Rodriguez (R. Killough, P. Killough), Mercury 55050 (Tree, BMI)	52	13	13	YOUR LOVE HAD TAKEN ME THAT HIGH—Conway Twitty (J. Dunham, G. Raye), MCA 40963 (Twitty Bird, BMI)	85	4	4	AMERICA'S SWEETHEART—Carlin & Hanner (R. Corbin), Lifesong 1783 (Epic) (Sabal, ASCAP)
☆	20	6	EVERLASTING LOVE—Harvel Felts (B. Cason, M. Gaudin), ABC 12441 (Rising Sons, BMI)	53	37	13	SHADOWS OF LOVE—Rayburn Anthony (W. Halyfield), Mercury 55053 (Maplehill/Vogue, BMI)	86	NEW ENTRY	NEW ENTRY	THEY CALL IT MAKING LOVE—Tammy Wynette (B. Braddock), Epic 85061 (Tree, BMI)
☆	22	5	I HAD A LOVELY TIME—The Kendalls (S. Throckmorton, D. Cook), Ovalton 1119 (Guns Keys, ASCAP)	54	66	3	THE SONG WE MADE LOVE TO—Mickey Gilley (K. Wehle), Epic 8-50631 (April/Widmunt, ASCAP)	87	NEW ENTRY	NEW ENTRY	LET'S KEEP IT THAT WAY—Juice Newton (C. Putnam, R.V. Hoy), Capitol 4679 (Tree, BMI)
☆	24	4	STILL A WOMAN—Marge Smith (M. Smith, M. David, N. Wilson), Warner Bros. 8726 (Galamar/Dusty Roads/Al Gallico, BMI/Easy Listening, ASCAP)	55	39	13	IF YOU COULD SEE YOU THROUGH MY EYES—Tom Grant (L. Henley, J. Hurt), Republic 036 (House Of Gold, BMI)	88	NEW ENTRY	NEW ENTRY	I WANT TO THANK YOU—Kim Charles (R. Bourke), MCA 40987 (Chappell, ASCAP)
☆	23	5	SOMEBODY SPECIAL—Donna Fargo (D. Fargo), Warner Bros. 8772 (Prima Donna, BMI)	56	41	11	LOVIN' ON—Bellamy Brothers (B. Peters), Warner/Curb 8692 (Bee Peters, BMI)	89	NEW ENTRY	NEW ENTRY	ALL THE TIME IN THE WORLD—Dr. Hook (E. Stevens, S. Silverstein), Capitol 4677 (De/Dave/Evil Eye, BMI)
☆	26	3	I JUST FALL IN LOVE AGAIN—Anne Murray (Duff, Skenev, Lloyd, Herbstein), Capitol 4675 (Poco/Roby House/Cotton Pickin' Songs/BM/ASCAP)	57	43	15	MR. JONES—Big Al Downing (A. Downing), Warner Bros. 8716 (Al Gallico/Metaphor, BMI)	90	2	2	YOU'RE GONNA MAKE A CHEATER OUT OF ME—Bill Phillips (S. Throckmorton), Soundwaves 4579 (NSD) (Tree, BMI)
☆	27	2	WORDS—Suzie Rikanson (B. Gibb, R. Gibb, M. Gibb), Elektra/Curb 46009 (Cassette, BMI)	58	44	11	LADY LAY DOWN—John Conley (R. Van Hoy, D. Cook), ABC 12420 (Tree, BMI/Cross Keys, ASCAP)	91	NEW ENTRY	NEW ENTRY	WE COULD HAVE BEEN THE CLOSEST OF FRIENDS—B.J. Thomas (S. Poppo, J. Statz), MCA 42986 (House Of Gold, BMI)
☆	33	5	MY HEART HAS A MIND OF ITS OWN—Debbi Boone (J. Keller, H. Greenfield), Warner/Curb 8739 (Green Gems BMI, BMI)	59	46	12	BUILDING MEMORIES—Sonny James (A. Duff), Columbia 3-10852 (Marson, BMI)	92	NEW ENTRY	NEW ENTRY	MAMA, MAKE UP MY ROOM—Cherise Lister (C. Lister), Con Bro 148 (Con Bro, BMI)
☆	25	11	FOOLED AROUND AND FELL IN LOVE—Mundo Earwood (M. Earwood), GME 105 (Music West Of The Pecos, BMI)	60	51	15	YOU WERE WORTH WAITING FOR—Don King (J. Walker), Con Bro 142 (Wilje, ASCAP)	93	3	3	THIS MOMENT IN TIME—Engelbert Humperdinck (A. Bernstein, R. Adams), Epic 8-50632 (Silver Blue, ASCAP)
☆	29	6	PLAY ME A MEMOPY—Zella Lehr (M. Blackford, R. Leigh), RCA 11433 (United Artists, ASCAP)	61	52	14	DO YOU EVER FOOL AROUND—Joe Stampley (D. Griffen, J. Stockland), Epic 8-50626 (Rogan/Mallet, BMI)	94	3	3	DOWN ON THE CORNER AT A BAR CALLED KELLY'S—Johnny Paycheck (A. Mayhew, M. McGovern, J. Paycheck), Little Darlin' 7808 (Dream City, BMI)
☆	28	9	SAVE THE LAST DANCE FOR ME—Jerry Lee Lewis (Pomeroy, Shuman), Sun 1139 (Trio/Beinda, BMI)	62	56	15	I'VE DONE ENOUGH DYIN' TODAY—Larry Goffin (L. Goffin), Monument 45270 (First Generation, BMI)	95	NEW ENTRY	NEW ENTRY	CAN I SEE YOU TONIGHT—Jewel Black (D. Allen, R.V. Hoy), RCA 12454 (Duchess/Posy/Tree, BMI)
☆	32	4	SON OF CLAYTON DELANEY—Tom T. Hall (T.T. Hall), RCA 11457 (Hallmark, BMI)	63	73	3	I'M NOT IN THE MOOD (For Love)—Ann J. Morton (K. Bach), Pensive Dust 7629 (NSD) (Me & Sam, ASCAP)	96	NEW ENTRY	NEW ENTRY	THERE GOES THAT SMILE AGAIN—Carkey Seals (C. Seals), Sand Mountain 622 (WIC) (Off The Wall, BMI)
☆	30	8	ANY DAY NOW—Don Gibson (B. Bacharach, B. Hillard), ABC/Hickory 34039 (Interling, ASCAP)	64	57	15	AS LONG AS I CAN WAKE UP IN YOUR ARMS—Kenny O'Dell (K. O'Dell, L. Henley), Capricorn 0306 (Hungry Mountain/House Of Gold, BMI)	97	NEW ENTRY	NEW ENTRY	CRAZY LOVE—Poco (R. Young), ABC 12539 (Pivoting, ASCAP)
☆	31	6	LOVE SONGS JUST FOR YOU—Glen Barber (M. Barber, J. Milano), 21 Century 21101 (NSD) (Acuff/Rose, BMI/Milano, ASCAP)	65	53	12	HOW DEEP IN LOVE AM I?—Johnny Russell (B. McElli), Mercury 55045 (Hail Clement, BMI)	98	NEW ENTRY	NEW ENTRY	SUNSHINE—Sonny Vaughn (M. Newbury), Alpine 100 (Acuff/Rose, BMI)
☆	35	4	TRYING TO SATISFY YOU—Dolby (W. Jennings), RCA 11448 (Harris, BMI)	66	63	14	GIMME BACK MY BLUES—Jerry Reed (B.L. Wheeler), RCA 11407 (Sleeps Hollow, ASCAP)	99	3	3	TEARS (There's Nowhere Else To Hide)—Johnny Overtstreet (T. Overtstreet, B. Dett), Tona 523 (IROA) (T. Overtstreet, BMI)
☆	50	3	IT'S A CHEATING SITUATION—Moe Bandy (C. Putnam, S. Throckmorton), Columbia 31089 (Tree, BMI)	67	65	9	ANGELINE—Ed Bruce (R. Rogers), Epic 8-50645 (New Keys, BMI)	100	2	2	HAPPY SAX—Maury Timney (M. Timney), Soundwaves 4878 (NSD) (HIVK, BMI)

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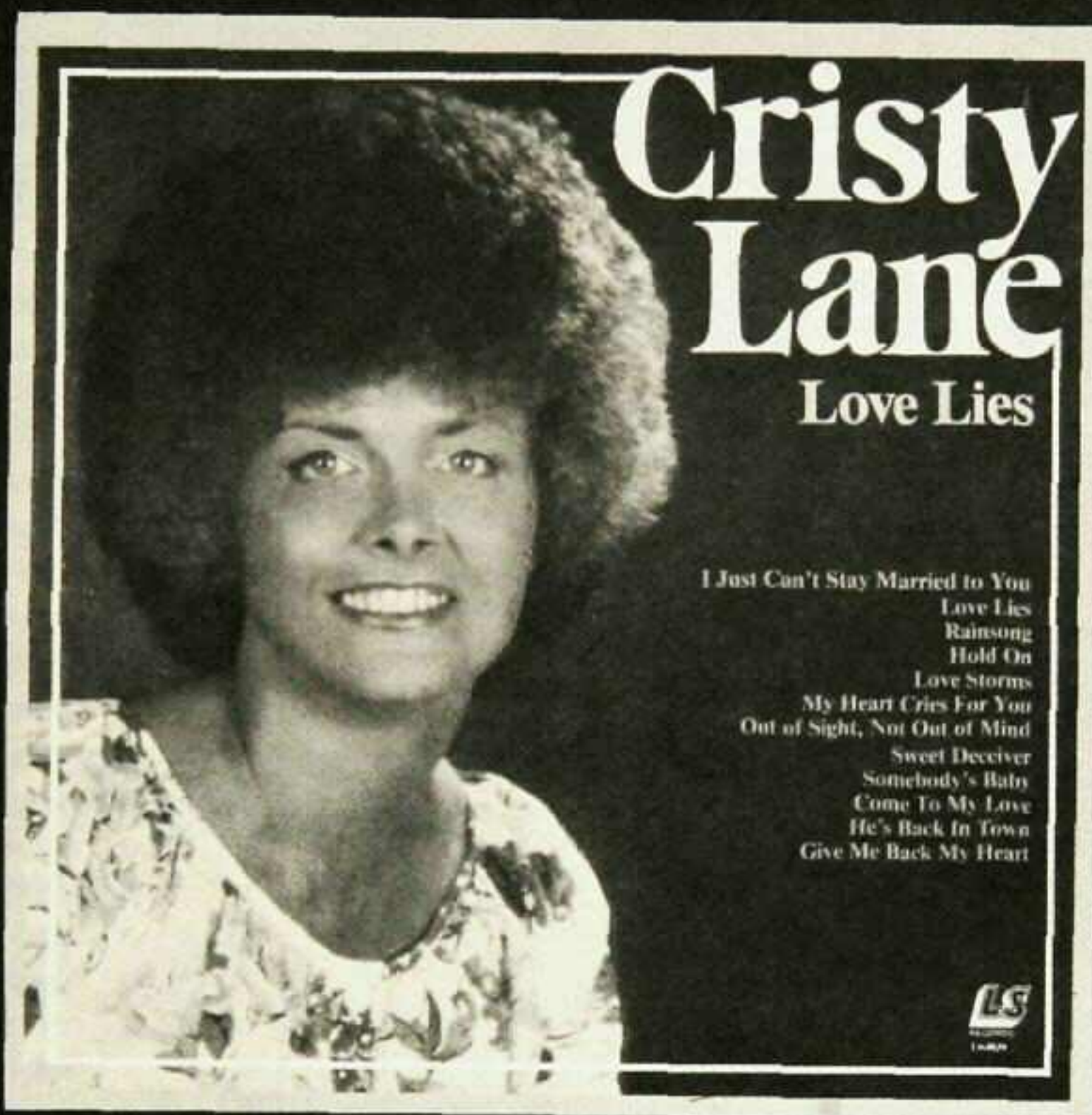
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Country

Gov. Blanton Ditty Surprise Winter Hit

By GERRY WOOD

NASHVILLE—Take one Tennessee governor described as having "more guts than brains," add his pardons and commutations of 52 prisoners, and mix into a broth on wax by a Nashville tv weatherman. That's the recipe for the most un-

der and rape, that's all the jury put me in for. And I'm sure you'll agree, they took advantage of me."

What the song lacks in subtlety, it gains in punch. It became an instant hit in Tennessee and its border states.



Blue Skies: Nashville's singing weatherman Brian "Blue" Christie sees a red-faced Gov. Blanton record yielding green with promises of gold.

likely hit to emerge from Music City in recent years.

The governor is Ray Blanton, ushered from office three days ahead of time by the public outcry over his release of a piratical assortment of convicted murderers, double-murderers, rapists, etc.

The weatherman is Brian "Blue" Christie of WNGE-TV, Nashville.

The broth—and rage—on wax is "Pardon Me Ray" on Sound Factory Records by the Gitch Your Own Band, Christie's pseudonym.

If the record doesn't become a hit, it won't be because of lack of publicity. Naturally, the Tennessee media ate it up. But, surprisingly, the media interest has grown to national and international proportions.

Whether it was Blanton's Nixonish departure from the helm of state or a grass roots rebellion against apparent abuse of power, the song has gained airplay sales and attention far beyond the borders of Tennessee.

NBC, ABC and CBS tv and radio have burned tracks to Nashville for stories on the song and its success. Associated Press, United Press International, "Good Morning America," the CBC and "Tomorrow" quickly followed.

Christie says he co-wrote the song when he became upset on hearing the news that Blanton had sprung the prisoners in his last few days of public power. One of those released was Roger Humphreys, the son of a Blanton patronage chief, convicted of killing his wife and one other person.

The original melody closely paralleled "Chattanooga Choo Choo," another Tennessee tune of some renown.

And the lyrics cut to the core: "Pardon me, Ray, are you the cat that signs the pardons? 'Cause you're an old friend of mine, just put your name on the line! Double mur-

der and rape, that's all the jury put me in for. And I'm sure you'll agree, they took advantage of me."

But the melody is another matter. It was an apparent rip-off of the "Chattanooga Choo Choo" standard—a fact that didn't escape the notice of United Artists Music.

UA Nashville vice president Jimmy Gilmer, who once, back in the Dark Ages, enjoyed a hit song called "Sugar Shack," fired off a telegram claiming the record was an unauthorized parody and amounted to a copyright infringement.

Back to the studio. In a hurry. The UA warning sent singer and song back to the booth for a new version. Same words. Different melody. Same meaning.

A Memphis radio station, FM-100, offered T-shirts emblazoned with "Pardon Me, Governor," as well as \$20 and \$40 "pardons" for contest winners. Stations across Tennessee leaped on the record.

The Christie public relations camp blares some claims that border on as much hype as some of its initial sales figures (100,000 copies shipped, another 100,000 on order, with play on more than 160 radio stations, mostly in Tennessee and "spread to stations in Kentucky, Alabama, Georgia, Missouri and Oklahoma.")

For Christie, the record and the hullabaloo is only a means of furthering his singing career that began when he came to Nashville, drove a truck for a year and joined the tv station as weathercaster.

"If I'm honest, I'd have to say it's a piece of shit," he claims. I used to be in radio—and if I were in radio now and received the record, I'd never play it."

But he's not reluctant in enjoying the record's success. "You can't second-guess the public. You don't know what it is going to buy."

He doesn't like his singing on this record. "I didn't want to put my name on the record." He didn't. Thus, the Gitch Your Own Band.

MCA Adds 3 Acts

NASHVILLE—MCA Records here is expanding its roster with three acts. Melanie Jayne, Kim Charles and Nick Nixon all join the label with first quarter releases.



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Billboard

Hot Country LPs

Billboard SPECIAL SURVEY

For Week Ending 2/10/79

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

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	9	THE GAMBLER—Kenny Rogers, United Artists UA-LA 554-H
2	2	10	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2-3564Z
3	4	12	TNT—Tanya Tucker, MCA 3066
4	5	27	HEARTBREAKER—Dolly Parton, RCA AFL 1-2797
5	6	17	I'VE ALWAYS BEEN CRAZY—Waylon Jennings, RCA AFL 1-2975
★	12	6	EVERY WHICH WAY BUT LOOSE—Soundtrack, Elektra SE-503
7	7	10	TOTALLY HOT—Olivia Newton-John, MCA 3067
8	8	40	STARDUST—Willie Nelson, Columbia JC 35305
9	3	21	EXPRESSIONS—Don Williams, ABC AY 1569
10	10	13	LARRY GATLIN'S GREATEST HITS, VOL. 1, Monument MG 7528
11	11	33	WHEN I DREAM—Crystal Gayle, United Artists UALA 858-H
12	9	52	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
13	14	11	PROFILE/BEST OF EMMYLOU HARRIS, Warner Bros. BSW 2258
★	21	13	ROSE COLORED GLASSES—John Conlee, ABC AY 1105
15	13	14	BURGERS AND FRIES/WHEN I STOP LEAVING (I'LL BE GONE)—Charley Pride, RCA AFL 1-2583
16	16	9	ELVIS: LEGENDARY PERFORMER, VOLUME 3—Elvis Presley, RCA CPL 1-3082
17	15	35	ROOM SERVICE—The Oak Ridge Boys, ABC 1065
18	18	10	BASIC—Glen Campbell, Capitol SW 11722
19	20	56	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
★	24	35	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL 1-2780
21	19	17	MOODS—Barbara Mandrell, ABC AY 1088
22	23	18	LIVING IN THE U.S.A.—Linda Ronstadt, Asylum GE 155
23	17	55	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
24	26	13	PLEASURE & PAIN—Dr. Hook, Capitol SW 11859
25	25	10	ARMED AND CRAZY—Johnny Paycheck, Epic KE 35444
26	28	54	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
★	34	21	TEAR TIME—Dave And Sugar, RCA AFL 1-2851
★	40	3	TURNING UP AND TURNING ON—Billy "Crash" Craddock, Capitol SW 11853
29	29	74	HEAVEN'S JUST A SIN AWAY—The Kendalls, Doveson OV 1719
30	30	10	YOU HAD TO BE THERE—Jimmy Buffett, ABC AK 1008
31	31	42	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
32	33	15	FALL IN LOVE WITH ME—Randy Barlow, Republic RLP6023
★	43	4	DUETS—Jerry Lee Lewis & Friends, Ser 1011
34	22	13	CONWAY—Conway Twitty, MCA MCA 3063
35	35	16	GREATEST HITS—Marshall Tucker Band, Capricorn CPN6214
36	42	14	JOHNNY PAYCHECK'S GREATEST HITS VOLUME II, Epic KE 35443
★	45	2	JOHN DENVER—RCA AGL 1-3075
38	39	43	OLD FASHIONED LOVE—The Kendalls, Doveson OV1733
★	NEW ENTRY		SWEET MEMORIES—Willie Nelson, RCA AFL 1-3243
40	27	42	ENTERTAINERS ... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram)
41	32	44	VARIATIONS—Eddie Rabbitt, Elektra SE 127
42	36	29	LOVE OR SOMETHING LIKE IT—Kenny Rogers, United Artists UA-LA 903-H
43	48	3	RED WINE AND BLUE MEMORIES—Joe Stampley, Epic KE 35443
44	NEW ENTRY		DARK EYED LADY—Donna Fargo, Warner Bros. R-8181
45	NEW ENTRY		WE'VE COME A LONG WAY BABY—Loretta Lynn, MCA 3073
46	41	110	GREATEST HITS—Linda Ronstadt, Asylum TE 1082
47	47	13	CLASSIC RICH, VOL. II—Charlie Rich, Epic KE 35424
48	37	18	ELVIS—A CANADIAN TRIBUTE—Elvis Presley, RCA KRL 1-7985
49	49	6	JOE STAMPLEY'S GREATEST HITS, VOL. I, Epic KE35422
50	44	3	TAMMY WYNETTE'S GREATEST HITS, VOL. IV—Epic KE 35430

Country International Expands

NASHVILLE — Country International Records will expand this year with the development of several road shows, new artists and some publishing acquisitions, according to Sherman Ford Jr., president. The first show assembled is the

Joy Ford Show, featuring Van Trevor, Sunshine Adams and Nashville Music. The new acts are Glen Goza and Dale Houston. The publishing additions are 45 recorded compositions forming the catalog of Curtis Wood Music. Copyrighted material

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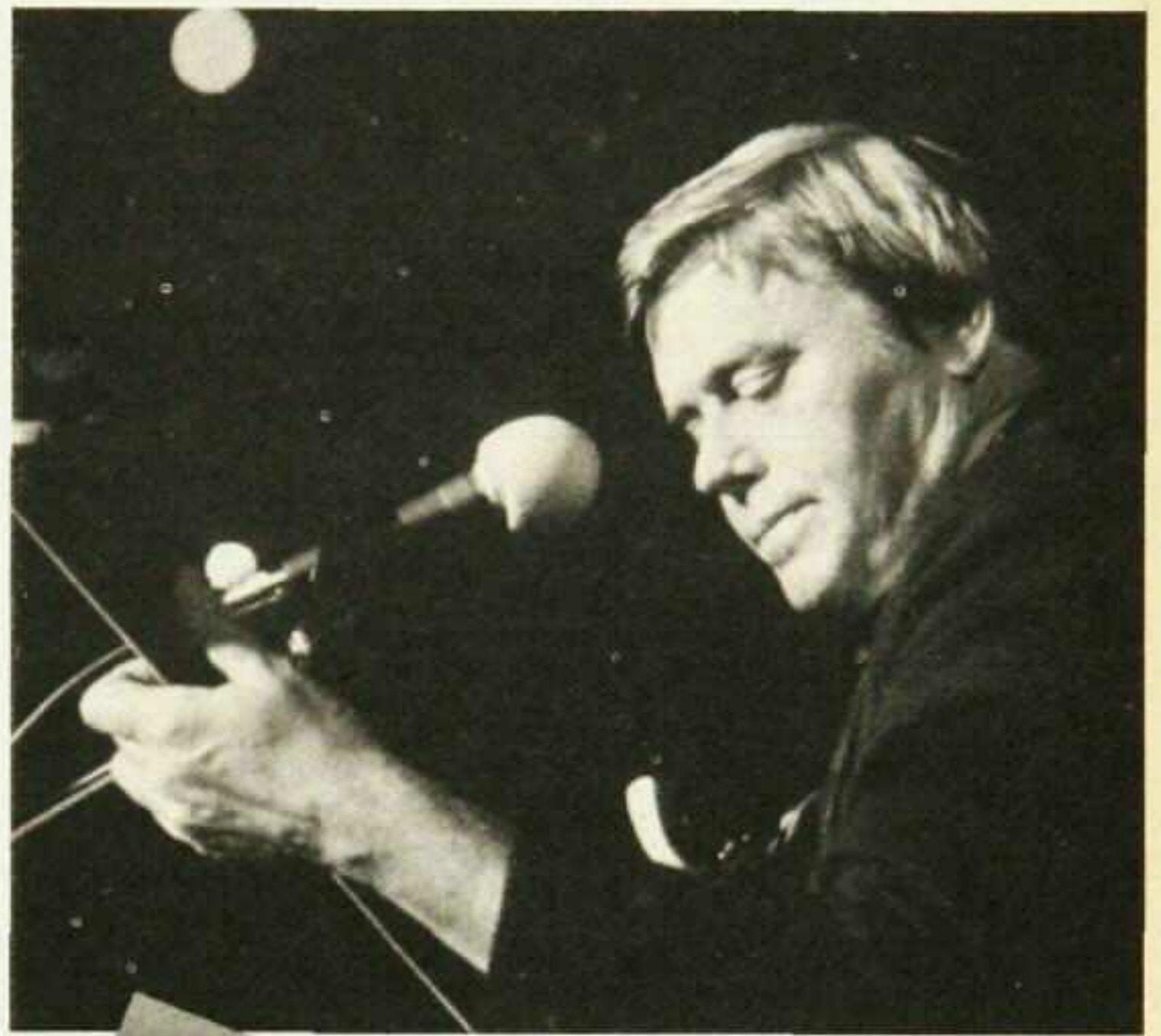
DAVE & SUGAR

"GOLDEN TEARS" PB-11427

15
BB

18
CB

19
RW



TOM T. HALL

"SON OF CLAYTON DELANEY"

PB-11453

28
BB

29
CB

28
RW

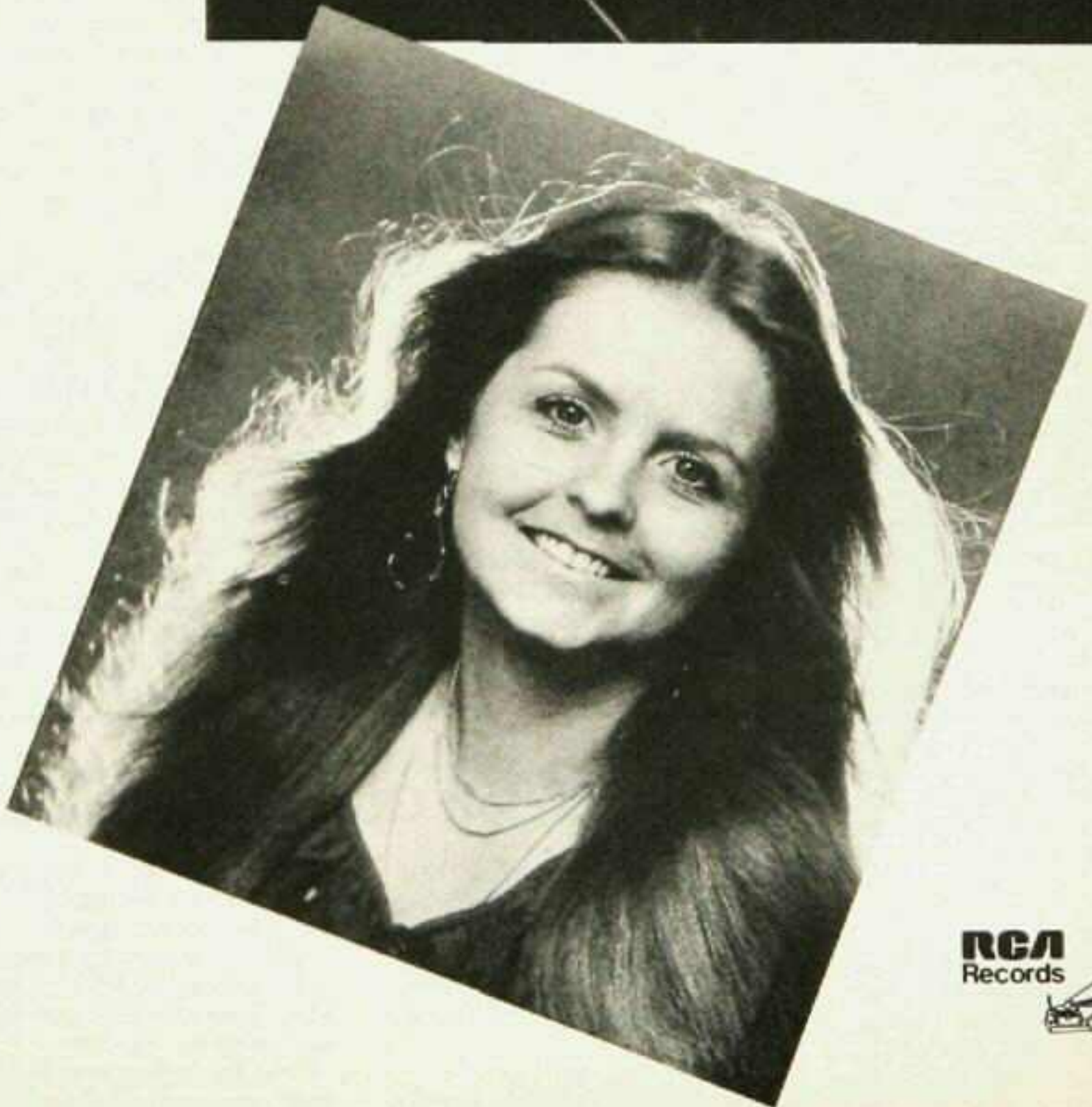
DOTTSY

"TRYIN' TO SATISFY YOU" PB-11448

31
BB

36
CB

33
RW



Classical

CLOSES TEMPORARILY

L.A.'s Vogue Records Remodels

By ALAN PENCHANSKY

CHICAGO—First the bad news—L.A.'s Vogue Records, a classical specialty showcase in Westwood, is closing its doors this month. Label executives and collectors rank the store as number one in Southern California in catering to the serious classical record buff.

But the good news is this: Vogue will be out of business only temporarily while its leased space in the Westwood Village shopping center is given a complete face-lift.

The store, which stocks about 250,000 titles on two floors, has been operating for 10½ years in the Village. It's one of the U.S.'s most prestigious classical-oriented stores.

Specialties of the shop are hard to find classics, soundtracks and international disks, with constant purchasing from foreign sources adding to the extraordinarily large inventory.

According to owner William Bowers, the store will shut down to have the building's facade redone and for the installation of a new air conditioning and heating system.

Inventories have been reduced over the past several months with merchandise offered at sale prices in preparation of the move.

Vogue's shuttering, even temporarily, is a source of concern among small classical labels that depend heavily upon the nation's relatively

small number of full-line stores. However, Bowers sees the larger picture.

"I really don't take it as a loss," explains the retailer. "It's a necessary thing to modernize the store, to revamp it and take it up-to-date."

Store interiors will be redesigned and there may be new audio components added to the auditioning system.

"We play nothing but classics because we feel it doesn't offend anyone," Bowers explains. Bowers reasons that rock and disco aficionados won't be turned off by the sound of violins, flute and piano, but that the electrified beat of pop music can grate on the classical buyer.

Vogue is located adjacent to the UCLA campus with its 40,000 students, Bowers points out. There's also close proximity to the affluent Bel-Air Suburb.

The store's original decor and fixtures were created by Arch Swank, a prominent designer who has done work for Nieman-Marcus and Doubleday Books. Swank will return to assist in the current reshaping.

The store's reputation rests on its extensive and expert stocking and on the knowledge of its sales personnel. Buyers Woody Bader and Joe Cooper are renowned for their encyclopedic grasp of recorded music, in-

cluding soundtracks and international product.

Tom Null, a&r director of Varese-Sarabande Records, is an alumnus of the Vogue sales staff.

According to Bowers, Vogue numbers many professional musicians among its clientele, some like Zubin Mehta who consult with its buyers about international repertoire trends. L.A. Philharmonic musicians are frequent shoppers and the Hollywood Bowl season draws many to the store.

Recently, Philippe Entremont appeared to sign autographs and left with an album he'd been seeking for 15 years.

"You can imagine how overjoyed he was," explains Bowers. The disk, released by an obscure French label, was the first ever made by the French pianist, cut when he was 18 years old.

The renovations may bring a reduction in the store's total space, however stocks are expected to remain as extensive as before. A used record section reportedly will be phased out, as will a sheet music department that was sub-leased.

The renovation is part of an ongoing effort to upgrade all the Westwood Village shops, says Bowers.

BOSE SEEKING RELEASE OF DIGITAL LPs

CHICAGO—The Bose Corp. is seeking a record label to issue the first digital recordings made by the London Symphony Orchestra.

Thomas Stockham's Soundstream digital system was used to record the orchestra last fall in London under conductor Morton Gould. Material to fill four LPs, including some of Gould's own compositions, was taped.

Jerome Ruzicka, executive producer of the sessions, was backed by the Bose Corp. in the project. Ruzicka is a former executive of the Framingham, Mass.-based firm which manufactures loudspeakers and other hi fi components.

"We've been talking to a bunch of people; most of the contacts are still young," a Bose executive reports.

Ruzicka's firm, Digital Sound Products, was unable to secure enough backing to issue the digital recordings. The material now is in possession of Bose, which is not ruling out the possibility that it will issue the records itself.

One report places a \$150,000 price tag on the material purchased outright. Included in the package is an LP of organ music, also taped while Soundstream was in Great Britain.

The master tapes are stored with Soundstream in Salt Lake City, which has the only equipment capable of playing them back at this time. Master lacquers have been cut and Bose is evaluating test pressings.

pianist's U.S. management, Jacques Leiser.

Berman's recording of the original piano version of Mussorgsky's "Pictures At An Exhibition" is scheduled to be released Feb. 25. The DG album also includes several preludes and fugues by composer Dmitri Shostakovich.

At least one additional Berman recording—an all-Prokofiev recital—will be issued this year by DG, the label indicates.

Since his American debut in 1976 Berman has made more than 100 U.S. appearances. Other dates in the upcoming tour include: Dayton Philharmonic (March 7), State University of New York at Stony Brook (9), Univ. of Iowa (17), Ames, Iowa (19), Kalamazoo Symphony (20), New Haven (22), San Diego (26), Liberty, Mo. (28), Ottawa (April 3), Puerto Rico (10).

Classical Notes

Pianist **Walter Hautzig** will take signed scores of works by American composers with him to Peking where he performs Friday (9) before invited guests of China's diplomatic and cultural community. It's believed to be the first performance there since normalization by an American concert pianist. The printed scores were autographed by composers **George Walker**, **Benjamin Lees**, **Aaron Copland**, **Jean Eichelberger Ivay** and others to be presented to musicians of the People's Republic.

Polish composer **Karol Szymanowski** (1882-1937) is the subject of a major EMI international recording project. All the composer's symphonies and concerti in addition to several major choral works including the "Stabat Mater" will be taped in Poland.

The late **E. Power Biggs'** complete discography has been compiled by CBS for inclusion in its four-disk tribute to the organist, expected to ship in February. Set contains a 36-page booklet. **Nyiregyhazi, Vol. 2**, described as an album of "salon music," also is part of the release. It includes works of Tchaikovsky, Grieg, Borikievich and others, but no Liszt.

Nine contemporary composers have been commissioned by WFMT-FM to pen song cycles for broadcast world premieres. The nine are **Lukas Foss**, **Ivan Tcherepnin**, **Shulamit Ran**, **Barbara Kolb**, **Charles Wuorinen**, **Richard Wernick**, **Phillip Glass**, **Hugo Weisgall** and **Paul Chihara**. Their works become part of a lengthy survey of 20th century art song which the station begins airing this month.

ALAN PENCHANSKY

Select London Opera LPs Raised

CHICAGO—Select new London Records opera releases are costing dealers and consumers more to purchase. The \$8.98 per disk list albums, including London's new Pavarotti "Pag/Cav," are designated with an OSAD prefix.

According to a label spokesman, increased royalty payments and rising production costs forced the \$1

increase. The jump also applies to a planned February issue of Strauss' "Ariadne Auf Naxos," a three-record set starring Leontyne Price and conducted by Sir George Solti. Many new opera releases will remain at \$7.98, reportedly.

Dealers pay approximately 60 cents more per disk for the costlier titles.

Billboard
Top50

Billboard SPECIAL SURVEY For Week Ending 2/10/79

Easy Listening

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	13	3	I JUST FALL IN LOVE AGAIN Anne Murray, Capitol 4675 (Poco/Hobby Horse, ASCAP/Cotton Pickin' Songs, BMI)
2	1	10	LOTTA LOVE Nicolette Larson, Warner Bros. 8664 (Silver Fiddle, BMI)
3	3	16	THE GAMBLER Kenny Rogers, United Artists 1250 (Writers Night, ASCAP)
4	2	14	THIS MOMENT IN TIME Engelbert Humperdinck, Epic 8-50632 (Silver Blue, ASCAP)
5	19	3	FOREVER IN BLUE JEANS Neil Diamond, Columbia 3-10897 (Stonebridge, ASCAP)
6	4	11	A LITTLE MORE LOVE Olivia Newton-John, MCA 3067 (John Farrar/Irving, BMI)
7	5	9	SOMEWHERE IN THE NIGHT Barry Manilow, Arista 0382 (Irving/Randor, BMI)
8	10	5	NO TELL LOVER Chicago, Columbia 3-10879 (COM/Street Sense/Polish Prince, ASCAP)
9	9	13	DON'T CRY OUT LOUD Melissa Manchester, Arista 0373 (Irving/Woolnough/Jemava/Umichappell/Begonia, Umichappell/Begonia, BMI)
10	12	5	DANCIN' SHOES Nigel Olman, Bang 240 (Canal, BMI)
11	7	12	TOO MUCH HEAVEN Bee Gees, RSO 913 (Music For Unicel, BMI)
12	18	4	LADY Little River Band, Capitol 4667 (Screen Gems-EMI, BMI)
13	8	17	PROMISES Eric Clapton, RSO 910 (Narwhal, BMI)
14	6	14	MY LIFE Billy Joel, Columbia 3-10853 (Impulsive/April, ASCAP)
15	11	9	BABY I'M BURNING/I REALLY GOT THE FEELING Dolly Parton, RCA 11420 (Velvet, BMI/Songs Of Bandier Koppelman, ASCAP)
16	26	4	CRAZY LOVE Poco, ABC 12439 (Prooting, ASCAP)
17	14	13	OOH BABY BABY Linda Ronstadt, Asylum 45546 (Jobete, ASCAP)
18	16	16	YOU DON'T BRING ME FLOWERS Barbra & Neil, Columbia 310840 (Stonebridge/Threesome, ASCAP)
19	21	15	I WILL BE IN LOVE WITH YOU Livingston Taylor, Epic 850604 (Morgan Creek/Songs Of Bandier Koppelman, ASCAP)
20	15	17	OUR LOVE, DON'T THROW IT AWAY Andy Gibb, RSO 911 (Stirwood/Umichappell, BMI)
21	22	10	YOU NEED A WOMAN TONIGHT Captain & Tennille, A&M 2106 (ABC/Dunhill, BMI)
22	24	9	WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR Crystal Gayle, United Artists 1259 (Mother Tongue, ASCAP)
23	25	5	SHAKE IT Ian Matthews, Mushroom 7039 (Steamed Clam, BMI)
24	17	13	I BELIEVE YOU Carpenters, A&M 2097 (Music Ways/Flying Adonis, BMI)
25	39	4	FIRE Pointer Sisters, Planet 45901 (Bruce Springsteen, ASCAP)
26	27	4	HOME AND DRY Gerry Rafferty, United Artists 1266 (Hudson Bay, BMI)
27	31	4	GOODBYE, I LOVE YOU Firefall, Atlantic 3544 (Steven Stills, BMI)
28	30	4	STORMY Santana, Columbia 310873 (Low-Sal, BMI)
29	28	8	LOST IN YOUR LOVE John Paul Young, Scotti Brothers, 405 (Atlantic) (Edward B. Marks, BMI)
30	20	18	TIME PASSAGES Al Stewart, Arista 0362 (DJM/Frabbjous, ASCAP)
31	23	20	CHANGE OF HEART Eric Carmen, Arista 0354 (Caramex, BMI)
32	47	2	MUSIC BOX DANCER Frank Mills, Polydor 14517 (Umichappell, BMI)
33	32	4	MOMENT BY MOMENT Yvonne Elliman, RSO 915 (Red Cow/Chappell, ASCAP)
34	40	3	I WILL SURVIVE Gloria Gaynor, Polydor 14508 (Perren Vibes, ASCAP)
35	42	3	HEAVEN KNOWS Donna Summer & Brooklyn Dreams, Casablanca 959 (Ricks, BMI)
36	29	11	THE PIANO PICKER George Fischhoff, Drive 6273 (T.K.) (United Artists/Kimlyn/George Fischhoff, ASCAP)
37	49	2	WHAT YOU WON'T DO FOR LOVE Bobby Caldwell, Cloud II (TK) (Sherlyn/Lindseyanne, BMI)
38	44	2	I WILL PLAY A RHAPSODY Barton Cummings, Portrait 6-70024 (Shallagh, BMI)
39	43	4	I GO TO RIO Pablo Cruise, A&M 2112 (Irving/Woolnough/Jemava, BMI)
40	41	4	DANCIN' IN THE CITY Marshall Hain, Capitol 4648 (not listed)
41	NEW ENTRY		SEPTEMBER Earth, Wind & Fire, Arc 320854 (Columbia), (Saggy/Erving/Charville, BMI, Steelchest, ASCAP)
42	48	2	BABY I NEED YOUR LOVIN' Eric Carmen, Arista 038 (Stone Agate, BMI)
43	NEW ENTRY		SONG ON THE RADIO Al Stewart, Arista 0389 (D.J.M./Frabbjous, ASCAP)
44	45	4	SAILING WITHOUT A SAIL Michael Johnson, EMI-America 8008 (Captain Crystal, ASCAP)
45	46	4	I WAS MADE FOR DANCING Leif Garrett, Scotti Bros. 403 (Michaels/Scot Tone, ASCAP)
46	50	2	FANCY DANCER Frankie Valli, Warner/Curb 8734 (Larbell/Heart's Delight, BMI)
47	NEW ENTRY		EVERY WHICH WAY BUT LOOSE Eddie Rabbitt, Elektra 45554 (Poco/Warner Tamberlane/Malkyle, BMI)
48	NEW ENTRY		SUPERMAN Herbie Mann, Atlantic 3547 (Peer International, BMI)
49	NEW ENTRY		I DON'T WANNA LOSE YOU Hall & Oates, RCA 11424 (Hot Cha/Six Continents, BMI)
50	NEW ENTRY		WHEELS OF LIFE Gino Vanelli, A&M 2114 (Almo, BMI/Giva, ASCAP)

ASK A/V TAPE LEVY

Publishers Fight 'Home Piracy'

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appropriate national legislation to provide effective means of adequate compensation from both the hardware and software involved."

But while publishers were unanimous in their determination to fight piracy, concern was expressed by Sal Chiantia, president of MCA Music U.S., that there is a tendency for other areas of the industry to believe that publishers just don't care. "Just today, it was heard again that we don't cooperate. This resolution hopefully will put to rest this cavil."

"In the U.S., publishing contributions have been monumental. We started when manufacturers were refusing to admit there was any kind of piracy problem, back in 1950. By 1952, we had instituted a lawsuit against the Jolly Roger Records operation, a pirate concern. And the recent pledge of \$75,000 towards the anti-piracy cause is further evidence of our cooperation."

The congress spent considerable time discussing problems of mechanical royalty collections of European importation of recorded product from the U.S.

Said Chiantia: "We want record companies to be as appreciative and understanding of our problems in this area as they want us to be in their field. But the fact is that government legislation is needed to solve the problem. A line on a record license that restricts sale to the U.S. alone carries no weight with importers."

And Felix Faecq, Federation vice president, said his view was that importers should be treated as pirates.

Dick James, head of the Dick James Organization, accepted the Chiantia theory that effective legislation in each individual country to ensure payment or mechanical royalties and control importation, but stressed that principles of free trade within the European Economic Community countries created problems.

"A principle of Common Market trade is that we simply cannot stop someone purchasing goods in London and then selling them in EEC territories.

Added to that is the fact that France, Belgium and Holland have still not signed the Rome Convention on copyright protection.

Peter Barnes, managing director of Pink Floyd Music, said many British publishers wanted to ask the Federation to call an international meeting of all countries involved to deal specifically with import hassles in an effort to find a uniform policy throughout the world.

But in general there was a feeling that it was virtually impossible to control the ultimate destination of purchased tapes. One idea was to detail on sleeves the territory covered by the license. Changes to make original contracts more specific were also suggested.

The video development was also discussed. Ron White, managing director of EMI Music in London, said U.K. feeling was that the licensing deal for videodisks and cassettes should not be based on a fixed mechanical royalty, but via a sliding scale depending on the amount of

music used, and its importance to the complete product.

To that should be added a synchronization fee. Said White: "Video is approaching faster than anyone expected. We have to put our own house in order regarding copyright rates, or governments will do it for us."

"In Taiwan, they're preparing factories to pirate video cassettes. We must stop them before they infect us," said Dick James.

Country Travels To Montreux—& China?

CANNES—While disco music predictably dominated MIDEM again this year, in impact terms country music came a creditable second.

Highlight was the first-ever country gala, staged by Jim Halsey, two full-house shows featuring Roy Clark, Don Williams and the Oak Ridge Boys.

An immediate spin-off was that MIDEM commissaire-general Bernard Chevy invited Halsey to stage a similar show in Cannes next year, giving him exclusive production rights for a second all-country music bill at MIDEM 1980.

On the same day, Halsey reached agreement with Claude Nobs, director of the Montreux Jazz Festival in Switzerland, to showcase country music at that event, July 7, this year—another "first" for country. Halsey says: "We're looking to promote country music worldwide and Montreux provides an exceptional chance to introduce grass-roots American music to a whole new audience."

BY URIAH HEEP, MANFRED MANN

Poles Pitch For Tours

CANNES—For the 12th year, a Polish delegation took part in the MIDEM activities and once again business turnover was up, with the authors copyright agency selling more than 120 songs and instrumentals, mostly movie music, to foreign companies as far apart as Wilson Editions in Manchester, U.K., and Eurovox in Las Vegas.

'50s STORM STIRRED BY SWEDISH ACT

CANNES—One of the big surprise musical twists of this year's MIDEM was the success of six young Swedes, working as The Boppers and playing music of the 1950s, originally created when most of them were not even born.

Tapes of the group performances of such numbers as "At The Hop," "Poetry In Motion," "Who Put The Bomp" and "Tell Laura I Love Her" were snapped up by visitors amazed at the accuracy of the group's reproduction in sound.

Leif Bigert, managing director of Sound Of Scandinavia, which releases the Boppers on the T-Bone label, showcased the group also in live shows at two MIDEM club venues. The group, aged between 18 and 22, pulled full and appreciative audiences.

SHED U.S. CONNECTION

Canadians Assert Musical Identity

CANNES—Greatly increased Canadian participation at MIDEM this year served notice of the determination of the industry there, now seventh largest in the world, to make its mark on European and other important markets worldwide.

Fifty firms came to Cannes last year. For MIDEM '79 the total was

69, many of them on the Federal-aided Canadian stand, and others sponsored by Montreal's provincial authorities, making this national contingent the fifth largest at the event. The seal of respectability was set on the country's participation by the cocktail party hosted by Gerard Pelletier, Canadian ambassador to France.

Growing awareness of a national identity distinct particularly from the United States was reflected in the news that the two companies Broadcast Music Inc. and Broadcast Music Inc. Canada are to be separated. Hitherto many European publishers treated the two territories as one, assigning rights as a single package to American sub-publishers.

"Now," said John Mills, general manager of the Composers' Authors' and Publishers' Association of Canada, "the separation of the two makes it possible to deal with Canadian rights without in any way being inhibited by the society affiliation in the United States."

Activity on the part of all companies was intense and deals numerous. Change Records, the Toronto independent, reported a U.S. sub-publishing agreement with Infinity Publishing, whereby Infinity will represent Change's Interchange and Intersound catalogs for three years in the United States. Victor Records of Japan, Homid Music of the Philippines and OY Finnlevy of Finland all committed to release Change product in their territories, and a further deal was concluded with Seven Records of Australia for release of the label there.

Casino Records announced record and sub-publishing deals with a host of overseas companies, including CBS-distributed Alaska Records in the U.K., Dayglow/Nada and CNR Records in Benelux territories, Deutsche Grammophon and Roba Music for German-speaking countries, Safir for Scandinavia, and Trova Records and Ediciones Musicales Montserrat for Spain, Portugal and Andorra.

Ray Pettinger, Casino president, described himself as excited by the action. "I've been coming to MIDEM for several years but the difference now seems to be that we are finalizing deals rather than just setting them up."

Maple Haze Music, part of the Edmonton-based total facilities group Lestra Electronic Industries, set up reciprocal arrangements with EMS Sound Industries, the Australian independent. EMS will release "Western Senators," an LP by the eponymous Canadian band, while Maple Haze pushes "Corroboree Song" by Australian country instrumentalist Trev Warner. Maple Haze also has options on the whole EMS catalog.

Executive vice-president Jean Leskiw initiated negotiations for distribution in the U.S. and elsewhere, deals with Discophon of Yugoslavia and RTV Ljubljana from Yugoslavia, and talks on rights to material from Scandinavia, German Federal Republic and Czechoslovakia.

Meanwhile, the first distribution agreement between a Canadian independent and CBS Canada was announced by Alexander Mair, president of Attic Records, after discussions with Arnold Gosewich, chairman of CBS Canada. The deal

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KORANIC VERSE OFFENDS

Stevens LP Cover Stirs Malaysian Muslim Fears

• Continued from page 10

passed, as it shows a sign of disrespect for Islam.

Then Datuk Haji Mohamed Nasir, minister without portfolio in the Prime Minister's department, added his accusation that EMI behaved irresponsibly.

"The company should have taken the initiative to delete the verse from the cover, without waiting for an official directive from the government," he said.

Following this statement, EMI made moves to withdraw copies of the album on sale, for "alterations." At this point, close to 150 copies were already in circulation. After the withdrawal, the record was placed under "temporary suspension."

The length of the suspension was not specified, but after a meeting between EMI and officials from the ministry of home affairs, a statement was issued saying that the stay would remain in force until the phrase was deleted on all the album sleeves.

A spokesman from EMI says they had been advised to replace the phrase for the sake of "public interest." The firm also gave an assurance that such an incident would not happen again.

But EMI's managing director here, Michael Comerford, adds: "Sadly, despite our efforts to delete the controversial phrase, pirate editions of the disk are already on sale, and I hope that the authorities concerned will assist in tracing the pirate versions—as we do not want to be blamed for such sales."

Meanwhile, Alex Solus, representative for Stevens' Madcat firm, issued a statement that the Koranic inscription had been used because the artist is a practicing Muslim.

Stevens, whose Muslim name is Yusuf Islam, declared through Solus that he was "extremely concerned" by the distress the disk cover had caused in Malaysia. He adds that he would contact the Malaysian Embassy in the U.S. or the High Commission in London to try to resolve the matter.

The incident has heightened sensitivities here, and Malaysian authorities are now looking into all disk product which might include detrimental verses in Islam.

One such candidate, say observers, is Queen's "Jazz" album, also distributed by EMI. This contains one song, "Mustapha," with lyrics which may spark off some concern.

Nevertheless, Paul Watts, London-based general manager of the international division of EMI Records, says his company has so far received no complaints over "Jazz"—at least as far as "controversial" lyrics are concerned.

Some territories have declined to include the LP's poster of naked female bicycle riders, Watts confirms, "but there's been no hint of trouble over 'Mustapha'."

One disk which has passed the scrutiny of officials here is Linda Ronstadt's "Mohammed's Radio," penned by Warren Zevon and included on the former's "Living In The U.S.A." album.

Final Count Shows Growth Of MIDEM

CANNES—Final figures from MIDEM show continued growth in all areas of around 10%. A total of 5,552 delegates participated, as against 5,050 in 1978, and there were 1,366 companies represented. A far cry, indeed, from the 349 pioneers who attended the first MIDEM back in 1967, and 11% up on last year's company roll-call. 628 stands were taken.

Fifty-one countries took part, including four newcomers: Iceland, Nigeria, Liberia and Angola. The United States, the U.K. and France again predominated, with 293, 236 and 226 companies respectively. The German Federal Republic had 94, Canada 69, Italy and Japan both 50. In addition, more than 500 journalists were present.

Bernard Chevry, MIDEM commissaire-general, said afterwards that transactions carried out during MIDEM '79, the 13th event, were worth more than \$20 million. In the nature of things, this statistic can hardly be verified, and many deals are either set before MIDEM and announced there or else initiated in Cannes and finalized later. However, there seems little doubt that ever-larger gatherings do mean more intense business activity.

It remains to be seen how long MIDEM can sustain its expansion, though most participants appeared to subscribe to the view, the bigger the better. Major companies are in a better position to do without it than small operations, and one or two, notably EMI Records, cut back on their involvement this time around, but the status of MIDEM as the industry's premier annual market seems on the whole to be very secure indeed.

GLOBAL COURT DECISIONS DISSECTED

Intl Attorneys In Feisty Mood

CANNES—Recent and ongoing litigation formed the basis of the one-day meeting of show business lawyers, held for the fourth year at MIDEM. Reports and discussion revealed a small number of central issues recurring in courts worldwide, and were enlivened by an unexpected readiness on the part of the lawyers to criticise decisions reached in those courts.

Frederic Chartier, founder of the International Assn. of Entertainment Lawyers and chairman of the meeting, identified the five broad themes running thru the 13 reports presented. These were the protection of lyricists and composers, including the question of personality rights; conditions and criteria of payment by cable television of authors' rights; contractual relationships between

artists and composers on the one hand, record and publishing companies on the other; the question whether authors' societies abuse their monopolistic position, and the problem of how authors and composers can combat transshipping of phonograms and the exploitation of their works in other territories.

Particularly outspoken was New York lawyer Alvin Deutsch, discussing the implications of the CBS tussle with ASCAP and BMI on blanket licensing, a case now in the Supreme Court (Billboard, Jan. 27 1979). This is not just another case, said Deutsch, it is the case, involving nearly all the professional composers in the world.

"The livelihoods of the members of an entire profession are at stake. To hold against ASCAP/BMI would challenge the ability of an entire industry to function and would reward CBS and other copyright users without economic justification."

Billboard's MIDEM coverage provided by: Mike Hennessey (European editorial director); Peter Jones (U.K. news director); Henry Kahn (France); Nick Robertshaw (reporter); Wolfgang Spahr (Germany); Roman Waschko (Poland); Adam White (international editor).

Deutsch went on to observe: "The essential claim tendered by CBS was that it was compelled to deal with ASCAP. However, the licensing rights ASCAP obtains from its members are non-exclusive, so any user is free to negotiate licenses direct with members. CBS objects that the blanket license reduces price competition and provides a disinclination to compete. But if CBS chooses to approach the individual member there is no way that member can choose the blanket license in preference to individual bargaining."

Major artists featured in other cases presented by American panelists at the meeting. Jay Cooper dealt with MCA Records' attempt to secure an injunction restraining Olivia Newton-John from recording elsewhere. Precedent indicates no injunction will be granted unless the artist is guaranteed a minimum \$6,000 annually in compensation. Despite her guaranteed advance of \$200,000, the star's lawyers argued she had no such guarantee and that recording costs of the two albums she was required to produce annually might well exceed the advance figure.

Court ruling said she had the power to control recording costs and in that way to ensure her guaranteed compensation.

Michael Sukin summarised details of the dispute between Bruce Springsteen, his production company Laurel Canyon, and CBS Records. The significant element here was that although exculpatory clauses in record company contracts allow the company to require artists and producers to render services direct, in the event of the production company not fulfilling its obligations, this right does not eliminate the production company's continuing right to designate producers.

Al Schifessinger considered the question whether the right of publicity survived death, in the light of litigation resulting from an Elvis Presley memorial poster issued by merchandising firm Pro-Arts. Dis-

Retail Prices Preoccupy French During MIDEM

CANNES—Through all the buying and selling of catalogs, uppermost in the minds of the huge French contingent at MIDEM this year was the subject of retail prices now that retail price maintenance has been lifted.

There was a general feeling of optimism for the future, but then there is a normal euphoric mood in the French industry.

Paul Claude, of Vogue, says it is too early to see what effect price-freeing will have. "Record companies can now charge what they like. In industry agreements are illegal, so prices are now completely individual matters. As far as Vogue is concerned, we are not increasing the price of some pop lines."

The few retailers present at MIDEM have doubts about record company policies. Some companies have increased prices in certain categories, say, classical, by 10% and this, retailers feel, will make customers think long before buying, particularly in more rural areas. However, shops on the Champs Elysees are unlikely to be affected by an increase of one or two francs on a disk.

But the retail trade remains harassed by the government decision to ban the coding system under which each price category is represented by a letter. Dealers previously had simply to display the code letter with its equivalent price. But the government feels this somehow leads to price fixing, so each record sleeve must now bear a distinct price tag.

Maurice Buisson, of Lido Music, said at MIDEM that he now has to engage three people simply to stick on price tabs. His stock is worth about \$300,000 and the constant turnover, particularly in the pop field, means a great deal of extra work.

A consensus taken here shows that with inflation running at about 10%, the record retail trade will show increases of up to 15% overall on prices to the public.

The "ghost" of the muddled price problems within the French trade was ever-present in Cannes and it could not be laid even by the fireworks, champagne and incessant disco music.

PRINCE ASSUMES COMMAND

Setting Motown's Global Pace

CANNES—MIDEM's value as a springboard to international business was underscored again this year by several premiere events, including first exposure at a special play-back at the Sporting Club here of Stevie Wonder's movie soundtrack, "The Secret Life Of Plants."

And for Peter Prince, 21-year veteran of the British music industry, the event was something of a springboard into his new role as Motown's vice president of international.

Prince succeeds Ken East in this post, bringing with him a wealth of experience (he was involved with the original launch of the Tamla-Motown label in the U.K. some 14 years ago, and with the operations there of MGM and MCA during the late '60s) and full recognition of the present-day realities of global music marketing.

That Stevie Wonder's "Plants" should be Prince's first major project since his Motown appointment late last year is both appropriate and challenging, he agrees.

Wonder is a prime international property for the American company and its licensees, and an idiosyncratic talent whose product sometimes requires especial handling to maximize sales—in the question of singles selection, for instance.

"The Secret Life Of Plants" is a double album, first new Wonder repertoire since his multi-million selling "Songs In The Key Of Life"

in 1976. It's the soundtrack of a Paramount-handled movie about, as the artist himself describes it, the "emotional, physical and mental relationship between plants, and between men and plants." Wonder appears in one sequence in the picture.

"Plants," essentially a documentary and arguably burdened with that format's traditional boxoffice liabilities, will begin bowing in European markets next month. But its prospects are enhanced by the disclosure (Billboard, Feb. 3, 1979) that Wonder will perform in concert in cities where the movie premieres.

Prince expects the tour—dates and venues are still to be finalized—to boost both the soundtrack and the movie, but is swift to point out that "The Secret Life Of Plants" on record stands up on its own. It's not, he emphasizes, merely a package of incidental music.

(Sources say that Wonder himself was not entirely happy with the moviemakers' final use of his music, and that he was determined that the album appear as a consummate work, as complete in its own way as was "Songs In The Key Of Life.")

Nor does Prince believe that the disk's release as a two-album set will hinder its overseas business. Because of Wonder's infrequent product output, he says licensees are happy to make up for lost time.

The artist will perform music from "Plants" during his tour, adds the Motown executive, as well as more

familiar material. Wonder last played concerts in Europe in 1974.

Foreign tours by various key Motown artists form part of the blueprint that Prince wants to execute in his new position, and he speaks of on-the-road plans for the Commodores, Marvin Gaye and Rick James—plus an upcoming promotion swing for Bonnie Pointer.

Gaye and James are part of a package which British-based impresario Jeffrey Kruger is negotiating, ostensibly for June. Meanwhile, promoter Barry Marshall, who recently handled Smokey Robinson's recent U.K. outing, is trying to fix dates for jazz funk star, Grover Washington.

(Washington apparently has product commitments to both Motown and Elektra, in the wake of his departure from financially troubled CTI Records.)

Apart from the Continent, continues Prince, where Motown talent has always been well received via its EMI licensees, the company is enjoying brisk business in Brazil (handled by Top Tape), Australia (through new licensee, Astor) and certain Eastern Bloc nations.

These include Hungary and Czechoslovakia, and incorporate some unusual product arrangements, such as shipment through EMI India, which maintains official trading relationships (extending to payment of royalties) with the nations concerned.

(Continued on page 59)

MIDEM Jottings

CANNES

Disques Motors (France) laser and firework display outside the Palais des Festival stopped traffic while Jean Michel Jarre's new album "Equinoxe" was broadcast at high volume on the public address system. . . . RCA Records hosted a number of informal party evenings to introduce New York singer/writer Gerard Kenny.

Three gold disks for Boney M sales presented on the Hansa stand to Martin Gesar, chief of Greek company Music Box. . . . Augusto Alguero elected president of the International Federation of Festival Organizations (FIDOF) at the general assembly meeting, his second spell in office.

EMI Music Publishing held a series of meetings, a key topic being the international promotion of U.K. artist Tom Robinson. . . . A&M president Herb Alpert flew in to introduce two concerts by Chuck Mangione. . . . Houghton Hughes, managing director of Music World, New Zealand, presented a gold disk to Boot Records of Canada for sales of the Emeralds' "Dance Party" album in Canada.

Pilgrim Records of Tulsa signed a publishing and distribution deal with Shelter Records of L.A., wherein Shelter will distribute Pilgrim product in all countries outside the U.S. and Canada and Shelter's publishing arm Skyhill/Tarka will handle the catalog of Pilgrim's publishing affiliate Verdigris Music.

While at MIDEM, producer/writer/singer Barry Blue signed to Jo Lustig for management, one of his recent production credits being for two albums by Heatwave which have sold more than 10 million worldwide. . . . Aintree Records, a new budget company, announced by founder Michael Collins during MIDEM, with a launch planned for the London Toy Fair, another trade area in which he works on a budget basis.

Three countries making a MIDEM debut: Liberia, Bulgaria and Angola. . . . Some 16 radio and tv stations including special MIDEM program slots during the week. . . . Barclay Records eye-catcher idea was six mini-cars, manufactured by Societe Erad, for carrying label artists and executives hither and thither.

MIDEM's own poster featuring an LP motif was designed by Luggi Castiglioni, a design industry notable. . . . Hugh Fordin's DRG Records, New York based, made a MIDEM debut, its launch being mainly around historic re-issues and movie soundtracks. . . . Rolling Stone Bill Wyman, resident of nearby Nice, was a guest at Bernard Chevry's opening night shindig.

French industry get-together agitation to plan campaign to get the state-owned television setup to drop its ban on record advertising. . . . Good reception for French rock movie "New Generation" but surprisingly mixed reaction for "The Wiz," shown with French sub-titles.

Bocu Music in Cannes drumming up soundtrack music interest in upcoming movie about wayward footballer George Best, the film to be called "Kicks". . . . One of the weirdest of many weird personalities: Outlo, Australian-born artist on the Beggar's Banquet label.

Spencer Davis, 1960s chart-topper now based in Los Angeles as producer and writer, in Cannes for business talks prior to a visit to East Germany. . . . U.K. singer/pianist George Fame called in to promote his new album "Funny How Time Slips By". . . . Jo Walker, executive director of the Country Music Assn., did a great job propagating the cause of her kind of music.

The Prometheus Award, given by the International Federation of Festival Organizers, made to Bernard Chevry in recognition of his services "in the fields of arts and culture" and an early candidate for the 1980 award is Peter Ustinov.

Pickwick International's Monty Lewis & Chuck Smith made two Golden Pickwick awards to retailers: Hans Puls, of Holland, for 1978 sales of 1.5 million units and to Bob Egerton of Woolworth's for sales of more than 30 million disks and tapes over the past five years.

Al Stewart, singer-writer, recorded in Monte Carlo during MIDEM and called in to work out publishing deals. . . . Only print publisher attending this year was Bob Hirschman, based in London but representing Hal Leonard Publishing of the U.S. . . . RCA music publishers held day-long meetings in Cannes.

Big talking point was the Motown launch of Stevie Wonder's "Secret Life Of Plants" album. . . . After two years of jazz galas in MIDEM (Lionel Hampton in 1978, Carmen McRae, Thad Jones and others this year) Gillette Madison invited to sponsor a similar event for 1980.

AT MIDEM MEET

Lawyers Are Lively

Continued from page 58
cussing this right, the appellate court observed it had generally in the past been considered a part of the right of privacy, but should properly be separated since the two actually conflicted.

Another broadside was levelled at court decisions by Alfred Schenz of the German Federal Republic, discussing a 1977 case bearing on the relationship between publisher and composer. With the judgment itself he had no argument, but the ruling as they did on a weakening of the established principle of the "particular relationship of trust." "This dangerous step of jurisdiction may be leading on a way where law and contracts gradually lose any reliability," he warned.

Moreover, Schenz added, the implied parallel between author/publisher and employer/employee relationships suggested one might as well throw away codified copyright law. Instead one would simply rely on some kind of general labour law.

Other topics ranged widely over the field of show business litigation. Paris lawyer Denise Gaudel directed attention to the gaps in legislation uncovered during the unsuccessful attempt by the Syndicat National de l'Edition Phonographique et Audiovisuelle to recover royalties on songs broadcast by Radio France. Edouard Jakhian and Bernard Hanouau of Belgium examined the validity of territorial restrictions imposed by copyright holders, in the light of litigation between Belgian importer Time Limit and the Societe Belge des Auteurs, Compositeurs et Editeurs.

The importer successfully invoked the antitrust provisions contained in Articles 85 and 86 of the Rome Treaty, winning an order for the authors' society to repay all royalties. The case may go to the Supreme Court of Belgium. In the meantime, the lawyers concluded, even agreements which under a national legal system give authors a right of destination on their products should be carefully analysed in the light of those Articles.

Canadian lawyer Bernard Solomon dealt with what he called the most-publicized copyright issue there over the last ten years, namely indirect infringement by illegal importation of copyrighted materials. The problem most commonly arises thru dumping from the United

States, after product legitimately licensed for manufacture there has saturated the market and been returned back to Canadian buyers at low prices.

Litigation, said Solomon, has little deterrent effect, and best hopes lie in government enforcement thru tariffs or impounding, though it is not easy to identify illegal material.

David Peepertorn, an advocate from Amsterdam, addressed himself to the legal and financial problems created by the growth in cable tv, and especially the question of copyright payments. The originator of a programme naturally pays, but should a cable tv distributor pay a second time for further broadcasting the same programme to people who would not otherwise receive it? The problem is still the subject of litigation; there are as yet no clear guidelines, and difficulties are likely to become more rather than less acute in the future, as cable develops.

The subject of personality rights was nicely illustrated by Heinrich Gandelman's account of the Brazilian case in which footballer Fio attempted to secure a share of royalties in a song which celebrated his fame, though he had taken no part in its composition. In a commonsensical ruling, the court adjudged his right of personality was not affected since far from being damaged by the song he had indeed benefited substantially.

Finally, British panellist Robert Allan examined the implications of the well-known case *Schroeder v. Macaulay*, much-quoted but, in his opinion, poorly understood. Four points emerged: in brief, courts dislike standard form contracts and excessively long-term agreements. Artists should be independently advised when contracts are to be signed, and deserve a reasonable financial or release commitment in return for giving all they have to offer to a publishing or record company.

Attendance at this meeting exceeded 100, a deserved reward for the organisers' good sense in choosing to deal this year with real cases and day-to-day litigation. Only rarely did discussion reach such rarefied heights of legal technicality as to be incomprehensible to the lay audience. Questioning from the floor was frequent and lively, and it was apparent that these lawyers' meetings are on the way to becoming a MIDEM institution of genuine value.

MUCH INTEREST AT MIDEM

Nigeria: Door To Africa Sales?

CANNES—Nigeria, the richest country in black Africa, could be the record industry's gateway into vast potential markets in the African continent, according to Decca West Africa managing director, Robert Oeges.

Following the Nigerian government's ban on the importation of a wide variety of consumer products—including records and tapes—on Oct. 1, the prospects of licensing deals are now much more favorable as Nigeria seeks to develop its own record and tape manufacturing industry.

"There are between 70 and 85 million people in Nigeria and their enthusiasm for music is legendary," says Oeges. "At present 80% of the product sold here is indigenous music because most of the people are familiar with no other kind. It has always been a problem for foreign companies to collect royalties in the past, but now that the flow of finished product into the country has stopped, the government may be prepared to consider royalty deals and the creation of performing and mechanical right societies."

Oeges reports that he had dozens of approaches from companies seeking to do licensing deals in Nigeria—and indeed the prospects of the potential record markets in the African territories were the subject of more speculation and discussion than ever before at this year's MIDEM.

"But," says Oeges, "I don't intend to negotiate any deals to license product until the question of repat-

nation of royalties is satisfactorily settled."

Until the ban, imported product accounted for the lion's share of the Nigerian record market—which Oeges estimates as being worth about \$50 million a year currently. "Our company was importing two million albums a year and it was almost exclusively indigenous music which had been taped in Nigeria and pressed abroad. Now, however, the local record manufacturing capacity is being expanded, and as the market develops, the repertoire via master tapes or metal parts is increasingly strong," says Oeges.

Decca West Africa has the biggest record pressing plant in Nigeria with 20 presses and room for the installation of a further 10. The plant is 35% owned by Decca U.K., 20% by EMI U.K., 10% by EMI Nigeria and 35% by Nigerian shareholders. Decca West Africa itself is 60% owned by Nigerian shareholders and Oeges notes that any foreign company establishing an operation in Nigeria is required to have a substantial Nigerian participation in its equity.

Even though the record industry has only reached a fraction of its full potential, there is already a serious piracy problem. "If you don't make repertoire available legally," says Oeges, "then the pirates will quickly fill the vacuum because the need for music is so abundant."

The cassette market, inevitably, is

extremely large because in the tribal areas where there is no electricity people depend on battery operated cassette players for their music. It is, however, impossible to estimate the penetration of hardware. Most of the major towns have a commercial radio station—there is also commercial color television—but most of the programming comprises news and current affairs. There is little music and what there is is almost exclusively local. Two major artists are Fela Kuti and Ebenezer Obey. But Boney M have made some impact, as has the African group Ipi Tombi.

There is no singles market—most African songs are not about love but are stories set to music and tend to run for up to 15 minutes—but the 8-track cartridge market is surprisingly healthy. Albums retail at about seven naira (\$11) and are sold through several thousand outlets, mostly street markets and itinerant traders.

"The three big department stores in Lagos have big record divisions, but the real music—the people's music—is more readily found in the markets," says Oeges.

One major problem in developing the African record market, Oeges says, is that there are so many languages and dialects, so many different tribes and ethnic backgrounds. "Nigeria alone has three languages, but in Zaire there are 50 different tribes and five or six languages. Nevertheless I would say that the international disco sound could very quickly catch on in Africa if it were given sufficient exposure."

In addition to Nigeria, Oeges says that Zaire is an important music center with a vital style of music which finds a positive response in other African territories.

The International Pelgrims Group—headquartered in Brussels—has a pressing plant in Zaire. The Ivory Coast, where WEA has an office, is also developing fast as a record market, and there is growing activity and a good singles market in Kenya (where Phonogram is a major presence, EMI having pulled out) and in the former French colonies.

Oeges sees the October elections in Nigeria—when the military government will be replaced by a civilian one—as being an important milestone in the country's economic development. "This could set the stage for important progress in making international pop music available in Nigeria via licensing deals," he says.

Motown Acts Set To Tour

Continued from page 58

Prince is further convinced that Motown and its publishing arm, Jobete, should open its doors to foreign talent—a belief that reflects his own 10-year experience at Pye Records.

He points to the pacting of George Hargreaves as a Jobete U.K. staff writer, and to Hargreaves' submission of a composition for this year's Eurovision Song Contest.

At the same time, he's looking to further exploitation of the Jobete catalog in overseas markets, much as it's been successfully handled in the U.S.

This work-the-catalog attitude runs to recorded repertoire, too, with Prince giving the green light to Motown's U.K. licensee, EMI, for the return of the original Tamla-Mo-

town logo on special reissue product.

These items can be profitable, as evidenced by the recent 25,000 sales of the Velvelettes' "Needle In A Haystack"/"He Was Really Sayin' Something" 45 coupling.

Canadians At MIDEM

Continued from page 57

takes to CBS a powerful roster including Patsy Gallant, George Thorogood, and Triumph.

Mair commented afterwards: "We have no doubt CBS is this country's strongest company in the field of marketing and merchandising and we expect a dramatic increase in sales of all Attic products as a result of the affiliation."

PRODUCT ACCEPTED INTERNATIONALLY

CANNES—A MIDEM of no real sensations but a general confirmation that Germany is now one of the most important music territories in the world. That is the summary from publishers and record companies taking part.

German participants found material likely to crack the top 50 in their home country but nobody felt a big new international number one was unearthed. German representation came from 25 main stands representing 44 companies and some 1,500 industry representatives.

Ralph Siegel, much in evidence on behalf of his show-business company complex, says: "No matter what, I love MIDEM. You can plug, promote and produce and I've always sold hits all over the world from here."

Hectic business was reported from the Ariola-Eurodisc team here, this fast-growing outfit working closely with principals in the U.S., U.K., South America and Japan.

But Michael Kunze, of Butterfly Music, visiting with manager Helmar Kunte, says he never intended taking part in the "usual big fight" for major catalog deals. "This MIDEM has been for meeting licensees and for swapp-

ing ideas about new productions for our Karma label."

Peter Meisel claims big corporate success for English-language product from Germany, Benelux and the U.K., all at international level.

Magazine Music handled more than a dozen deals for new group Super, from Chile, on the single "Gigolo," written by Baccara writer Rolf Soja in Hamburg. Magazine chief Wolf Bruemmel said: "We are more than satisfied with the reputation gained by Germany product at this MIDEM."

A regular visitor to MIDEM from Germany is Johann Michel, of Melodie der Welt who, disappointed at the poor weather, said he hopes Bernard Chevry will move the event to a later month, particularly as January is a busy month in Germany. "I'd like it to start on a Saturday, as it was some years back. Then it would take just one week, not a week and a half as now, with travelling included."

This was the year when Teldec Records, from Hamburg, started a big MIDEM offensive on the international market. The company's stand featured Boeing aircraft pilot seats and other gimmicks, and an information

center run by Gabriele Schulze. The team included directors Gerhard Schulze and Kurt Richter, marketing boss Manfred Peter, plus product managers Uwe Tesson and Rolf Bahnk who together heard more than 300 tapes and disks.

But international manager Robert Hertwig says the MIDEM audio system is not yet as good as it should be.

Maw MIDEM event for Schacht Musikverlage, based in Hamburg, was a worldwide publishing deal with French-based production company A&R Productions, headed by Rene Ameline. Artist roster, with upcoming albums, includes U.S. group JAB, French artist Thierry Mathiaszek and new Germany artist Andre Rademacha.

Producer/composer Rolf Zuckowskitold was seeking out new material for Swiss trio Peter, Sue and Marc and found strong foreign interest, particularly as the trio is currently in the charts of South Africa and Canada, with an album coming soon in both territories.

An overview of German participation in MIDEM this year is simply that of pride in the fast-growing international acceptance of its product.

MIDEM Is Boost For Germany

FEBRUARY 10, 1979 BILLBOARD

Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 2/10/79

Number of LPs reviewed this week **48** Last week **47**

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Pop

ANNE MURRAY—New Kind Of Feeling, Capitol SW11849. Produced by Jim Ed Norman. This album is perfectly timed to capitalize on Murray's record of the year Grammy nomination for her No. 1 hit "You Needed Me." Just as Murray's most recent "Let's Keep It That Way" LP was propelled to platinum by that gold single, this package should be aided by the hot 45 start of "I Just Fall In Love Again," a dramatic, exquisitely arranged MOR ballad. The album also includes a sly version of the Motown oldie "You've Got What It Takes," as well as songs by Barry Mann and Andrew Gold. String and horn arrangements spark both ballads and more midtempo numbers.

Best cuts: "I Just Fall In Love Again," "Rainin' In My Heart," "You've Got What It Takes," "Shadows In The Moonlight."

Dealers: Murray has never been hotter and a Grammy as best female pop vocalist is a strong possibility.

MCGUINN, CLARK & HILLMAN, Capitol SW11910. Produced by Ron Albert, Howard Albert. After various solo careers, these three original members of the Byrds return with a highly satisfying blend of music. This is not a Byrds album although there are tastes of that unique sound throughout. There's a fresh mixture of upbeat, melodic rock with swirling rhythms as well as softer ballad-like material. The harmonies are inspiring and the Albert brothers' creative production touches—such as bright horn and string arrangements—make a number of cuts stand out.

Best cuts: "Surrender To Me," "Backstage Pass," "Don't You Write Her Off," "Feelin' Higher," "Bye Bye, Baby."

Dealers: Old fans will receive this well and Capitol is supporting strongly.

CHEAP TRICK—Live At Budokan, Epic FE35795 (CBS). Produced by Cheap Trick. Though originally released in Japan, where it was recorded, the popularity of this LP has prompted CBS to release it here in a remastered version. Cheap Trick is a major headline attraction in Japan, as can be easily discerned from the enthusiastic reception that can be heard on this disk. With the fans behind them, the four members of Cheap Trick put out its best, playing good hard and steady rock. Unlike so many current live LPs, the audience is always there, giving it more of a sense of space. The slight echo doesn't hurt the music. Included also are four previously unreleased songs.

Best cuts: "Surrender," "Need Your Love," "Big Eyes," "Look Out."

Dealers: This has already sold a reported 25,000 copies as an import.

JOHNNY MATHIS—The Best Days Of My Life, Columbia JC35649. Produced by Jack Gold. Mathis' latest offering continues the practice he and producer Gold initiated several LPs back of putting one or two of their all-time favorite songs on each album. This time the classic evergreens are Cole Porter's powerful "Begin The Beguine" and everyone's favorite romantic ballad, "As Time Goes By." There are also several cuts that are perhaps more viable in today's singles market, including a duet with Jane Olivor on "The Last Time I Felt Like This," which made the preliminaries in the Oscar balloting. The album was arranged and conducted by Gene Page, and superb sax and synthesizer solos highlight several of the cuts.

Best cuts: Those cited plus "Would You Like To Spend The Night With Me," "Gone, Gone, Gone," "How Can I Make It On My Own."

Dealers: Mathis' last solo LP went top 10 and platinum and produced a No. 1 gold single with Deniece Williams.

MECO—Superman And Other Galactic Heroes, Casablanca NBLP7136. Produced by Meco Monardo, Tony Bongiovi, Harold Wheeler. Meco's fourth album, following his album of music from "The Wizard Of Oz," is his third to feature a John Williams film score; the scores from "Star Wars" and "Close Encounters" launched Meco's career in late 1977. Disco treatments of symphonic compositions give Meco a wide audience, from the dance floor crowd to pop and MOR radio listeners. The instrumentation is the work of numerous session musicians, while the incidental vocals by Meco's Cantina Band spark several of the cuts. The halting liner notes by John Williams lend credibility to Meco's concept.

Best cuts: "Love Theme From Superman," "The Amazing Amazon."

Dealers: Meco's last two LPs sold well and produced sizable hit singles.

KIM CARNES—St. Vincent's Court, EMI America SW17004. Produced by Daniel Moore, Dave Ellingson, Kim Carnes. Carnes' EMI America debut after a few albums on A&M is a first rate showcase for her writing and singing talents. Always a remarkably sensitive writer, her songs have received attention while her performing popularity has lagged. This album is more accessible than previous ones as name studio players support her songs with proper mood setting instrumentation. Carnes' rough vocal style might take some easing into, but the effort is worth it.

Best cuts: "Vincent's Court," "It Hurts," "The Court."

Dealers: Play in store.

Soul

SISTER SLEDGE—We Are Family, Colillion SD5209 (Atlantic). Produced by Bernard Edwards, Nile Rodgers. Edwards and Rodgers are the guiding light behind Chic's monster hit, "Le Freak," and they may create the same type of hit for this female quartet with "He's The Greatest Dancer" which kicks off side one. The rest of the material consists of smooth disco tracks and ballads. The vocals and harmonies of this act are well done as is the instrumental backing.

Best cuts: "He's The Greatest Dancer," "We Are Family," "Lost In Music."

Dealers: "Dancer" is rapidly climbing the soul chart.

Country

CHARLIE RICH—The Fool Strikes Again, United Artists UALA925H. Produced by Larry Butler. Piano, strings and the Jordanaires effectively back Rich who powers his way through a varied selection of ballads. The themes of love gained and love lost are treated with tender vocalizing and soft production flourishes. His rendition of "Born To Love Me" typifies the soulful feel of the LP which features some outstanding work on the piano by "Pig" Robbins.

Best cuts: "The Fool Strikes Again," "I'd Even Let You Go," "Somewhere There's A Love Song," "Standing Tall," "I Loved You All The Way."

Dealers: Rich's track record proves him a formidable long term seller.

BARBARA MANDELL—The Best Of Barbara Mandrell, ABC AY1119. Produced by Tom Collins. Mandrell has a feel for pop and r&b flavored tunes which display the versatility of her range and style. With plenty of crossover potential ahead in her future, this lovely songstress blends country with classy production, resulting in a beautifully-packaged compilation of her familiar chart successes. This collection contains a balance of ballads and uptempo songs that offers Mandrell at her sensuous best.

Best cuts: "Woman To Woman," "Hold Me," "After The Lovin'," "Sleeping Single In A Double Bed."

Dealers: Stunning cover photo and singer's recurrent position at the top of the country charts should ensure sales of this LP.

Classical

BIZET: CARMEN—Berganza, Domingo, Cotrubas, Milnes, London Symphony, Abbado, DG2709083. It won't be surprising if critics rank this the very best recorded "Carmen" yet. The set brings the drama completely alive in the living room through its combination of superb musicianship and imaginative, effortless production. All the principals sing beautifully, with Teresa Berganza finding new levels of meaning in the title role. However, conductor Claudio Abbado steals the show bringing off a vibrant, ravishingly colored, exquisitely inflected presentation.

ROMANTIC OPERA DUETS—Scotto, Domingo, National Philharmonic, Adler, Columbia M35135. These romantic vocal scenes are ignited with real dramatic insight and the kind of full-throated virtuoso singing records don't always bring us today. Scotto and Domingo meet the demands of these big French and Italian operatic scenes in all their variety. A strong selling point is the inclusion of music from Mascagni's "I Ranzau," the first recording of this forgotten "verismo" work.

Jazz

RETURN TO FOREVER—Live, Columbia JC35281. Produced by Chick Corea. This live album was recorded during the group's summer '77 tour. Chick Corea, Stanley Clarke and Joe Farrell pace the eight cuts which range from fast tempod horn arrangements like "The Musician" to funky driving favorites as evidenced on "So Long Mickey Mouse" and "Music magic." In addition, Corea also has an acoustic piece entitled "Chick's Piano Solo" that brings total audience appreciation. The package is a well crafted live effort with good mix all the way through.

Best cuts: "The Musician," "The Endless Parts 1&2"

Dealers: Corea and Return To Forever members each have followings.

First Time Around

MARILYN SCOTT—Dreams Of Tomorrow, Atco SD38109. Produced by James Stroud. Scott's debut is a tasty exploitation of the jazz singer's idiom as she tackles a set of jazz

oriented and r&b flavored tracks. Her voice has a loftiness to it which enables her to handle the songs with relative ease. And she sings from her gut, manipulating emotions from each song. Backing her musically is a strong studio and four band consisting of two guitars, keyboards, percussion, bass and the Tower of Power horn section. Two cuts are self-penned, both displaying room for future growth in her writing.

Best cuts: "Let's Be Friends," "Why Oh You (Y O U)," "Dreams Of Tomorrow," "Let's Not Talk About It."

Dealers: Scott's initial Atco single, Brian Wilson's "God Only Knows," charted on the Hot 100 last year.

THE JAN PARK BAND—Columbia JC35484. Produced by Eric Holtze. After listening to this new group and begin asking yourself who they sound like, it brings to mind an eclectic group of hard and soft rockers. Fronted by the exciting and gutsy lead vocals of Jan Park, this band wails through a multi-textured variety of melodic hard edged rockers and mellower Fleetwood Mac/Heart type songs. Her band is exceptionally polished for a young act and delivers some mighty powerful backup. Interestingly enough, the band utilizes three acoustic guitarists, which gives the songs its unique melodic undercoating. Most songs are band written with a few obscure covers tossed in.

Best cuts: "What's Happening To Me (It's A Spell)," "Don't Turn Me Away," "Don't Let It Sleep Away," "Running Wild," "Cool Your Hot Head Down."

Dealers: Play in store.

TONIO K—Life On The Foodchain, Full Moon/Epic JE25545. Produced by Rob Fruboni. Tonio K, who hails from Southern California, does not play mellow music. Rather his music is a barrage of images, all unsentimental. Backed by a solid and economical rock'n'roll band, Tonio K belongs to a new breed of artists, among them Nick Lowe, Warren Zevon, the Fabulous Poodles, and Reggie Knighton, who make fresh use of pop music ideas that have been around for 20 years, and who are, for lack of a better word, rather weird. But they make marvelous music, despite, or because of, their odd choices for subject material.

Best cuts: "Life In The Foodchain," "Battle Of The Night The Clocks All Quit," "H.A.T.R.O."

Dealers: This music will grow.

ROBBEN FORD—The Inside Story, Elektra 6E169. Produced by Steve Cropper. The debut from Ford, the former guitarist with the L.A. Express, continues his fusion of the jazz and rock idioms. Jazz guitarists are too often concerned with how fast or how much they can play, but Ford shows that a pretty melody and mood setting arrangements are hip, as demonstrated on the catchy "Magic Sam." Ford is not beyond using vocals as he is quite capable of singing which he shows on the blues inspired "North Carolina." Instrumentation is excellent as Ford's band provides the tight punch that is complementary to Ford's own, fine talents.

Best cuts: "Magic Sam," "North Carolina," "The Inside Story."

Dealers: In store play should generate sales.

TERRY PLUMERI—Ongoing, Airborne ARC2. Produced by Terry Plumeri, Michael Bialek. This composer/bass player has successfully integrated jazz with classical elements, and links Eastern and Western forms as well. The album is a touchstone to the future for classical and jazz buffs. The music is expressive, adventuresome and often beautiful. Musicians include Plumeri, John Abercrombie, Ralph Towner, Marc Cohen, Michael Smith and the National Symphony String Quartet.

Best cuts: "Two Poems For Dance," "Water Garden," "Ongoing," "Laura Rose."

Dealers: Pitch to rock, jazz or adventuresome classical fans.

WIRELESS—Positively Human, Relatively Sane, Mercury SRM13750. Produced by Michael Tilka. This half-Canadian, half-Australian quartet makes stylish hard rock with good melodies and tight playing. Allan Marshall and Marty Morin's lead vocals are strong even on the slowest number, "The Rat." The band shows it is not one dimensional by injecting humor into much of the work as on the handclapping "What You Make It."

Best cuts: "What You Make It," "The Rat," "Right To Beg," "Sign Right Here."

Dealers: Play in store.

Billboard's Recommended LPs

pop

CHER—Take Me Home, Casablanca NBLP7133. Produced by Bob Esty. Cher teams up with Bob Esty under the aegis of the Entertainment Company, which has revitalized and redirected the record careers of such other household names as Barbra Streisand and Glen Campbell. Two of the cuts here were produced by Ron Dante, who coproduces Barry Manilow's LPs. The songs include offerings by Tom Snow and Richard T. Bear with one by Mark Hudson and Cher. Jimmy Haswell provides several of the discotized string and horn arrangements. **Best cuts:** "Love & Pain," "Take Me Home," "My Song," "Wasn't It Good," "Get Down (Guitar Groupie)."

BROOKLYN DREAMS—Sleepless Nights, Casablanca NBLP7135. Produced by Bob Esty. Brooklyn Dreams' latest release is a collection of 10 finely crafted pop/r&b tunes. All songs were written by the three members while a studio band supports the trio's vocals. Included is Donna Summer's latest

single "Heaven Knows," on which Brooklyn Dreams provides harmonies. Production is solid throughout, however, the mix tends to leave the purity of the vocals behind. **Best cuts:** "Make It Last," "Street Man," "Heaven Knows."

BOOMTOWN RATS—A Tonic For The Troops, Columbia JC35750. Produced by Robert John Lange. This is the second LP for the Boomtown Rats in the U.S. The first was released during the short lived punk invasion, and never went anywhere. This one stands head and shoulders above the previous effort. The songs are well realized, drawing from such musical antecedents as the Who, Springsteen, Kinks and Thin Lizzy. But the final result is the Rats own, with the six-man band following its own musical directions. **Best cuts:** "Rat Trap," "Mary Of The Fourth Form," "Joey's On The Street Again."

JIMMIE MACK—On The Corner, Big Tree BT76014 (Atlantic). Produced by Elliot Scheiner. Mack's second album is a hard hitting, song-oriented set of powerfully written songs that maintain a certain air of urgency. Mack's lyrics and gritty vocal style and a hard driving band combine for an exceptional poetic rock flavored album. Percussionist Ralph MacDonald and saxophonist Michael Brecker are among the contributors. **Best cuts:** "Ain't Gonna Make It," "On The Corner," "Lover," "I'd Rather Be The One."

MARSHALL HAIN—Dancing In The City, Capitol ST11914. Produced by Christopher Neil. The title track was a hit in Europe recently and this is the initial American product. Kit Hain provides lead vocals while Julian Marshall provides keyboards. And with the assistance of orchestral arrangements the result is an alluring mix of pop, jazz, rock and disco flavored elements that ring with lush, atmospheric hooks. **Best cuts:** "Dancing In The City," "Different Point," "Coming Home," "Take My Number," "Free Ride."

GIBSON & CAMP—Homemade Music, Mountain Railroad MRS2781. Produced by Dick Rosmini. Excellent pairing of two country/folk singers who have collected songs from Shel Silverstein, Steve Goodman, themselves and others that sparkle with droll wit and insights. It's good music, and could have wide appeal (it's a hop sound) if it's not categorized as country. It's sort of a combo of the Statler Brothers and Flying Burrito and that says a lot. **Best cuts:** "Jimmie Rogers," "Lookin' For Trouble," "Dead On The Run," "Spoon River," "Fancy Ladies," "Homemade Music."

VARIOUS ARTISTS—Through The Years With Vincent Youmans, Monmouth Evergreen MES7086-87. Produced by Bill Borden, Steve Marvin. One of America's most gifted pop composers, Youmans conceived 93 songs before his death in 1946. Performed on this double LP by Paul Trueblood and Rita Segree, and sung by Millie Slavin, Ellie and Bob Quint and Nolan Van Way, this tasteful anthology includes 36 tunes which have become revered standards. **Best cuts:** all are equally entertaining.

disco

ROUNDTREE—Discocide, Mango MLP9527 (Island). Produced by Kenny Lehman. If the New York sound is still the rage at discos across the land, this ought to catch some play. There's a clever new arrangement of Rodgers and Hart's "Manhattan," here, but the six-cut side has other strong disco melodies as well, including a disco tribute called "Manhattan Fever" that speaks for today. **Best cuts:** "Get On Up (Get On Down)," the above-mentioned, plus "Lighting Striking Twice."

country

JOHNNY PAYCHECK—The Outlaw, Little Darlin', LDA0781. Produced by Aubrey Mayhew. A set of vintage Paycheck songs showing the raw potential that was later realized. Guitar and harmonica play the key instrumental roles. Unique production makes "The Joker" the most interesting cut. **Best cuts:** "The Loser," "California Dreams."

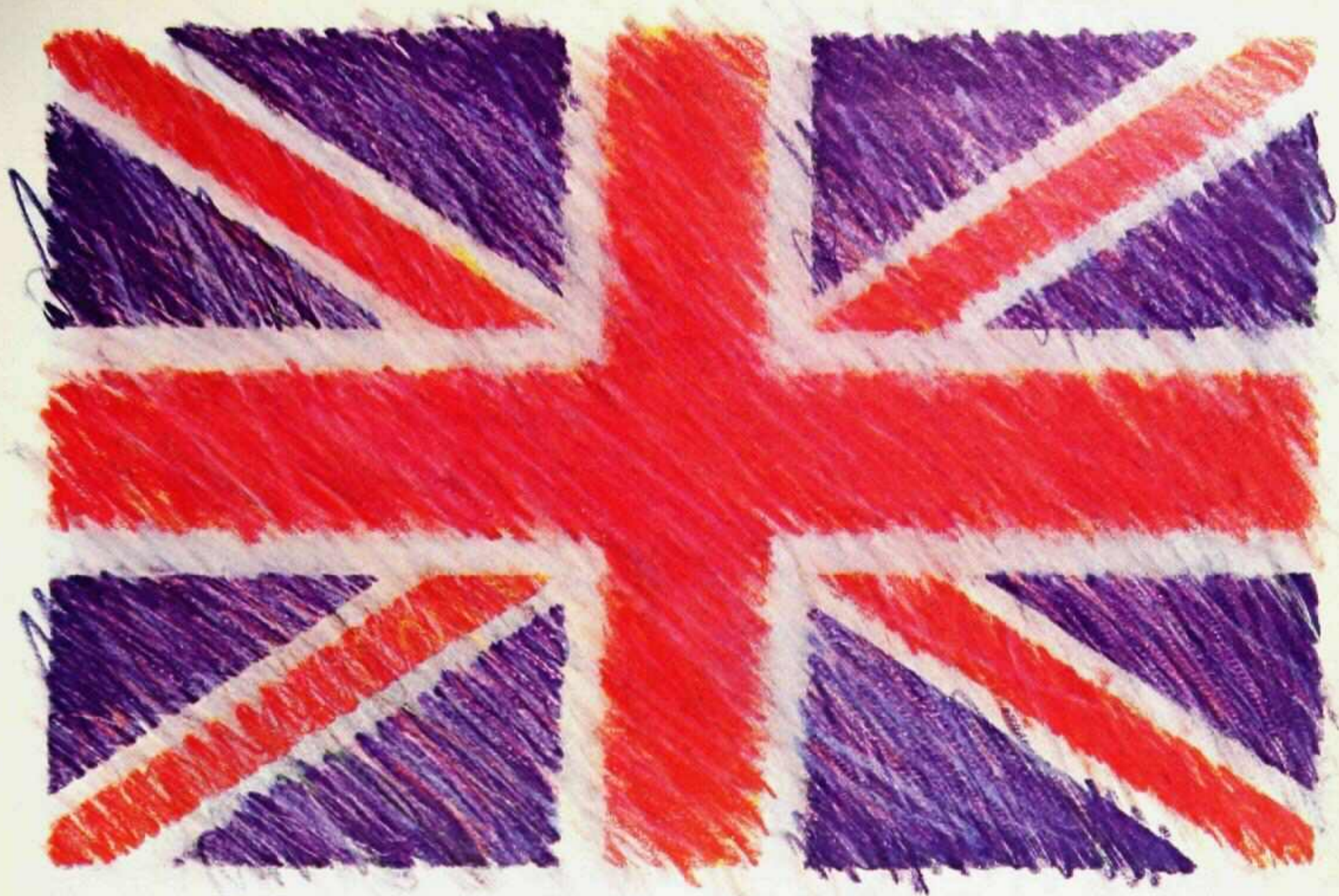
CRISTY LANE—Love Lies, LS LS8029. Produced by Charlie Black. Lane's second LP effort for LS bears 12 selections balanced between ballad, midtempo and uptempo tracks, while material balances between strong and average showings for the songstress. Strength of LP lies in production utilizing a variety of instrumentation, including mandolin, synthesizer, percussion and strings, which provide a smooth base for Lane's soft vocals. **Best cuts:** "Love Lies," "I Just Can't Stay Married To You," "Out Of Sight, Not Out Of Mind," "Come To My Love."

classical

MUSSORGSKY—"Pictures At An Exhibition"—Philip Jones Brass Ensemble, Argo ZRG885. One of the most malleable of musical scores, Mussorgsky's "Pictures" has been successfully recast numerous times, beginning with Ravel's orchestration and continuing through Emerson, Lake & Palmer and Tomita. Add to the list this brilliant treatment for brass instruments and percussion alone, a super virtuoso excursion that brims with fun and wild new flights of imagination.

(Continued on page 62)

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 Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.



MCA Records is proud to announce that Olivia Newton-John
has been honored by Queen Elizabeth as an officer of the
Order of the British Empire.

Congratulations Olivia, from all of us at MCA.



Pop

BILLY JOEL—*Big Shot* (3:39); producer: Phil Ramone, writer: B. Joel, publishers: Impulsive/April 310913, ASCAP. Second single from Joel's "52nd Street" is an upbeat rocker, very contemporary in lyrical content. The track is propelled by Joel's driving vocals and powerfully rhythmic backing.

LINDA RONSTADT—*Just One Look* (3:20); producer: Peter Asher, writers: C. Carroll, D. Payne, publisher: Premier, BMI Asylum D46011A. This rendition of the old Doris Troy hit is perhaps the best track on "Living In The U.S.A." The r&b arrangement cooks and Ronstadt's vocal is soulfully expressive.

BOB WELCH—*Precious Love* (3:12); producer: Carter, writer: Bob Welch, publisher: Glenwood/Cigar, ASCAP, Capitol P4685. Welch's first single from his forthcoming LP, "Three Hearts," finds him rocking once again. Propelled by hard-edged guitar and bass figures, the song builds from the catchy verse to the hook chorus.

JOHN DENVER—*Downhill Stuff* (2:53); producer: Milton Okun, writer: John Denver, publisher: Cherry Lane, ASCAP, RCA JH11479. This is a departure for Denver, long associated with a mellow, laidback style. It's a churning upbeat rocker that cascades along like a Chuck Berry tune with a frenetic vocal.

recommended

THE FARAGHER BROS.—*Stay The Night* (3:25); producer: Vini Poncia, writers: Jimmy, Tommy Faragher, publisher: Farallap, BMI: Polydor PD14533

FOTOMAKER—*If I Can't Believe In You* (4:08); producers: Gene Cornish, Dino Danelli, writer: F. Vinci, publishers: Adrian Leighton/Fotomaker, BMI: Atlantic 3561

JOE COCKER—*Lady Put The Light Out* (4:45); producer: Allen Toussaint, writers: Guy Fletcher, Doug Flett, publisher: Big Secret/Almo, ASCAP, Asylum E46001A

TODD RUNDGREN—*It Wouldn't Have Made Any Difference* (4:37); producer: Todd Rundgren, writer: Todd Rundgren, publishers: Earmark/Screen Gems-EMI, BMI: Bearsville BSS0335 (WB)

PETER CRISS—*You Still Matter To Me* (3:10); producer: Vini Poncia, writers: J. Vastano, M. Morgan, V. Poncia, publishers: Braintree, BMI, Kamayah/Happenstance, ASCAP, Casablanca NB961DJ

ARPEGGIO—*Love And Desire* (3:30); producer: Simon Soussan, writers: S. Soussan, S. Barnes, J. Cash, publishers: Aliza-Thorah/On Beat, BMI/ASCAP, Polydor PD14535

JIM GOLD—*My Best Friend* (3:32); producers: Mike Theodore, Dennis Coffey, writer: T. Williams, publisher: Southfield, ASCAP, Tabu ZS85510 (CBS)



Soul

TEDDY PENDERGRASS—*Life Is A Song Worth Singing* (3:41); producer: Jack Faith, writers: T. Bell, L. Creed, publisher: Mighty Three, BMI Philadelphia International ZS83669 (CBS). Pendergrass' followup to "Close the Door" is an example of smart production. Starting softly, the track grooves up in intensity through the use of horns and strings. Excellent lead vocal highlights this track.

recommended

THE FUTURES—*Ain't No Time For Nothing* (3:30); producers: Joseph B. Jefferson, Charles B. Simmons, writers: J. B. Jefferson, C. B. Simmons, publisher: Mighty Three, BMI Philadelphia International ZS83674 (CBS)

TYRONE DAVIS—*In The Mood* (3:48); producer: Leo Graham, writers: P. Richmond, D. Ellis, R. Locke Jr., publisher: Content/Tyronza, BMI: Columbia 310904

SOLAR HEAT—*Just Another Song* (3:56); producers: John J. Barnes Jr., David Blumberg, Gary Zekley, publishers: Sky King/Da Joye, BMI: ABC AB12446

JERRY BUTLER—*Nothing Says I Love You Like I Love You* (3:42); producers: Kenneth Gamble, Leon Huff, writers: K. Gamble, L. Huff, J. Butler, publishers: Mighty Three, BMI/Fountain, ASCAP, Philadelphia International ZS83673 (CBS)



Country

KENNY ROGERS & DOTTIE WEST—*All I Ever Need Is You* (3:07); producer: Larry Butler, writers: J. Holiday/E. Reeves, publishers: United Artists/Racer, ASCAP, United Artists UAX1276Y. Rogers and West bring to life this uptempo offering with beautiful harmony as they showcase their talents and combine vocals by the Columbia 310913. The track features strings and steel.

MARTY ROBBINS—*Touch Me With Magic* (2:41); producer: Billy Sherrill, writers: S. Bogard, M. Utley, publishers: Lyn Lou/Aljee, BMI: Columbia 310905. A dramatic ballad with powerful lyrics marks Robbins' latest endeavor. Background vocals and sharp piano and string arrangements accentuate tone with added highlights provided by electric guitar behind Robbins' intense vocals.

JOHNNY DUNCAN—*Slow Dancing* (3:53); producer: Billy Sherrill, writer: J. Tempchin, publishers: WB/Jazz Bird, ASCAP, Columbia 310915. Duncan's vocals add another dimension to this pop ballad as production places one dominant vocal track upfront and another in the background for a repetitive and suggestive flavor. Other production features concentrate upon electric guitar, background vocals and strings for smooth and even tone.

BILL ANDERSON—*This Is A Love Song* (3:45); producer: Buddy Killen, writer: Jim Weatherly, publisher: Keca, ASCAP, MCA 40992. It's easy to forget to say "I love you" these days, so Anderson has put it into song. Production is sweetened with strings, female background vocals, keyboards and, of course, the inimitable soft whisperings of Anderson.

JACKY WARD—*Wisdom Of A Fool* (2:58); producer: Jerry Kennedy, writers: Abner Silver/Roy Alfred, publisher: Planetary, ASCAP, Mercury 55055. Mellow voiced Ward imparts counsel in a friend's love affair in this smooth, easy ballad. Arrangement has an MOR feel, and touches of violin and piano add to the production.

FREDDY FENDER—*Walking Piece Of Heaven* (2:27); producer: Huey Meaux, writer: Marty Robbins, publisher: Mariposa, BMI. The king of Spanish country is back with an appealing Marty Robbins tune which benefits from Fender's vocal double tracking. Few singers put as much tearful emotion into their singing as Fender, and accents of acoustic and steel guitar highlight the overall flavor.

recommended

JUICE NEWTON—*Let's Keep It That Way* (3:22); producer: Otha Young, writers: Curly Putnam Rafe Van Hoy, publisher: Tree, BMI: Capitol P4679

DR. HOOK—*All The Time In The World* (2:30); producer: Ron Haffkine, writers: E. Stevens, S. Silverstein, publishers: Deb Dave/Devil Eye, BMI: Capitol P4677

FRANK IFIELD—*Crawling Back* (2:58); co-producers: Tom Collins & Wesley Rose, writers: Bill Dees, Roy Orbison, publisher: Acuff-Rose, BMI: Warner Bros. WBS8730

MELANIE JAYNE—*Waking Up Together* (2:45); producer: Walter Haynes, writer: Ben Peters, publisher: Ben Peters, BMI: MCA MCA40985

FREDDIE HART—*My Lady* (2:44); producers: Jack Grayson & Bob Morris, writers: D. Goodman, B. Reneau, R. Schulman, publishers: Highball/Lowball/Cross Keys, BMI/ASCAP, Capitol P4684

SANDY POSEY—*Love Is Sometimes Easy* (2:47); producers: Tommy Cogbill & Billy Robinson, writer: Sandy Posey Robinson, publishers: Amy's Mom's/Heavy Duty's, ASCAP, Warner Bros. WBS8731

DAVID WILLS—*I'm Being Good* (3:17); producer: Tom Collins, writers: A. Jordan/N. Martin, publishers: Chess, ASCAP/Pi Gem, BMI: United Artists UAX1271Y

WOOD NEWTON—*Lock, Stock & Barrel* (2:56); producer: Even Stevens, writers: Even Stevens, Bobby James Bourgon, publisher: Deb Dave, BMI: Elektra E46014

HANK THOMPSON—*Dance With Me Molly* (2:44); producer: Larry Butler, writers: Roger Bowling/Steve Tutsie, publishers: ATV, BMI/Welbeck, ASCAP, ABC AB12447

BILLY PARKER—*Thanks E. T. Thanks A Lot* (2:30); producer: The General, writer: Tommy Williamson, publishers: Friends Of The General/Cochez, BMI: SCR GP30112



Disco

CHER—*Take Me Home* (3:26); producer: Bob Esty, writers: Michele Miller, Bob Esty, publisher: Rick's, BMI: Casablanca NB96501. Cher's first effort for Casablanca is an upbeat, cleanly produced sound with a light, easy melody. It's sure to catch the ears of the disco set.

recommended

DAN HARTMAN—*This Is It* (3:30); producer: Dan Hartman, writer: D. Hartman, publisher: Silver Steed, BMI: Blue Sky ZS82775 (CBS)

JOY FLEMING—*The Final Thing* (3:40); producer: Peter Bellotte, writers: Keith Forsey, Pete Bellotte, publishers: Burhogan/AMBA, ASCAP, Atlantic 3558



Easy Listening

JOHNNY MATHIS/JANE OLIVOR—(Original Motion Picture Soundtrack) *Same Time Next Year* (2:59); producer: Jack Gold, writers: A. Bergman, M. Bergman, M. Hamisch, publisher: Leeds, ASCAP, Columbia 310902. In their first duet, Mathis and Olivor make beautiful music together on a movie theme penned by the same people who brought us "The Way We Were." Though not as catchy as that hit, their talents and name should attract airplay.

recommended

SHERON WILEY—*So Close* (2:58); producers: Rob Balbraith, Bruce Dees, writers: Randy Goodrum, Beckie Foster, publishers: Chappell/Sailmaker/Unichappell, BMI/ASCAP, Free Flight JH11485 (RCA)

Billboard's Recommended LPs

• Continued from page 60

PERCY GRAINGER—*Grieg: Piano Concerto—Sydney Symphony Hopkins, RCA ARL13059*. A 1919 Duo-Art piano roll by Grainger, in his time hailed as a great Grieg interpreter, is here reproduced on a sophisticated player-piano mechanism, along with a symphony orchestra, to provide a fascinating stereo glimpse of a lost romantic tradition. Side two holds seven Grainger tunes, including the perennial favorite, "Country Gardens," in sympathetic 1950 readings by Leopold Stokowski and a symphony orchestra, with Grainger himself at the piano.

THE KOUSSEVITSKY LEGACY, CRI SD24878. Artistry of the legendary Boston Symphony helmsman Serge Koussevitsky is recalled in the conductor's own double bass concerto and in orchestral music of Henry Cowell lead by Koussevitsky and issued here for the first time. A strong program concept, however, the great man's photo is missing entirely from front and back cover. The disk also includes one of the last works of the late Walter Piston, represented here as a composer closely associated with Koussevitsky.

jazz

CHARLES MINGUS—*Me Myself And Eye, Atlantic SD8803*. Produced by Ilhan Mimaroglu, Raymond Silva. Although he neither plays nor conducts on this, his final album, Mingus composed and supervised the taping of the four long tracks in this LP. The orchestra is large, charts are by Jack Walrath. For Mingus devotees, it's a gem. For others, it will be much too cerebral, too disorganized. Yet no one can deny that this last effort is about as strong a testament to Mingus' talents—and eccentricities—as any LP he made in the 1970s. **Best cuts:** "Wednesday Night Prayer Meeting," "Carolyn 'Keki' Mingus."

MAL WALDRON—*Moods, Inner City IC30182*. Produced by Horst Weber, Matthias Winckelmann. Waldron's piano is showcased beautifully on these two LPs, attractively packaged and taped in Germany last May. And Steve Lacy's soprano saxophone provides an additional plus. Waldron performs 10 tunes, all but one his own. **Best cuts:** "I Thought About You," "Minaat," "Happiness."

DAVID FRIESEN-JOHN STOWELL—*Through The Listening*

REX SMITH—*You Take My Breath Away (From The Movie "Sooner Or Later")* (3:14); producers: Charles Calello, Stephen Lawrence, writers: S. Lawrence, B. Hart, publisher: The Laughing Willow, ASCAP, Columbia 310908



RANDY VANWARMER—*Just When I Needed You Most* (3:58); producer: Del Newman, writer: Randy Vanwarmer, publisher: Fourth Floor, ASCAP, Bearsville BSS0334 (W.B.). Debut single from this sensitive singer/writer is a gentle ballad that gets an emotional reading. His unique, soft vocals stand out over midtempo instrumentation.

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.

Glass, Inner City 1061. No producer listed. Bassist and guitarist establish a rare rapport throughout 12 sides, creating a subtle, sensuous chamber music which may soar over the heads of most listeners. The tunes are all by Friesen and Stowell and occasional interludes by Gary Campbell on tenor and soprano sax enhance the variety of moods served up. **Best cuts:** "Wisdom's Star," "Through The Listening Glass."

MARK MURPHY—*Stolen Moments, Muse 0798*. Produced by Mitch Farber. It's been too many years since Murphy was cut on wax since he's one of jazz's most distinct vocal stylists, blending consummate taste with an understanding of a lyric's pull. A nine-piece San Francisco band accompanies the now residing Bay Area singer in a program of dreamy, oft-times relaxed swingers. Murphy's ability to sing difficult melody lines and connect with the Jon Hendricks school of jazz singing, produces a well-earned one-two punch. **Best cuts:** "Stolen Moments," "Waters Of March," "We'll Be Together Again," "Don't Be Blue."

THE BUTCH MILES SEXTET—*Butch's Encore, Famous Door HL124*. Produced by Harry Lim. Count Basie's talented drummer raps out eight tracks backed by John Bunch, Milt Hinton, Russ Procope, Carmen Leggio, Harold Ashby, Marky Markowitz and Waymon Reed. That's a felicitous blend of young and old here, and the result is clean, easily digestible, swinging jazz unencumbered by plodding, unmusical electronic distortions. **Best cuts:** "Jumpin' At The Woodside," "Lover Man."

JOE TURNER—*Effervescent, Classic Jazz 138*. Produced by Disques Black & Blue. Taped in Paris in '76, pianist Turner (not the blues shouter) rips off an engaging program of 14 oldies in an old-fashioned but surprisingly musical stride fashion with Panama Francis contributing solid drum support. At 70, Turner is not as skilled as he was in the '30s. Yet this LP oozes charm—and humor. **Best cuts:** "Blues In My Heart," "Echoes Of Spring."

THE CARLA BLEY BAND—*Musique Mecanique, JCOA (New Music Distribution)*. Bley, a composer and musician who has achieved some attention for past works such as "Escalator Over The Hill," here leads an 11-piece jazz band through some eccentric passages that harken back to comp-pah sounds, dixieland and other strains of jazz without a motif, although there are some straight passages that carry the album. **Best cuts:** Side A.

RCA Nod To Carter Reflects Growth

• Continued from page 12

tribution system within the label, Carter will have artist development, creative services, and all marketing and promotion departments under his wing.

Reporting to him will be division vice presidents Don Burkheimer, artist development; Jack Chudnoff, creative services; Ray Harris, black music marketing; directors Mike

Bece, marketing development; RCA label; Josh Blardo, national album promotion; Tony King, disco marketing; Margo Kneez, national singles promo; Chuck Thagard, national field promo; and Dick Law, manager, marketing administration.

Carter started in the music industry with Caletron in 1968 in San Francisco, moved to Music West and joined RCA when it acquired that firm.

Paper Bag Players Perform 'Dandelion'

NEW YORK—Manhattan's popular Paper Bag Players will perform "Dandelion," a musical revue explaining the theory of evolution, at the Riverside Studios in London this season. This will be the fourth production of the Paper Bag Players to be performed in London.

"Dandelion" is a musical fantasy

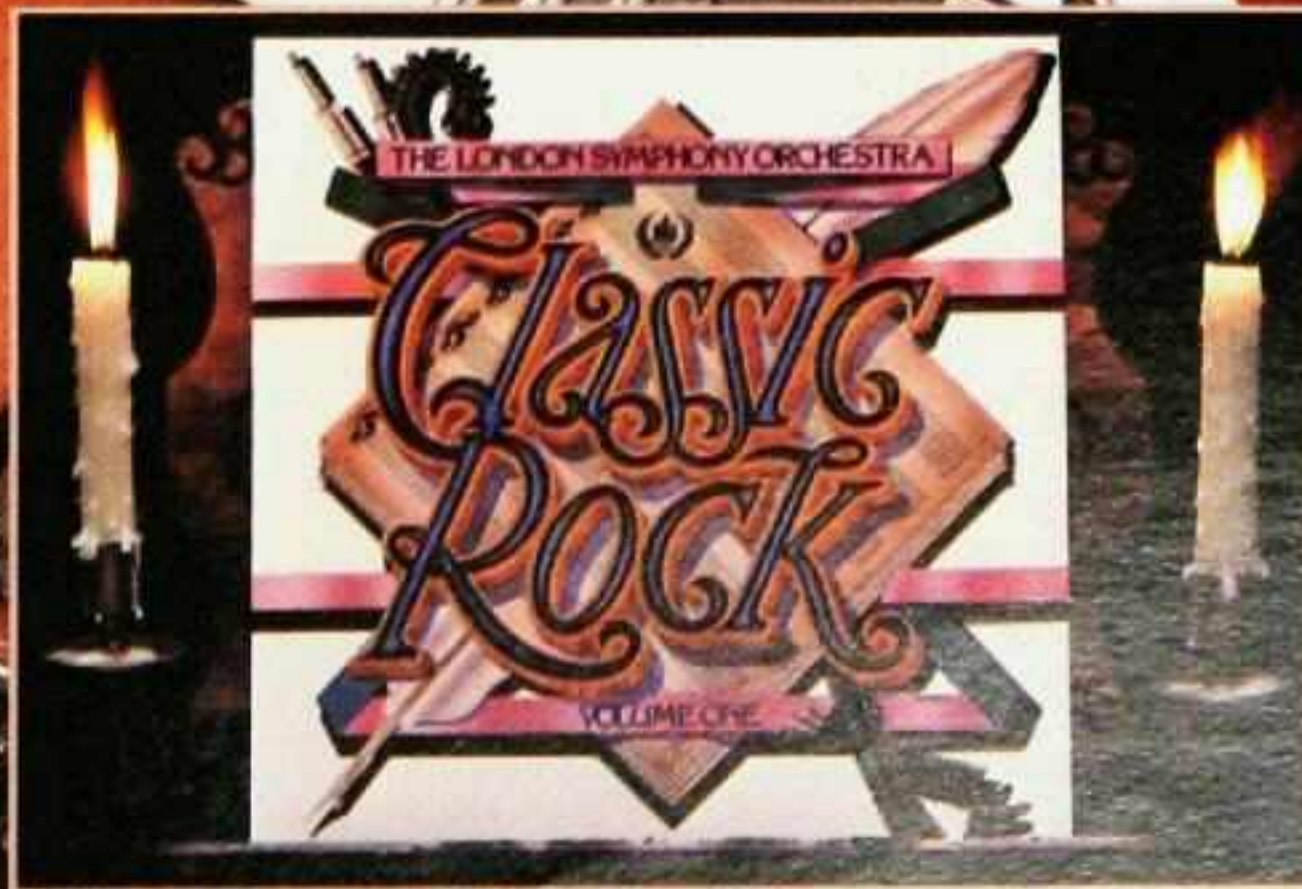
based on Charles Darwin's theory of evolution. It was conceived, written and directed by Judith Martin, with music and lyrics by Donald Ashwander. Prior to their departure for England, the Paper Bag Players will perform "Dandelion" at New York's Museum of Natural History.

Just Released
The New Album From
THE WORLDS LARGEST ROCK GROUP

THE LONDON SYMPHONY ORCHESTRA "CLASSIC ROCK"

Contains The Classics

BOHEMIAN RHAPSODY
NIGHTS IN WHITE SATIN
WHOLE LOTTA LOVE
PAINT IT BLACK
A WHITER SHADE OF PALE
LUCY IN THE SKY WITH DIAMONDS
WITHOUT YOU
I'M NOT IN LOVE



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Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
SINGLES

This Week	Last Week	Title	Artist
1	6	HEART OF GLASS	Blondie, Chrysalis CHS 2275
2	1	HIT ME WITH YOUR RHYTHM STICK	Ian Dury, Stiff BUY 38
3	5	WOMAN IN LOVE	Three Degrees, Ariola ARO 141
4	2	YMCA	Village People, Mercury 6007 192
5	3	SEPTEMBER	Earth, Wind & Fire, CBS 6922
6	4	A LITTLE MORE LOVE	Olivia Newton John, EMI 2879
7	11	CAR 67	Driver 67, Logo GO 336
8	NEW	CHIQUITA	Abba, Epic 7030
9	7	LAY YOUR LOVE ON ME	Racy, RAM 284
10	9	DON'T CRY FOR ME ARGENTINA	Shadows, EMI 2890
11	8	HELLO THIS IS JOANNIE	Paul Evans, Polydor Spring 2066 932
12	10	LE FREAK	Chic, Atlantic K 11209
13	12	JUST THE WAY YOU ARE	Barry White, 20th Century BTC 2380
14	15	MY LIFE	Billy Joel, CBS 6821
15	13	ONE NATION UNDER A GROOVE	Funkadelic, Warner Bros. K 172
16	27	MILK AND ALCOHOL	Dr. Feelgood, United Artists
17	21	COOL MEDITATION	Third World, Island, WIP 6469
18	16	I'M EVERY WOMAN	Chaka Khan, Warner Bros. K 17269
19	23	MIRRORS	Sally Oldfield, Bronze BRO 66
20	17	RAMA LAMA DING DONG	Rocky Sharpe And The Replays, Chiswick CHIS 104
21	20	TAKE THAT TO THE BANK	Shalamar, RCA FB 1379
22	18	I'LL PUT YOU TOGETHER AGAIN	Hot Chocolate, RAK 286
23	25	I WAS MADE FOR DANCIN'	Leif Garrett, Atlantic
24	22	YOU NEEDED ME	Anne Murray, Capitol CL 16011
25	24	THIS IS IT	Dan Harman, Blue Sky 6999
26	14	SONG FOR GUY	Elton John, Rocket XPRES 5
27	56	CONTACT	Edwin Starr, 20th Century BTC 2396
28	31	KING ROCKER	Generation X, Chrysalis 2261
29	19	TOO MUCH HEAVEN	Bee Gees, RSO 25
30	20	COULD IT BE MAGIC	Barry Manilow, Arista ARIST 229
31	44	TAKE ON THE WORLD	Judas Priest, CBS 6915
32	28	DESIRE ME	The Doll, Beggard Banquet BEG 11
33	42	SHAKE YOUR GROOVE THING	Peaches & Herb, Polydor 200992
34	33	DON'T HOLD BACK	Chanson, Ariola Hansa ARO 140
35	41	SIRDANCELOT	Olympic Runners, Polydor PSOP
36	69	(OUR LOVE) DON'T THROW IT ALL AWAY	Andy Gibb, RSO 26
37	NEW	SOUND OF THE SUBURBS	Soundtrack, Warner Bros. K 17242
39	66	DOCTOR DOCTOR	UFO, Chrysalis CHS 2287
40	37	EVERY NIGHT	Phoebé Snow, CBS 6842

LPs

This Week	Last Week	Title	Artist
1	1	DON'T WALK BOOGIE	Various, EMI EMTV 13 (E)
2	2	ARMED FORCES	Elvis Costello & The Attractions (Nick Lowe), Radar RAD 14 (W)
3	10	ACTION REPLAY	Various, K Tel NE 1040 (K)
4	3	PARALLEL LINES	Blondie (Michael Chapman), Chrysalis CDL 1192 (F)
5	12	WINGS GREATEST	Wings (Paul McCartney), Parlophone PCTC 256 (E)
6	13	NEW BOOTS AND PANTIES	Ian Dury & The Blockheads (P. Jenner/L. Latham/R. Walton), SHM SEEZ 4 (E)
7	8	THE BEST OF EARTH, WIND & FIRE VOL. 1	Earth, Wind & Fire, CBS 83284
8	6	GREASE	Original Soundtrack, RSO RSD 2001 (F)
9	7	NIGHTFLIGHT TO VENUS	Honey M (Frank Farian), Atlantic/Banana K 50498 (W)
10	11	BLONDES HAVE MORE FUN	Rod Stewart, (Tom Dowd), Riva RVLV 8 (W)
11	9	A SINGLE MAN	Elton John (Elton John/Claire Franks), Rocket TRAIN 1 (E)
12	5	SINGLES 1971-1979	Carpenters, A&M AMLT 14748 (E)
13	4	GREATEST HITS	Shadows, EMI 2890 (E)

14	14	WAR OF THE WORLDS	Jeff Wayne's Musical Version, CBS 9600/WOWW 100 (C)
15	16	EQUINOXE	Jean Michel Jarre (Jean Michel Jarre) Polydor POLD 5007 (E)
16	19	YOU DON'T BRING ME FLOWERS	Neil Diamond (Bob Gaudio) CBS 86077
17	17	EVEN NOW	Barry Manilow, (Roy Dante/Barry Manilow, Arista SPART 1047 (F)
18	23	20 GOLDEN GREATS	Neil Diamond (Various), MCA EMTV 14 (E)
19	28	SATURDAY NIGHT FEVER	Various, RSO 2658 123 (F)
20	18	OUT OF THE BLUE	Electric Light Orchestra (Jeff Lynne), Jet JETPD 400 (C)
21	22	TONIC FOR THE TROOPS	Boomtown Rats, (Robert John Lange) Ensign ENVY 3 (F)
22	30	LION HEART	Kate Bush (Andrew Powell), EMI EMA 787 (E)
23	24	GREATEST HITS	Commodores (Various), Motown STML 12100 (E)
24	25	JAZZ	Queen (Queen), EMI EMA 788 (E)
25	15	20 GOLDEN GREATS	Doris Day, Warwick PR 5033 (M)
26	26	INCANTATIONS	Mike Oldfield (Mike Oldfield), Virgin VDT 101 (C)
27	40	52ND STREET	Billy Joel (Phil Ramone), CBS 63181 (C)
28	NEW	C'EST CHIC	Chic, Atlantic K 50565 (W)
29	20	EMOTIONS	Various (Various), K Tel NE 1035 (K)
30	32	TOTALLY HOT	Olivia Newton John (John Farrar), EMI EMA 789 (E)
31	27	GHOST RIDERS IN THE SKY	Slim Whitman, (Alan Warner/Scottie Turner) United Artists UATV 30292 (E)
32	34	GIVE EM ENOUGH ROPE	The Clash (Sandy Pearlman), CBS B2431 (C)
33	30	20 SONGS OF JOY	Harry Secombe, Warwick WW 5052 (M)
34	35	CRUISIN'	Village People (Jacques Morali/Can't Stop Prod.) Mercury 9109 614 (F)
35	21	MIDNIGHT HUSTEL	Various, (K Tel NE 1037 (K)
36	33	BAT OUT OF HELL	Meat Loaf (Todd Rundgren), Epic/Cleveland International EPC 82419 (C)
37	50	LIVE	Manhattan Transfer, Atlantic K 50540 (W)
38	32	GERM FREE ADOLESCENTS	X-Ray Spee (Falcon Stuart/X-Ray Spee), EMI International INS 3023 (E)
39	29	BACKLESS	Eric Clapton, (Glynn Johns), RSO RSD 5001 (F)
40	57	JAMES GALWAY PLAYS SONGS FOR ALNAY	James Galway (Ralph Mace) Red Sea FL 25163 (R)

CANADA

(Courtesy Canadian Recording Industry Association)
As Of 1/24/79

SINGLES

This Week	Last Week	Title	Artist
1	1	LE FREAK	Chic (WEA)
2	2	YMCA	Village People (CASA)
3	3	TOO MUCH HEAVEN	Bee Gees (RSO)
4	4	DO YA THINK I'M SEXY	Rod Stewart (WARN)
5	5	SHARING THE NIGHT	Dr. Hook (CAP)
6	6	HOLD THE LINE	Toto (CBS)
7	7	MY LOVE	Billy Joel (CBS)
8	8	OUR LOVE DON'T THROW IT ALL AWAY	Andy Gibb (RSO)
9	9	BOOGIE OOGIE OOGIE	A Taste Of Honey (CAP)
10	10	I LOVE THE NIGHTLIFE	Alicia Bridges (POL)
11	11	YOU DON'T BRING ME FLOWERS	Neil Diamond/B. Streisand (CBS)
12	12	MACARTHUR PARK	Donna Summer (CASA)
13	13	MACHO MAN	Village People (CASA)
14	14	SEPTEMBER	Earth, Wind & Fire (CBS)
15	15	OOH BABY BABY	Linda Ronstadt (WEA)
16	16	WE'VE GOT TONITE	Bob Seger (CAP)
17	17	STRANGE WAY	Firafall (ATLA)
18	18	KISS YOU ALL OVER	Exile (WARN)
19	19	PARADISE BY THE DASHBOARD LIGHTS	Meatloaf (CLEVELAND INT/EPIC)
20	20	LOTTA LOVE	Nicolette Larson (WARN)
21	21	HERE COMES THE NIGHT	Nick Gilder (CHRY)
22	22	HOT CHILD IN THE CITY	Nick Gilder (CHRY)
23	23	IN THE BUSH	Musique (QUAL)
24	24	DOUBLE VISION	Foreigner (ATLA)
25	25	PROMISES	Eric Clapton (POL)
26	26	TIME PASSAGES	Al Stewart (CAP)
27	27	INSTANT REPLAY	Dan Hartman (EPIC)
28	28	BOOGIE WOOGIE DANCIN' SHOES	Claudia Barry (LON)
29	29	RIVERS OF BABYLON	Boney M (ATLA)
30	30	GET OFF	Foxy (DASH)
31	31	HOLLYWOOD NIGHTS	Bob Seger (CAP)
32	32	ALIVE AGAIN	Chicago (CBS)
33	33	GET DOWN	Gene Chandler (GRT)
34	34	A LITTLE LIGHT	The Roots (AS&M)
35	35	BEST DANCE	Donna Summer (CASA)
36	36	ROCKY HORROR PICTURE SHOW	Sylvester (B&W)

37	37	I JUST WANNA STOP	Gino Vannelli (A&M)
38	38	HOT SHOT	Karen Young (LON)
39	39	YOU TOOK THE WORDS	Meatloaf (CLEVELAND INT/EPIC)
40	40	#1 DEE JAY	Goody Goody (WEA)

LPs and TAPES

This Week	Last Week	Title	Artist
1	1	52ND STREET	Billy Joel (CBS)
2	2	BLONDES HAVE MORE FUN	Rod Stewart (WEA)
3	3	GREATEST HITS VOL. 2	Barbra Streisand (COL)
4	4	YOU DON'T BRING ME FLOWERS	Neil Diamond (CBS)
5	5	BAT OUT OF HELL	Meatloaf (CLEVELAND INT/EPIC)
6	6	CRUISIN'	Village People (CASA)
7	7	GREASE	Various (RSO)
8	8	THE STRANGER	Billy Joel (CBS)
9	9	TOTO	Toto (CBS)
10	10	WILD & CRAZY GUY	Steve Martin (WARN)
11	11	SOME GIRLS	Rolling Stones (RSR)
12	12	GREATEST HITS	Barry Manilow (ARIS)
13	13	LIVE & MORE	Donna Summer (CASA)
14	14	MACHO MAN	Village People (CASA)
15	15	GREATEST HITS	Wings (CAP)
16	16	THE CARS	Cars (WEA)
17	17	QUEEN JAZZ	Queen (WARN)
18	18	TIME PASSAGES	Al Stewart (ARIS)
19	19	GREATEST HITS	Steve Miller (CAP)
20	20	BEST OF	Earth, Wind & Fire (CBS)
21	21	GREATEST HITS	Commodores (NOT)
22	22	SATURDAY NIGHT FEVER	Various (RSO)
23	23	DON'T LOOK BACK	Boston (EPIC)
24	24	COMES A TIME	Neil Young (WEA)
25	25	STRANGER IN TOWN	Bob Seger (CAP)
26	26	20 GREATEST HITS	Neil Diamond (MCA)
27	27	DOUBLE VISION	Foreigner (ATLA)
28	28	BLOODY TOURISTS	10 CC (POL)
29	29	SESAME STREET FEVER	Various (PICK)
30	30	FROM THE INSIDE	Alice Cooper (WARN)
31	31	HEMISPHERES	Rush (ANTH)
32	32	BACKLESS	Eric Clapton (RSC)
33	33	DOG & BUTTERFLY	Heart (CHRY)
34	34	DREAM OF A CHILD	Burton Cummings (PORT)
35	35	PIECES OF EIGHT	Styx (A&M)
36	36	TOTALLY HOT	Olivia Newton John (MCA)
37	37	THE GAMBLER	Kenny Rogers (UA)
38	38	GREATEST HITS	Stevie Nicks (ABC)
39	39	BACK IN THE USA	Linda Ronstadt (WEA)
40	40	SHADOW DANCING	Andy Gibb (RSO)

JAPAN

(Courtesy of Music Lab Inc.)
As Of 1/29/79
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	CHAMPION	*Alice (Express/Toshiba EMI)
2	2	GANDHARA	*Godiego (Columbia)
3	3	CHAMELEON ARMY	*Pink Lady (Victor)
4	4	SAGA	*Twist (Aardvark)
5	5	II-HI TABITACHI	*Momoe Yamaguchi (CBS/Sony)
6	6	MUSOUKA	*Hiroshi Madoka (Aardvark)
7	7	AOBAJO-KOIUTA	*Muneyuki Sato (King)
8	8	MONKEY MAGIC	*Godiego (Columbia)
9	9	YUMEHITOYO	*Kousetsu Minami (Panam-Crown)
10	10	KITAGUNI NO HARU	*Sen Masao (Minorophone)
11	11	HERO	*KAI Band (Express/Toshiba EMI)
12	12	KIBUNSHIDAI DE SEMENAIDE	*Southern All Stars (Invitation/Victor)
13	13	Y.M.C.A.	Village People (Casablanca)
14	14	KISETSU NO NA KADE	*Chiharu Matsuyama (F)
15	15	TEN MADE TODOKE	*Masashi Sada (Freeflight)
16	16	SOUSHUNKYOKU	*Goro Noguchi (Polydor)
17	17	HOHDEMI NIKKI	*Ikue Sakakibara (Columbia)
18	18	YUMEIOZAKE	*Jiro Atsumi (CBS/Sony)
19	19	SUMMER NIGHT CITY	ABBA (Disco)
20	20	MIZUIRO NO AME	*Junko Yagami (Disco)

PARIS

As Of 1/21/79

This Week	Last Week	Title	Artist
1	1	VILLAGE PEOPLE	Y.M.C.A.
2	2	BUFFALO SMOKE	Stubborn Kind Of Fellow (Ariola)
3	3	ROD STEWART	Da Ya Think I'm Sexy (Polydor)
4	4	SYLVESTER	You Make Me Feel (A&M)
5	5	EDWIN STARR	Contact
6	6	SANTANA	One Chain
7	7	BONNIE	Heart Of Glass
8	8	PATRICK HERNANDES	Born To Be Alive
9	9	DIRE STRAITS	Sultans Of Swing
10	10	CHIC	Le Freak
11	11	BONEY M	Rasputin
12	12	DAN HARTMAN	Instant Replay
13	13	VOYAGE	Souvenirs
14	14	BOB MARLEY	Satisfy My Soul
15	15	CERRONE	Je Suis Music
16	16	JOHN TRAVOLTA	Olivia Newton John - Summer Nights
17	17	MACHO	I Am A Man
18	18	BEE GEES	Too Much Heaven
19	19	KAREN YOUNG	Hot Shot
20	20	THIRD WORLD	Now That We've Found Love
21	21	WALTER EGAN	Hot Summer Nights
22	22	MICHAEL ZAGER BAND	Life's A Party
23	23	DANIEL BALAYOINE	Le Chanteur
24	24	CONTINENT NUMBER 6	America
25	25	STEPHEN STILLS	Can't Get No Booby

ITALY

(Courtesy Germano Ruscitto)
As Of 1/23/79
LPs

This Week	Last Week	Title	Artist
1	1	GREASE	Frankie Valli (RSO-Phonogram)
2	2	UNA DONNA PER AMICO	Lucio Battisti (Numero Uno-RCA)
3	3	E TU COME STAI!	Claudio Baglioni (CBS-CGDMM)
4	4	ZEROLANDIA	Renato Zero (Zerolandia-RCA)
5	5	CALABIUG STRANAMORE E ALTRI	Roberto Vecchioni (Philips/Phonogram)
6	6	CAFE'	D.D. Sound (Baby Records-CGDMM)
7	7	BOOMERANG	I Pooh (CGDMM)
8	8	LIVE '78	Mina (PDU-EMI)
9	9	SONO UN PIRATA SONO UN SIGNORE	Julio Iglesias (CBS-CGDMM)
10	10	SATURDAY NIGHT FEVER	J. Travolta & O. Newton John (RSO-Phonogram)
11	11	COMES A TIME	Neil Young (WEA)
12	12	COSMIC CURVES	Dee D. Jackson (Durium)
13	13	INNER SECRET	Santana (CBS-CGDMM)
14	14	C'EST CHIC	Chic (Atlantic-WEA)
15	15	CERRONE IV: THE GOLDEN TOUCH	Cerrone (CBS-CGDMM)

AUSTRALIA

(Courtesy J270 25M)
As Of 1/26/79

This Week	Last Week	Title	Artist
1	1	52ND STREET (LP)	Billy Joel (CBS)
2	2	BLONDES HAVE MORE FUN (LP)	Rod Stewart (Warner Bros.)
3	3	DIRE STRAITS (LP)	Dire Straits (Vertigo)
4	4	GREASE (LP)	Soundtrack (RSO)
5	5	Y.M.C.A. (Single)	The Village People (RCA Victor)
6	6	C'MON AUSSIE C'MON (Single)	The Mojo Singers (World Series)
7	7	DA YA THINK I'M SEXY? (Single)	Rod Stewart (Warner Bros.)
8	8	LIVING IN THE U.S.A. (LP)	Linda Ronstadt (Asylum)
9	9	INNER SECRETS (LP)	Santana (CBS)
10	10	CA PLANE POUR MOI (Single)	Plastic Bertrand (RCA Victor)
11	11	MAKE LOVE TO ME (Single)	Kelly Marie (Astor)
12	12	LE FREAK (Single)	Chic (Atlantic)
13	13	KISS YOU ALL OVER (Single)	Exile (RAK)
14	14	TOO MUCH HEAVEN (Single)	Bee Gees (RSO)
15	15	MY LIFE (Single)	Billy Joel (CBS)
16	16	YOU DON'T BRING ME FLOWERS (LP)	Neil Diamond (CBS)
17	17	SHARING THE NIGHT TOGETHER	Dr. Hook (Capitol)
18	18	BLOODY TOURISTS (LP)	10 CC (Mercury)
19	19	A LITTLE MORE LOVE	Olivia Newton John (Interfusion)
20	20	YOU DON'T BRING ME FLOWERS	Barbra Streisand/Neil Diamond (CBS)

HOLLAND

(Courtesy Billboard Benelux)
As Of 2/3/79
SINGLES

This Week	Last Week	Title	Artist
1	1	Y.M.C.A.	Village People (Philips)
2	2	DON'T LOOK BACK	Peter Tosh (Rolling Stones)
3	3	LE FREAK	Chic (Atlantic)
4	4	PARADISE BY THE DASHBOARD LIGHTS	Meat Loaf (Epic)
5	5	STUMBLIN' IN	Suzie Quatro & Chris Norman (EMI)
6	6	SONG FOR GUY	Elton John (Rocket)
7	7	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH	Meat Loaf (Epic)
8	8	BLAME IT ON THE BOOGIE	The Jacksons (CBS)
9	9	HOW YOU GONNA SEE ME NOW	Alice Cooper (Warner Bros.)
10	10	A LITTLE MORE LOVE	Olivia Newton John (EMI)

LPs

This Week	Last Week	Title	Artist

Closeup

BEE GEES—Spirits Having Flown, RSO RS13041. Produced by the Bee Gees, Karl Richardson and Alby Galuten for Karlbhy Productions.

A year ago it was difficult to spend an hour in a discotheque without hearing "Stayin' Alive." And a short while before that "Jive Talkin'," "Nights On Broadway" and "You Should Be Dancing" from the Bee Gees' two best studio albums seemed to be heard at every nightclub.



Bee Gees

So it is quite a surprise to find basically no disco music on this latest record.

It is necessary at this point to say that a song does not become a disco song merely because it is labeled one any more than it could become a romantic aria through the same means.

A promotional disk titled "Select Disco Cuts" from this LP was last week distributed and contains identical versions of "Tragedy," "Search, Find" and "Love You Inside Out."

Perhaps some discotheques may play "Tragedy" which starts side one because it has some beat in the background, although it's not as fast as the tunes currently popular on dance floors. But five minutes is not much time for a disco tune these days and to call a selection disco when it is barely above four, as the other two are, is wishful thinking.

"Love You Inside Out," which follows, is the kind of Bee Gees tune that will get good reception at concerts. After hearing it a few times, one appreciates the good drumming heard throughout.

A moderately slow piece with the Gibb-trademarked harmony, "Reaching Out" has the falsetto voices which sound the same as they did on the "Main Course" and "Children Of The World" albums. With previous releases like that as the standards, a similarity is certainly an accomplishment. The guitar and strings make this a soft, sentimental piece to which many hands will surely be held.

"Too Much Heaven" and "Tragedy," the singles released from this album, are to be followed by "Love You Inside Out." And perhaps they will all be equally big sellers.

But the best of this collection's 10 cuts is not among the singles—it's the title cut which wraps up the first side.

"Spirits Having Flown" is lively and has a good conga beat. What really makes it outstanding is the fluting of Herbie Mann in the refrain. After only a few listenings, one starts to whistle the catchy melody.

The beginning of this song, though, is unfortunately marred by the recorded vocal counting of a conductor giving the downbeat to the musicians, something that

should be omitted from a quality product.

Beginning side two, "Search, Find" at first sounds like it could have been a song in "Saturday Night Fever."

Highlighting the song is the use of horns both in the introduction and two other sections. The group has not used brass instruments too frequently in the past and since they work well here, they will hopefully be used again in future compositions.

WEA Singles Team Meets On Disco

NASHVILLE—WEA's singles specialists convened here Thursday through Saturday (1-3), with disco music the focal point of their discussions.

Also on the agenda were sessions dealing with all facets of the group's operational duties and responsibilities in panel discussions, seminars and workshops.

The group reviewed its country music sales and promotion using recent research as a springboard for analysis.

Bob Moering, WEA's director of marketing sales, chaired a meeting, while Oscar Fields, the company's vice president, black music marketing, conducted seminars on r&b music. There also was an Elektra/Asylum country music recording session.

In addition to WEA's personnel, others attending were Mark Maitland, national single sales manager, Warner Bros.; Stan Byrd, national country sales/promotion director, Warner Bros.; Lou Maglia, Elektra/

Asylum national singles sales manager; Norm Osborne, national country promotion director, and Ewell Rousell, director of marketing and sales (country), Elektra/Asylum.

Representing Atlantic Records were Larry Yasgar, national singles sales manager, and Henry Caldwell, national promotion marketing coordinator.

Lifelines

Births

Boy, Gregory, to Cerrone and his wife Florencia, in Los Angeles Jan. 27. Father is disco artist-producer.

Deaths

Grant Greene, 43, prominent jazz guitarist featured on Versatile Records, of a heart attack Jan. 31 in New York.

Percival "Sonny" Paine, 52, celebrated jazz drummer noted for his skills with Count Basie and Harry James, of a heart condition in Los Angeles Jan. 29.

James Spicer, 51, manager of Cecil Taylor and Bobo Shaw, of cancer Jan. 27 in New York. He was a pian-

ist who preferred management to performing.

George T. LeClair, 83, pianist who performed on hundreds of piano rolls in the 1920s, in Stroudsburg, Pa., Jan. 19. He was accompanist to Sophie Tucker, Fanny Brice and other stars.

Otto Guth, who coached Giorgio Tozzi, Leontyne Price and other opera singers, in New York Jan. 24. For 25 years he was a prominent member of the San Francisco opera community.

Julian Trivers, 63, president of Trans World Promotional Services, marketing division of Stanton Magnetics, a leading cartridge manufacturer, Jan. 26 in Glen Cove, N.Y.

Initial Acts Firmed For Grammy Show

LOS ANGELES—Donna Summer, Anne Murray, Chuck Mangione, Kenny Rogers, Natalie Cole and Lou Rawls are among the first artists signed to appear on the "21st Annual Grammy Awards Show" Thursday (15), which will, for the second year in a row, be hosted by John Denver and emanate from the Shrine Auditorium here.

Boz Scaggs, a 1976 Grammy winner, appears in a special segment honoring San Francisco. NARAS' annual salutes to its chapter cities began in 1976 as a compromise measure to keep the show based in L.A. Past segments have honored Chicago, Atlanta and Memphis. They are produced by Stu Bernstein and Eytham Keller of the Oakhurst Group.

Executive producer for the ninth straight year is Pierre Cossette. Bob Henry takes over from Marty Pasetta as producer/director for CBS-TV.

Asian Meet

Continued from page 1
 • Continued from page 1
 Sip Hon, and Deputy Secretary general Encik Ahmad Sa'adi will address the conference.

Keynoters and speakers from the global music industry include WEA International president Nesuhi Ertegun, CBS Records International president Dick Asher, RCA Records division vice president, international, Art Martinez; RCA director of regional market development (Asia/Pacific), Tokugen Yamamoto; and L.G. Wood, group director, EMI Ltd.

Other topics to be tackled in addition to piracy include "Doing Business In The Asia/Pacific Industry," "The Importance Of Global Disk/Music Sales To Your Country" and "Music: A Growth Industry For The Asia/Pacific Region—Its Potential."

In addition, there will be papers presented by Art Martinez and Tokugen Yamamoto, plus remarks delivered by L.G. Wood about last year's New Delhi conference on copyright and neighboring rights.

Kuala Lumpur's Regent Hotel also plays host to the International Federation of Producers of Phonograms and Videograms Far East regional meeting Friday (9). The Billboard-organized confab follows that meeting, opening with a cocktail reception Friday evening. Business sessions begin Saturday morning (10).

ROBERT ROTH

Billboard SPECIAL SURVEY For Week Ending 2/10/79

Billboard Special Survey Hot Latin LPs™

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CHICAGO (Salsa)		N. CALIFORNIA (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	WILLIE COLON/RUBEN BLADES Siembra, Fania 537	1	ESTRELLAS DE ORO DISCOS AMERICA 1005
2	ROBERTO ROENA El Progreso, International 934	2	CHELO Cuentas Claras, Muzart 1758
3	HECTOR LAVOE La Comedia, Fania 522	3	PEDRITO FERNANDEZ La De La Michela Azul, Caliente 7299
4	DIMENSION LATINA Tremenda Dimension, Velvet 8012	4	VICENTE FERNANDEZ A Pesar de Todo, Caytronics 1525
5	SONORA PONCENA La Orquesta de Mi Tierra, Inca 1064	5	VERONICA CASTRO Peerless 2079
6	GRAN COMBO En Las Vegas, GC 015	6	RIGO TOVAR Vol. 8, Mericana Melody 5627
7	TOMMY SALVENCIA Sweet Hot Oliva, Inca 1061	7	JUAN GABRIEL Con Mariachi, Pronto 1041
8	ISMAEL RIVERA Esto Si Es Lo Mio, Tico 1048	8	LUPITA D'ALESSIO La Triunfadora, Orfeon 16-026
9	C. CRUZ/W. COLON Only They Could Have Made This Album, Vaya 66	9	LOS MUECAS Una Sola Caida, Caliente 7298
10	C. CRUZ/J. PACHECO Eternas, Vaya 80	10	ROCIO DURCAL Vol. 2 Canta a Juan Gabriel, Pronto 1045
11	ISMAEL MIRANDA Sabor, Sentimiento y Pueblo, Fania 530	11	LOS BUKIS Ilusion Pasajera, Melody 5624
12	FANIA ALL STARS Live, JM 515	12	JULIO IGLESIAS Emociones, Alhambra 3122
13	PETE "EL CONDE RODRIGUEZ" A Touch Of Class, Fania 489	13	LOS SAGITARIOS La Carta, Olimpico 502
14	PACHECO Y MELON Llego Melon, Vaya 70	14	LA MIGRA Cielos De Ti, Mar 108
15	ADLBERTO SANTIAGO Adalberto, Fania 512	15	ALBERTO VAZQUEZ Como No Creer, Cas
16	MONGO STA, MARIA A La Carte, Vaya 74	16	CAMILO SESTO Sentimiento, Pronto 1042
17	LOUIE RAMIREZ Friends, Cotique 1096	17	JOSE LUIS TH 2021
18	TITO PUENTE In Percussion, Tico 1422	18	YOLANDA DEL RIO Corridos Famosos, Arcano 3734
19	DELSA MAYOR Del Frente Y Luchando, Velvet 8011	19	LOS POTROS Peerless 10039
20	SONORA PONCENA Explorando, Inca 1050	20	ROBERTO CARLOS Amigo, Caytronics 1505
21	WILLIE ROSARIO Liza 1059	21	CEPILIN Fiebre, Orfeon 16-025
22	CONJUNTO QUIESQUEYA Lizel 1382	22	RAUL VALE Tanto, Tanto, Mericana-Melody 5625
23	CHARANGA AMERICA El Sondo 2079	23	ESTELA NUNEZ Con Mariachi, Pronto 1043
		24	LUPITA D'ALESSIO Juro Que Nunca Volvere, Orfeon 16-021
		25	FELIPE ARRIAGA Campanadas, Caytronics 1525

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FOR WEEK ENDING FEB. 10, 1979

Billboard **HOT 100** *Chart Bound

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DOWNHILL STUFF—John Denver
(RCA 111479)
SEE TOP SINGLE PICKS REVIEWS, page 62

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	3	8	DO YOU THINK I'M SEXY—Bud Stewart (Tom Dowd), R. Stewart, C. Appice, Warner Bros. 8724	35	25	14	OOH BABY BABY—Linda Ronstadt (Peter Asher), W. Robinson, W. Moore, Asylum 45546	14	NEW ENTRY	HE'S THE GREATEST DANCER—Sater Sledge (Bernard Edwards, Nile Rodgers), D. Paich, Columbia 44245 (Atlantic)	
2	2	17	Y.M.C.A.—Village People (Jacques Morali), J. Morali, H. Belco, V. Willis, Casablanca 945	36	26	16	YOU DON'T BRING ME FLOWERS—Barbra Streisand & Neil Diamond (Bob Gaudio), N. Diamond, R. Bergman, M. Bergman, Columbia 310840	70	72	4	OUR LOVE IS INSANE—Deemone Child & Rouge (Richard Landis), D. Child, Capitol 4669
3	1	16	LE FREAK—Chic (Bernard Edwards, Nile Rodgers), N. Rodgers, B. Edwards, Atlantic 3515	49	3	3	I JUST FALL IN LOVE AGAIN—Anne Murray (Dorff, Salsbery-Lloyd, Herbstritt), Jim Ed Norman, Capitol 4675	82	2	DOG & BUTTERFLY—Heart (Mike Flicker, Heart, Michael Fisher), A. Wilson, N. Wilson, S. Egan, Portrait 7025 (CBS)	
4	4	12	A LITTLE MORE LOVE—Olivia Newton-John (John Farrar), J. Farrar, MCA 40975	48	4	4	CRAZY LOVE—Poco (Richard Sanford Orshoff), R. Young, ABC 12479	84	2	ALL THE TIME IN THE WORLD—Dr. Hook (Ron Hoffkins), E. Stevens, S. Silverstein, Capitol 4677	
5	8	14	FIRE—Pointer Sisters (Richard Perry), B. Springsteen, Planet 45801 (Elektra/Asylum)	43	8	8	YOU CAN DO IT—Dobie Gray (Rick Hall), E. Sands, B. Weisman, R. Germinaro, Infinity 50003 (MCA)	79	5	RUN HOME GIRL—Sad Cafe (John Paster), Young & Stimpson, A&M 2111	
6	7	14	EVERY 1'S A WINNER—Hot Chocolate (Mickie Most), E. Brown, Infinity 50002 (MCA)	47	6	6	HAVEN'T STOPPED DANCING YET—Gonzales (Richard Jones & Gloria Jones), G. Jones, Capitol 4674	88	2	BUSTIN' LOOSE—Chuck Brown & The Soul Searchers (James Parker), C. Brown, Source 40967 (MCA)	
7	10	9	I WILL SURVIVE—Gloria Gaynor (Dino Fekaris), D. Fekaris, F. Ferron, Polydor 14508	45	6	6	SING FOR THE DAY—Sly (Sly), T. Shaw, A&M 2110	NEW ENTRY	TAKE ME HOME—Cher (Bob Esty), M. Allen, B. Esty, Casablanca 965		
8	9	13	SEPTEMBER—Earth, Wind & Fire (Maurice White), M. White, A. McKay, A. Willis, Arc 310854 (Columbia)	46	6	6	STORMY—Santana (Dennis Lambert, Brian Peter), B. Blue, J.R. Cobb, Columbia 310873	90	2	SURVIVOR—Codyettes (Tony Bongiovi, Lance Quinn), C. Bullen, United Artists 1261	
9	5	13	TOO MUCH HEAVEN—Bee Gees (Bee Gees/Abby Galuten), B. & M. Gibb, RSO 913	43	44	10	DANCIN' IN THE CITY—Marshall Hall (Christopher Neil) Hans-Marshall, Capitol 4648	89	2	OH, HONEY—Delegation (Ken Gold), Gold, Deane, Shadybrook 1048 (Janus)	
10	11	12	LOTTA LOVE—Ricoletto Larson (Ted Templeman), N. Young, Warner Bros. 8664	50	5	5	YOU MAKE ME FEEL MIGHTY REAL—Sylvester (Harvey Fuqua, Sylvester), Sylvester, Warrick, Fantasy 846	78	80	3	FANCY DANCER—Frankie Valli (Bob Gaudio, Larry Brown), Brown-Crown, Warner/Curb 8734
11	14	9	SOMEWHERE IN THE NIGHT—Barry Manilow (Barry Manilow And Ron Dante), W. Jennings, R. Kerr, Arista 0382	52	3	3	A SONG AT THE RADIO—Al Stewart (A. Stewart), Alan Parsons, Arista 0385	79	81	5	TAKE THAT TO THE BANK—Shalamar (Dick Griffey & Leon Sylvers), L. Sylvers, R. Spencer, Salar 11379 (RCA)
12	12	14	I WAS MADE FOR DANCING—Leif Garrett (Michael Lloyd), M. Lloyd, Scotti Brothers 403 (Atlantic)	55	3	3	FOREVER IN BLUE JEANS—Neil Diamond (Bob Gaudio), R. Bennett, N. Diamond, Columbia 3-10857	NEW ENTRY	JUST ONE LOOK—Linda Ronstadt (Peter Asher), G. Carrol, D. Payne, Asylum 44011		
13	13	18	NEW YORK GROOVE—Ace Frehley (Eddie Kramer, Ace Frehley), R. Ballard, Casablanca 941	NEW ENTRY	9	9	SULTANS OF SWING—Dire Straits (Dire Straits), M. Knopfler, Warner Bros. 8736	81	83	3	SUPERMAN—John Williams (J. Williams), Nat Libnat, Warner Bros. 8729
14	15	11	GOT TO BE REAL—Cheryl Lynn (Marty Paich, Davie Paich), C. Lynn, D. Paich, D. Foster, Columbia 310888	48	31	9	SHATTERED—Rolling Stones (Glimmer Twins), M. Jagger, K. Richards, Rolling Stones 19310 (Atlantic)	82	86	2	FOUR STRONG WINDS—Neil Young (Neil Young, Ben Keith, Tim Mulligan), Reprise 1396 (WB)
15	16	13	SHAKE IT—Ian Matthews (S. Robertson, I. Matthews), T. Baylan, Mushroom 7025	78	3	3	STUMBLIN' IN—Suzi Quatro & Chris Norman (Mike Chapman), M. Chapman, R. Klein, RSO 917	83	85	3	BAD BREAKS—Cal Stevens (C. Stevens, A. Davies), Paul Samwell-Smith & Cal Stevens, A&M 2109
16	17	10	SOUL MAN—Blues Bros. (Bob Toole), D. Porter, I. Hayes, Atlantic 3545	56	4	4	YOU STEPPED INTO MY LIFE—Melba Moore (Gene McFadden, John Whitehead), B. Gibb, R. Gibb, M. Gibb, Epic 85660	NEW ENTRY	CONTACT—Edwin Starr (Edwin Starr), E. Starr, A.E. Pullan, R. Dickerson, 20th Century 2396 (RCA)		
17	18	5	HEAVEN KNOWS—Donna Summer & Brooklyn Dreams (Giorgio Moroder, Pete Belotte), D. Summer, G. Moroder, P. Belotte, Casablanca 959	75	3	3	KNOCK ON WOOD—Amii Stewart (Floyd-Cropper), B. Long, Arista 7736	85	87	2	FOR YOU AND I—10cc (Eric Stewart, Graham Gouldman), E. Stewart, G. Gouldman, Polydor 14528
18	19	8	NO TELL LOVER—Chicago (Phil Ramone), L. Longhane, D. Seraphine, P. Catena, Columbia 3-10879	59	5	5	I GO TO RIO—Pablo Cruise (Bill Schnee), P. Allen, A. Anderson, A&M 2112	NEW ENTRY	I'LL SUPPLY THE LOVE—Toto (Toto), D. Paich, Columbia 312898		
19	23	15	THE GAMBLER—Kenny Rogers (Larry Butler), D. Schlitz, United Artists 1250	64	4	4	EVERY WHICH WAY BUT LOOSE—Eddie Rabbit (Snuff Garrett), S. Dorff, M. Brown, T. Garrett, Elektra 45554	NEW ENTRY	PRECIOUS LOVE—Bob Welch (Carter), B. Welch, Capitol 4685		
20	22	8	BLUE MORNING, BLUE DAY—Foreigner (Keith Olsen, Mick Jones, Ian McDonald), L. Gramm, M. Jones, Atlantic 3543	67	3	3	MAYBE I'M A FOOL—Eddie Money (E. Money, L. Chiata, L. Garrett, R. Taylor), Bruce Botnick, Columbia 3-10900	NEW ENTRY	I WANT YOUR LOVE—Chic (Nile Rodgers, Bernard Edwards), B. Edwards, N. Rodgers, Atlantic 3557		
21	21	14	DON'T HOLD BACK—Chanson (David Williams, James Jamison Jr.), D. Williams, J. Jamison Jr., Arista America 7717	65	6	6	I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King (Not Listed), T. Life, J.H. Fitch, RCA 11386	NEW ENTRY	NOW THAT WE FOUND LOVE—Third World (Max Sarbin, Third World), K. Gamble, L. Huff, Island 8643 (WB)		
22	24	13	DON'T CRY OUT LOUD—Melissa Manchester (Harry Maslin), C.B. Seger, P. Allen, Arista 8373	56	58	6	GET DOWN—Gene Chandler (Carl Davis), I. Thompson, 20th Century 2387	NEW ENTRY	LOVE STRUCK—Stonehill (Walter Stewart, Ray Rosen), R. Rosen, D. Willis, Parachute 522 (Casablanca)		
23	23	6	MY LIFE—Billy Joel (Phil Ramone), B. Joel, Columbia 3-10853	66	4	4	GOODBYE, I LOVE YOU—Firefall (Tom Dowd, Ron Albert, Howard Albert), R. Roberts, Atlantic 3544	91	94	3	SHOOT ME—Tasha Thomas (J.R. Glaser), James R. Glaser & Peter Ragle, Atlantic 3542
24	30	9	SHAKE YOUR GROOVE THING—Peaches & Herb (Freddie Perren), D. Fekaris, F. Ferron, Polydor 14514	58	60	13	FREE ME FROM MY FREEDOM—Bessie Pointer (Jeffrey Bowen, Berry Gordy), A. Bond, T. Thomas, B. Pointer, Motown 1451	92	34	18	PROMISES—Eric Clapton (Glyn Johns), B. Feldman, R. Linn, RSO 910
25	33	9	DANCIN' SHOES—Nigel Olsson (Paul Davis), C. Shore, Bang 740	59	63	4	POPS, WE LOVE YOU—Dana Ross, Stevie Wonder, Warren Gaye, Smokey Robinson (Sawyer & McLeod), Sawyer & McLeod, Motown 1455	93	39	16	WE'VE GOT TONIGHT—Bob Seger (Bob Seger & Muscle Shoals Rhythm Section), B. Seger, Capitol 4653
26	27	15	TAKE ME TO THE RIVER—The Talking Heads (Warner Bros), B. Green, L. Hodges, Sire 1032	60	62	4	LONELY WIND—Kansas (Kansas), S. Walsh, Keshner 84280 (CBS)	94	35	13	ONE LAST KISS—J. Geils (Joe Wissert), P. Wolf, S. Justman, EMI America 8964
27	29	10	BABY I'M BURNIN'—Dolly Parton (Gary Klein), D. Parton, RCA 11420	61	61	9	A LITTLE LOVIN'—Rae (Harry Hinde), D. Fekaris & F. Perren, A&M 2091	95	42	10	I DON'T WANNA LOSE YOU—Hall & Oates (David Foster) Hall & Oates, RCA 11424
28	28	11	HOME AND DRY—Gerry Rafferty (Hugh Murphy, Gerry Rafferty), G. Rafferty, United Artists 1266	69	4	4	THE CHASE—Giorgio Moroder (Giorgio Moroder), G. Moroder, Casablanca 956	96	57	22	SHARING THE NIGHT TOGETHER—Dr. Hook (Ron Hoffkins), E. Strouck, A. Aldridge, Capitol 4621
29	37	6	EVERY TIME I THINK OF YOU—The Babys (Ron Nevison), R. Kennedy, J. Conrad, Chrysalis 2275	71	3	3	BABY I NEED YOUR LOVIN'—Eric Carmen (Holland, Dozler), Eric Carmen, Arista 0384	97	51	10	YOU NEED A WOMAN TONIGHT—Captain & Tennille (Daryl Dragon) D. Merino, A&M 2106
30	36	6	LADY—Little River Band (John Baylan & Little River Band), G. Goble, Capitol 4667	73	3	3	MUSIC BOX DANCER—Frank Mills (F. Mills), Frank Mills, Polydor 14517	98	53	18	OUR LOVE, DON'T THROW IT ALL AWAY—Andy Gibb (Barry Gibb, Abby Galuten, Karl Richardson), B. Gibb, B. Weaver, RSO 911
31	41	4	WHAT A FOOL BELIEVES—Doobie Brothers (Ted Templeman), M. McDonald, K. Loggins, Warner Bros. 8725	76	3	3	LIVIN' IT UP—Bell & James (L. Bell, C. James), LeRoy Bell, Casey James, A&M 2069	99	54	9	DANCIN' SHOES—Faith Band (Greg Baker & Faith Band), C. Shore, Mercury 74837
32	38	8	WHAT YOU WON'T DO FOR LOVE—Bobby Caldwell (Ann Holloway), Caldwell & Kettner, Cloud 11 (TK)	NEW ENTRY	10	10	LOVE DON'T LIVE HERE ANYMORE—Rose Royce (Norman Whitfield) M. Gregory, Whitfield 8712 (Warner Bros.)	100	70	4	NOT FADE AWAY—Tanya Tucker (Jerry Goldstein), C. Hardin, N. Petty, MCA 1999
33	34	20	HOLD THE LINE—Toto (Toto), Paich, Columbia 310830	68	32	10					

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

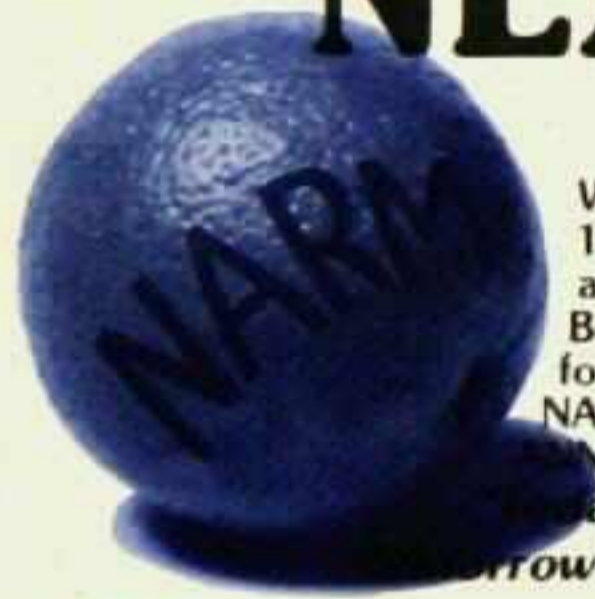
Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Altred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Camino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogul Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee)

A Little Lovin' (Fermi-Vibes, ASCAP)	1	Do You Think I'm Sexy (Warner Bros./ASCAP)	35	Maybe You're A Fool (Grapevine/Island, BMI)	95	Popo, We Love You (Jubilee, ASCAP)	54	Sing For The Day (A&M/Stygian, ASCAP)	59	Tragedy (Shirwood, BMI)	29
A Little More Love (John Farrar/Imperial, BMI)	4	Y.M.C.A. (Casablanca)	36	Muscle Shoals Dancer (Unichappell, BMI)	88	Precious Love (Glenwood/Capitol, ASCAP)	64	Somewhere In The Night (Living, BMI)	41	We've Got Tonight (G&P, ASCAP)	93
All The Time In The World (Decca/EMI, BMI)	6	Le Freak (Atlantic)	37	My Life (Impulse/Arista, ASCAP)	64	Promises (Newhall, BMI)	63	Soul Man (Wanders/Reprise, ASCAP)	87	What A Fool Believes (Warner Bros./EMI, BMI)	32
Baby I'm Burnin' (Arista, BMI)	10	Fire (Asylum)	38	New York Groove (Arista/Bussell, Arista, ASCAP)	72	Shanty (Newhall, BMI)	42	Stormy (CBS)	82	What You Won't Do For Love (Shirwood/EMI, BMI)	33
Bee Gees (Arista, BMI)	9	Every 1's A Winner (MCA)	39	Ni Fall Love (Green/Sweet Sensa/Polo, ASCAP)	18	Stuntin' In (Cherry, BMI)	43	Sultans Of Swing (Arista, ASCAP)	47	Y.M.C.A. (Green Light/ASCAP)	2
Blue Morning, Blue Day (Atlantic, BMI)	22	I Just Fall In Love Again (Capitol)	40	Not Fade Away (MPS, BMI)	100	Survivor (Warner-Tamartano, BMI)	81	Superman (Warner-Tamartano, BMI)	65	You Can Do It (Top Of The Town/Sands, ASCAP)	39
Don't Hold Back (Arista, BMI)	21	Crazy Love (ABC)	41	Our Love, Don't Throw It All Away (Cherry, BMI)	98	Take Me To The River (A&M)	76	Survivor (Greenwood/Flour, BMI)	80	You Don't Bring Me Flowers (Stonebridge/Thames, ASCAP)	36
Don't Cry Out Loud (Arista, BMI)	24	Forever In Blue Jeans (Columbia)	42	Our Love, Don't Throw It All Away (Cherry, BMI)	98	Take That To The Bank (RCA)	75	Survivor (Greenwood/Flour, BMI)	80	You Make Me Feel Mighty Real (Shamrock/Warner, ASCAP)	44
Every 1's A Winner (MCA)	39	Have Not Stopped Dancing Yet (Atlantic)	43	Our Love, Don't Throw It All Away (Cherry, BMI)	98	Take That To The Bank (RCA)	75	Survivor (Greenwood/Flour, BMI)	80	You Need A Woman Tonight (ABC/ASCAP)	87
Fire (Asylum)	38	I Will Survive (Polydor)	44	Our Love, Don't Throw It All Away (Cherry, BMI)	98	Take That To The Bank (RCA)	75	Survivor (Greenwood/Flour, BMI)	80	You Need A Woman Tonight (ABC/ASCAP)	87
Forever In Blue Jeans (Columbia)	42	September (Columbia)	45	Our Love, Don't Throw It All Away (Cherry, BMI)	98	Take That To The Bank (RCA)	75	Survivor (Greenwood/Flour, BMI)	80	You Need A Woman Tonight (ABC/ASCAP)	87
Got To Be Real (Columbia)	48	Too Much Heaven (Arista)	46	Our Love, Don't Throw It All Away (Cherry, BMI)	98	Take That To The Bank (RCA)	75	Survivor (Greenwood/Flour, BMI)	80	You Need A Woman Tonight (ABC/ASCAP)	87
Heaven Knows (Casablanca)	17	Lot Love (Warner Bros.)	47	Our Love, Don't Throw It All Away (Cherry, BMI)	98	Take That To The Bank (RCA)	75	Survivor (Greenwood/Flour, BMI)	80	You Need A Woman Tonight (ABC/ASCAP)	87
Hold The Line (Mercury)	34	Some Where In The Night (Arista)	48	Our Love, Don't Throw It All Away (Cherry, BMI)	98	Take That To The Bank (RCA)	75	Survivor (Greenwood/Flour, BMI)	80	You Need A Woman Tonight (ABC/ASCAP)	87
I Go To Rio (Arista)	59	I Was Made For Dancing (Atlantic)	49	Our Love, Don't Throw It All Away (Cherry, BMI)	98	Take That To The Bank (RCA)	75	Survivor (Greenwood/Flour, BMI)	80	You Need A Woman Tonight (ABC/ASCAP)	87
I Just Fall In Love Again (Capitol)	40	New York Groove (Arista)	50	Our Love, Don't Throw It All Away (Cherry, BMI)	98	Take That To The Bank (RCA)	75	Survivor (Greenwood/Flour, BMI)	80	You Need A Woman Tonight (ABC/ASCAP)	87
I Want Your Love (Atlantic)	65	Shake Your Groove Thing (Imperial)	51	Our Love, Don't Throw It All Away (Cherry, BMI)	98	Take That To The Bank (RCA)	75	Survivor (Greenwood/Flour, BMI)	80	You Need A Woman Tonight (ABC/ASCAP)	87
It's A Shame (Arista)	64	Shake It (Mushroom)	52	Our Love, Don't Throw It All Away (Cherry, BMI)	98	Take That To The Bank (RCA)	75	Survivor (Greenwood/Flour, BMI)	80	You Need A Woman Tonight (ABC/ASCAP)	87
Just One Look (Asylum)	81	Shake Your Groove Thing (Imperial)	53	Our Love, Don't Throw It All Away (Cherry, BMI)	98	Take That To The Bank (RCA)	75	Survivor (Greenwood/Flour, BMI)	80	You Need A Woman Tonight (ABC/ASCAP)	87
Just One Look (Asylum)	81	Shake Your Groove Thing (Imperial)	54	Our Love, Don't Throw It All Away (Cherry, BMI)	98	Take That To The Bank (RCA)	75	Survivor (Greenwood/Flour, BMI)	80	You Need A Woman Tonight (ABC/ASCAP)	87
Just One Look (Asylum)	81	Shake Your Groove Thing (Imperial)	55	Our Love, Don't Throw It All Away (Cherry, BMI)	98	Take That To The Bank (RCA)	75	Survivor (Greenwood/Flour, BMI)	80	You Need A Woman Tonight (ABC/ASCAP)	87
Just One Look (Asylum)	81	Shake Your Groove Thing (Imperial)	56	Our Love, Don't Throw It All Away (Cherry, BMI)	98	Take That To The Bank (RCA)	75	Survivor (Greenwood/Flour, BMI)	80	You Need A Woman Tonight (ABC/ASCAP)	87
Just One Look (Asylum)	81	Shake Your Groove Thing (Imperial)	57	Our Love, Don't Throw It All Away (Cherry, BMI)	98	Take That To The Bank (RCA)	75	Survivor (Greenwood/Flour, BMI)	80	You Need A Woman Tonight (ABC/ASCAP)	87
Just One Look (Asylum)	81	Shake Your Groove Thing (Imperial)	58	Our Love, Don't Throw It All Away (Cherry, BMI)	98	Take That To The Bank (RCA)	75	Survivor (Greenwood/Flour, BMI)	80	You Need A Woman Tonight (ABC/ASCAP)	87
Just One Look (Asylum)	81	Shake Your Groove Thing (Imperial)	59	Our Love, Don't Throw It All Away (Cherry, BMI)	98	Take That To The Bank (RCA)	75	Survivor (Greenwood/Flour, BMI)	80	You Need A Woman Tonight (ABC/ASCAP)	87
Just One Look (Asylum)	81	Shake Your Groove Thing (Imperial)	60	Our Love, Don't Throw It All Away (Cherry, BMI)	98	Take That To The Bank (RCA)	75	Survivor (Greenwood/Flour, BMI)	80	You Need A Woman Tonight (ABC/ASCAP)	87
Just One Look (Asylum)	81	Shake Your Groove Thing (Imperial)	61	Our Love, Don't Throw It All Away (Cherry, BMI)	98	Take That To The Bank (RCA)	75	Survivor (Greenwood/Flour, BMI)	80	You Need A Woman Tonight (ABC/ASCAP)	87
Just One Look (Asylum)	81	Shake Your Groove Thing (Imperial)	62	Our Love, Don't Throw It All Away (Cherry, BMI)	98	Take That To The Bank (RCA)	75	Survivor (Greenwood/Flour, BMI)	80	You Need A Woman Tonight (ABC/ASCAP)	87
Just One Look (Asylum)	81	Shake Your Groove Thing (Imperial)	63	Our Love, Don't Throw It All Away (Cherry, BMI)	98	Take That To The Bank (RCA)	75	Survivor (Greenwood/Flour, BMI)	80	You Need A Woman Tonight (ABC/ASCAP)	87
Just One Look (Asylum)	81	Shake Your Groove Thing (Imperial)	64	Our Love, Don't Throw It All Away (Cherry, BMI)	98	Take That To The Bank (RCA)	75	Survivor (Greenwood/Flour, BMI)	80	You Need A Woman Tonight (ABC/ASCAP)	87
Just One Look (Asylum)	81	Shake Your Groove Thing (Imperial)	65	Our Love, Don't Throw It All Away (Cherry, BMI)	98	Take That To The Bank (RCA)	75	Survivor (Greenwood/Flour, BMI)	80	You Need A Woman Tonight (ABC/ASCAP)	87
Just One Look (Asylum)	81	Shake Your Groove Thing (Imperial)	66	Our Love, Don't Throw It All Away (Cherry, BMI)	98	Take That To The Bank (RCA)	75	Survivor (Greenwood/Flour, BMI)	80	You Need A Woman Tonight (ABC/ASCAP)	87
Just One Look (Asylum)	81	Shake Your Groove Thing (Imperial)	67	Our Love, Don't Throw It All Away (Cherry, BMI)	98	Take That To The Bank (RCA)	75	Survivor (Greenwood/Flour, BMI)	80	You Need A Woman Tonight (ABC/ASCAP)	87
Just One Look (Asylum)	81	Shake Your Groove Thing (Imperial)	68	Our Love, Don't Throw It All Away (Cherry, BMI)	98	Take That To The Bank (RCA)	75	Survivor (Greenwood/Flour, BMI)	80	You Need A Woman Tonight (ABC/ASCAP)	87
Just One Look (Asylum)	81	Shake Your Groove Thing (Imperial)	69	Our Love, Don't Throw It All Away (Cherry, BMI)	98	Take That To The Bank (RCA)	75	Survivor (Greenwood/Flour, BMI)	80	You Need A Woman Tonight (ABC/ASCAP)	87
Just One Look (Asylum)	81	Shake Your Groove Thing (Imperial)	70	Our Love, Don't Throw It All Away (Cherry, BMI)							



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POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE	REEL TO REEL	★	STAR PERFORMER—LP's registering greatest proportionate upward progress this week	SUGGESTED LIST PRICE								
												ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE	REEL TO REEL			
136	135	99	FOREIGNER Alltime SB 19109	▲				7.98				169	159	6	BLACKBYRDS Night Groove Fantasy 9570	▲	7.98	7.98	7.98	
★	152	4	SOUNDTRACK Every Which Way But Loose Elektra SE 503	▲				8.98				170	173	41	GERRY RAFFERTY City To City United Artists UALA 840	▲	7.98	7.98	7.98	
138	139	4	SIDE EFFECT Rainbow Vision Fantasy F 3569	▲				7.98				171	174	8	LARRY GATLIN Larry Gatlin's Greatest Hits Mercury MG 3028	▲	7.98	7.98	7.98	
139	142	17	WAYLON JENNINGS I've Always Been Crazy RCA AF 11 2579	▲				7.98				★	186	2	KRIS KRISTOFFERSON & RITA COOLIDGE Natural Act A&M A030	▲	7.98	7.98	7.98	
★	NEW ENTRY		RUFUS Numbers ABC AA 1098	▲				7.98				173	176	10	WILTON FELDER We All Have A Star ABC AA 1105	▲	7.98	7.98	7.98	
141	121	35	BRUCE SPRINGSTEEN Darkness At The Edge Of Town Columbia IC 3512F	▲				7.98				174	164	5	MANDRILL New Worlds Arista AR 4195	▲	7.98	7.98	7.98	
142	112	9	ALICE COOPER From The Inside Warner Bros. BSK 3363	▲				7.98				175	177	5	ROBERT JOHNSON Close Personal Friend Infinity INF 9500 (MCA)	▲	7.98	7.98	7.98	
143	148	72	VILLAGE PEOPLE Cosmoetica NBL P 3064	▲				7.98				176	179	8	THREE DEGREES New Dimensions Arista America SW 500	▲	7.98	7.98	7.98	
144	147	33	TEDDY PENDERGRASS Life Is A Song Worth Singing Philadelphia International I 35095 (CBS)	▲				7.98				177	167	17	DIANA ROSS Ross Motown M7907	▲	7.98	7.98	7.98	
145	145	81	STYX The Grand Illusion A&M SP 4633	▲				7.98				★	NEW ENTRY		CAMEL Breathless Arista AR 4206	▲	7.98	7.98	7.98	
146	146	17	GROVER WASHINGTON, JR. Reed Seed Motown M 7910	▲				7.98				★	NEW ENTRY		PHIL MANZANERA K-Scope Polygram PG 1 6125	▲	7.98	7.98	7.98	
★	154	3	RON CARTER, SONNY ROLLINS, MCCOY TYNER Jazz Stars In Concert Milan M 50206 (Fantasy)	▲	11.98	11.98	11.98	11.98				180	141	17	SOUNDTRACK The Wiz MCA 2 14000	▲	14.98	14.98	14.98	
★	169	2	JEAN MICHAEL JARRE Equinox Polygram PG 1 6175	▲	7.98	7.98	7.98	7.98				★	190	2	TAVARES Madame Butterfly Capitol SW 11874	▲	7.98	7.98	7.98	
149	156	31	CRYSTAL GAYLE When I Dream United Artists UALA 858	▲				7.98				182	172	19	FUNKADELIC One Nation Under A Groove Warner Bros. BSK 3205	▲	7.98	7.98	7.98	
150	155	51	BARRY MANLOW Even Now Arista AR 4164	▲				7.98				★	NEW ENTRY		ARPEGGIO Let The Music Play Polygram PG 1 6180	▲	7.98	7.98	7.98	
151	131	30	KENNY LOGGINS Nightwatch Columbia IC 35387	▲				7.98				184	184	4	SARAH DASH Kishiney II 35477 (Epic)	▲	7.98	7.98	7.98	
152	151	40	WILLIE NELSON Stardust Columbia IC 35305	▲				7.98				185	185	16	SEA LEVEL On The Edge Capitron CPN 0212	▲	7.98	7.98	7.98	
153	133	24	JEAN-LUC PONTY Cosmic Messenger Arista AR 4189	▲				7.98				186	180	44	SOUNDTRACK The Rocky Horror Picture Show CDE DSU 21623 (DECA)	▲	8.98	8.98	NA 8.98	
★	166	4	GONZALEZ Haven't Stopped Dancin' Capitol SW 11857	▲				7.98				★	NEW ENTRY		STEVE FORBERT Alive On Arrival Newman NE 35538 (CDB)	▲	7.98	7.98	7.98	
155	153	16	DEVO Are We Not Men, We Are Devo Warner Bros. BSK 3279	▲				7.98				188	188	68	CHUCK MANGIONE Feels So Good A&M SP 4658	▲	7.98	7.98	7.98	
156	136	23	PLAYER Danger Zone RSD RS 13036	▲				7.98				★	196	2	GREY & HANKS You Fooled Me RCA AF 11 3065	▲	7.98	7.98	7.98	
157	157	13	DR. HOOK Pain & Pleasure Capitol SW 11858	▲				7.98				190	192	20	MOTHER'S FINEST Mother Factor Epic JE 35546	▲	7.98	7.98	7.98	
158	138	13	CERRONE Golden Touch Columbia IC 35208 (Atlantic)	▲				7.98				191	175	5	NORMAN CONNORS The Best of Norman Connors & Friends Buddah BDS 5716 (Arista)	▲	7.98	7.98	7.98	
159	149	9	ADC BAND Long Stroke Columbia IC 35110 (Atlantic)	▲				7.98				192	140	26	EXILE Mixed Emotions Warner Bros. BSK 3205	▲	7.98	7.98	7.98	
160	161	11	EMMYLOU HARRIS Profile Warner Bros. BSK 3258	▲				7.98				193	182	35	BETTY WRIGHT Live Arista AR 4208 (TK)	▲	7.98	7.98	7.98	
★	NEW ENTRY		JOE SAMPLE Carmel ABC AA 1126	▲				7.98				194	163	13	TOM SCOTT Intimate Strangers Columbia IC 35557	▲	7.98	7.98	7.98	
162	126	18	PAUL STANLEY Capricorn NBL P 3123	▲				7.98				195	194	245	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	7.98	7.98	7.98	
163	165	3	DON WILLIAMS Expressions ABC AF 1063	▲				7.98				196	193	64	ERIC CLAPTON Slowhand RSD RS 1 3030	▲	7.98	7.98	7.98	
164	162	24	SWITCH Gordy G7880 (Motown)	▲				7.98				197	NEW ENTRY		FABULOUS POODLES Mirror Stars Epic JE 35666	▲	7.98	7.98	7.98	
★	178	3	CAPTAIN SKY The Adventures of Captain Sky Ari 6042	▲				7.98				198	189	15	CAMEO Ugly Ego Capitron CCF 2906	▲	7.98	7.98	7.98	
166	168	27	SOUNDTRACK Sgt. Pepper's Lonely Hearts Club Band RSD RS 2 4100	▲	15.98	15.98	15.98	15.98				199	181	30	CAPTAIN & TENNILLE Dream A&M SP 4707	▲	7.98	7.98	7.98	
167	158	19	BOSTON Epic JE 34168	▲				7.98				200	150	15	RORY GALLAGER Photo Finish Chrysalis CHR 1170	▲	7.98	7.98	7.98	
168	170	4	SMOKEY ROBINSON Smokin' Tamla TP 3663 2 (Motown)	▲	9.98	9.98	9.98	9.98												

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

AC/DC	114
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Peter Criss	95
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Crystal Gayle	149
Gloria Gaynor	16

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Teddy Pendergrass	144
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Poco	71
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Richard Pryor	38
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Gerry Rafferty	170
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Kenny Rogers	49
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Linda Ronstadt	56
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Southside Johnny & The Asbury Jukes	117

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- TV
- RADIOS
- STROBES
- COLOR ORGANS
- SOUND ACTIVATED LITES
- BLACK LIGHTS
- BLACK LIGHT BULBS
- LP BAGS
- 45 BAGS
- 8TR BASKETS
- LP BASKETS
- 45 BASKETS
- (SINGLE & DOUBLE POCKETS)
- 45 DIVIDERS
- LP DIVIDERS
- POLY BAGS
- BLANK SCOTCH TAPE
- BLANK CAPITOL TAPE
- BLANK MEMOREX TAPE
- BLANK MAXELL TAPE
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Inside Track



BILLY'S HONORS—Billy Joel is loaded down with the ASCAP Hit Records Awards he received recently for "Just The Way You Are," "She's Always A Woman," and "My Life." Seen, from left, are: Lisa Schmidt, ASCAP; Joel; Elizabeth Joel, Joel's wife and executive director of Home Run Systems Corp., Joel's management company; and Paul Adler, ASCAP director of membership.

Sony Trial Begins

• Continued from page 3

going into a "controlled" situation. "We always get a film back or get a certificate that it has been destroyed," he said. "For a person to copy from a videodisk he has to have another piece of equipment and that acts as a deterrent."

He said Disney has no intention of putting any material on prerecorded tapes although he conceded it takes only the same amount of equipment to copy from a tape as from a disk.

Both Tatum and Wasserman feel that the use of home recording devices will adversely effect the consumer in the long run. Of MCA's Universal Films, Wasserman said, "We consider television revenue when producing movies. Without this market, we couldn't manufacture the type of product we're making today. It would be too expensive." Wasserman pointed out that the studios are already in a position of weakness regarding selling their film product to television in that there are more sellers than buyers since there are only three networks.

"The damage would be enormous to the general public. Our management will have to question whether to license any of our product for television," Wasserman said. "If people can have product for nothing, there's no reason for them to pay for it."

Wasserman claims that without television revenue from its films, the unions and guilds would be affected

RIAA Disks

• Continued from page 4

Warner Bros. with 12, and A&M and Capitol with 11.

Platinum Singles—The number of singles to hit the two million sales mark rose from four in 1976 and three in '77 to 10 last year. Half of those went to RSO, with two going to the Bee Gees and one each to Andy Gibb, Frankie Valli and John Travolta/Olivia Newton-John.

Gold Singles—There were 55 million-selling singles in each of the two years preceding 1978, but last year the total jumped to 61. RSO had 13, followed by Atlantic with six, Casablanca and Warner Bros. with five, and Capitol, Columbia and RCA with four.

The Bee Gees, Gibb and Newton-John all earned three gold 45s, while two were had by John Travolta, Chic, Foreigner, Heatwave, Barry Manilow, Donna Summer and the Village People.

in that a significant amount of what is paid into pension funds comes out of what is made from the sale of films to television. With the wide use of recording devices, he believes this would lower the value of the film, therefore it could not be sold for as much as planned.

In addition to network television, Wasserman feels that the Betamax system robs local stations of revenue they may make from films. He did acknowledge that once a studio has licensed a television station to show one of its films, or its tv shows, the station may show it several times although it paid only one fee. "We have no control at the network or local level how shows are played," he admitted, "just that they are played in their entirety."

Tatum said that Disney charges no fee for repeat broadcasts aired over NBC-TV of its "Wonderful World Of Disney," but that the amount of compensation that NBC pays doesn't cover costs. He charged that with the increased use of home recording systems, the gap between what the fee covers and what the program actually costs Disney would widen.

Wasserman concurred by saying that movies made especially for television might have to be cut back because of the "demise of subsequent market income without which such material can't be made."

MCA's own videodisk system, which it recently introduced to the U.S. market, would also be hampered, said Wasserman. "There would be no point in buying a videodisk if there were tapes already made for free. The ultimate answer is to not put anything on television that you don't want copied," he noted.

The foreign market would be affected because of a lack of supply from American studios. "The product just will not exist," he testified.

The trial, which is expected to introduce 148 witnesses, is expected to last two months. Future witnesses include Berle Adams, former executive vice president of MCA, Ben Armstrong of the National Broadcasters Assn. and Andre Blay of the Magnetic Video Corp.

Cars LP For Film

LOS ANGELES—The Cars' platinum debut album on Elektra/Asylum will receive additional exposure this summer when some of its songs are included in the soundtrack of "On The Edge," an Orion Films/Warner Bros. release.

Lieberman Enterprises plans to uncork its new M1. Laurel, N.J., one-stop by the beginning of March. **Bill Able**, a veteran merchandiser, will manage. Denver will be next, with the rack's one-stop rollout to be completed with three more openings—Jacksonville, Chicago and Cleveland before June. **Charlie Sachs** is stepping down from his post as vice president of Phonogram. Reportedly, the label has guaranteed Sachs' new production company a minimum number of signings per year.

FBI agent **A. Moon Weaver** is credited with participating in more raids against alleged record tape pirates and counterfeiters nationally than any of his colleagues. His swoop to date is more than 200. Warner Communications special projects and the Burger King chain are offering sampler Atlantic Records EPs to customers of the hamburger chain in Chicago in a joint promotion.

Recent changes concerning ABC, A&M, 20th Century-Fox and Peaches in L.A. may be contributing to the largest record industry unemployment roster in many years. Phonogram president **Bob Sherwood** and the Phonogram a&r and home office staffs met for the first time last week. Sherwood's two days in the home office were his first before taking over officially as chief operating officer Thursday (1).

Seattle/Tacoma, Wash., is the second intro market for the Magnavox-built Philips/MCA optical videodisk system, with Bon Marche, Doces Home Furnishings and Frederick & Nelson the first three retail chains to get the players in the next 60 to 90 days. Debut Atlanta mart will expand to six more locations from the initial three as of Thursday (1). CBS Records International is the first U.S. label to acquire the Sony digital recording system, incorporating the PCM-1600 digital audio processor, two 3/4-inch U-Matic VTRs and an editing console. Polygram Record Operations in Germany acquired the first commercial unit last November. Golden Tapes, Beverly Hills, Calif.-based videocassette program distributor, expects to open the first of a projected 300 associated video specialty stores (to be jointly owned with a franchised operator) by early spring in L.A. Outlets will carry both video hardware and software.

Willie Davis, owner of KACE-FM, L.A., and **WAWA-AM**, Milwaukee. **Jerry Moss** of A&M Records and **Law Wasserman** are industry representatives on the L.A. executive committee appointed by **Mayor Tom Bradley** to oversee the successful run of the 1984 Olympic games. **Marty Klein**, president of Agency for the

No Dylan Label—But Maybe Later

LOS ANGELES—Reports circulating at MIDEM to the effect that Bob Dylan will have a label. **Accomplice Records**, distributed worldwide by CBS, may have been a bit premature, according to an inside source.

"This has been on the back burner for some time," the source says. "Dylan's often talked about having his own label, but nothing's been finalized. And 'Accomplice' is just one of many names that's been bantered about."

The source, who reveals that Dylan has been talking with CBS Division president Bruce Lundvall about the label, adds that the artist just resigned with Columbia about two years ago.

Pair Given Jail Terms For Acts

CHICAGO—Barry and Mark Berkwitz, convicted last month of 20 counts of copyright infringement and one count of transporting stolen property across state lines have been sentenced to jail terms.

The case stirred special interest by equating unauthorized duplication with stealing (Billboard, Jan. 20, 1979).

Barry Berkwitz was sentenced to six months imprisonment and 4½ years probation on the stolen property charge, a felony, and placed on probation on the infringement count.

His brother, Mark, a rabbinical student, was sentenced to three months in a correctional center with work release privileges, to be followed by 3½ years probation.

Performing Arts (APA), is heading a group of private investors including his agency, currently negotiating to purchase the Oakland As baseball team from Charles Finley for a reported \$10 million.

Atlantic spared no expense at MIDEM and invited virtually every manager and lawyer present to a party hosted by **Jerry Greenberg**, president of the company, aboard the Silver Miss, a 110-foot yacht. Managers who attended included **Bud Prager (Foreigner)**, **Paul Ahern (Boston)**, **Fred Lewis (Cars)**, **Stewart Young (EL&P)**, and **David Mintz (Average White Band)**.

Phil J. Lasky, chairman of the Budget Tape & Records franchise concept, was rear ended while stopping at a traffic light in Denver last week. Lasky, however, is recovering well, he reports, and expects very much to be the star, along with his wife, **Jean**, at their 50th wedding anniversary in Denver Saturday (17). In an all out effort to break **Trillion** on Epic, Sound Unlimited is featuring the LP in its weekly mailer as well as having its order department talk to its accounts. The firm also printed flyers, distributing them to the Sound Warehouse stores along with other accounts. A promo ad campaign will bow this month tagged "Trillion Month." Ten scholarships will be given to UCLA Extension's winter class, "Scoring Music To Film," by ASCAP and the UCLA Extension. Composer/arranger **Eddy Lawrence Manson** will instruct the class. **Lee Gillette**, for two decades an exec producer at Capitol Records, responsible for virtually all of **Nat "King" Cole's** disk successes, and wife **Edyth** forsake their lavish estate in Hillsborough, near San Francisco to reside in Los Angeles' suburban Woodland Hills starting in March. He will continue with his own label, devoted to sounds of railroad trains.

Warner Bros.' **Roger Voudouris** was among the 131 passengers hijacked Jan. 27 on United flight eight from L.A. to New York. In the course of the seven-hour ordeal, Voudouris and **Theodore Bikel** entertained passengers with a few duets, along with songs from Voudouris' new "Radio Dream" LP.

Sid Vicious, 21, was found dead of an apparent overdose of heroin at a friend's house in Manhattan Friday morning (2). He was out on bail on a second degree murder charge stemming from the death of his girlfriend in November. He gained notoriety as a member of Britain's Sex Pistols punk rock band.

Executive Turntable

• Continued from page 4

marketing, for James B. Lansing Sound, Inc., Northridge, Calif. Before joining JBL, he was group vice president for marketing at Fedders Corp. **Murray Frischer** tapped executive vice president, chief administration and financial officer for Shorewood Packaging Corp., New York. A practicing attorney in that city with McLaughlin & Stern, Ballen and Miller, he had served as general counsel to the firm since 1972. **Robert E. Keto**, formerly divisional vice president, becomes senior vice president, U.S. retail stores, for Radio Shack, Fort Worth, a new position. **John Phelan** appointed to the newly created position of general manager for Filmways Audio Services, Los Angeles. With Shure Bros. for six years, he had been manager, professional sound products.

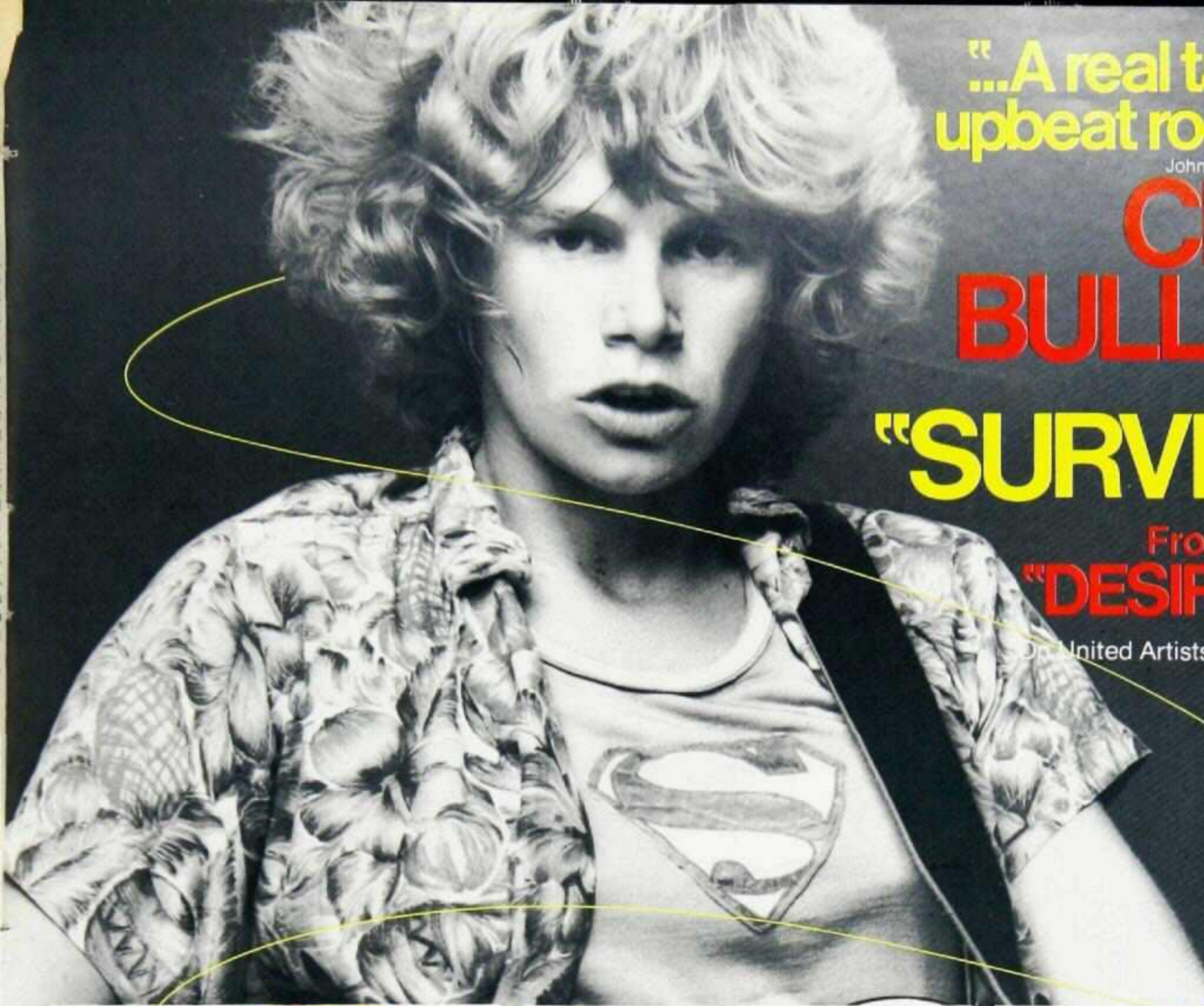
Hanford Searl joins Billboard's Los Angeles editorial staff as a reporter. He was the magazine's Las Vegas correspondent for four years and before that was a reporter for the Las Vegas Review-Journal. **Chip Peay** tagged to head the newly formed pop music division of United Talent, Nashville, while **Roger West** has been tapped to the newly established rodeo division. **Charles Kahlenberg** joins the staff of Music City Communications, Inc., a multiple service creative marketing operation, as sales representative. **Michelle Myer** returns to the Whiskey club in Los Angeles as assistant to talent director David Forest after an absence of six months in which she worked for Kim Fowley's Bad Boy Music. Theatre Now Inc., creates a West Coast office in Los Angeles under the direction of **Herb Belkin**, appointed executive vice president and president of TNI Management, a newly formed division. He had been vice president of operations at ABC Records.

Barry Greenspan and **Michael Withers** promoted to vice president, associate creative directors at DKG Advertising, Inc., New York. They were formerly vice presidents and creative supervisors. **Donald Unger** promoted to national sales manager of the Sony magnetic tape division of Sony Industries, New York. He had been key account sales manager for the tape division. **Alonzo Scott** becomes vice president of Gamba International, Inc., Los Angeles. He comes from Motown where he spent nearly a decade in record promotion. **Ron Nickell** tagged as vice president and general manager of TM Special Projects, a new division of TM Programming in Los Angeles. He is vice president and general sales manager of the programming company, a position he has held for five years. **David Salidor** appointed account executive at the Howard Bloom Organization, Ltd., New York. Most recently, he fronted his own publicity firm called OGE Communications.

European Firms Face Chelsea Suit

LOS ANGELES—Chelsea Records, the Wes Farrell label which has been attempting to reorganize fiscally under a creditors' committee here, is suing Bellaphon Records and Riedel & Co., seeking past due royalty payments and damages in Superior Court here.

The filing claims the defendants, who represent Chelsea in Germany, Switzerland and Austria under a January 1977 license, owe the plaintiff \$140,416.62 in overdue payments and ask an additional \$350,000 damages.



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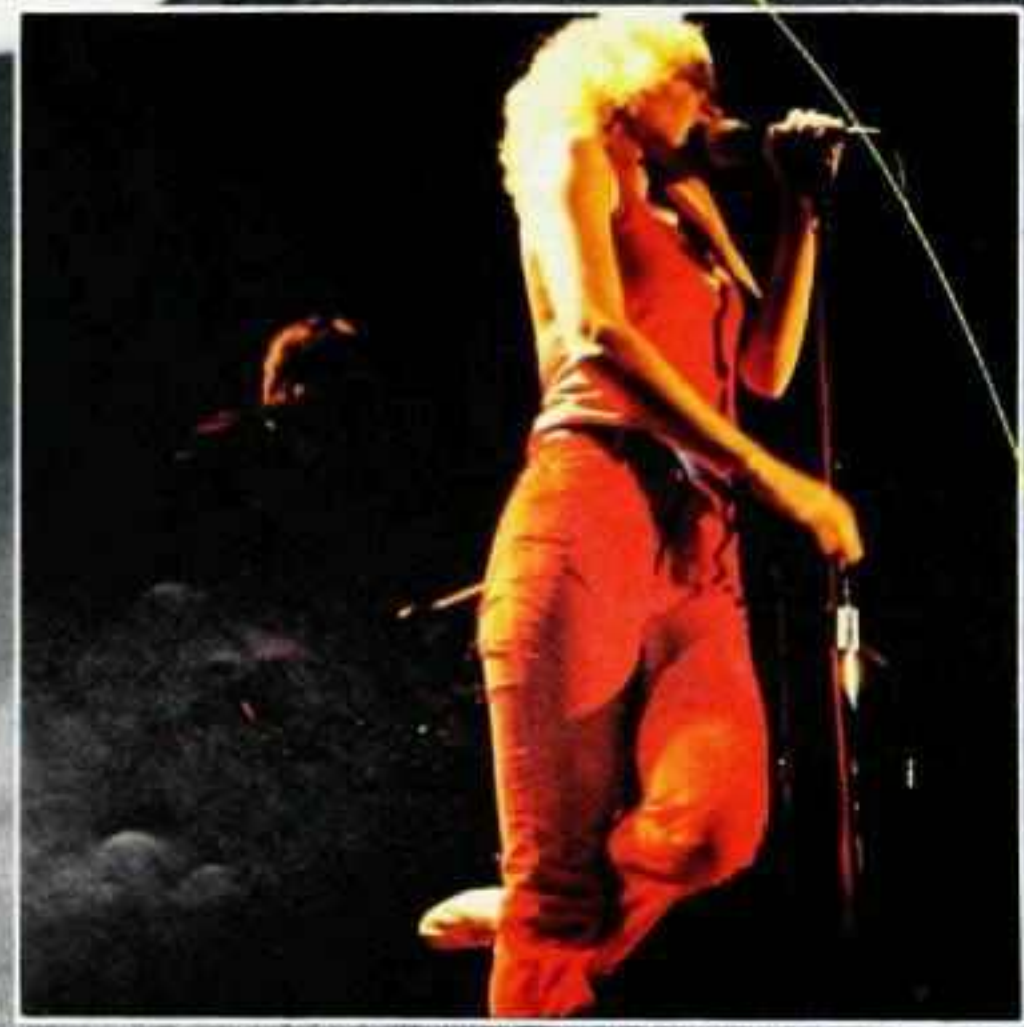
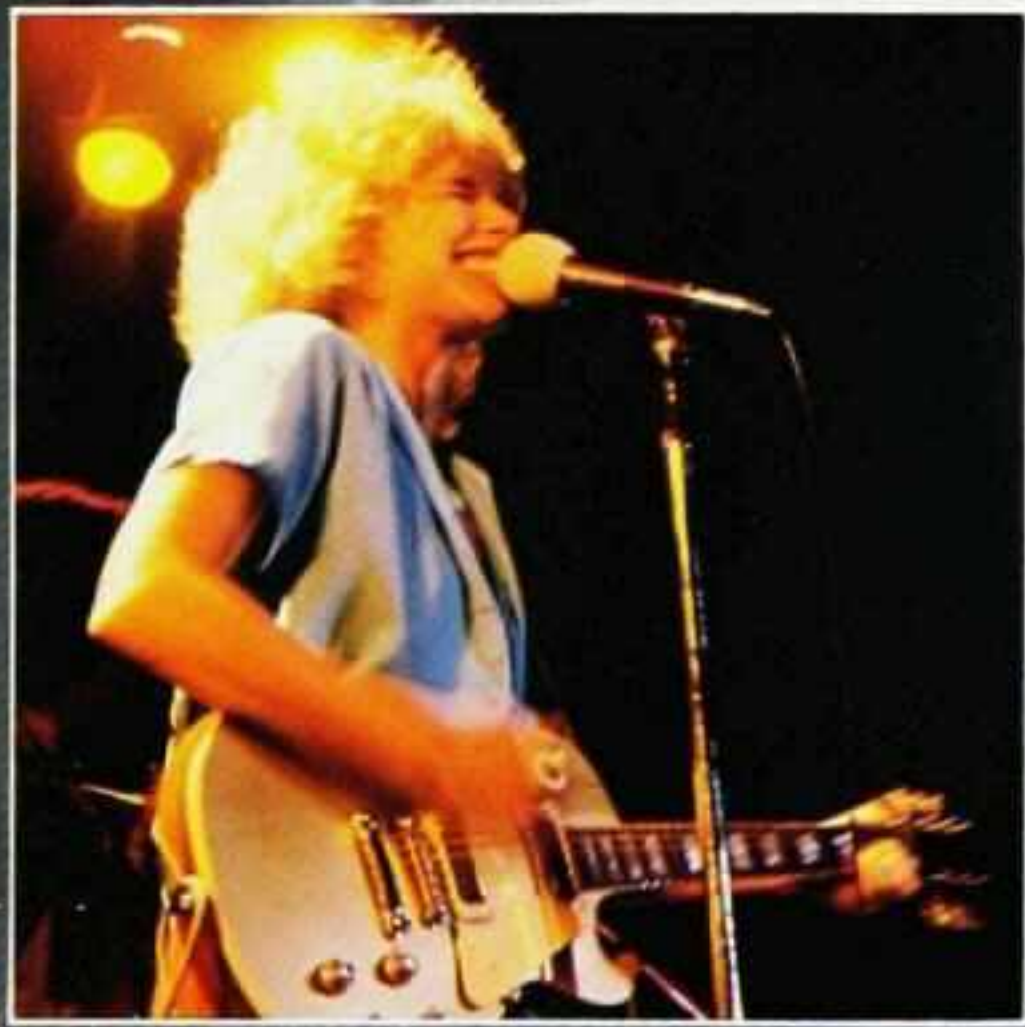
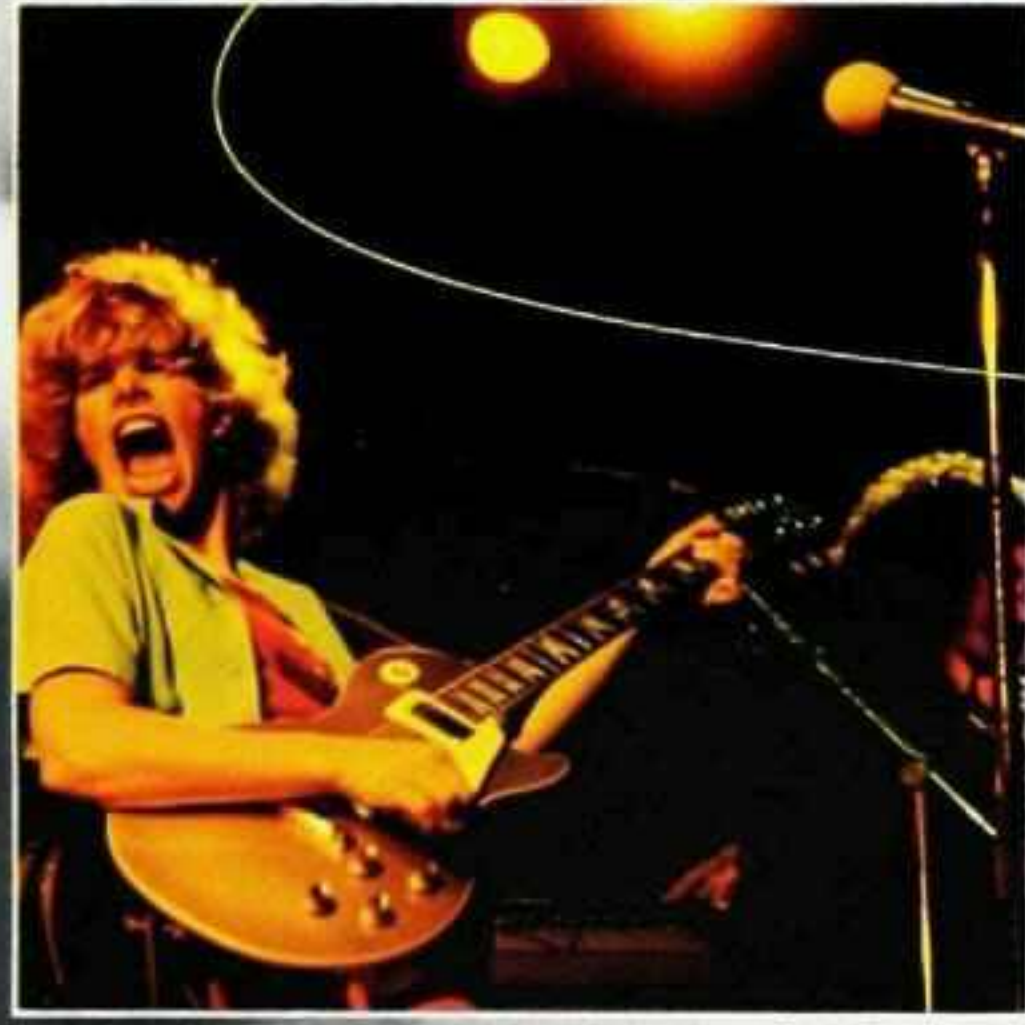
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6E-155

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