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WEA Germany Buys 20-Shop Chain

This story prepared by Wolfgang Spahr in Hamburg and Adam White in New York.

NEW YORK—WEA Germany has moved into record retailing with the purchase of the 20-store Govi chain, thus becoming the first WEA International company to acquire such interests.

And although president Nesuhi Ertegun says the purchase is not part of a global "master plan" to expand in this sector of the industry, it does make WEA one of the few major international disk companies with significant

retail interests outside North America (another is EMI).

The buyout of Govi, among the largest record retail operations in Germany, was apparently prompted by easy availability. The eight-year-old firm has been experiencing serious cash flow problems, and owner Frank Michael Wiegand was moving to bankruptcy.

After a number of debts to local firms were settled, WEA, also a major creditor, stepped in to purchase. No price has been revealed, but

(Continued on page 75)

Counterfeit High: \$400 Mil

By IRV LICHTMAN

NEW YORK—Counterfeiting of legitimate recordings in the U.S. has grown to a level of \$400 million as the sale of pirated and bootleg merchandise has decreased to a more "manageable condition."

"It's a terrible indictment of the industry that counterfeiting has proliferated to such an extent," maintained Jules Yarnell, special counsel to the Recording Industry Assn. of America at last week's National Assn. of Recording Merchandisers regional meeting

here before an attentive audience.

Yarnell suggested—"half jokingly," he later explained—that if there is a key retail outlet not handling counterfeit product, "it's by accident."

"But the fact is, our investigators and the FBI have found counterfeit merchandise in every place they've gone into."

Yarnell stated that while retailers have become "relatively resistant to handling pirated

(Continued on page 15)

Dealers Deplore FM Airing Complete LPs

By JOHN SIPPEL

LOS ANGELES—Album-oriented FM radio's mounting practice of playing anywhere from one to six LPs without commercial interruption, and, in many cases verbally encouraging home taping, is seriously cutting into sales volume on new hit album product.

"Playing 'Tusk' in its entirety without a break except to turn over the two LPs hurt our volume on this important album through the Midwest," says Dan Denino, Stark Record Service regional director.

"I lost from 100 to 150 sales when WHHY played the album totally on a Monday and I didn't get stock till the following Friday," estimates Randy Sanders, Wally's, Montgomery, Ala. "On Monday night, the station announced it would repeat the uninterrupted play Saturday, which further hurt my store sales."

"I try to cooperate with radio. On the Led Zeppelin album I got it first. I had my manager get it over to the station so it could play it. We had a spot campaign going on WHHY for the Zeppelin album."

See related stories on page 3.

Sam Crowley, who oversees the cluster of Disc stores in Texas, points up the inequity of radio getting top albums first and then not only playing the album uninterruptedly so it can be taped, but ballyhooing for days beforehand with daily multiple spots that the continuous album programming will take place.

"Why don't labels consider giving retail stores the album first? Why not give us an album in advance for in-store play on say a Saturday? Let radio have it a day later. Pro-

(Continued on page 14)



EMI America's MICHAEL JOHNSON has traveled many musical miles en route to his finest album, "DIALOGUE," which contains the explosive hit single "THIS NIGHT WON'T LAST FOREVER" (8019). MICHAEL JOHNSON—DIALOGUE (SW 17010). At last something to talk about. (Advertisement)

FCC Delays AM Stereo

The following story was prepared by Jean Callahan in Washington and Doug Hall in New York.

WASHINGTON—Like a drowning man reaching for a life raft, AM radio is reaching for AM stereo to save its life. But the "life raft" is being washed just out of reach by waves from the Federal Communications Commission.

"Nothing will stem the deterioration of AM without AM stereo," one of the industry's top engineering consultants Jim Loupas argues. "AM broadcasters are in desperate need of it."

But the FCC has placed AM stereo "on the back burner," according to

(Continued on page 29)

AES Broadens Its Scope

By STEPHEN TRAIMAN

NEW YORK—The 64th Audio Engineering Society Convention Friday through Monday (2-5) not only is the biggest ever held on the East Coast, but also represents a broadening of the society's thrust into the mainstream of the music industry.

With more than 170 exhibitors filling five levels of display space and sound rooms, and more than 70 papers running the gamut from digital techniques to high-speed tape duplicating, the AES also has its first semi-pro audio workshop and a career guidance session.

(Continued on page 54)



"Wet" Barbra Streisand's new album. Featuring the complete eight minute version of "No More Tears (Enough Is Enough)"—her tender you're hearing it everywhere duet with Donna Summer. "Wet." It's such a good feeling. On Columbia Records and Tapes. FC 35679. (Advertisement)



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Digital Now Popping Up High On the Pop Charts

'Tusk' & 'Rise' Pacing New Technique's Sales

By JIM McCULLAUGH

LOS ANGELES—Digital Recording technology has begun to make its first major impact on the pop charts.

Fleetwood Mac's "Tusk" which utilizes the Soundstream digital mastering and editing system, enters Billboard's Top 200 LPs & Tape chart this week at 7; Herb Alpert's "Rise" album which employs the 3M digital system is in the top 10 in its fourth week of chart life; Stevie Wonder's upcoming "Secret Life Of Plants" double LP utilizes the Sony PCM 1600 digital system; and Ry Cooder's "Bop Till You Drop" album which uses the 3M digital system at the Warner Bros. Studios has been on the pop chart for three months. Alpert's "Rise" single was the first No. 1 digital single.

In addition, more and more domestic recording studios are adding digital equipment of some type, while more and more digitally-oriented pop productions are in the works. These projects are ranging from all-digital to analog transfer to 2-track digital masters.

Todate, digital's prime impact has been on the classical charts (Billboard, Oct. 27, 1979) with audiophile and now major label involvement.

Westlake Audio here, for example, recently took delivery of 3M's 32-track digital recording and mastering system, identical with the system now in use at Record Plant, Warner Bros. and A&M studio complexes.

ARC artist Peter Melan is using the Westlake 3M system for portions of his upcoming LP while Earth, Wind & Fire may use the system after that. Along with Sound 80, Minneapolis, that places the 3M system in five U.S. studios.

Spectrum Studios here, reportedly the only L.A. facility to have purchased a Sony PCM 1600, participated last week in the digital mastering of Wonder's project. Other pop-oriented digital productions on the drawing board see Aerosmith producer Jack Douglas working with Rick Dufay for Dunhill/MCA at the Record Plant while Jeff Bowen wraps up a

Bonnie Pointer digital LP there; Michael Omartian producing Crisscross for Warner Bros. at Warner Bros. studios; and Herb Alpert set to record another LP at A&M with the 3M system.

The soundtrack for the upcoming film "Star Trek: The Movie" may also employ one of the L.A. 3M digital systems.

Giorgio Moroder, who recently released an all-digital record of his own on Casablanca called "E=MC²" has expressed an interest in producing Donna Summer's next studio LP digitally. He used the Soundstream system.

MCA's Tim Weisberg has already completed recording a digital LP for Nautilus and it's now in the post production stages.

Jermaine Jackson's next Motown LP may employ the Sony PCM 1600 already owned by Wonder. In fact, the Motown Studios here, which recently tested 3M, Soundstream and Sony digital systems, is reportedly ready to go with the Sony system and may add it before the end of the year. (Continued on page 94)



POPULAR GUY—Rob Halford, lead singer with Judas Priest, does his part during an in-person appearance by the act at the Sound Warehouse store in San Antonio, Tex. More than 600 fans reportedly showed up to meet the band.

Labels See No Answer To LP Play

By CARY DARLING

LOS ANGELES—Record companies, though adamant in their stand against the broadcast of entire albums without interruption, have not come up with any plan to combat the problem. See story on page one.

"We have no special plan of attack," voices Jon Peisinger, marketing-development vice president for Polygram distribution. "But it is an area of great concern. I was delighted to see the recent Joe Smith letter. It might spur some type of an industrywide effort."

"In promotion, we're caught between a rock and a hard place," says Mike Bone, vice president of LP promotion for Arista. "We want the exposure but we don't want it this way."

It is for the reason of wanting exposure that the labels contacted do not plan to cut off service or advertising to offending stations.

"In this country, radio is the only way to sell records," says Tunc Erim, LP promotion vice president for Atlantic Records.

Atlantic has done one study in a market which it believes shows a correlation between the sale of blank tape and the broadcast of a hot album over a radio station.

"Our regional person in Philadelphia, when the Led Zeppelin album was played all the way through on a local station, checked stores and found they sold more cassettes than anything else," says Tunc.

Record companies feel that radio stations, in their bid for higher ratings by playing entire albums in the long run are hurting themselves. "Kids who tape albums off the air" (Continued on page 14)

Nashville's DJ Week Drawing Criticisms

By KIP KIRBY & MIKE HYLAND

NASHVILLE—An exclusive Billboard survey indicates that although this year's recent DJ convention here was deemed "basically successful" by those who attended, there are some problems apparently beginning to undermine its overall effectiveness. Cited as major complaints by disk jockeys and various industry executives are such factors as the convention's ill-advised timing just prior to ARB ratings, escalating expenses, far-flung geographical complexities, decreasing attendance by both DJs and major-name artists, lack of educational benefits, and an overall pervasive party atmosphere.

"This will probably be the last convention I attend," says Dugg Collins, CMA's medium-market DJ of the year and program director for KZIP-AM in Amarillo. "I'd rather just come to Nashville for the Country Radio Seminar in the spring."

"During DJ week, you spend half your time and money just driving back and forth to functions and you don't get the opportunity to see a lot of the big-name entertainers at the scheduled taping sessions."

Collins also mentions that in a week designed for socializing and relaxation, many jocks are hard-pressed by people pitching record product and trying to pinhole for airplay commitments. "I've talked to a number of DJs who say this is one reason why they no longer attend."

Transportation and booking difficulties are another prime candidate incurring DJs' ire. This survey indicates that, in a town not known for (Continued on page 68)

Off-Air Tappings To Be Surveyed

The following story was prepared by Cary Darling and John Sippel in Los Angeles and Doug Hall in New York.

LOS ANGELES—Just how extensive is off-the-air taping by listeners and how much this cuts into record sales will be examined in research conducted by Burkhart/Abrams within the next 30 days.

The firm, which consults almost 70 AOR SuperStar stations, regularly polls 5,000 listeners through various research techniques, will ask such a group if it does off-the-air taping and if this precludes record purchases.

A number of record company executives are concerned that radio stations featuring albums played fully and without interruption encourage listeners to make their own tape copies of these albums.

Mercury Records president Bob Sherwood spoke out against this practice at the National Assn. of (Continued on page 30)

TK Label 'Restructuring,' 'Tightening Up:' Stone

By DICK NUSSER

NEW YORK—TK Records is trimming its staff and "restructuring" the company's internal operations.

"We are doing what a number of other companies have already done," says label president Henry Stone. "We're just tightening up." General manager Bud Katzel calls it "trimming the fat and reducing expenditures."

So far the move has resulted in the closing of the label's Los Angeles office and the laying off of eight to 12 employees, ranging from publicists to promotion and merchandising personnel.

"I don't know if there will be any more," Katzel says about layoffs. "We're consolidating things now and taking a look at how it's working out."

Although eight employees were let go in the past two weeks, Katzel says

the label started laying a few people off as early as August.

Katzel attributes the label's need for "tightening up" to the inflationary state of the economy and an "extremely high" volume of returns.

Katzel says the cutbacks won't effect forthcoming album releases, but he admits some product will remain in the can while established acts are worked.

"We're going to go where our strength is," he says. LPs are expected from Foxy, Peter Brown, Gwen McCrae, the Controllers, Anita Ward, Celi Bee and the debut LP of Russ Regan's new label. A wholly-owned new wave label will also be launched early next year.

TK has combined its album art production department with its plant production department as part of the trimming. The label operates studios and warehouses at its Hialeah, Fla., headquarters.

Roper Study Offers Performance Royalty Data Method

By JEAN CALLAHAN

WASHINGTON—A Roper Organization study jointly funded by the Recording Industry Assn. of America, the American Federation of Musicians and the American Federation of Television and Radio Artists suggests a method for determining and distributing performance royalties that its sponsors say is "of startling simplicity and relatively modest costs."

The Roper report will be part of the data considered at performance

royalty hearings scheduled to be held for the House Subcommittee on Courts, Civil Liberties and the Administration of Justice beginning Nov. 15.

The Roper study suggests monitoring a statistically valid sample of radio time segments to determine what records are being played and how often. Either on-air monitoring or special station logging could be used.

Roper estimates that it would cost

around \$5,000 a year to operate this program using the on-air monitoring approach. Using station logs, the estimated price tag is \$300,000.

A weighting system would determine fair distribution of royalties, reflecting such factors as airplay on large stations versus small, prime time versus off hours and length of recordings.

Royalty payments would be dispersed by a private firm with the

computer capability to handle large scale distribution of funds. Roper would use a major fiduciary institution to perform this function. The United States Trust Co. of New York City estimates that it can handle distribution for between \$100,000 and \$200,000 a year, plus postage.

The collection and distribution of performance royalties could follow the models set up by ASCAP, EMI (Continued on page 16)

MUTUAL GAINS FCC OK FOR SATELLITES

WASHINGTON—The Federal Communications Commission has dropped regulation of receiver-only satellite earth stations, opening up new opportunities for network radio and clearing the way, after a two-year delay, for Mutual Broadcasting to move ahead with a satellite hookup of its network.

One of the first things Mutual will do, once its 500 earth stations are constructed and in place, will be to switch its "Jamboree U.S.A.," a country music show originating at WVVA-AM Wheeling, W. Va., to high fidelity stereo transmission. The nighttime show is now sent via land lines live.

Comments Gary Worth, executive vice president of Mutual: "We're about to see electronic communications enter yet another new era." (Continued on page 28)

Dealers Act On CBS' Reduced \$5.98 Catalog

More Stores Lowering Own Prices

By ROMAN KOZAK

NEW YORK—It has been seven weeks since CBS announced it was reducing the retail price of 380 LPs in its catalog to \$5.98, and while some retailers jumped on the program immediately, reducing the prices of the LPs on their shelves, others held back and only now are beginning to lower their prices.

CBS pronounces itself satisfied with the program, with Paul Smith, senior vice president and general manager, marketing, telling retailers at a NARM regional meeting here last week (see separate story on page 6) that it was going along "excellently."

However, the program which was blasted by Pickwick at its inception because of its reduced profit margins (Billboard, Sept. 8, 1979) has been delayed in some areas by slow deliveries and in other places by the desire of dealers to sell off their existing stock at the old prices before ordering the cheaper product.

"The records on the 'P' series cost me \$4.38 each, and when CBS reduced the price, the cost to me became \$3," complains George Corse, a retailer in Graham, Tex. "But the problem was that I had already brought the records for the higher price. And to meet competition I had to sell them for \$3.98."

"We haven't begun selling the reduced price product yet," says John D'Antoni, vice president of the Disco-Mat chain in New York, which will be adding its sixth store on Fifth Ave. next month. "We first wanted to stretch out the old stuff, and we expect to start selling the new catalog stuff this week at \$3.69. But we didn't lower the price of anything we had in stock."

"Once we start selling it on the new low price, I expect the product to blow out of the stores. I would like to see some of the new releases on a lower price. That's what we need now."

(Continued on page 87)

Sales Barometer

LOS ANGELES—Albums, singles, prerecorded cassettes and blank tapes all showed upward sales action last week.

And according to data compiled from dealers and one-stops nationally by Billboard's research department, 25% of the respondents report that business overall is up compared to the same period last year while 51% said business overall was down for the same period and 24% reported business stable in a comparison of this and last year's same time period.

Some 62% responded that LPs were up versus 56% the preceding week while 11% (versus 16% for the previous week) said sales were down and 27% (versus 16%) said they were stable.

For singles, 57% said up (versus 43%); 13% said down (versus 10%) and 30% said stable (versus 47%).

For prerecorded cassettes, 56% said up (versus 49%) 14% said down (versus 13%) and 30% said stable (versus 38%).

For 8-tracks, 24% said up (versus 22%), 42% said stable (versus 31%) and 34% said stable (versus 47%).

And for blank tapes, 49% said up (versus 50%), 14% down (versus 13%) and 37% stable (matching last week's 37%).



FESTIVE TIME—Rita Coolidge signs LP copies for the public surrounded by bouquets and balloons at Turtles Records & Tapes in Atlanta. The promo effort is for the AM title, "Satisfied."

LABELS BUY TUBE TIME

U.K. Strike Ends; TV Blitz Launched

By PETER JONES

LONDON—The 75-day blackout of Britain's commercial television network by a technicians' strike ended Wednesday (24), enabling local record companies to unleash a barrage of tv-promoted product—at least 20 albums—in time to fuel the year-end sales momentum.

The settlement is a matter of great relief to major labels and mass merchandisers alike. As in other markets, the Christmas period offers the year's best sales climate, and tv advertising plays a major role.

The record industry was faced with the complete absence of this promotional tool, and the prospect of millions of dollars worth of product lying unsold in retail outlets.

The British Broadcasting Corp. was transmitting via its two national tv channels throughout the Inde-

pendent Television (ITV) strike, but accepts no paid advertising.

As it is, the country's ITV stations are again brimming over with product commercials of every kind, and the back-at-work technicians will receive pay increases of more than 45% over the next two years.

K-tel was the first disk operation back on tv, within an hour of programs restarting nationally. Sandwiched between "The Muppet Show" and soap opera "Crossroads" was a commercial for the firm's teen compilation, "Hot Tracks."

The package was originally withdrawn because of the blackout, but

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Executive Turntable

Record Companies

Tommy LiPuma rejoins Warner Bros. Records as a&r vice president for progressive music. LiPuma, based in Burbank, comes from the dissolved Horizon label which he headed since 1978. LiPuma had been with Warner Bros. as a&r staff producer between 1974 and 1978. . . . Bill Freston, formerly executive assistant to the president of CBS Records Division, moves to merchandising



LiPuma

vice president for the Epic/Portrait/CBS Associated Labels in New York. . . . Everett Smith is upped to national promotion vice president at Atlantic/Cotillion in New York. Formerly, he was national promotion director for Cotillion. . . . Roselind Blanch is promoted at CBS Records in New York to merchandising planning and administration managing director for CBS Records. . . . Meanwhile at Columbia Records in New

York, Paula H. Batson moves up to East Coast press and public information director. Batson had been press and public information associate director. . . . Over at Epic Records, Jerome Casper comes in as progressive a&r director. Based in New York, Casper was with RCA Records as a staff producer. . . . Ron Goldstein named Warner Bros. Records progressive music general manager based in Burbank. Formerly he had been director of jazz and progressive music for the label. . . . Glen Glancy, formerly president of Century Records in Los Angeles, takes over the newly created post of creative services director for the Keysor-Century Corp. of which Century Records is a part. Richard Keysor will continue as chief executive officer of Keysor-Century in addition to being

president of the record label. Ellen Wayman-Cieplik is now general manager of the label. She had worked for the corporate offices of Keysor-Century in an executive capacity. . . . Dan Collins joins Sparrow Records in Canoga Park, Calif., as a&r director Collins will remain active as a producer.



Blanch

Marketing

Mike Riley takes over the newly created post of national product development manager at Pickwick International in Minneapolis. . . . Carl Michelakos is boosted to Denver branch manager of the MCA Distributing Corp. He had been Denver area sales rep for MCA Distributing. . . . Carleen Anderson joins Professional Marketing Services, Inc. in Nashville as national promotion director. Anderson formerly served as sales and promotion coordinator for Buzz Cason Productions and Southern Writers Group.

Publishing

Andrea Starr comes to Virgin Music and Nymph Music in Los Angeles as publishing vice president. Starr was publishing director for Casablanca Records and FilmWorks. . . . Jay Warner has resigned as vice president of the Entertainment Co. Music Group in Los Angeles. . . . Phil Perkins steps in as Sparrow Publishing Group manager in Canoga Park, Calif. Perkins had been president of Cherry Lane Music Publishing.



Gasper

Related Fields

Henry Brief becomes the executive director of the International Tape Assn. in New York. Brief has resigned his post as executive director of the RIAA, which he has held for

the past 19 years to take the new post. He succeeds Larry Finley who had the job for nine years and is now the vice president of membership-events for ITA and will remain on the board of directors. Finley maintains his private businesses, Larry Finley Associates and the Overseas News and Information Service, Inc. . . . Bruce Scrogin is upped to international sales vice president at JBL Inc. in Northridge, Calif. Scrogin recently served as International division director for JBL. . . . Melvin Davis into the newly created post of finance-administration vice president for the Schwartz Brothers, Inc. in Washington, D.C. Prior, he had been a partner in the accounting firm of Touche Ross and Co.

Also at Schwartz Brothers, Bruce Strohl joins as corporate controller. He also comes from Touche Ross where he was an audit supervisor. . . . Marilyn Lipsius joins the Michael Tannen firm in New York to develop new projects which encompasses artist representation, publishing and film projects. Lipsius was associate director of special projects for Arista Records. . . . Lena Lyons moves up at Linear Power in Auburn, Calif. to national sales manager. Lyons had been a sales administrator with the firm. The company manufactures precision component auto sound products. . . . Mike Craft shifts to the Music Business Institute in Atlanta as director of instruction of the marketing-promotion course. Craft was regional promotion marketing manager for RCA.

Plea Bargaining Wins Suspension

CAMDEN, N.J.—Conspiracy and record piracy charges against four men arrested in the raid of an illicit record pressing company almost two years ago were downgraded in a plea bargaining deal Oct. 15 to the level of municipal court violations.

The four pleaded guilty before Superior Court Judge Rudolph J. Rossetti here to possession of stolen property valued at less than \$200. In return for the guilty pleas, the four

were guaranteed suspended terms.

The pleas were negotiated by representatives of the Camden County prosecutor's office indicated they could prove only that the four were employees of a company which produced records without the artist's permission. The record company had operated out of an auto body shop in suburban Brooklawn, N.J.

(Continued on page 8)



THE DREAM

POLICE

9-50774

STATIONS

KHJ
F105
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Z97
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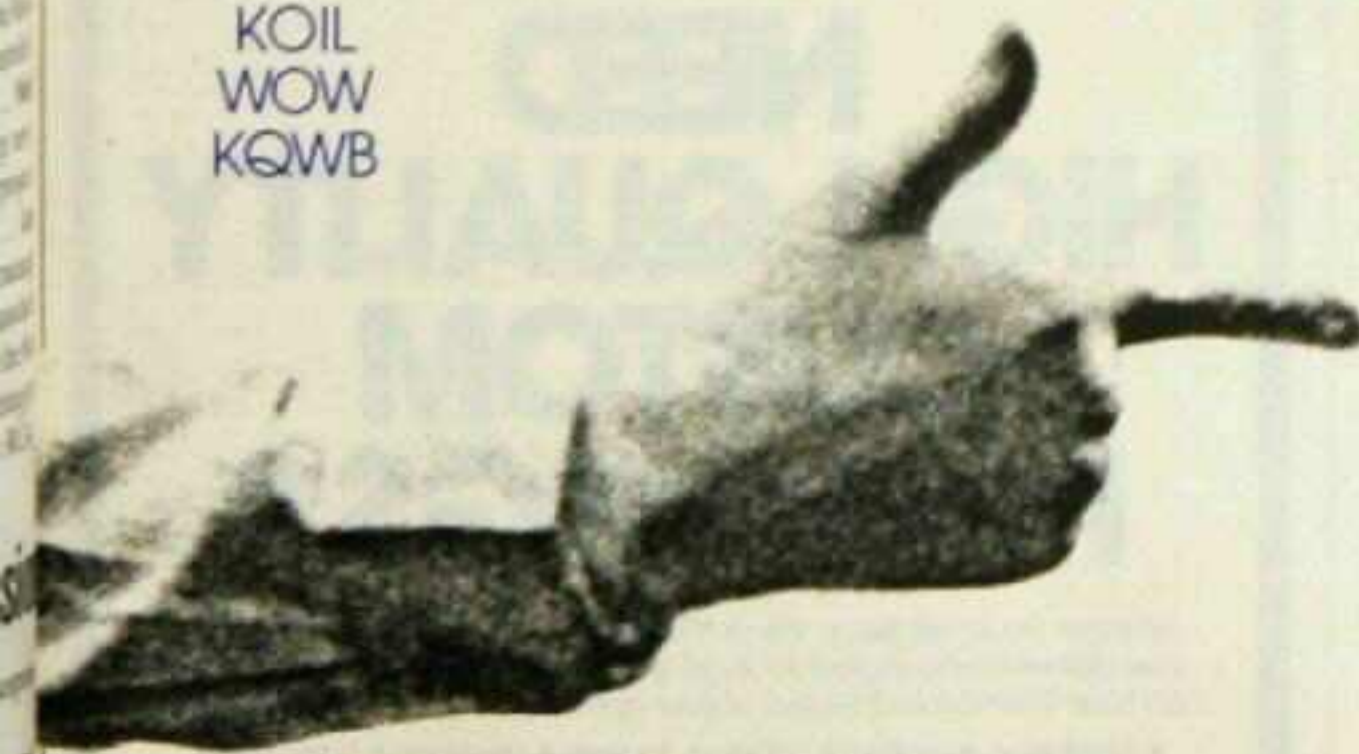
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"DREAM POLICE"

AMERICA'S MOST WANTED SINGLE IS FROM CHEAP TRICK'S ARRESTING ALBUM OF THE SAME NAME. ON EPIC RECORDS AND TAPES.

Chords, Discords At NARM Gotham Powwow

But Those Attending Are Mildly Bullish

By IRV LICHMAN

NEW YORK—A cautiously optimistic tone on fourth quarter sales, co-op ad dollars, in-store merchandising including video, defectives and catalog fill struck chords of harmony and disharmony at the National Assn. of Recording Merchandisers 20th regional meeting here Monday (22).

With more than 250 in attendance at the Sheraton Centre—the largest regional yet—major points were tackled by separate panels of merchandisers (morning) and manufacturers (afternoon).

Both merchandisers and manufacturer panelists projected a bullish time for sales in the immediate months ahead.

In addition, label representatives painted a glowing picture of product flow in the beginning of the new decade, and declared intentions of getting a more "even flow" of prod-

uct throughout the year, although they insisted that artist product control and their creative processes could inhibit this desire.

Discussions of pricing were deemed too sensitive for NARM legal counsel Charles Ruttenberg at a gathering of merchandisers and manufacturers, and he often stepped in to halt such directions.

Two label panelists, RCA's Larry Gallagher and Polydor's Harry Anger did not appear on the manufacturer panel "under advice" from their companies' counsels, according to moderator Dave Rothfeld of Korvettes.

After high praise for New York as "the birthplace and home of the domestic record business and... one of

the two most important recording centers in the world," keynoter Barrie Bergman, NARM's president, added a somber note: "1979 has been a difficult year for us, you may have noticed. The tenuous partnership between manufacturer and merchandiser has eroded to outright hostility.

"We who never took ourselves seriously now find nothing funny. The spectre of limited returns, reduced co-op budgets and lessened margins concerns everyone in this room."

But, he added, "there will be a record business in 1980. We are a viable industry for the long term and NARM hopes to bring business acumen and expertise to your market as well as to the rest of the country."

Merchandisers Roy Imber of Elroy Enterprises, Herb Dorfman of Bee Gee Distributing, Jay Sonin of Record Hunter, Lennie Silver of Transcontinent Record Sales and Al Franklin of Al Franklin's agreed with Dorfman's appraisal of "guarded optimism" for the months ahead.

But, as Imber stated, "We'll have to work harder to get it and pay more attention to details," Herb Goldfarb of Record Shack moderated the session.

Manufacturers Paul Smith of CBS, Lenny Scheer of Arista, Gary Mankoff of Infinity and Mike Lushka of Motown also envisioned a growing sales momentum.

CBS' Smith admitted that it's tak-

ing "a lot longer to break acts since the consumer is not reacting as fast to FM play. But we see the long-term as very vigorous."

Arista's Scheer said the label had gone through its strongest September in history. "We have not had to cutback. We have people on a regional basis aggressively promoting records."

All label representatives promised solid ad funding for product, with Lushka claiming a \$1 million tv/print budget for the last quarter.

The gathering seemed pleased on hearing new product news, including the new Stevie Wonder (due this week) and Rick James albums from Motown, early '80s releases by Heart, Billy Joel, Bruce Springsteen and Boz Scaggs from CBS, Spyro Gyra, New England and Orleans

(Continued on page 16)

And In Chicago, Midwest Dealers Air Their Problems

By ALAN PENCHANSKY

CHICAGO—Dealers from a tri-state area gave vent to concerns about off-air home taping, cutbacks of manufacturer support and returns

restrictions as the Oct. 19 NARM regional brought retailers and manufacturers face-to-face here.

With 190 in attendance—establishing a new Chicago regional record—concerns of a broad retail spectrum were brought before the afternoon session manufacturer's panel.

Vexation over 12-inch singles product surfaced, and manufacturers were prodded by one-stop accounts who believe not enough support is filtering down to their level.

The manufacturers panel consisted of Art Keith, Chrysalis regional sales manager; Miller London, Motown Records national sales manager; Harry Losk, Polygram Distribution Midwest vice president, and Bill Swearingen, RCA Midwest regional director.

Speaking for the manufacturers, RCA's Swearingen pictured tightened returns policies as an attempt only to "create a sense of reality" in

the industry. CBS, Polygram and RCA/AM all have announced the institution of returns ceilings in the last two months.

Jim McHugh, owner of two Indiana Magoo's Records outlets, said his store was working to cut down defectives returns by honoring fewer of consumers' complaints.

However, McHugh attacked the returns policies of discount stores such as Kmart and Venture. He claims racked accounts often take back product "indiscriminately," putting pressure on other dealers to do the same.

McHugh, a former regional label representative, also questions whether labels will be able to hold the line on returns limits in six months against pressures from the big rack users.

"You're assuming that our policy is an interim policy," responded Polygram's Losk. "Categorically, no."

Twelve-inch singles product is a source of headaches for many dealers. The topic brought a flurry of complaints about sudden cutoffs of availability.

"If it (the 12-inch single) isn't available, we need to know it so we can sell the album," Val Camilletti of Val's Halla Records insisted. Camilletti believes promotional only

12-inch product only serves to "aggravate" the consumer.

A demand for better information from labels about 12-inch singles was echoed by several stores. Said Michael Mowers of Radio Doctors, Milwaukee: "The problem is that we don't know when the cutoff point is going to be reached."

Many Radio Doctors customers are irate when they cannot get the release, he added.

The subject of manufacturer support cutbacks found panelists and retail questioners together against a common foe. Motown's London lamented that stringency measures are being imposed from above.

"Unfortunately we're all victims of financial staffs that don't know a lot about day-to-day operation of a record company," he claimed.

Dealers argued that there should be expanded promotion and advertising at a time when the market is soft.

"There's all negative directions at this time when it's slack," said one dealer. "There's been cutbacks on everything and yet I would think they'd want to promote sales."

Polygram's Losk contended that there was "no cutting back. We have established ourselves as the number one company in the world. We have not cut back and we don't intend to."

Dealers appear to be skeptical about finding a solution to the problem of off-air home taping.

"We're happy to sell blank tape because we make more money on it," chided Keith Eckerling of the Sounds Good stores in Chicago.

The panelists charged retailers with responsibility to pressure against uninterrupted LP airings through their contact with stations.

Dealers countered that albums are being delivered to radio as much as a week before the product is available for sale. "This is something the manufacturers must address themselves to," insisted one merchant.

The six-hour conclave gave one-stop accounts an opportunity to establish stronger ties with manufacturers. Progress Record Distributors Joe Simone, panel moderator, pointed out that the NARM regional meet itself provided solutions to many specific grievances.

In the morning session dealers heard from Scott Ring of the Chicago Sun-Times, who stressed a new newspaper commitment to pop music. Radio advertising was represented with an appearance by Les Elias, general manager of WLUP-FM Chicago.

Merchandising consultant Van Webster's idea-crammed store display presentation was received with interest by dealers attending the morning session. The regional meet also brought advice on combatting piracy and counterfeiting from RIAA antipiracy assistant special counsel Larry Kaplan.

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CREDIT SONG TO THE POPE

NEW YORK—An ad agency's headline for a Time Magazine cover story on the visit of Pope John Paul II to the U.S. has led to a song and recording that's being marketed by the Bethlehem division of Salsoul Records.

Roger Levinsohn, a copywriter at Young & Rubicam, prepared the copy overnight after the Pope greeted an audience of youngsters at Madison Square Garden Oct. 3 and used the Polish phrase for "wow!"—"woo-woo-woo"—in response to their enthusiasm for him.

The following day, he suggested to composer Bill Giant that they write a song based on the phrase and in collaboration with two others, Bernie Baum and Florence Kaye, the song, "Joy Sweet Joy (Woo-Woo-Woo)," was completed Oct. 6.

The song was cut at Soundmixers here with a teenage church choir from Old Bridge, N.J., and lead singer Michael Lynch. A second side was cut in Spanish.

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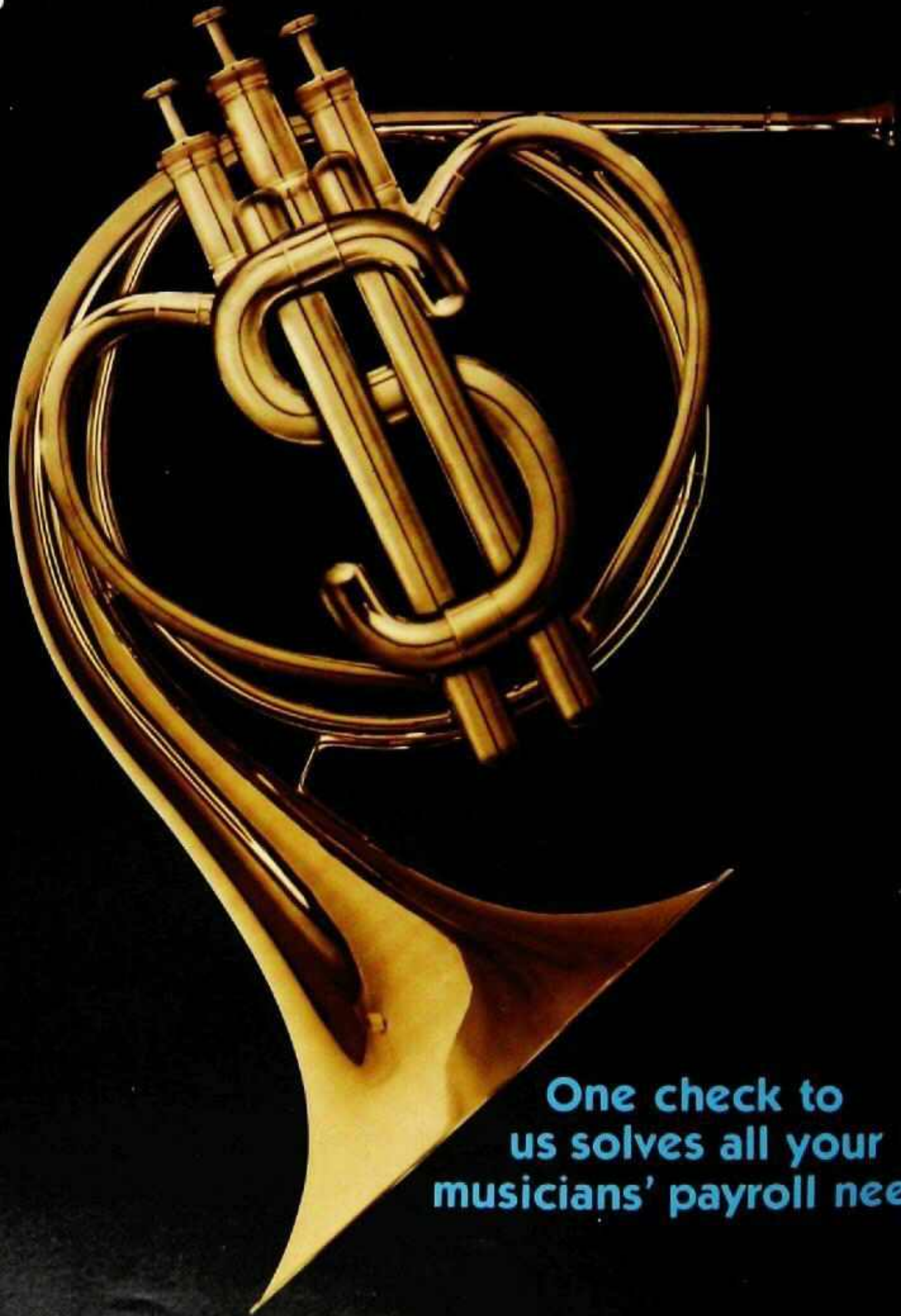
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\$62 MILLION DEAL

Shamrock Will Buy 10 SJR Stations

By DOUG HALL

NEW YORK—Shamrock Broadcasting, the group of radio and television stations formed early this year by Roy Disney out of Starr Broadcasting, is about to acquire the 10 stations of SJR Communications, including WKTU-FM New York.

Shamrock president Bruce Johnson and San Juan Racing Assn. (the parent of SJR Communications) president Hy Glickstein reached tentative agreement Thursday (24) for Shamrock to take over most of San Juan's assets for \$62 million plus the assumption of \$5 million in debt. Not acquired is a race track and real estate in Puerto Rico.

Yet to be decided is which stations Shamrock will now put up for sale. Shamrock owns eight radio stations and SJR 10, while

federal law permits only a group to own 14 stations, seven AM and seven FM. Johnson says he does not know which four will be sold, but they will include FM duplication in Dallas and Houston and probably some of the smaller market stations.

The SJR group consists of WKTU, WKLS-AM-FM Atlanta, WOAL-FM Cleveland, KRYL-FM Houston, WJIT-AM New York, WYSP-FM Philadelphia, WUST-AM/WJMD-FM Washington and KNUS-FM Dallas.

The Shamrock group consists of KABL-AM-FM San Francisco, KXLR-AM Little Rock, KUDL-FM Kansas City, WBOK-AM New Orleans, WWWW-FM Detroit, KMGC-FM Dallas and KYOK-AM Houston.

Japanese Firm Nabs Harman Kardon

LOS ANGELES—Shin Shirasuna, Nagoya, Japan-based electronics manufacturer, has consummated its purchase of hi fi component manufacturer Harman Kardon, U.S., from Beatrice Foods. No price was mentioned.

Shin Shirasuna, with factories in Japan, Singapore, Taiwan and Malta, had been Harman Kardon's offshore supplier. Initial announcement of the intended purchase was made at the Consumer Electronics Show last June in Chicago.

According to Robert Furst, recently named president of Harman Kardon, no major marketing changes are anticipated, except that the firm will sell Harman Kardon

products in the Japanese market now. Harman Kardon will maintain its existing U.S. rep and international distribution network as well as its American audio engineering facilities.

Beatrice Foods, Chicago conglomerate, also recently announced its intention to sell JBL and several European distribution companies to Dr. Sidney Harman, founder of the Harman International group of companies.

Beatrice had acquired the Harman International group, consisting of Harman Kardon, JBL, Tannoy and Ortofon, two years ago from Dr. Harman.

Music Industry Thrust At ITA Event

NEW YORK—The music industry made its most visible presence at the International Tape Assn. Home Video Programming—1979 seminar here Wednesday and Thursday (24-25), with participation and representation from virtually every segment of the business.

Though not part of the program, the announcement that Henry Brief would be joining ITA Dec. 1 as executive director, after 19 years in a similar post at the Recording Industry Assn. of America, provided lively conjecture.

Brief takes over from Larry Finley, founder and executive director of ITA since its origins nine years ago, with Finley remaining active as vice president of membership events, and on the board. Finley will be devoting more time to his management and video program distribution interest.

The RIAA is actively searching for a replacement, with president Stan Gortikov citing Brief's "valued contributions that added significantly to the scope and strength of our organization."

With the program covering the gamut of home video entertainment, the music industry was on hand in the form of execs from seven labels: Pickwick and Handeman, two of the three biggest rackjobbers; several studios, independent production companies, legal counsel and the RIAA.

Among the music people and their programs:

• "The Music Industry—Creative

Input And Marketing Music," with Stephen Traiman, Billboard tape/audio/video editor, positioned all segments as ready to provide the spark and momentum necessary for a mass market in home video entertainment. While \$600 million worth of video software will be sold this year, representing about 32 million units of prerecorded programs, blank videocassettes and video game cartridges, the music industry distributed and sold 700 million LPs, singles, cassettes and 8-tracks worth over \$4 billion at retail last year.

• Jo Bergman, director of television and video for Warner Bros. Records, covered "Transferring The Audio LP To Videotape And Disk—Developing The Format," documenting how various labels were experimenting with the new video techniques to complement the audio excitement for a new dimension of entertainment for the future.

• Stephen Reed, director of new business development at CBS Records, in his presentation on "Programming The Videodisk," highlighted some of the creative concepts being put to use in the music industry,

VIDEODISK JUKEBOX TO BOW IN 1980

By STEPHEN TRAIMAN

NEW YORK—Two working pre-production models of the world's first videodisk jukebox will be tested here extensively in early 1980 at major record/tape outlets and other high traffic locations.

Developed by the General Corp. of Japan, licensee for the TeD system, the unit will be distributed in the U.S. by Showtime Systems International of Sandusky, Ohio, with software provided by Music Video Inc. of Los Angeles.

It will be introduced to the music and video industry at Billboard's first International Video Music Conference, Nov. 15-18 in L.A. after a prior showing at the Amusement Machine Operators Assn. meeting in Chicago for jukebox operators, Nov. 11-13.

The machine, to be enclosed in a custom cabinet by Showtime, will play 50 7-inch-diameter 10-minute videodisks with its patented changer, utilizing a built-in 25 or 30-inch diagonal screen with full hi fi sound, according to Joe Barone, chief executive officer.

All the demonstration disks are being mastered by General in Japan (Continued on page 52)

Michigan Snow Tough On Sales

CHICAGO—Record stores on Michigan's upper peninsula felt the effect of a premature blast of winter weather Wednesday (24).

More than a foot of unexpected snow blanketed Houghton, Mich., a town of 10,000. Terry Norton, manager of Houghton's Sound Center, reports business was temporarily cut by 25%.

Norton says Sound Centers in Marquette, Mich., also were affected.

try, and briefly noted the emergence of a New Ventures Division within the CBS Records Group with responsibility for developing this creative software for home video.

• Two highly creative music video companies offered samples of some new applications now being used. Chris Pye of Jon Roseman Productions, London and Los Angeles, covered "Software In The Music Industry—A Creative Approach," touching on the current project of transferring the Chrysalis album by Blondie, "Eat To The Beat," to video. Ron Hays, who heads his own Music Image firm, highlighted his "New Entertainment Concept" of merging live performance, visual images and hi fi sound.

• The retailing aspects of marketing prerecorded programming were capouled by Jim Lara, vice president, strategic planning, Pickwick International, the industry's major retail entity with its Musicland, Sam Goody and other stores, as part of a panel that included representatives from Time Life Multimedia, Video Corp. of America, Fotomat, and Magnetic Video.

Storer Earnings At \$1.64 Share

MIAMI—Storer Broadcasting Co. reports earnings of \$8,481,000 or \$1.64 per share for the third quarter.

That compares to earnings of \$3,968,000 or 81 cents for the third quarter of 1978.

Nine-month figures totaled

\$19,077,000 or \$3.70 per share versus \$11,824,000 or \$2.42.

Revenues were up 20% for the quarter, \$42,425,000 versus \$35,380,000; profits from operations up 17%, \$8,726,000 versus \$7,445,000.

Market Quotations

As of closing, October 25, 1979

1979		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
1%	%	Atlat Corp.	29	3	%	%	%	Unch.
47%	32%	ABC	8	288	40	38%	38%	— %
41%	34%	American Can	5	128	30%	35	35	Unch.
19%	14	Anso	9	161	15%	15%	15%	Unch.
3%	1%	Automated Radio	—	4	2%	2%	2%	— %
56%	44%	CBS	7	377	47%	46%	47%	— %
27%	18%	Columbia Pictures	6	110	25	24%	24%	+ %
13%	7%	Craig Corp.	25	22	7%	7%	7%	+ %
44%	33	Disney, Walt	11	212	27%	26%	26%	+ %
2%	1%	EMI	21	1518	3%	2%	2%	+ %
18%	10	Filmways, Inc.	7	225	11%	10%	10%	— %
18%	13%	Gulf + Western	3	528	14%	14%	14%	— %
17	10%	Handyman	6	705	11%	11%	11%	Unch.
32%	17	Harrah's	14	505	30	28	29	+ 1%
6%	3%	K-tel	5	3	5%	5%	5%	+ %
2%	1%	Lafayette Radio	—	14	1%	1%	1%	+ %
37%	28%	Matsushita Electronics	7	1	30	30	30	+ 1
55%	37%	MCA	6	85	45%	45%	45%	— %
39	17%	Memoirex	4	187	20%	20	20%	+ %
86	48%	3M	9	649	49%	48%	48%	Unch.
55%	36	Motorola	9	301	46%	45%	46%	+ %
32	24%	North American Philips	5	24	27%	26%	26%	— %
—	—	Pioneer Electronics	12	—	—	—	—	Unch.
26%	21%	RCA	6	312	22%	21%	21%	— %
10%	7	Sony	16	140	7%	7%	7%	+ %
51%	30	Storer Broadcasting	10	232	42%	42%	42%	Unch.
8%	3%	Superscope	—	25	3%	3%	3%	— %
32	18%	Tah Broadcastng	9	144	28%	28	28	Unch.
29%	17%	Tandy	8	238	25%	25%	25%	— %
11%	4%	Telcor	3	16	4%	4%	4%	+ %
20%	16	Transamerica	5	388	16%	16%	16%	— %
46%	30	20th Century	6	176	39%	38	39%	+ %
44	32%	Warner Communications	7	15	38%	37%	38	Unch.
14	10	Zenith	9	1757	10%	10%	10%	— %

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABRICO	—	—	1%	2%	Integrity Ent.	—	83	1%	1%
Data	—	—	—	—	Kose Corp.	5	—	3%	4%
Packaging	4	11	3%	6	Kustom Elec.	13	17	1%	2%
Electrosound	—	—	—	—	M. Josephson	6	48	12	12%
Group	4	22	4%	5%	Orox Corp.	14	43	5%	6%
First Artists	—	—	—	—	Reactor	3	—	1	1%
Prod.	10	57	3	3%	Schwartz Bros.	4	—	2	2

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 Volmer, Assoc. V.P., Los Angeles Region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Torrance Lake, Calif. 91505 (213) 641-3761, member New York Stock Exchange, Inc.

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Muppet Movie Music In ATV Folio

NEW YORK—ATV Music Publications' first "personality" folio since going into independent distribution in association with Cherry Lane Music in July is "Muppet Movie," containing the complete Paul Williams-Kenny Ascher score.

Folio features a 16-page, four-color photo section with shots of the Henson Associates Muppet characters in scenes from their movie.

The piano/vocal printed arrangements of the score will also include guitar chord diagrams, while an easy piano version will be available next month.

Though the folio is the first such book from ATV's new publications division, the firm initiated its new distribution agreement with the release of "Beatles' Greatest Hits For Guitar" collection earlier, and has completed production on 28 single sheets of the major Lennon-McCartney songs.

U.K. Firm Ties With Interworld

NEW YORK—Music Sales Ltd. of London has entered into an exclusive agreement with Interworld Music for the production and distribution of sheet music and folios on copyrights held by Interworld.

Interworld's catalog includes the former Schroeder Music, Compass Music, holding Henry Mancini material, and a major portion of Bacharach & David copyrights in the Blue Seas Jac catalog.

The deal was made by Mike Stewart, president of Interworld; John Valasco, managing director; and Bob Wise of Music Sales Limited.

Wise notes that his company has had relationships with the Schroeder organization for more than five years and with Interworld for more than one year.

Publishing Demo Masters Expanding Again

By DAVE DEXTER JR.

LOS ANGELES—Music publisher Mike Schaffer has built his business into a complex in suburban Canoga Park in the San Fernando Valley by concentrating on the production of demonstration disks for aspiring songwriters.

Now he's making another move.

Collaborating with the musicians and singers who perform unknown songs on the demo disks he produces, Schaffer now offers a song evaluation service for amateur composers and lyricists. He charges \$8 a song.

He's also marketing a \$3 Guide To Songwriter Contacts publication which lists what he considers are the 100 top music industry professionals who will take time to audition material submitted by unknown writers.

Schaffer, in his 20s, heads up Demo Masters in Canoga Park along with his BMI-affiliated Schaffer Publishing Group. Until last August, he was a partner of Ben Brooks in a demo-making firm which grew so rapidly that each principal agreed to go out on his own. Brooks now operates in Pasadena.

Schaffer's system of producing demos differs from most. Instead of overdubbing singers and musicians repeatedly, he prefers to go back to the basics. He records as they did 30 years ago when tape first was used—the musicians and singers rehearse a song a time or two and then tape it in one take.

"The feeling is much more spontaneous," Schaffer asserts. "A lot of people don't know that Frank Sinatra still records that way. By avoiding overdubbing we achieve better musical results."

Schaffer's Demo Masters uses several San Fernando Valley studios, but the young entrepreneur has big eyes for a studio of his own. "It will take about \$500,000 to get into that," he says. Based on his current grosses, Schaffer figures he can begin construction "sometimes about the middle of the coming decade."

WB Music Intl Fortifies Growth

This story prepared by Irv Lichtman in New York and Peter Jones in London.

NEW YORK—Stressing its strong international growth pattern, Warner Bros. Music has elevated Rob Dickens to the first international executive on its management team.

Dickens, formerly managing director of Warner's U.K. operation, has been elevated to vice president of international publishing by Ed Silvers, chairman of the company.

All other Warner overseas companies now report to Dickens, who was named a managing director at the age of 23.

Besides Dickens, who remains London-based, the management team now consists of Silvers, Mel Bly, president, and two other vice presidents, James Cornelius, financial, and Leonard Golove, administration and house counsel.

The first "mass" reporting to Dickens is to be at MIDEM in 1980, but he also plans to visit various territories where Warners does not

(Continued on page 76)

ABC Keeps Interest In Music Publishing

By IRV LICHTMAN

NEW YORK—While the greater portion of ABC's music publishing interests were acquired by MCA last March, ABC maintains growing interests in the area.

The company, in fact, controls more than 1,000 copyrights, mainly stemming from television properties, and is seeking new copyrights. ABC also kept usage of ABC/Dunhill Music as its BMI affiliate, and American Broadcasting Music for its ASCAP copyrights.

After the MCA acquisition, ABC renegotiated its subpublishing ties abroad and in key markets that include Cavalcade in England, Chappell in Australia, Victor in Japan, Schmolzi & Slezak in Germany, April in Scandinavia, Marcouani in France and Ricordi in Italy.

According to Georgett Studnicka, director of domestic and inter-

national publishing administration, the firm has picked up several non-tv associated songs, and in tv exposure it will be represented with a song, "Love Long Ago" by Bonnie Jo Chermack, to be presented on the NBC-TV show, "Chips."

The catalog controls various material by Harry Chapin, Paul Williams, Fred Karlin, Hugo Montenegro & Bradford Craig, Ernest Gold, Henry Mancini, among others.

In addition to Studnicka, who is located on the West Coast, other executives include Ron Schubert, senior director of music publishing and director of ABC Music, based in New York, and Ron Sunderland, vice president of business affairs for ABC Corp., based on the West Coast.

Lowering Production Costs Viewed Vital By Benedetto

NEW YORK—As a publisher who evolved a production division 10 years ago that now accounts for 50% of the firm's income, Victor Benedetto, president of CAM America, sees a reduction in production costs as vital to industry well-being.

"I'm asking for less and I'm asking producers for lower rates and fees," declares Benedetto.

Also, he maintains, he's calling for less expenditure in studio time, a financial outlay of as much as \$60,000 for 300 hours of time at \$200 an hour to produce an album. "This is money spent at a point when no one else has yet to make a dime."

He, in turn, claims he can bring in a completed album by a CAM artist on such a cost-savings basis for between \$25,000 and \$75,000, depending on the type of product. Benedetto says a typical label deal would be \$5,000 for each of three sides, with a 10% to 14% royalty fee based on 100% of list price. "Advances are not important to me, since we're a well-funded company."

Benedetto says that he's getting

more requests from labels which are interested in talent brought to their attention, but prefer not to take over the production of product.

Marketing meetings are held with labels and CAM America augments label promotion with an internal staff headed by Artie Simon and the appointment of independent promotion people as well.

CAM America is working on 10 production projects, five of which are about to be completed. Artists just added to the company's production wing include Altha Cook, Driver and the Kenny Brothers. Cook will be recorded by writer/producer Gerard Cohen, just inked to CAM America, while Driver, a New York-based rock group, will be cut by another staffer, Corky Abdo.

Benedetto has been chief of Italy's CAM since the mid-'60s, starting off as a publishing outlet here for Italian soundtrack scores. Its productions have included hits by Eric Carmen and Samantha Sang, among others.



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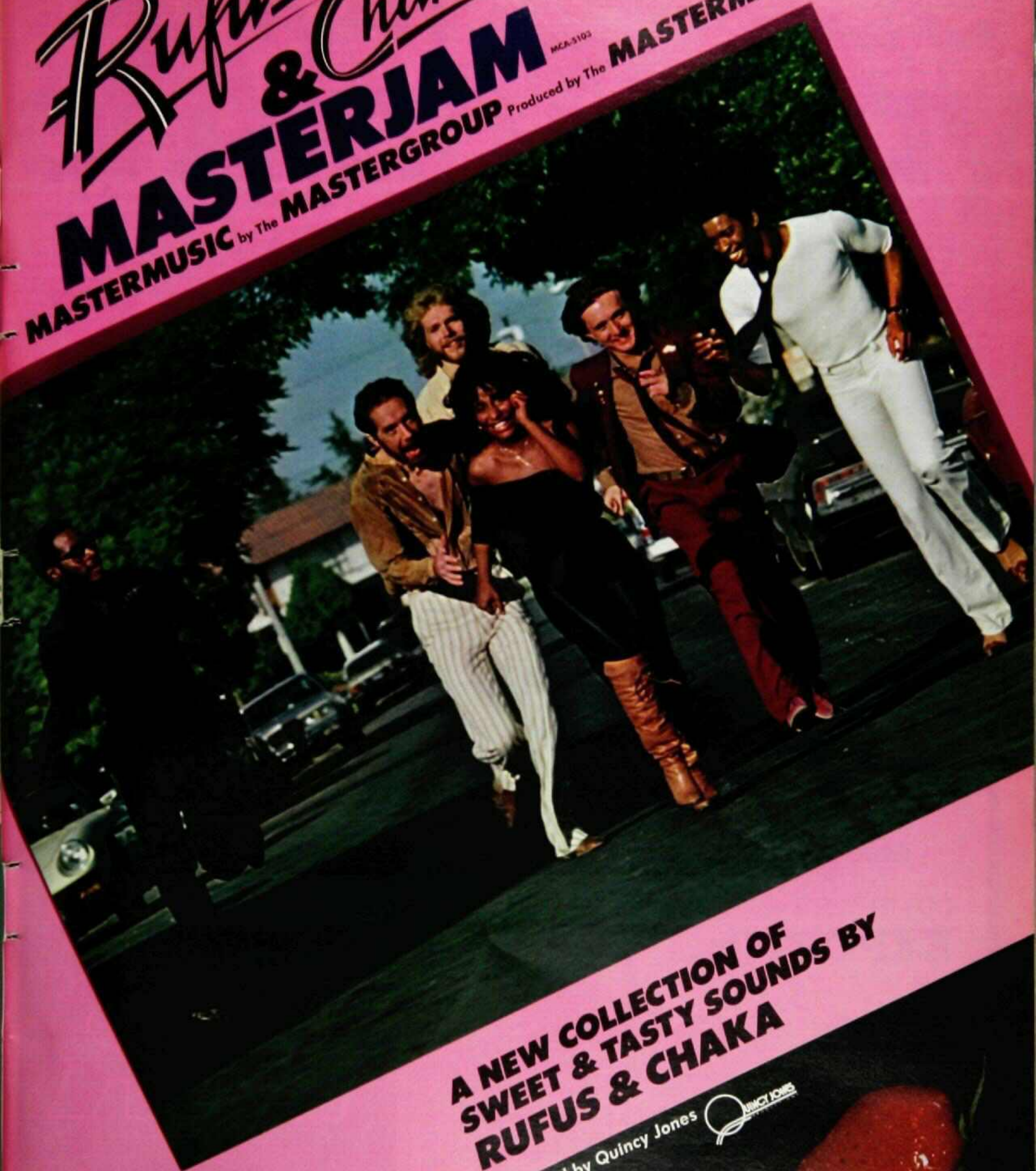
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Rock-Disco Fusion Trend May Spawn Subsidiary Lines

By CARY DARLING

LOS ANGELES—The growth of rock-disco fusion has motivated what previously could be called disco labels to move in a rock direction, with some indicating they may establish separate new wave or rock-fusion labels in the coming year.

"TK has a lot of label names and we are considering a new label for this kind of music," says TK vice president Steve Alaimo. "But we haven't made a firm decision on it yet."

Alaimo says that although TK's Clouds label has rock acts, the new label would be formed to avoid any stereotyping as disco. "Radio stations will look at a label and think it carries a certain connotation," adds Alaimo, whose TK has just signed the Chiclids, a new wave group from the Miami area. Alaimo expects the new label to come into being sometime after the first of the year.

"We are thinking about opening another label and just putting rock or dance-oriented rock acts onto it," notes Billy Smith, national radio and disco promotion man for Salsoul Records. No definite name or dates for this new label are available yet.

Edward Kushins, executive vice

president for West End Records, states, his label is considering adding a new label. "We have had serious discussions but have made no decision. We have a label that's internationally known and I don't really know how much I like the idea of introducing a new label."

"We're considering a separate identity for the heavy AOR stuff," says Butterfly Records president A.J. Cervantes. He estimates this idea will come into fruition within six to 12 months.

Butterfly is experimenting with rock-disco fusion by releasing a 12-inch edition of two cuts from Cheryl Dilcher's two-year-old "Blue Sailor" LP.

The album was originally released as a rock effort with two cuts being remixed for a heavier disco edge. The label has no plans to re-release the entire album unless the 12-inch does well.

Other labels, while not planning separate fusion divisions, nonetheless are moving in that direction. "We are encouraging the producers and artists we have to stay abreast of what is happening," says Marvin Schlachter, president of Prelude Records. "We are aware of what's happening. We are aware of transition that disco is going through."

Ocean Records has only one artist that could be described as disco-rock, according to disco promotion director Rusty Garner. The act is Paul Sabu whose first album is due to be released shortly. "I can see us doing some more," he states. "Ann-Margret's album will have a rock-oriented disco cut."

At AVI, vice president and secretary Ed Cobb says his label is moving in this direction with Peter Rabbit and Canadian act Lynx. "It's a situation of finding a simplistic form

of music that people can feel and get emotional energy from instead of the overproduced record," he says of the movement.

Marc Paul Simon, head of Casablanca's disco EarMarc Records notes that his label is entering disco-rock fusion with an upcoming release by artist Ricardo DeCampos.

He also sees more r&b-oriented dance music in the future as well as rock flavored music. "What's real important to remember is that disco music is just a part of dance music and that the music is evolving," he notes.

No one was willing to admit that mainstream disco is no longer viable. "There will always be disco-disco albums like Voyage, Cerrone and the USA-European connection," voices Garner, who feels there is still a substantial audience for it.

Differences of opinion did exist over whether AOR stations, previ-

ously not all that important to many of these labels, would now play their rock or disco-fusion tracks.

"I truly believe that they're going to play the music the people want to hear. I think that a lot of those supposed prejudices are over-emphasized," says West End's Kushins.

"I don't see any problems at all," says Salsoul's Smith. "After attending a few rock conventions, I sat in on a few of the AOR meetings and they're willing to give our type of music a chance on the air."

However, Alaimo is not so sure. "AOR people have a certain attitude. It's like when a kid graduates from high school and goes to college. All of sudden he doesn't like Paul Revere and the Raiders anymore. You're always going to have that syndrome with radio stations that say TK is just KC & the Sunshine Band."

MCA Joins LAX In Kicking Off New Label

By JEAN WILLIAMS

LOS ANGELES—L.A. International Records, distributed by

MCA Records, expected more than 300 persons from across country for its official launching, with a weekend dubbed "LAX Weekend" Friday through Sunday (26-28).

In addition to the new label's staff, Bob Siner, MCA Records president and company executives, representatives from MCA Distributing, all MCA regional promotion reps and others from the music and broadcasting industries were expected to be on hand at the Continental Hyatt House here to take part in the business sessions, product presentations and social events, according to Al Edmondson, the label's vice president.

In addition to the Hyatt House, Jerry Goldstein's home was to be the site of the product presentation along with a sound stage for a live showcase.

Goldstein and Steve Gold, owners of the label along with Far Out Productions, tapped Eddie Levine, former head of Blue Note Records as president of LAX as it is called.

Edmondson, formerly of A&M Records with Levine, have pulled together a complete promotion/marketing field staff. Earl Sellers, formerly of MCA handles East Coast regional; Larry Davis, who comes from A&M takes over the Southeast area; Ed Warner, formerly of MCA, is Southwest regional rep and veteran music industry representative Emmett Gardner handles the Midwest regional territory.

Fieseha Dimetros from Ethiopia is promotion coordinator. According to Edmondson, Dimetros has been working through the African Embassy to launch LAX's musical ventures in Africa.

"We made videocassettes for the officials at the embassy to showcase our acts," says Edmondson.

Showcasing product was a vital part of "LAX Weekend" for two of the label's six acts—Pressure and the Giant. Although War is signed to MCA its product also was to be played.

Other acts signed to the company are Blood Sweat & Tears, the Fun-

kadelics, Aalon and Yutaka Yokokura. "We're still negotiating with other acts," says Edmondson.

"We're not going to be locked into any one type of music and we're rounding out our roster of acts to cover all musical bases.

"At the same time, we'll only have one staff to handle the product. The same persons who go to pop stations will go to r&b stations," he adds.

Although LAX was formed some time ago, this is its first release schedule. "In addition to our own staff," says Edmondson, "we work closely with MCA by having weekly meetings with them."

MCA's Siner was to officially open the "LAX Weekend" proceedings while John Smith, an MCA vice president, also was expected to address the gathering.

Others scheduled to participate in the program were Jack Gibson, publisher of the Jack the Rapper newsletter, who was to speak on radio trends in the '80s, with Ed Wright and Bill Speed conducting a session on syndication, records and radio in the '80s along with Gold, Levine and Edmondson.

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A Deluxe Album For WB's 20th

LOS ANGELES—Warner Bros. is celebrating its 20th anniversary with the release of a deluxe six-album boxed set highlighting the company's most memorable musical moments.

The 3,000 limited edition sets will not be offered for sale but will be distributed to past and present Warner Bros. employees, artists and others who have contributed to the company's growth.

A 44-page booklet tracing the development of the company in words and pictures will be included in the package. The set has been in production for two years and will be distributed in early November.

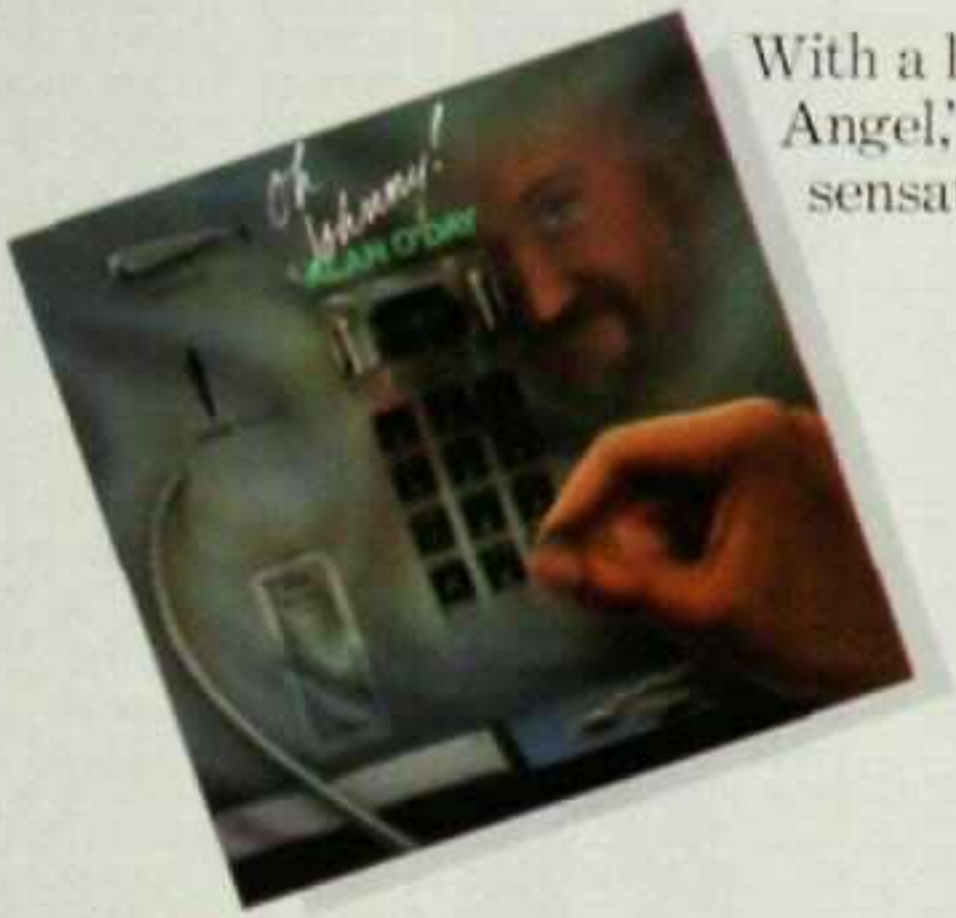
Music and comedy included ranges from Ed "Kookie" Byrnes, Harper's Bizarre, Allan Sherman, Bill Cosby, Bob Newhart, Frank Sinatra, the Marketts, Kenny Rogers and the First Edition, the Kinks, the Association, Tiny Tim, Trini Lopez, Don Ho, the Watts 103rd St. Band to contemporary artists like Fleetwood Mac, Van Morrison, Rod Stewart, Doobie Brothers, Gordon Lightfoot, Steve Martin, Arlo Guthrie, George Benson, Bonnie Raitt, Richard Pryor and Bootsy's Rubber Band.

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FMs Spin Complete LPs And Dealers Irked

• Continued from page 1
vide us with some ad support so we can advertise on radio that the first chance to hear the album is at the store. That way we create a captive audience of the act's fans, most of whom would buy the album if they liked what they heard immediately after it's played in the store," Crowley suggests.

Ann Murphy, accessories buyer for Disc, and several other retailers point up a Memorex blank tape ad campaign, which sponsors FM album programming segments, during which albums are played without interruption.

A spokesperson for Leo Burnett Advertising in Chicago, explains the "Album Hour" programming is being used "in several markets."

"We in no way want to encourage home taping of albums," the agency person says. "We just feel that classical, rock, disco and jazz fans want to hear albums without interruption."

Memorex and the agency in no way dictate music programming, the Burnett representative states. The shows run one hour once per week on selected stations which even use their own designated show titles.

Carl Keel, buyer for the Flipside stores out of Lubbock, Tex., is the only retailer contacted who found the continuous play of an album assisted him. "KTXI, the local Texas Tech student campus station, plays albums without interruption on 'Tonight At The Radio.' It often plays new acts. It helps a record fan hear the entire content of an album by a new group. He doesn't get that chance very often."

Most damaging to retail sales is the practice of some stations on a weekend late night show to regularly program a segment on which five or

six albums are played without interruption.

Stations reported using such a programming technique include: WYYY Baltimore; KILT Dallas; WPLX Milwaukee; KQRS Minneapolis; KYTX Amarillo and WFBQ Indianapolis.

Stations which regularly advertise in advance that they will be playing albums uninterruptedly include: KZOK, KZAM and KISN Seattle; WQXI, WKLS and WZGC Atlanta; WVOC Columbus, Ga.; WERC

Birmingham; WABX, WRIF and WWWW Detroit; KLOL Houston; KAZY and KBPI Denver; WMDI McKean, Pa.; KINK-FM Portland, Ore.; KQRS and K101 Minneapolis; WMMS Cleveland; KZEW Dallas; KLBJ Austin; KQDR Raleigh; KLIV and KOME San Jose, Calif.; WGRQ, WBUF and WPHD Buffalo; WCMF Rochester, N.Y.; WAQX Syracuse; WEBN and WSAI Cincinnati; WLPL Baltimore; WKDF and WKQB Nashville; and WLVP and WMET Chicago.

Retailers and wholesalers admit they have appealed to area stations asking programmers to shun the opportunity to tape selling albums off the airplay, but have received little or no cooperation.

They point out to program directors and salesmen who call on them that these long periods of uninter-

rupted play offer commercial-less periods, which slash a station's billing.

A number of retailers report a heavy surge in blank tape sales, especially C-60 and C-90 packages when stations advertised in advance that they would be programming the two-pocket "Tusk" in its entirety.

Labels Mull Full LP Play

• Continued from page 4
take listenership away from stations when they subsequently play back those tapes," says Chuck Thagard, national field promotion vice president for RCA Records. "If the stations want to provide a service, they should play a rare album or cutout that people can't buy anymore."

"This has been going on awhile but now radio stations are telling their listeners to gear up their tape machines. That's what is starting to happen. It's getting serious," says Ken Buttice, Elektra/Asylum's promotion vice president.

"We know that kids are picking up an LP, taping it and returning it as defective, then buying another album by someone else," says Stan Marshall, sales vice president for

Elektra/Asylum. "If the retailer would only exchange for the record that was sold, it would make things easier."

"Radio stations are hurting their audience draw," offers Buttice. "Not all their audience wants to hear all of Led Zeppelin."

Both Tunc and Buttice of Atlantic and Elektra/Asylum respectively, say their labels have lawyers looking into the situation, though that kind of legal action either against the station or tape manufacturer which sometimes sponsors the album presentations, is nebulous.

"We're definitely concerned about it," admits Arista director of sales Harold Sulman. "But I don't know what we can do about it."

Al Green Accorded Kudos By Memphis' Songwriters

MEMPHIS—Al Green's "Belle" was chosen top record at the Memphis Songwriters Assn.'s annual awards presentation. Green, along with singer Jerry Lee Lewis, was honored as being "superb stylists who have brought international recognition to Memphis Music."

The Bar-Kays captured group of the year and top album honors with "Flying High On Your Love." Top vocalists awards, based on record sales, went to Anita Ward and Elvis Presley.

Charly McClain was voted entertainer of the year, and her producer,

Larry Rogers, was named top producer.

East Memphis Publishing received top publisher for "Knock On Wood," "Soul Man" and "If Loving You Is Wrong, I Don't Want To Be Right" by Homer Banks, Carl Hampton and Raymond Jackson, winner of the top song award.

Jerry Hayes, whose "Rollin' With The Flow" was placed in the Hall of Fame, presented the songwriter of the year award to Ronny Scaife of Shylo for "Me And The I.R.S." and seven other chart songs.

The Silver City Band received the best performing group award while "Smoochie" Smith was recognized as the best nightclub entertainer. Shelton Harrison won top promoter honors.

Tony Joe White, James Griffin of Bread, David Porter and Stan Kesler were recognized for their outstanding achievements and accepted honorary membership in the organization.

Craig Morris, a DJ from Paragould, Ark., won the song of the year award for "The Mountains Don't Seem High." Other membership awards went to Benny Burleigh, best professional song; Frances Ferloni and Ruth Pollard, best song by a duo; Dennine Lubotsky, best lyricist; Ann Davis, best gospel song; Linda Bolton, best pop song; Juanita Tullos, best r&b song; James R. Vachon, best novelty song, and Craig Morris, best country song.

ROSE CLAYTON

For the Record

CHICAGO—The Memorex "Total Excellence" company sales award was not presented to Lieberman Enterprises this year as reported in the Oct. 20 issue. Memorex "Total Excellence" awards went only to the Lieberman advertising group and to Lieberman national accessories buyer Tom Cross.

Trucker Nixing Fee Boost

By ED HARRISON

LOS ANGELES—Record Transport, a local independent trucking firm whose accounts include WEA, Capitol, Polygram, MCA, Pickwick and others, rejected a voluntary 3% surcharge increase by the Public Utilities Commission of the State of California because "it would not be in the best interests of the record industry."

From Jan. 1, 1979 until the present, the Public Utilities Commission has granted mandatory increases totaling 10½% for all shipments 5,000 pounds or less and an 11½% hike on shipments over 5,000 pounds.

Since Record Transport is solely dependent on the record industry, president Gordon A. Johnson, in a letter to its accounts dated Oct. 17, stated: "We have made this decision (not to take advantage of this increase) because we are well aware of the troubled conditions existing in the record industry."

"We are attempting to do our part

in reducing your overhead as much as possible. If we all make sacrifice now, I feel confident we can overcome the setbacks we have been experiencing for the better part of 1979."

According to Richard Guillot, sales manager, the decision not to pass along the 3% hike to its accounts will result in an industry savings of approximately \$75,000 a year.

The 15-year-old firm, whose territory runs from Santa Maria to San Diego, has always prided itself on offering the lowest legal rates possible. "If we pass along the increase we'll be deviating from the theme we grew on," says Guillot.

Record Transport picks up and delivers to and from the manufacturers, racks, one-stops, chains and independent retail outlets.

Also included among its accounts are Integrity Entertainment Corp. (Warehouse chain) and PVC, the manufacturing firm.

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U.S. Counterfeit Recordings Up To \$400 Mil

• Continued from page 1

or bootleg product," they have turned to counterfeit goods. The growth in counterfeiting is matched by a downturn in other bogus product, from a high of \$400 million to a current estimate of \$100 to \$150 million," he reported.

"Some of the product is so good, that record companies can't detect them and they're actually giving credit on returns," Yarnell declared.

Although the RIAA agents of nine investigators and FBI agents have certain guidelines on uncovering counterfeit product, Yarnell admitted it's much more difficult for others to determine.

While not about to reveal such criteria of detection, Yarnell added later the offer of sale of counterfeit goods can be determined by several other factors: the offer of hit product for a price "less than the going price" and the appearance of hit product at lowball prices in flea markets and retail establishments that are not regular retail channels for recordings.

"Anyone who buys counterfeit product is just as guilty as the one who sells it to him," Yarnell emphasized.

Yarnell also complained about the "drying up" of NARM Shoppers Report, "often," he explained, "the first leads we have."

When NARM instituted this method of providing information on bogus goods five years ago, the RIAA could expect from 20 to 30 reports a month. "Now we're lucky if we get one every other month," he added. "It's important to have the eyes and ears furnished to us by NARM members."

Yarnell's belief is that it's not just a matter of the inability to detect counterfeits that has resulted in the sharp decrease in reporting, but a "sense of complacency as well."

The RIAA hopes to make reporting a good deal easier when it puts into use a free 800 toll number by the middle of next month. "Part of the system has already been installed and we have a number, but it can

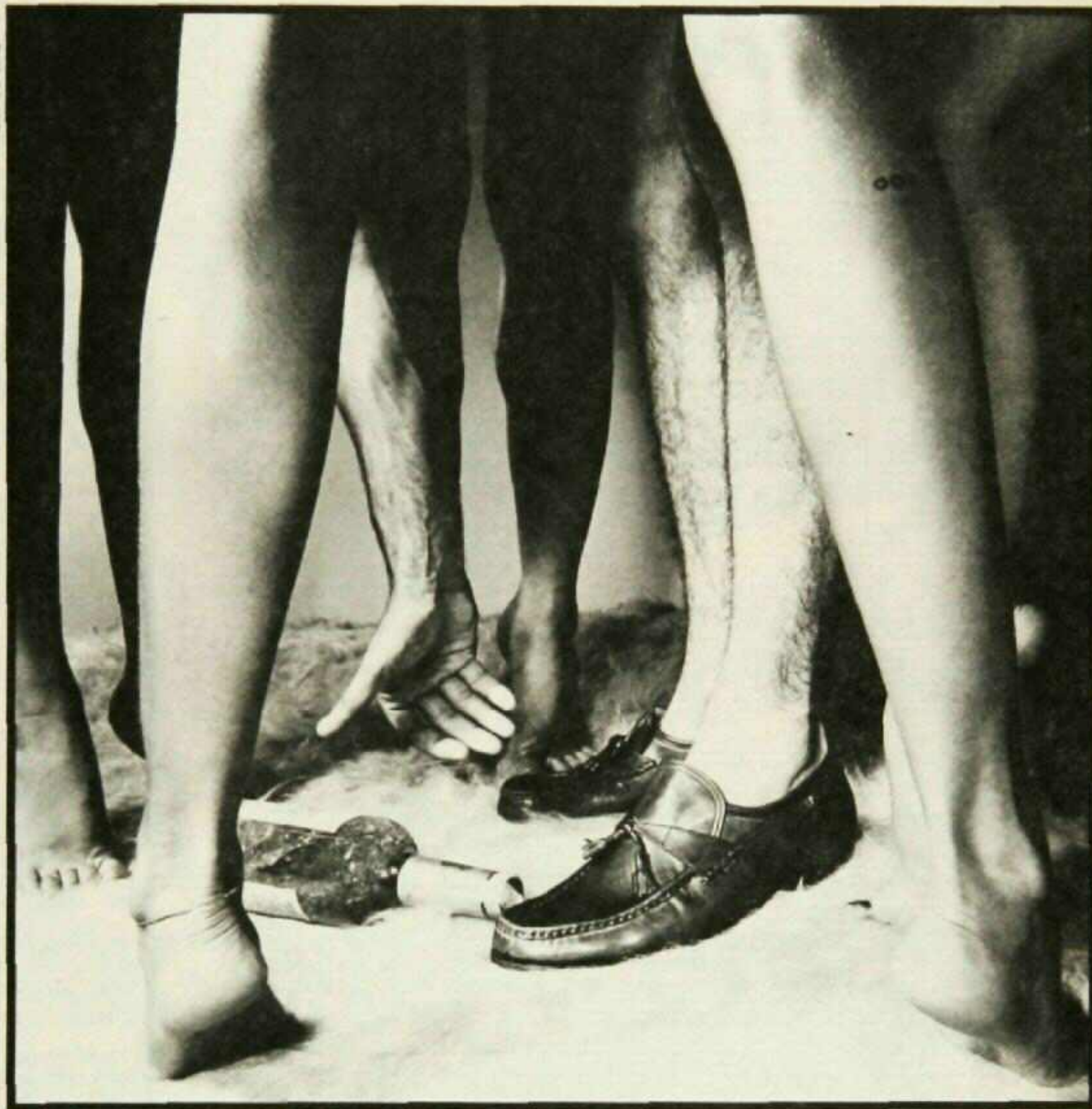
change," Yarnell said, "due to other telephone company priorities."

Yarnell concedes that the wheels of justice are turning slowly in the prosecution of alleged counterfeiters

whose establishments were raided in a wide sweep last Dec. 6. "It's not the FBI's fault, but of prosecutorial priorities. Some have pleaded guilty to informations on plea bargaining."

Yarnell said that after his ad-

dress—titled "The Great American Record & Tape Robbery"—he wasn't "challenged and no one sought to defend himself" on the issue of the widespread sale of counterfeits by legitimate retail outlets.



Monica Brakke

weiss 2

NOVEMBER 3, 1979, BILLBOARD

4 Rainbow Records Stores Will Open

CHICAGO—The north suburban Rainbow Records chain is franchising four new stores this fall. A half-interest in the new stores remains with the parent company, according to Chris Lynde, part owner of the Rainbow Holding Corp.

Willowbrook Commons Mall, Willowbrook, Ill., is the site of the newest opening, a 2,000 square foot location. Lynde says it is proving one of the biggest volume outlets in the web.

Other new franchises are planned in Bollingbrook, Naperville and Schaumburg. These stores, covering 1,600 to 2,000 square feet, are scheduled to open within 60 days, Lynde says, bringing the Rainbow store total to 13.

More than six local retail chains, including Rainbow, are involved in store openings this fall (Billboard, Oct. 20, 1979). According to Lynde, eight Rainbow outlets are 50% franchises, with two 100% franchises.

FBI Confiscates 2,300 N.J. Tapes

NEW YORK—More than 2,300 allegedly pirated 8-track tapes, and the equipment used to manufacture them, as well as a supply of components were seized by the FBI in raids on two stores in Newark, N.J.

The raids, under the direction of Leon C. Schenck, special agent in charge of copyright investigations for the FBI in New Jersey, hit Kings, a store dealing in audio equipment, and Libra's Orchard Tree Outlet.



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RICHARD'S SHOES

Optimism At N.Y. NARM Meet

Continued from page 6

from Infinity, GQ, Grateful Dead from Arista.

Merchandisers, however, took labels to task on co-op dollars and relationships between the two.

"Coordination has deteriorated and an adversary relationship is implied," stated Dorfman. "Label shackles have worked against the retailer when he's not recognized as a key merchant. The adversary relationship has got to stop and we must recognize each other as true partners. Right now, the tail has to wag the dog."

Jay Sonin viewed heavy co-op dollars going to major retail outlets as "my good fortune," since, he contends, "they often don't have the product they advertise in their stores, regardless of price."

Sonin echoed other merchandisers who called for better information flow from labels on new product. He claimed he's been forced to include product on mailing pieces that, he's discovered, have been deleted from the catalog.

As to catalog, Paul Smith answered criticism from Sonin by declaring that CBS plants were now providing 98% of catalog fill. Others agreed that the prerecorded cassette boom had led to a fulfillment problem.

Merchandisers also called for more imaginative in-store display material. "We need more quality, not quantity," stated Roy Imber. "Moving displays are always effective."

Imber also decried album packaging that offers little identity among releases. "A wall of records becomes a blob," he added.

In the area of defectives, Smith contended that bad factory runs from CBS amounted to 1/2 of 1%, and all label executives stated that no ceilings existed on returns of such merchandise.

Some of the merchandisers complained that manufacturers have yet to develop pressings on a par with the greater demands resulting from advances in phonograph technology.

Warpage remains a major problem, the merchandisers agreed. Earl

Glenn of Korvettes said from the floor that the problem is "more serious than you realize" and advised that label revive the old practice of providing record care information on album sleeves.

Smith, whose label was the first to set a 20% returns policy, effective Jan. 1, stated that CBS recognized the unique aspect of such product from its returns policies.

He also stated that CBS' reduction to \$5.98 on close to 400 LPs did not constitute a loss to the retailer who bought this product at \$7.98 list wholesale prices, since other price increases would actually indicate "an appreciation of inventory."

Other elements of the meeting included a radio ad panel headed by Ben Karol of King Karol, who said "you'll get more for your dollar by going FM radio."

"I don't know what the percentages are, but I do know a large percentage of people who buy newspapers don't buy many records... if they buy any at all."

"Our radio advertising experience has also taught us that our ad helps all dealers within listening distance of a station, so it follows that almost always the manufacturer should pay for the ad, not you."

"The manufacturer gets cumulative results, while you get only a fraction. It naturally follows that any ad placed by any dealer in your area helps you just as your ad helps him."

The morning session included the NARM fess on in-store merchandising and the use of radio time. The CBS-hosted luncheon featured an address by Andrew Stein, Manhattan Borough president, who chided the Small Business Administration for addressing itself to matters beyond its legislated mandate.

New Latin Music Label At CBS

NEW YORK—CBS Records International has formed the CBS Discos label which will market, promote and distribute Latin product in the U.S. The new label will be headquartered in Coral Gables, Fla.

Headed by the new operation is Ronald W. Chaimowitz, vice president and general manager of CBS Discos. Chaimowitz reports to Steve Diener, executive vice president of creative

operations for Latin American Operations, CBS Records International.

CBS Latin product in the U.S. has been distributed by Caytronics, and a spokesman for CBS says this relationship has "not been terminated." Negotiations are still going on between CBS and Caytronics to determine what the new relationship between the two companies will be, he adds.

On-Air Monitoring Plan By Roper

Continued from page 3

and SESAC. Additions of the Copyright Law for payment of royalties by cable systems and jukebox operators.

The model proposed by RIAA, AFM and AFTRA calls for registration of copyrighted sound recording users with the Copyright Office through a single form with update as necessary. Collection of royalty fees would be handled by the Copyright Office, also on an annual basis.

Monitoring and weighting airplay would be performed by a private firm (such as Roper) under the supervision of the Copyright Royalty Tribunal. The data could be compiled by ASCAP or BMI.

The end product would be a computer printout listing all recordings played on the air throughout the year, and the percentage of royalties to which each recording is entitled. A bank or some other agency would take it from there to handle distribution.

UNITED STATES DISTRICT COURT DISTRICT OF NEW JERSEY IN BANKRUPTCY—CHAPTER XI NO. B-78-03061

IN THE MATTER OF: SPRINGBOARD INTERNATIONAL, INC., a New Jersey corporation; SPRINGBOARD INTERNATIONAL RECORDS, INC., a New York corporation; SPRINGBOARD DISTRIBUTING CO., a New Jersey corporation; APEX RECORDS, INC., a New Jersey corporation; APEX INTERNATIONAL SALES CORP., a New Jersey corporation; ENTERTAINMENT ADVERTISING SERVICES INC., d/b/a T.V.P. RECORDS, a New Jersey corporation; HAPPY TUNES RECORDS BENSONHURST, INC., a New York corporation; Debtors.

In Proceeding for an Arrangement under Chapter XI of the Bankruptcy Act.

ORDER REQUIRING ALL PERSONS WITH OWNERSHIP INTERESTS OR LIENS ALLEGED TO BE SUPERIOR TO LIENS OF MARINE MIDLAND BANK TO GIVE WRITTEN NOTICE THEREOF BY A DATE CERTAIN AND ORDER TO SHOW CAUSE INCORPORATING SUMMONS AND AMENDED COMPLAINT

MARINE MIDLAND BANK, a New York Banking corporation, Plaintiff,

vs. SPRINGBOARD INTERNATIONAL, INC., a New Jersey corporation; SPRINGBOARD INTERNATIONAL RECORDS, INC., a New York corporation; SPRINGBOARD DISTRIBUTING CO., a New Jersey corporation; APEX RECORDS, INC., a New Jersey corporation; ENTERTAINMENT ADVERTISING SERVICES INC., d/b/a T.V.P. RECORDS, a New Jersey corporation; HAPPY TUNES RECORDS BENSONHURST, INC., a New York corporation; MODERN DISTRIBUTORS, INC.; COLUMBIA SPECIAL PRODUCTS, a Service of CBS Records, a Division of CBS, Inc.; DIONNE WARWICK; MGM RECORDS, INC., a Delaware corporation; PHONOGRAM, INC., a Delaware corporation; THE OFFICIAL CREDITORS COMMITTEE; ALL CREDITORS; JOHN DOE, Defendants.

This matter having been presented to the Court by Hannoeh, Weisman, Stern & Besser, P.A., attorneys for Marine Midland Bank of New York ("Marine Midland"), and an order having been entered granting to Marine Midland leave to amend the complaint herein to join additional parties defendant, and for good cause shown.

IT IS, this 18th day of October, 1979 ORDERED:

1. Subject to paragraph 2 below, all persons claiming an ownership interest in or lien upon the property, wherever located, of any debtor or debtor in possession, which interest or lien is alleged to be superior to the liens of Marine Midland pursuant to a Judgment Approving Security Interests of Marine Midland Bank dated October 4, 1979, including but not limited to all composers, publishers, musicians, performers, owners of master recordings or their agents or assigns, any and all other licensors of the debtors in possession, claimants under the copyright laws of the United States, holders of intangible property rights of whatever nature, or persons asserting rights or claims of any nature, whether statutory, contract, common law or in tort or otherwise, shall:

a) On or before November 6, 1979 file with the Court and cause to be delivered to the attorneys for Marine Midland, whose name and address appear below, written notice of such interest or lien. Such delivery shall be in person or by certified mail, return receipt requested; and

b) Appear and show cause before this Court pursuant to the provisions of paragraph 4 below on November 7, 1979, in person or by a duly authorized representative.

2. All persons heretofore in these proceedings having been granted an order of reclamation as to property of any debtor or debtor in possession, or having been granted an order adjudging the extent and validity of a lien upon such property, need not file and deliver written notice pursuant to paragraph 1(a) above, nor need they answer the amended complaint of Marine Midland, such persons are however required to appear pursuant to paragraphs 1(b) and 4 herein. Further, all persons listed below, by virtue of having asserted in these proceedings an ownership interest in or lien upon property of a debtor or debtor in possession are also exempt from the requirements of paragraph 1(a) above and from answering the amended complaint of Marine Midland, but are subject to the requirements of paragraphs 1(b) and 4 herein:

a) Columbia Special Products, a Service of CBS Records, a Division of CBS, Inc.;
b) Modern Distributors, Inc.;
c) Dionne Warwick;
d) MGM Records, Inc., a Delaware corporation; Phonogram, Inc., a Delaware corporation.

3. The failure of any person not listed in paragraph 2 herein to assert an interest or lien in accordance with paragraph 1(a) above, and further to appear in accordance with paragraphs 1(b) and 4 herein, shall bar such person, hereafter and forevermore, from asserting such interest or lien against property of any debtor or debtor in possession.

4. On November 7, 1979, at 10:00 A.M., or as soon thereafter as counsel and other persons may be heard, all persons asserting an ownership interest in or a lien upon the property, wherever located, of any debtor or debtor in possession, which interest or lien is alleged to be superior to the liens of Marine Midland as heretofore adjudged, including but not limited to all composers, publishers, musicians, performers, owners of master recordings or their agents or assigns, any and all other licensors of the debtors or debtors in possession, claimants under the copyright laws of the United States, holders of intangible property rights of whatever nature, or persons asserting rights or claims of any nature, whether statutory, contract, common law or in tort or otherwise, shall show cause before the Honorable D. Joseph DeVito, Bankruptcy Judge, Room No. 6, United States Post Office and Court House Building, Federal Square, Newark, New Jersey, why an order should not be entered as follows:

a) Permitting Marine Midland to reclaim and sell, without further notice to parties or creditors, and free and clear of any and all liens, all property, real or personal, which is subject to its liens as set forth in the October 4, 1979 Judgment Approving Security Interests of Marine Midland, subject only to the duty to account for the receipts of such sale, and to report any excess of collections over the amount of its liens;

b) Permitting Marine Midland to conduct such sale in any commercially reasonable manner which it, in its sole discretion, deems proper, and permitting such sale to be conducted, at the option of Marine Midland, by Marine Midland itself in a public or private sale, by the bankruptcy court, by the presently acting receiver, by a subsequently acting trustee, or by anyone who should buy through any such sale.

D. Joseph DeVito
D. JOSEPH DE VITO
Bankruptcy Judge

HANNOEH, WEISMAN, STERN & BESSER, P.A.
Attorneys for Plaintiff
744 Broad Street, Newark, New Jersey 07102

* A COPY OF THE AMENDED COMPLAINT OF MARINE MIDLAND, WHICH SEEKS, AMONG OTHER THINGS, RECLAMATION OF PROPERTY OF THE DEBTORS OR DEBTORS IN POSSESSION, IS AVAILABLE FOR INSPECTION BETWEEN THE HOURS OF 9 A.M. AND 5 P.M. AT THE OFFICE OF THE CLERK, BANKRUPTCY COURT, ROOM 493D, U.S. POST OFFICE AND COURT HOUSE BUILDING, FEDERAL SQUARE, NEWARK, NEW JERSEY.

"PORTIONS OF THE ABOVE ORDER NOT RELEVANT TO THE PURPOSES OF THIS PUBLICATION HAVE BEEN DELETED"

NARAS Lures So. Floridians

LOS ANGELES—Spearheaded by Lee Tingler, Miami recording studio operator, and Jim Prograss, faculty member of the Univ. of Miami school of music, the South Florida recording industry has established an ancillary NARAS group.

More than 30 persons attended the second meeting last week of the Miami Members Assn. of the Atlanta NARAS chapter held there. Hosting the meeting was Coconut Grove Records, a local label. Prograss and recording artist Mickey Carroll were guest speakers.

The third meeting of the budding Miami group will be held Dec. 11 at Criteria Studios, North Miami Beach.

Those interested in joining the South Florida group can contact Lee Park Tingler Studios, 6819 S.W. 81st St., Miami, Fla. 33143.

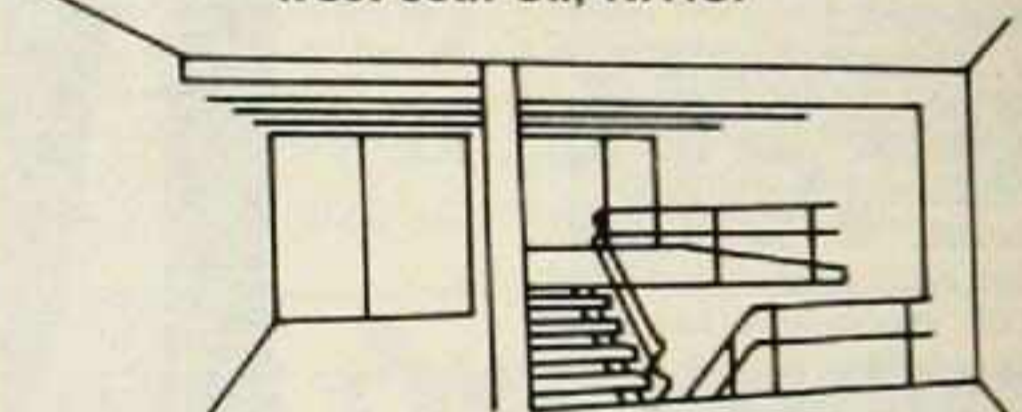
Retailer Arrested

PHILADELPHIA — The FBI flagged a record retailer and held him in \$10,000 bond following his arrest on charges of fraudulently obtaining \$22,000 in record albums through a mail-order scheme. Lawrence Martin Kendrick was held before U.S. Magistrate Edward E. Naythons for a hearing on the suspect's possible removal to Baltimore for prosecution.

An FBI spokesman says Kendrick was accused of having record albums delivered to a warehouse in Baltimore, although he lived here, and for using a closed checking account to pay for the records he ordered by mail.

IMAGE HOUSE

West 55th St., N.Y.C.



Typical triplex unit (artist's rendering)

Construction nearly complete! Some south facing duplex and triplex units (shown above) and some upper and top floor units still available.

Former film studios with 12 ft. ceilings zoned for conversion to Deluxe Coop Loft Apartments in Midtown.

Sponsor will do all work for residential certificate of occupancy incl. newly installed kitchens and baths. Units 800-2000 net square feet, low maint. Centrally located in film district. Excellent transportation, exposed brick walls, steel & concrete construction, excellent south expos., triplex lofts, fantastic top floor units with multiple skylights and roof privileges. Sponsor R.E.L. Development Corp.

For information or appointment—NYC (212) 242-6731 offering by prospectus only

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FOR THE RECORD.

CBS Records extends its congratulations to Paul McCartney, on his selection by the Guinness Book of Records as "most honored composer and performer in music."

**Billboard**

Founded 1894

The International Music-Record-Tape Newsweekly

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Vol. 91, No. 44

Commentary

Rip-Offs Without Interruption

By **BEN BARTEL**

An open letter to Ahmet Ertegun, Joe Smith, Mo Ostin and Jerry Moss on the question of our survival.

My quiet Sunday morning has just been shattered by opening the Calendar of the Los Angeles Times to see a full page ad for radio station KRTH-FM proclaiming this to be "Great Album Week."

KRTH's "Great Album Week" promises to be a money-saving week for all the tape recorder owners who used to be our record customers. KRTH's ad tells us that on Monday night it will play, "without commercial interruption," Led Zeppelin's "In Through The Out Door," on Tuesday night the Eagles' "The Long Run," on Wednesday night Fleetwood Mac's "Tusk," and finally, on Thursday night Supertramp's "Breakfast In America."

That's it for the hit business. But they'll take care of the catalog end of things by devoting Friday, Saturday and Sunday to the "Best Of The Beatles" (sorry, Don Z.).

The advertising copywriter only left out one line in the ad, but the idea is implicit. "Don't forget to have your tape recorders ready out there, fans, so you can rip-off the dummies in the record business."

Just think, for \$6 worth of blank tape our used-to-be-customers can tape completely the four hottest pieces of product in the business today. These four items are supposedly the salvation of the business, if you listen to the seers on Wall St. These four top hits, \$43 at list, yours only for \$6 worth of blank tape (or even less if you don't buy a brand name.)

Well, that's the record business, or what's left of it. Our friends in the radio business have taken your free records, and your investment, and have built themselves a powerful and profitable business. And now they're proceeding to destroy our business by giving away our product to anyone with a blank cassette and a recorder. And, by the way, much of the radio business has grown to super profitability thanks to your advertising dollars over the past few years.

'Playing entire LPs on the air is killing the business'

The last year has been tough for our business, as the journalists delight in telling us over and over again. As a result, some in the industry have "taken heed to straighten things out" by cutting return rights (tough luck to new artists), by chopping advertising dollars to the bone (tough luck to new product by any artist), and by raising prices to the point where customers can't afford to buy (and therefore flock to off-the-air taping).

But all we've had from the industry about off-the-air taping is a little conversation.

Off-the-air taping is the single greatest industry problem today! This is where the customers have gone. This is where they're going. And our friends in radio are helping customers leave us in droves as they program the contents of entire hit albums. It just proves that free satin jackets and limo rides don't buy any loyalty from the boys in radio.

Mo, you had to release "Tusk" earlier than planned because radio had grabbed a copy somehow. And it was all over the air in a matter of hours without your control. The early release was

Articles appearing on this weekly page are designed as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

Letters To The Editor

Dear Sir:

In the wake of the economic situation, record companies have been deleting from their mailing lists college stations, small town stations, and newspapers. If they think that is where the waste lies, they have another think coming.

The waste lies in disco or country stations receiving multiple copies of Bob Dylan, Boston, or Cheap Trick, which will never get played there. People do buy records and listen to radio in a small town, and in a station such as ours new releases may be programmed as soon as they arrive. We look at a record to see if it has potential, not if it is already in the national Top 40.

If it wasn't for stations like ours, new artists would never get the airplay they deserve, and established performers would lose their charting power.

Not only have I been cut from mailing lists, it has also been hard to get added to others, and I get shuffled from one department to another at labels. I'm sure a lot of other people are feeling the same way.

ing the same runaround. It's a frustrating thing that will hurt the industry in the long run.

Dick Long
Program Director
WKLP-AM-FM
Keyser, W. Va.

Dear Sir:

Week after week it's pretty much the same sounds in Billboard—Rock! Pop! Disco!

But Norman Schwartz's brilliant Commentary (in your Oct. 13th issue) gave the lie to this endless, uninterrupted melody of rock'n'roll is here to stay.

I'm 32. I've bought exactly one "contemporary" music record in the last five years. (And it wasn't "Saturday Night Fever" or "Grease.") The majors are simply oblivious to the type of product that interests me. This includes—most of all—contemporary renditions of good songs (the Porters, Rodgers & Hart, Alec Wilder kind) by singers and instrumentalists who are here today, but won't be here tomorrow.

needed, the story went, "because radio was playing it." And boy, were they playing it! The entire album!

Off-the-air tapers were having a field day. Lee Hartstone told me that our Wherehouse stores had a great day the day after "Tusk" hit radio, and the extra sales were all in blank tape. And you hadn't yet shipped a copy of "Tusk."

We've waited a longtime for four hot pieces of product to appear at the same time, but it seems they aren't going to do us any good at the cash registers. Why buy 'em? Our friends in radio are giving them away free.

What's going to happen before the industry does something? Are we going to wait for retailer bankruptcies to skyrocket? Are the labels going to lay off more and more people before we act? And all the while our friends in radio are going to double spot costs thanks to their soaring ratings now that they've plucked our golden goose.

The four of you are the most seriously hurt by today's KRTH advertising and programming approach (even though I'm bleeding to death, as should be every other retailer). And the four of you have the wherewithal and capital base to find an answer to the off-the-air taping problem. You must, or there just won't be a record business anymore.

Joe Smith told a group of us a few weeks ago that what's needed is a tone on a record that will "blow up your house if you tape off the air." A great line, but Joe always has great lines. Now what we need is immediate action. Here are a few suggestions:

1. An electronic genius on one of your payrolls to develop a signal scrambler or "tone" that will discourage off-the-air taping, that can be used on records and tapes.

2. An immediate approach to radio to get them to realize that the playing of entire albums on the air is killing this business and will hurt them in the long run, plus an economic boycott of those stations which insist on playing entire albums. Let them live without record industry advertising dollars for a while.

3. Stop servicing promo copies to stations that play entire albums. Let them pay retail to a retailer. (This will also help stop the sale of promo copies in headshops.)

4. And most importantly, an immediate approach to Congress to foster legislation prohibiting media from playing more than five minutes of any recorded work in any given two-hour period (this might even bring the classical customer back into the stores when he can't tape entire works.)

'Free Satin jackets don't buy loyalty from those in radio'

Off-the-air taping is a crisis now. Radio is pandering to and fostering the crime, and the theft rate is increasing daily. The survival of the record industry is at stake.

The four of you have the ability and resources to start measures that can stop the rape of our business. You must get started today. I'll even come out of retirement to help.

Ben Bartel, former senior vice president and a director of Integrity Entertainment Corp., remains a major stockholder in the West Coast based retail chain (the Wherehouse and Big Ben's).

As the current recession deepens, and all the teenies and tinies lose even more of their pocket money, I pity most music retailers who are stocked to the ceiling with gaudily packaged rock nobody's buying.

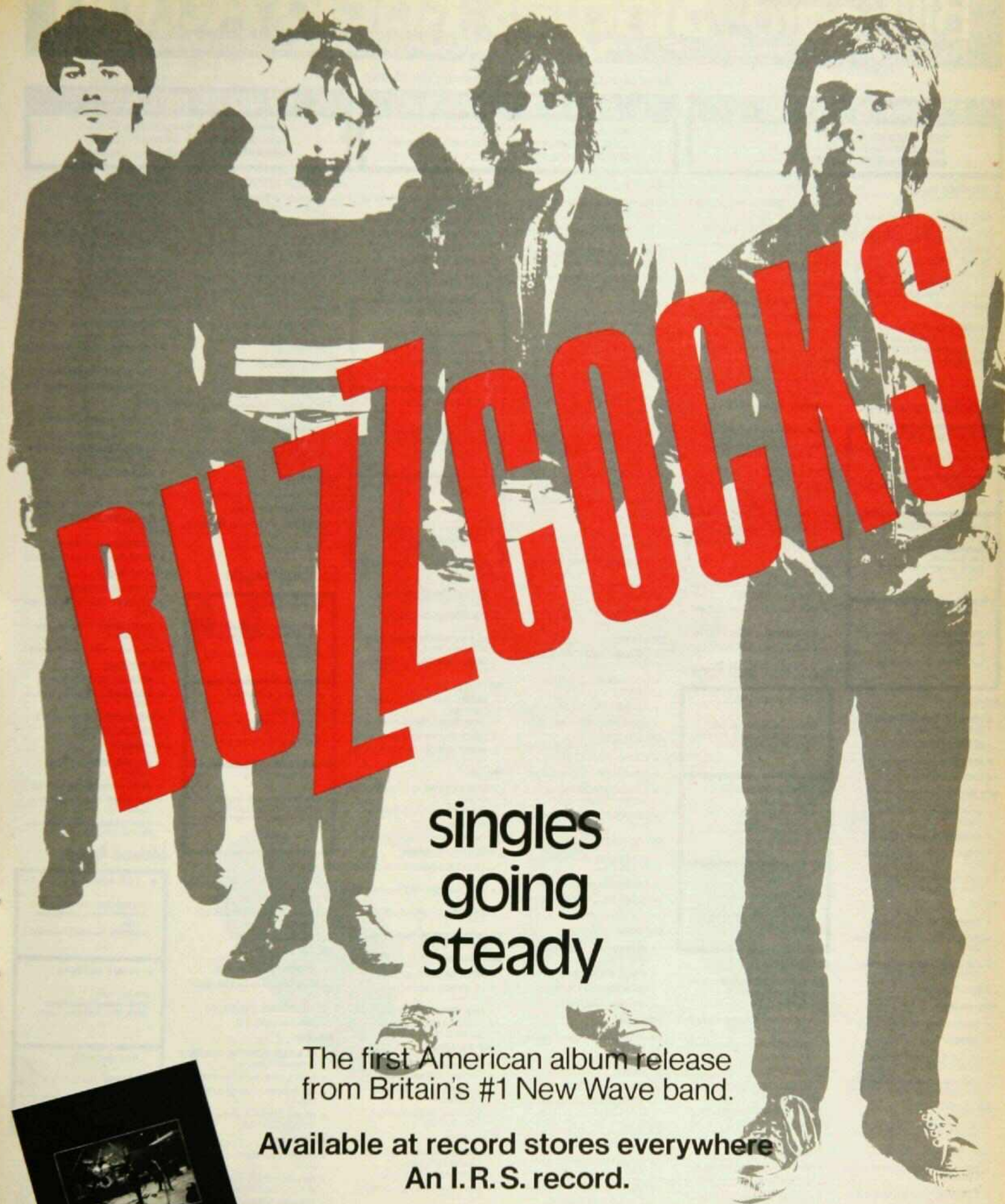
Douglas Brin
New York City

Dear Sir:

I have a question or two. How do I get around the "holier than thou" attitude I'm getting from music directors at so many radio stations as I try to promote our first record release, "Peanuts To You"?

If you're not already somebody, they treat you like nobody. Is it valid for them to say they don't have time to check them out? Shouldn't it be part of their job? Just because I've never cut a record before doesn't mean that it is automatically no good.

R.B. Stone
New Galaxy Music
Fayetteville, N.C.



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singles
going
steady

The first American album release
from Britain's #1 New Wave band.

Available at record stores everywhere
An I. R. S. record.



SP 001

Billboard Singles Radio Action

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

Based on station playlists through Thursday (10/25/79)

TOP ADD ONS - NATIONAL

- LITTLE RIVER BAND—Cool Change (Capitol)
- SUPERTRAMP—Take The Long Way Home (A&M)
- CLIFF RICHARD—We Don't Talk (EMI)

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.

Pacific Southwest Region

TOP ADD ONS:

- STREISAND & SUMMER—No More Tears (Casablanca/Columbia)
- RUPERT HOLMES—Escape (Infinity)
- CLIFF RICHARD—We Don't Talk Anymore (EMI)

PRIME MOVERS:

- COMMODORES—Still (Motown)
- STYX—Babe (A&M)
- EAGLES—Heartache Tonight (Asylum)

BREAKOUTS:

- JEFFERSON STARSHIP—Jane (Grunt)
- STEVIE WONDER—Send One Your Love (Tamla)
- KENNY LOGGINS—This Is It (Columbia)

KHJ—LA

- STREISAND & SUMMER—No More Tears (Columbia/Casablanca)
- JEFFERSON STARSHIP—Jane (Grunt)
- COMMODORES—Still (Motown) 18.7
- STYX—Babe (A&M) 24.17

KRTH (FM)—LA

- STEVIE WONDER—Send One Your Love (Tamla)
- JEFFERSON STARSHIP—Jane (Grunt)
- KOOL & THE GANG—Ladies Night (De-Lite) 21.16
- STREISAND & SUMMER—No More Tears (Columbia/Casablanca) 16.5

KFI—LA

- RUPERT HOLMES—Escape (Infinity)
- CLIFF RICHARD—We Don't Talk Anymore (EMI)
- STREISAND & SUMMER—No More Tears (Columbia/Casablanca) 20.10
- STYX—Babe (A&M) 14.8

KCBQ—San Diego

- KENNY LOGGINS—This Is It (Columbia)
- CHICAGO—Street Player (Columbia)
- J.D. SOUTHER—You're Only Lonely (Columbia) 19.11
- STREISAND & SUMMER—No More Tears (Columbia/Casablanca) 25.7

KFXM—San Bernardino

- LITTLE RIVER BAND—Cool Change (Capitol)
- BLONDIE—Dreaming (Chrysalis)
- MICHAEL JOHNSON—This Night Won't Last Forever (EMI) 30.24
- ELTON JOHN—Victim Of Love (MCA) 26.20

KERN—Bakersfield

- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)
- SUPERTRAMP—Take The Long Way Home (A&M)
- BOB DYLAN—Gotta Serve Somebody (Columbia) 22.15
- J.D. SOUTHER—You're Only Lonely (Columbia) 29.21

KOPA—Phoenix

- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)
- JEFFERSON STARSHIP—Jane (Grunt)
- KENNY LOGGINS—This Is It (Columbia) 26.21
- FLEETWOOD MAC—Tusk (WB) 20.12

KTKT—Tucson

- RUPERT HOLMES—Escape (Infinity)
- JEFFERSON STARSHIP—Jane (Grunt)
- STYX—Babe (A&M) 9.4
- EAGLES—Heartache Tonight (Asylum) 5.1

KQEO—Albuquerque

- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)
- BRENDA RUSSELL—So Good, So Right (Horizon)
- BARRY MANILOW—Ships (Arista) 23.14
- ANNE MURRAY—Broken Hearted Me (Capitol) 11.4

KENO—Las Vegas

- LITTLE RIVER BAND—Cool Change (Capitol)
- GLORIA GAYNOR—Let Me Know (Polydor)
- COMMODORES—Still (Motown) 14.8
- FRANCE JOLI—Come To Me (Prelude) 23.17

KFMB—San Diego

- STREISAND & SUMMER—No More Tears (Columbia/Casablanca)
- STEVIE WONDER—Send One Your Love (Tamla)
- COMMODORES—Still (Motown) 20.14
- EAGLES—Heartache Tonight (Asylum) 5.2

Pacific Northwest Region

TOP ADD ONS:

- CLIFF RICHARD—We Don't Talk (EMI)
- LITTLE RIVER BAND—Cool Change (Capitol)
- RUPERT HOLMES—Escape (Infinity)

PRIME MOVERS:

- STYX—Babe (A&M)
- STREISAND & SUMMER—No More Tears (Columbia/Casablanca)
- K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sounds)

BREAKOUTS:

- STEVIE WONDER—Send One Your Love (Tamla)
- JEFFERSON STARSHIP—Jane (Grunt)
- MICHAEL JACKSON—Rock With Me (Epic)

KFRC—San Francisco

- STREISAND & SUMMER—No More Tears (Columbia/Casablanca)
- STYX—Babe (A&M)
- K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound) 17.9
- KENNY ROGERS—You Decorated My Life (UA) 26.19

KYA—San Francisco

- DONNA SUMMER—Dim All The Lights (Casablanca) 14.9
- FLEETWOOD MAC—Tusk (WB) 11.4

KLIV—San Jose

- LITTLE RIVER BAND—Cool Change (Capitol)
- EAGLES—Heartache Tonight (Asylum)
- FLEETWOOD MAC—Tusk (WB) 33.25
- KENNY ROGERS—You Decorated My Life (UA) 26.21

KROY—Sacramento

- CLIFF RICHARD—We Don't Talk Anymore (EMI)
- CRUSADERS—Street Life (MCA)
- STREISAND & SUMMER—No More Tears (Columbia/Casablanca) 30.13
- K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound) 29.17

PRIME MOVERS—NATIONAL

- STYX—Babe (A&M)
- STREISAND & SUMMER—No More Tears (Columbia/Casablanca)
- COMMODORES—Still (Motown)

KYNO—Fresno

- DR. HOOK—Better Love Next Time (Capitol)
- LITTLE RIVER BAND—Cool Change (Capitol)
- STREISAND & SUMMER—No More Tears (Columbia/Casablanca) 30.21
- K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound) 28.20

KGW—Portland

- K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound)
- CLIFF RICHARD—We Don't Talk Anymore (EMI)
- EAGLES—Heartache Tonight (Asylum) 16.10
- JIMMY BUFFETT—Fins (MCA) 23.18

KING—Seattle

- RUPERT HOLMES—Escape (Infinity)
- LITTLE RIVER BAND—Cool Change (Capitol)
- STREISAND & SUMMER—No More Tears (Columbia/Casablanca) X.15
- COMMODORES—Still (Motown) X.13

KJRB—Spokane

- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)
- CLIFF RICHARD—We Don't Talk Anymore (EMI)
- SUPERTRAMP—Take The Long Way Home (A&M) 23.16
- STREISAND & SUMMER—No More Tears (Columbia/Casablanca) 27.17

KTAC—Tacoma

- STREISAND & SUMMER—No More Tears (Columbia/Casablanca)
- LITTLE RIVER BAND—Cool Change (Capitol)
- FLEETWOOD MAC—Tusk (WB) 24.16
- COMMODORES—Still (Motown) 23.17

KCPX—Salt Lake City

- BLONDIE—Dreaming (Chrysalis)
- KENNY LOGGINS—This Is It (Columbia)
- STREISAND & SUMMER—No More Tears (Columbia/Casablanca) 21.10
- LAUREN WOOD—Please Don't Leave (WB) 25.20

KRSP—Salt Lake City

- STEVIE WONDER—Send One Your Love (Tamla)
- CHEAP TRICK—Dream Police (Epic)
- EAGLES—Heartache Tonight (Asylum) 7.1
- STYX—Babe (A&M) 10.3

KTLC—Denver

- STEVIE WONDER—Send One Your Love (Tamla)
- MICHAEL JACKSON—Rock With You (Epic)
- COMMODORES—Still (Motown) 10.5
- STYX—Babe (A&M) 22.14

KIMN—Denver

- CLIFF RICHARD—We Don't Talk Anymore (EMI)
- LITTLE RIVER BAND—Cool Change (Capitol)
- STYX—Babe (A&M) 16.8
- J.D. SOUTHER—You're Only Lonely (Columbia) 15.6

KJR—Seattle

- JEFFERSON STARSHIP—Jane (Grunt)
- CLIFF RICHARD—We Don't Talk Anymore (EMI)
- THE KNACK—Good Girls Don't (Capitol) 15.10
- STYX—Babe (A&M) 6.2

KYYX—Seattle

- CLIFF RICHARD—We Don't Talk Anymore (EMI)
- LAUREN WOOD—Please Don't Leave (WB) (Capitol) D.24
- LITTLE RIVER BAND—Cool Change (Capitol) D.24
- STYX—Babe (A&M) 10.3

KCBN—Reno

- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)
- JEFFERSON STARSHIP—Jane (Grunt)
- K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound) 32.15
- STYX—Babe (A&M) 33.14

North Central Region

TOP ADD ONS:

- STREISAND & SUMMER—No More Tears (Casablanca/Columbia)
- DR. HOOK—Better Love Next Time (Capitol)
- COMMODORES—Still (Motown)

PRIME MOVERS:

- STYX—Babe (A&M)
- SMOKEY ROBINSON—Cruisin' (Motown)
- K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound)

BREAKOUTS:

- STEVIE WONDER—Send One Your Love (Tamla)
- KENNY LOGGINS—This Is It (Columbia)
- LITTLE RIVER BAND—Cool Change (Capitol)

CKLW—Detroit

- DR. HOOK—Better Love Next Time (Capitol)
- STEVIE WONDER—Send One Your Love (Tamla)
- K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound) 15.8
- SMOKEY ROBINSON—Cruisin' (Motown) 17.10

WDRQ—Detroit

- JOURNEY—Lovin', Touchin', Squeezin' (Columbia)
- KENNY LOGGINS—This Is It (Columbia)
- EAGLES—Heartache Tonight (Asylum) 12.6
- MICHAEL JOHNSON—This Night Won't Last Forever (EMI) X.18

WTAC—Flint

- LITTLE RIVER BAND—Cool Change (Capitol)
- ISAAC HAYES—Don't Let Go (Polydor)
- STYX—Babe (A&M) 11.3
- EAGLES—Heartache Tonight (Asylum) 4.1

Z.96 (WZZR-FM)—Grand Rapids

- THE TALKING HEADS—Life During Wartime (Sire)
- CHRIS THOMPSON—If You Remember Me (Elektra)
- FOREIGNER—Dirty White Boy (Atlantic) 16.10
- MICHAEL JOHNSON—This Night Won't Last Forever (EMI) 24.14

WAKY—Louisville

- RUPERT HOLMES—Escape (Infinity)
- J.D. SOUTHER—You're Only Lonely (Columbia)
- BARRY MANILOW—Ships (Arista) 26.20
- LITTLE RIVER BAND—Cool Change (Capitol) 29.13

WBGN—Bowling Green

- EAGLES—Can't Tell You Why (Asylum)
- JEFFERSON STARSHIP—Jane (Grunt)
- J.D. SOUTHER—You're Only Lonely (Columbia) 17.7
- BOB DYLAN—Gotta Serve Somebody (Columbia) 29.22

WGCL—Cleveland

- STREISAND & SUMMER—No More Tears (Columbia/Casablanca)
- COMMODORES—Still (Motown)
- KENNY ROGERS—You Decorated My Life (UA) 18.13
- STYX—Babe (A&M) 6.2

WZZP—Cleveland

- LITTLE RIVER BAND—Cool Change (Capitol)
- BLONDIE—Dreaming (Chrysalis)
- ANNE MURRAY—Broken Hearted Me (Capitol) X.22
- SUPERTRAMP—Take The Long Way Home (A&M) X.12

BREAKOUTS—NATIONAL

- STEVIE WONDER—Send One Your Love (Tamla)
- KENNY LOGGINS—This Is It (Columbia)
- JEFFERSON STARSHIP—Jane (Grunt)

Q.102 (WKQJ-FM)—Cincinnati

- STREISAND & SUMMER—No More Tears (Columbia/Casablanca) 29.21
- COMMODORES—Still (Motown) 17.10
- STREISAND & SUMMER—No More Tears (Columbia/Casablanca)
- COMMODORES—Still (Motown) 25.10
- BARRY MANILOW—Ships (Arista) 20.15

WCUE—Akron

- JEFFERSON STARSHIP—Jane (Grunt)
- STEVIE WONDER—Send One Your Love (Tamla)
- ANNE MURRAY—Broken Hearted Me (Capitol)
- MICHAEL JACKSON—Don't Stop 'Til You Get Enough (Epic) X.14
- SISTER SLEDGE—We Are Family (Cotillion) X.1

13-Q (WKQJ)—Pittsburgh

- STEVIE WONDER—Send One Your Love (Tamla)
- ANNE MURRAY—Broken Hearted Me (Capitol)
- MICHAEL JACKSON—Don't Stop 'Til You Get Enough (Epic) X.14
- SISTER SLEDGE—We Are Family (Cotillion) X.1
- TRUMP—Lay It On The Line (RCA)
- JIMMY BUFFETT—Fins (MCA)
- FOREIGNER—Dirty White Boy (Atlantic) 15.9
- STYX—Babe (A&M) 22.12

WPEZ—Pittsburgh

- TRUMP—Lay It On The Line (RCA)
- JIMMY BUFFETT—Fins (MCA)
- FOREIGNER—Dirty White Boy (Atlantic) 15.9
- STYX—Babe (A&M) 22.12
- KENNY ROGERS—You Decorated My Life (UA)
- SUPERTRAMP—Take The Long Way Home (A&M)
- CRYSTAL GAYLE—Half The Way (Columbia)

Southwest Region

TOP ADD ONS:

- KENNY ROGERS—You Decorated My Life (UA)
- SUPERTRAMP—Take The Long Way Home (A&M)
- CRYSTAL GAYLE—Half The Way (Columbia)

PRIME MOVERS:

- STYX—Babe (A&M)
- STREISAND & SUMMER—No More Tears (Columbia/Casablanca)
- EAGLES—Heartache Tonight (Asylum)

BREAKOUTS:

- ISAAC HAYES—Don't Let Go (Polydor)
- THE CARP—It's All I Can Do (Elektra)
- KOOL & THE GANG—Ladies Night (De-Lite)

KILT—Houston

- KOOL & THE GANG—Ladies Night (De-Lite)
- ISAAC HAYES—Don't Let Go (Polydor)
- STREISAND & SUMMER—No More Tears (Columbia/Casablanca) 33.14
- STYX—Babe (A&M) 32.12

KRBE—Houston

- COMMODORES—Still (Motown)
- KENNY ROGERS—You Decorated My Life (UA)
- FLEETWOOD MAC—Tusk (WB) 18.9
- STYX—Babe (A&M) 22.11

KLIF—Dallas

- K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sounds)
- CRYSTAL GAYLE—Half The Way (Columbia)
- KENNY ROGERS—You Decorated My Life (UA) 10.5
- MICHAEL JACKSON—Don't Stop 'Til You Get Enough (Epic) 15.9

KNUS-FM—Dallas

- ALAN PARSONS PROJECT—Damned If I Do (Arista)
- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)
- STREISAND & SUMMER—No More Tears (Columbia/Casablanca) 30.20
- COMMODORES—Still (Motown) 21.12

KFJX-FM (2-97)—Fl. Worth

- AC/DC—Highway To Hell (Atlantic)
- KENNY ROGERS—You Decorated My Life (UA)
- STYX—Babe (A&M) 21.19
- EAGLES—Heartache Tonight (Asylum) 14.6

KINT—El Paso

- ANNE MURRAY—Broken Hearted Me (Capitol)
- CRYSTAL GAYLE—Half The Way (UA)
- K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound) 23.14
- STYX—Babe (A&M) 20.13

WKY—Oklahoma City

- WINGS—Arrow Through Me (Columbia) 6.1

KARC—Tulsa

- MELISSA MANCHESTER—Pretty Girls (Arista)
- SUPERTRAMP—Take The Long Way Home (A&M)
- COMMODORES—Still (Motown) 11.2
- BARRY MANILOW—Ships (Arista) 30.17

KTFX—Tulsa

- JOHN COUGAR—I Need A Lover (Reva)
- CHEAP TRICK—Dream Police (Epic)
- K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound) 24.10
- FLEETWOOD MAC—Tusk (WB) 13.7

KELI—Tulsa

- RITA COOLIDGE—One Fine Day (A&M)
- CLIFF RICHARD—We Don't Talk Anymore (EMI)
- COMMODORES—Still (Motown) 11.1
- EAGLES—Heartache Tonight (Asylum) 9.4

WTIX—New Orleans

- THE CARP—It's All I Can Do (Elektra)
- SUPERTRAMP—Take The Long Way Home (A&M)
- DONNA SUMMER—Dim All The Lights (Casablanca) 6.2
- EAGLES—Heartache Tonight (Asylum) 9.4

WTAC—New Orleans

- THE CARP—It's All I Can Do (Elektra)
- SUPERTRAMP—Take The Long Way Home (A&M)
- COMMODORES—Still (Motown) 11.3
- STYX—Babe (A&M) 14.10

KEEL—Shreveport

- LITTLE RIVER BAND—Cool Change (Capitol)
- SMOKEY ROBINSON—Cruisin' (Tamla)
- ANNE MURRAY—Broken Hearted Me (Capitol) 21.11
- JENNIFER WARNES—I Know A Heartache When I See One (Arista) 12.7

Midwest Region

TOP ADD ONS:

- LITTLE RIVER BAND—Cool Change (Capitol)
- SUPERTRAMP—Take The Long Way Home (A&M)
- J.D. SOUTHER—You're Only Lonely (Columbia)

PRIME MOVERS:

- STYX—Babe (A&M)
- EAGLES—Heartache Tonight (Asylum)
- CRYSTAL GAYLE—Half The Way (Columbia)

BREAKOUTS:

- STEVIE WONDER—Send One Your Love (Tamla)
- KENNY LOGGINS—This Is It (Columbia)
- RUPERT HOLMES—Escape (Infinity)

WLS—Chicago

- EAGLES—Heartache Tonight (Asylum) 17.11
- STYX—Babe (A&M) 18.6

(Continued on page 22)

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"DOIN' THE DOG" CREME D'COCOA Style...

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KTOY TACOMA • KDKO DENVER • KADO-FM TEXARKANA • KAEZ OKLAHOMA • KCOH HOUSTON • KGBC GALVESTON • KAPE SAN ANTONIO •
KALO BEAUMONT • WBOK NEW ORLEANS • WYLD NEW ORLEANS • WXEL-FM NEW ORLEANS • KOKA SHREVEPORT • KTRY BASTROP • WXOK BATON ROUGE
WTNK MERIDIAN • WBAD GREENVILLE • WESY GREENVILLE • WTAM GULFPORT • WIXI-FM JACKSON • WORV HATTIESBURG • WGOK MOBILE
WBOP PENSACOLA • KYEA MONROE • WYON CHICAGO • WGCI-FM CHICAGO • WNOV MILWAUKEE • WAWA MILWAUKEE • WLTH GARY
KMOJ-FM MINNEAPOLIS • WESL ST. LOUIS • KLUM JEFFERSON CITY • WHRK MEMPHIS • WDAS PHILADELPHIA #50 • WDAS-FM PHILADELPHIA
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WXVI MONTGOMERY • WEUP HUNTSVILLE • WTQX SELMA • WCLK ATLANTA • WTUF THOMASVILLE GA • WDIA MEMPHIS • WLOK MEMPHIS
WYOL NASHVILLE • WOKJ JACKSON • WJBE KNOXVILLE • WNOO CHATANOOGA • WCIN CINCINNATI • WDAO DYTON • WYKO COLUMBUS
WLOU LOUISVILLE • WHBC CANTON OH • WJLB DETROIT • WCHB DETROIT • WWWS-FM SAGINAW • WAMM FLINT • WKAR E. LANSING • WAMO PITTSBURGH
WDKX ROCHESTER • WBLK-FM BUFFALO • WUFO BUFFALO • WNIA BUFFALO • WGIV CHARLOTTE • WIDU FAYETTEVILLE • WOIC COLUMBIA
WAAA WINSTON SALEM • WEAL GREENSBORO • WQMG GREENSBORO • WLE RALEIGH • WWIL WILMINGTON • WHYZ GREENVILLE • WPAL CHARLESTON
WYDM SUMTER • WBSC BENNETTEVILLE • WSRC DURHAM • WYQE CHADBOURNE • WQIZ ST. GEORGE • WYNN FLORENCE • WEDR-FM MIAMI • WMBM MIAMI
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Billboard Singles Radio Action

Playlist Top Add Ons •
 Playlist Prime Movers ★

Based on station playlists through Thursday (10/25/79)

• Continued from page 20

WFMZ—Chicago
 ★ JOHN COUGAR—*I Need A Lover* (Mercury) 26-17
 ★ CHEAP TRICK—*Dream Police* (Epic) 18-7

WRDK—Rockford
 ● LITTLE RIVER BAND—*Cool Change* (Capitol)
 ● J.D. SOUTHER—*You're Only Lonely* (Columbia)
 ★ STYX—*Babe* (A&M) 7-3
 ★ FLEETWOOD MAC—*Tusk* (WB) 9-1

WIFE—Indianapolis
 ● RITA COOLIDGE—*I'd Rather Leave* (A&M)
 ● ORLEANS—*Forever* (Infinity)

WNDE—Indianapolis
 ● STEVIE WONDER—*Send One Your Love* (Tamla)
 ● BOB DYLAN—*Gotta Serve Somebody* (Columbia)
 ★ EAGLES—*Heartache Tonight* (Asylum) 9-4
 ★ FLEETWOOD MAC—*Tusk* (WB) 12-8

WOKY—Milwaukee
 ● SUPERTRAMP—*Take The Long Way Home* (A&M)
 ● CRYSTAL GAYLE—*Half The Way* (Columbia)
 ★ STYX—*Babe* (A&M) 10-1
 ★ EAGLES—*Heartache Tonight* (Asylum) 20-11

KSLQ-FM—St. Louis
 ● JEFFERSON STARSHIP—*Jane* (GrunT)
 ● RUPERT HOLMES—*Escape* (Infinity)
 ★ EAGLES—*Heartache Tonight* (Asylum) 2-1
 ★ STYX—*Babe* (A&M) 3-2

XXOK—St. Louis
 ● STEVIE WONDER—*Send One Your Love* (Tamla)
 ● J.D. SOUTHER—*You're Only Lonely* (Columbia)
 ★ SUPERTRAMP—*Take The Long Way Home* (A&M) 28-20
 ★ STYX—*Babe* (A&M) 20-8

KIOA—Des Moines
 ● COMMODORES—*Still* (Motown)
 ● KENNY ROGERS—*You Decorated My Life* (UA)
 ★ LED ZEPPELIN—*All My Love* (Swan Song) 18-9
 ★ EAGLES—*Heartache Tonight* (Asylum) 19-14

KOWB—Minneapolis
 ● LITTLE RIVER BAND—*Cool Change* (Capitol)
 ● BLACKFOOT—*Train, Train* (Atco)
 ★ STYX—*Babe* (A&M) 10-4
 ★ IAN GOMM—*Hold On* (Stiff/Epic) 16-10

KSTP—Minneapolis
 ● KENNY LOGGINS—*This Is It* (Columbia)
 ● LITTLE RIVER BAND—*Cool Change* (Capitol)
 ★ ANNE MURRAY—*Broken Hearted Me* (Capitol) 11-4
 ★ CRYSTAL GAYLE—*Half The Way* (Columbia) 12-6

WHB—Kansas City
 ● NITELYTE—*If You Want It* (Ariola)
 ● SUPERTRAMP—*Take The Long Way Home* (A&M)
 ★ STREISAND/SUMMER—*No More Tears* (Columbia/Casablanca) 14-7
 ★ MUPPETS—*Rainbow Connection* (Atlantic) 16-12

KBEQ—Kansas City
 ● J.D. SOUTHER—*You're Only Lonely* (Columbia)
 ● PABLO CRUISE—*I Want You Tonight* (A&M)
 ★ K.C. & THE SUNSHINE BAND—*Please Don't Go* (Sunshine Sound) 12-7
 ★ CRYSTAL GAYLE—*Half The Way* (Columbia) 34-27

KKLS—Rapid City
 ● SUPERTRAMP—*Take The Long Way Home* (A&M)
 ● CLIFF RICHARD—*We Don't Talk Anymore* (EMI)
 ★ EAGLES—*Heartache Tonight* (Asylum) 8-1
 ★ J.D. SOUTHER—*You're Only Lonely* (Columbia) 33-12

KQWB—Fargo
 ● BARRY MANILOW—*Ships* (Arista)
 ● DR. HOOK—*Better Love Next Time* (Capitol)
 ★ LAUREN WOOD—*Please Don't Leave* (WB) 24-18
 ★ ANNE MURRAY—*Broken Hearted Me* (Capitol) 20-12

KLEO—Wichita
 ● CAPTAIN & TENNILLE—*Do That To Me One More Time* (Casablanca)
 ● KENNY LOGGINS—*This Is It* (Columbia)
 ★ COMMODORES—*Still* (Motown) 15-8
 ★ STREISAND/SUMMER—*No More Tears* (Columbia/Casablanca) 15-6

Northeast Region

TOP ADD ONS:

● K.C. & THE SUNSHINE BAND—*Please Don't Go* (Sunshine Sound)
 ● BOB DYLAN—*Gotta Serve Somebody* (Columbia)
 ● LITTLE RIVER BAND—*Cool Change* (Capitol)

PRIME MOVERS:

● COMMODORES—*Still* (Motown)
 ● STREISAND & SUMMER—*No More Tears* (Casablanca/Columbia)
 ● BARRY MANILOW—*Ships* (Arista)

BREAKOUTS:

● STEVIE WONDER—*Send One Your Love* (Tamla)
 ● JEFFERSON STARSHIP—*Jane* (GrunT)
 ● FRANK MILLS—*Peter Piper* (Polydor)

WABC—New York
 ● BARRY MANILOW—*Ships* (Arista)
 ● K.C. & THE SUNSHINE BAND—*Please Don't Go* (Sunshine Sound)
 ★ KOOL & THE GANG—*Ladies' Night* (Mercury) 16-7
 ★ COMMODORES—*Still* (Motown) 20-11

WXLO—New York
 ● K.C. & THE SUNSHINE BAND—*Please Don't Go* (Sunshine Sound)
 ● STEVIE WONDER—*Send One Your Love* (Tamla)
 ★ COMMODORES—*Still* (Motown) 19-11
 ★ STREISAND/SUMMER—*No More Tears* (Columbia/Casablanca) 18-8

WPTR—Albany
 ● BARRY MANILOW—*Ships* (Arista)
 ● STYX—*Babe* (A&M)
 ★ KENNY ROGERS—*You Decorated My Life* (UA) 8-1
 ★ COMMODORES—*Still* (Motown) 27-15

WTRY—Albany
 ● ELO—*Confusion* (Jet)
 ● LITTLE RIVER BAND—*Cool Change* (Capitol)
 ★ COMMODORES—*Still* (Motown) 20-11
 ★ BARRY MANILOW—*Ships* (Arista) 13-7

WKBW—Buffalo
 ● ELO—*Confusion* (Jet)
 ● LITTLE RIVER BAND—*Cool Change* (Capitol)
 ★ COMMODORES—*Still* (Motown) 20-11
 ★ BARRY MANILOW—*Ships* (Arista) 13-7

WYSL—Buffalo
 ● STREISAND/SUMMER—*No More Tears* (Columbia/Casablanca)
 ● ENGLAND DAN/JOHN FORD COLEY—*What Can I Do With This Broken Heart* (Big Tree)
 ★ BARRY MANILOW—*Ships* (Arista) 20-15
 ★ CRYSTAL GAYLE—*Half The Way* (Columbia) 13-9

WBBF—Rochester
 ● SUPERTRAMP—*Take The Long Way Home* (A&M)
 ● K.C. & THE SUNSHINE BAND—*Please Don't Go* (Sunshine Sound)
 ★ STREISAND/SUMMER—*No More Tears* (Columbia/Casablanca) 24-16
 ★ DONNA SUMMER—*Dim All The Lights* (Casablanca) 19-11

WRKO—Boston
 ● STEVIE WONDER—*Send One Your Love* (Tamla)
 ● JEFFERSON STARSHIP—*Jane* (GrunT)
 ★ COMMODORES—*Still* (Motown) 29-19
 ★ STREISAND/SUMMER—*No More Tears* (Columbia/Casablanca) 24-14

WBZ-FM—Boston
 ● STEVIE WONDER—*Send One Your Love* (Tamla)
 ● CRUSADERS—*Street Life* (MCA)
 F-105 (WVBF)—Boston

● STREISAND/SUMMER—*No More Tears* (Columbia/Casablanca)
 ★ THE CARS—*It's All I Can Do* (Elektra) 28-25
 ★ KENNY ROGERS—*You Decorated My Life* (UA) 25-14

WDRC—Hartford
 ● K.C. & THE SUNSHINE BAND—*Please Don't Go* (Sunshine Sound)
 ● BOB DYLAN—*Gotta Serve Somebody* (Columbia)
 ★ STREISAND/SUMMER—*No More Tears* (Columbia/Casablanca) 22-17
 ★ JOURNEY—*Lowin', Touchin', Squeezin'* (Columbia) 15-10

WPRO (AM)—Providence
 ● CHRIS THOMPSON—*If You Remember Me* (Elektra)
 ● FRANK MILLS—*Peter Piper* (Polydor)
 ★ BARRY MANILOW—*Ships* (Arista) 21-15
 ★ STREISAND/SUMMER—*No More Tears* (Columbia/Casablanca) 24-16

WPRO-FM—Providence
 ● DR. HOOK—*Better Love Next Time* (Capitol)
 ● CAPTAIN & TENNILLE—*Do That To Me One More Time* (Casablanca)
 ★ IAN GOMM—*Hold On* (Stiff/Epic) 20-12
 ★ KENNY ROGERS—*You Decorated My Life* (UA) 8-3

WICC—Bridgeport
 ● JEFFERSON STARSHIP—*Jane* (GrunT)
 ● FOREIGNER—*Head Games* (Atlantic)
 ★ J.D. SOUTHER—*You're Only Lonely* (Columbia) 15-8
 ★ STREISAND/SUMMER—*No More Tears* (Columbia/Casablanca) 22-12

Mid-Atlantic Region

TOP ADD ONS:

● SUPERTRAMP—*Take The Long Way Home* (A&M)
 ● SMOKEY ROBINSON—*Cruisin'* (Tamla)
 ● CLIFF RICHARD—*We Don't Talk Anymore* (EMI)

PRIME MOVERS:

● STYX—*Babe* (A&M)
 ● K.C. & THE SUNSHINE BAND—*Please Don't Go* (Sunshine Sound)
 ● EAGLES—*Heartache Tonight* (Asylum)

BREAKOUTS:

● STEVIE WONDER—*Send One Your Love* (Tamla)
 ● RUPERT HOLMES—*Escape* (Infinity)
 ● CHRIS THOMPSON—*If You Remember Me* (Planet)

WFIL—Philadelphia
 ● STEVIE WONDER—*Send One Your Love* (Tamla)
 ● STYX—*Babe* (A&M)
 ★ DONNA SUMMER—*Dim All The Lights* (Casablanca) 11-5
 ★ EAGLES—*Heartache Tonight* (Asylum) 10-3

WZZD—Philadelphia
 ● DIANA ROSS—*It's My House* (Motown)
 ● STEVIE WONDER—*Send One Your Love* (Tamla)
 ● THE CARS—*It's All I Can Do* (Elektra) 24-15
 ★ STYX—*Babe* (A&M) 19-3

WIFI-FM—Philadelphia
 ● THE CARS—*It's All I Can Do* (Elektra) 24-15
 ★ STYX—*Babe* (A&M) 19-3

WPGC—Washington
 ● RUPERT HOLMES—*Escape* (Infinity)
 ● SUPERTRAMP—*Take The Long Way Home* (A&M)
 ● K.C. & THE SUNSHINE BAND—*Please Don't Go* (Sunshine Sound) 12-7
 ★ STYX—*Babe* (A&M) 8-2

WGH—Norfolk
 ● KENNY ROGERS—*Coward Country* (UA)
 ● CLIFF RICHARD—*We Don't Talk Anymore* (EMI)
 ● COMMODORES—*Still* (Motown) 9-1
 ★ STYX—*Babe* (A&M) 13-9

WCAO—Baltimore
 ● SUPERTRAMP—*Take The Long Way Home* (A&M)
 ● SMOKEY—*Cruisin'* (Motown)
 ★ KOOL & THE GANG—*Ladies' Night* (Mercury) 0-15
 ★ FLEETWOOD MAC—*Tusk* (WB) 18-10

WYRE—Annapolis
 ● RUPERT HOLMES—*Escape* (Infinity)
 ● SUPERTRAMP—*Take The Long Way Home* (A&M)
 ★ STREISAND/SUMMER—*No More Tears* (Columbia/Casablanca) 27-17
 ★ K.C. & THE SUNSHINE BAND—*Please Don't Go* (Sunshine Sound) 14-9

WLEE—Richmond
 ● LAUREN WOOD—*Please Don't Leave* (WB)
 ● STREISAND/SUMMER—*No More Tears* (Columbia/Casablanca)
 ● COMMODORES—*Still* (Motown) 12-6
 ★ J.D. SOUTHER—*You're Only Lonely* (Columbia) 17-9

WRVQ—Richmond
 ● PABLO CRUISE—*I Want You Tonight* (A&M)
 ● SUPERTRAMP—*Take The Long Way Home* (A&M)
 ● K.C. & THE SUNSHINE BAND—*Please Don't Go* (Sunshine Sound) 21-11
 ★ BLONDIE—*Dreaming* (Chrysalis) 23-14

WAEB—Allentown
 ● CHRIS THOMPSON—*If You Remember Me* (Planet)
 ● LAUREN WOOD—*Please Don't Leave* (WB)
 ● COMMODORES—*Still* (Motown) 19-12
 ★ ELTON JOHN—*Victim Of Love* (MCA) 13-6

WKBO—Harrisburg
 ● CLIFF RICHARD—*We Don't Talk Anymore* (EMI)
 ★ MICHAEL JOHNSON—*This Night Won't Last Forever* (EMI) 25-18
 ★ STREISAND/SUMMER—*No More Tears* (Columbia/Casablanca) 0-17

Southeast Region

TOP ADD ONS:

● PABLO CRUISE—*I Want You Tonight* (A&M)
 ● LITTLE RIVER BAND—*Cool Change* (Capitol)
 ● SMOKEY ROBINSON—*Cruisin'* (Tamla)

PRIME MOVERS:

● STYX—*Babe* (A&M)
 ● STREISAND & SUMMER—*No More Tears* (Columbia/Casablanca)
 ● COMMODORES—*Still* (Motown)

BREAKOUTS:

● MICHAEL JACKSON—*Rock With You* (Epic)
 ● KENNY LOGGINS—*This Is It* (Columbia)
 ● JEFFERSON STARSHIP—*Jane* (GrunT)

WQXI—Atlanta
 ● RUPERT HOLMES—*Escape* (Infinity)
 ● EAGLES—*I Can't Tell You Why* (Asylum)
 ★ KENNY LOGGINS—*This Is It* (Columbia) 23-15
 ★ RICHIE FURAY—*I Still Have Dreams* (Asylum) 17-12

Z-93 (WZGC-FM)—Atlanta
 ● MICHAEL JACKSON—*Rock With You* (Epic)
 ● STREISAND/SUMMER—*No More Tears* (Columbia/Casablanca)
 ★ LAUREN WOOD—*Please Don't Leave* (WB) 21-15
 ★ CRYSTAL GAYLE—*Half The Way* (Columbia) 28-14

WBBQ—Augusta
 ● MICHAEL JACKSON—*Rock With You* (Epic)
 ● THE SPORTS—*Who Listens To The Radio* (Arista)
 ★ J.D. SOUTHER—*You're Only Lonely* (Columbia) 24-10
 ★ BARRY MANILOW—*Ships* (Arista) 23-11

WFOM—Atlanta
 ● KENNY LOGGINS—*This Is It* (Columbia)
 ● DIANNE WARWICK—*Deja Vu* (Arista)
 ★ STYX—*Babe* (A&M) 15-12
 ★ STREISAND/SUMMER—*No More Tears* (Columbia/Casablanca) 20-18

WSPA—Savannah
 ● CHRIS THOMPSON—*If You Remember Me* (Elektra)
 ● FRANK MILLS—*Peter Piper* (Polydor)
 ★ STREISAND/SUMMER—*No More Tears* (Columbia/Casablanca) 17-11
 ★ STYX—*Babe* (A&M) 11-7

WFLB—Fayetteville
 ● MAXINE NIGHTINGALE—*The Girl In Me* (Windsong)
 ● SUPERTRAMP—*Take The Long Way Home* (A&M)
 ★ MICHAEL JOHNSON—*This Night Won't Last Forever* (EMI) 20-13
 ★ ISAAC HAYES—*Don't Let Go* (Polydor) 35-25

WQAM—Miami
 ● KENNY LOGGINS—*This Is It* (Columbia)
 ● MICHAEL JOHNSON—*This Night Won't Last Forever* (EMI)
 ★ COMMODORES—*Still* (Motown) 16-10
 ★ STREISAND/SUMMER—*No More Tears* (Columbia/Casablanca) 17-7

WJIX (96X)—Miami
 ● ELTON JOHN—*Victim Of Love* (MCA)
 ● RAYDIO—*Hot Stuff* (Arista)
 ★ MICHAEL JACKSON—*Working Day & Night* (Epic) 22-11
 ★ KOOL & THE GANG—*Ladies' Night* (Mercury) 14-6

Y-100 (WHY-FM)—Miami
 ● JIMMY BUFFETT—*Fins* (MCA)
 ● SMOKEY ROBINSON—*Cruisin'* (Motown)
 ★ STREISAND/SUMMER—*No More Tears* (Columbia/Casablanca) 12-6
 ★ EAGLES—*Heartache Tonight* (Asylum) 16-9

WLOF—Orlando
 ● SUPERTRAMP—*Take The Long Way Home* (A&M)
 ● KENNY LOGGINS—*This Is It* (Columbia)
 ★ KENNY ROGERS—*You Decorated My Life* (UA) 12-7
 ★ K.C. & THE SUNSHINE BAND—*Please Don't Go* (Sunshine Sound) 9-5

Q-105 (WRBQ-FM)—Tampa
 ● PABLO CRUISE—*I Want You Tonight* (A&M)
 ● CLIFF RICHARD—*We Don't Talk Anymore* (EMI)
 ★ KENNY ROGERS—*You Decorated My Life* (UA) 10-4
 ★ STYX—*Babe* (A&M) 14-7

BJ-105 (WBJW-FM)—Orlando
 ● CRUSADERS—*Street Life* (MCA)
 ● SUPERTRAMP—*Take The Long Way Home* (A&M)
 ★ K.C. & THE SUNSHINE BAND—*Please Don't Go* (Sunshine Sound) 34-22
 ★ STYX—*Babe* (A&M) 16-9

WZDQ—Chattanooga
 ● TOM PETTY & THE HEARTBREAKERS—*Don't Do Me Like That* (Backstreet/MCA)
 ● JEFFERSON STARSHIP—*Jane* (GrunT)
 ★ COMMODORES—*Still* (Motown) 11-5
 ★ STYX—*Babe* (A&M) 17-13

WQXQ—Daytona Beach
 ● THE CARS—*It's All I Can Do* (Elektra)
 ● CAPTAIN & TENNILLE—*Do That To Me One More Time* (Casablanca)
 ★ STREISAND/SUMMER—*No More Tears* (Columbia/Casablanca) 39-25
 ★ K.C. & THE SUNSHINE BAND—*Please Don't Go* (Sunshine Sound) 14-4

WAPE—Jacksonville
 ● PABLO CRUISE—*I Want You Tonight* (A&M)
 ● LITTLE RIVER BAND—*Cool Change* (Capitol)
 ★ STREISAND/SUMMER—*No More Tears* (Columbia/Casablanca) 23-15
 ★ K.C. & THE SUNSHINE BAND—*Please Don't Go* (Sunshine Sound) 0-17

WAYS—Charlotte
 ● ISAAC HAYES—*Don't Let Go* (Polydor)
 ● SMOKEY ROBINSON—*Cruisin'* (Motown)
 ★ KENNY LOGGINS—*This Is It* (Columbia) 23-12
 ★ J.D. SOUTHER—*You're Only Lonely* (Columbia) 24-19

WKIX—Raleigh
 ● LITTLE RIVER BAND—*Cool Change* (Capitol)
 ● RONNIE MILSAP—*Get It Up* (RCA)
 ★ STREISAND/SUMMER—*No More Tears* (Columbia/Casablanca) 0-28
 ★ BARRY MANILOW—*Ships* (Arista) 0-27

WTMA—Charleston
 ● SUPERTRAMP—*Take The Long Way Home* (A&M)
 ● ISAAC HAYES—*Don't Let Go* (Polydor)
 ★ BARRY MANILOW—*Ships* (Arista) 30-21
 ★ EAGLES—*Heartache Tonight* (Asylum) 12-5

WORD—Spartanburg
 ● STEVIE WONDER—*Send One Your Love* (Tamla)
 ● MOON MARTIN—*No Chance* (Capitol)
 ★ BARRY MANILOW—*Ships* (Arista) 20-13
 ★ STREISAND/SUMMER—*No More Tears* (Columbia/Casablanca) 0-20

WLAC—Nashville
 ● PABLO CRUISE—*I Want You Tonight* (A&M)
 ● LITTLE RIVER BAND—*Cool Change* (Capitol)
 ★ COMMODORES—*Still* (Motown) 28-16
 ★ ELTON JOHN—*Victim Of Love* (MCA) 33-22

(WBQ) 92-Q—Nashville
 ● RUPERT HOLMES—*Escape* (Infinity)
 ● SMOKEY ROBINSON—*Cruisin'* (Motown)
 ★ BLONDIE—*Dreaming* (Chrysalis) 27-22
 ★ COMMODORES—*Still* (Motown) 19-13

WHBQ—Memphis
 ● STEVIE WONDER—*Send One Your Love* (Tamla)
 ● JEFFERSON STARSHIP—*Jane* (GrunT)
 ★ K.C. & THE SUNSHINE BAND—*Please Don't Go* (Sunshine Sound) 16-10
 ★ STYX—*Babe* (A&M) 22-16

WRJZ—Knoxville
 ● THE BUGGLES—*Video Killed The Radio Star* (Island)
 ● MICHAEL JACKSON—*Rock With You* (Epic)
 ★ BLACKFOOT—*Train, Train* (Atco) 34-24
 ★ STREISAND/SUMMER—*No More Tears* (Columbia/Casablanca) 17-8

WGOW—Chattanooga
 ● KENNY LOGGINS—*This Is It* (Columbia)
 ● CRUSADERS—*Street Life* (MCA)
 ★ ANNE MURRAY—*Broken Hearted Me* (Capitol) 11-5
 ★ RUPERT HOLMES—*Escape* (Infinity) 22-17

WERC—Birmingham
 ● RUPERT HOLMES—*Escape* (Infinity)
 ● PABLO CRUISE—*I Want You Tonight* (A&M)
 ★ K.C. & THE SUNSHINE BAND—*Please Don't Go* (Sunshine Sound) 12-7
 ★ STYX—*Babe* (A&M) 16-9

WGSN—Birmingham
 ● PABLO CRUISE—*I Want You Tonight* (A&M)
 ● CRYSTAL GAYLE—*Half The Way* (Columbia)
 ★ STYX—*Babe* (A&M) 16-10
 ★ HERB ALPERT—*Rise* (A&M) 5-1

WHYY—Montgomery
 ● PABLO CRUISE—*I Want You Tonight* (A&M)
 ● MOON MARTIN—*No Chance* (Capitol)
 ★ SMOKEY ROBINSON—*Cruisin'* (Motown) 0-19
 ★ ISAAC HAYES—*Don't Let Go* (Polydor) 25-17

KAAY—Little Rock
 ● STREISAND/SUMMER—*No More Tears* (Columbia/Casablanca)
 ● COMMODORES—*Still* (Motown)
 ★ BARRY MANILOW—*Ships* (Arista) 21-10
 ★ EAGLES—*Heartache Tonight* (Asylum) 19-9

WSEZ (Z-93)—Winston-Salem
 ● STEVIE WONDER—*Send One Your Love* (Tamla)
 ● MOON MARTIN—*No Chance* (Capitol)
 ★ CHRIS THOMPSON—*If You Remember Me* (Elektra) 33-26
 ★ BLONDIE—*Dreaming* (Chrysalis) 29-19

WAIV—Jacksonville
 ● JEFFERSON STARSHIP—*Jane* (GrunT)
 ● LITTLE RIVER BAND—*Cool Change* (Capitol)
 ★ STREISAND/SUMMER—*No More Tears* (Columbia/Casablanca) 32-23
 ★ FLEETWOOD MAC—*Tusk* (WB) 1

TOUR DATES:

10/30	El Paso, TX	11/13	Cincinnati, OH
10/31	Albuquerque, NM	11/14	Indianapolis, IN
11/1	Amarillo, TX	11/15	Louisville, KY
11/2	Abilene, TX	11/17	Dayton, OH
11/3	Dallas, TX	11/18	Columbus, OH
11/4	Houston, TX	11/20	Cleveland, OH
11/6	Lubbock, TX	11/21	Detroit, MI
11/7	Austin, TX	11/22	Chicago, IL
11/8	San Antonio, TX	11/23	St. Louis, MO
11/9	Corpus Christi, TX	11/24	Kansas City, MO
11/11	Norman, OK		

MANAGEMENT:
Direction—Peter Mensch in
association with David Krebs
and Steve Leber, for
Contemporary
Communications Corp.
Production—Dieter Dierks
BOOKING AGENT:
DMA

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**ROCK 'N' ROLL'S
HARDEST DRIVING
BAND GOES ON A
"LOVEDRIVE" THROUGH
AMERICA.**

Billboard Album Radio Action

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

Based on station playlist through Wednesday (10/24/79)

Top Add Ons-National

TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
STEVE FORBERT—Jackrabbit Slim (Nemperor)
CINDY BULLENS—Steal The Night (Casablanca)
OUTLAWS—In The Eye Of The Storm (Arista)

Top Requests/Airplay-National

EAGLES—The Long Run (Asylum)
CHEAP TRICK—Dream Police (Epic)
LED ZEPPELIN—In Through The Out Door (Swan Song)
STYX—Cornerstone (A&M)

National Breakouts

APRIL WINE—Harder Faster (Capitol)
SPORTS—Don't Throw Stones (Arista)
DUNCAN BROWN—Streets Of Fire (Sire)
HORSLIPS—Short Stories/Tail Tales (Mercury)

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.

KFVL AM—Denver (Ira Gordon)

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- STEVE FORBERT—Jackrabbit Slim (Nemperor)
- 38-SPECIAL—Rockin' Into The Night (A&M)
- GARY MOORE—Back On The Streets (Jet)
- TOM JOHNSTON—Everything You've Heard Is True (WB)
- U.K.—Night After Night (Polydor)
- FLEETWOOD MAC—Tusk (WB)
- EAGLES—The Long Run (Asylum)
- BOB DYLAN—Slow Train Coming (Columbia)
- RUPERT HOLMES—Partners In Crime (Infinity)

KZLX FM—Eugene (C. Kovarik/P. Mays)

- STEVE FORBERT—Jackrabbit Slim (Nemperor)
- HORSLIPS—Short Stories/Tail Tales (Mercury)
- CINDY BULLENS—Steal The Night (Casablanca)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- DUNCAN BROWN—Streets Of Fire (Sire)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- INTERVIEW—Big Oceans (Virgin)
- SANTANA—Marathon (Columbia)

KZOK FM—Seattle (Brad Hoffman)

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PAT BENATAR—In The Heat Of The Night (Chrysalis)
- NICOLETTE LARSON—In The Nick Of Time (WB)
- KARLA BONOFF—Hesitant Nights (Columbia)
- BONNIE RAITT—The Glow (WB)
- STEVE FORBERT—Jackrabbit Slim (Nemperor)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- CHEAP TRICK—Dream Police (Epic)
- EAGLES—The Long Run (Asylum)
- FLEETWOOD MAC—Tusk (WB)
- EAGLES—The Long Run (Asylum)

Southwest Region

TOP ADD ONS

TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
OUTLAWS—In The Eye Of The Storm (Arista)
STEVE FORBERT—Jackrabbit Slim (Nemperor)

TOP REQUEST/AIRPLAY

EAGLES—The Long Run (Asylum)
LED ZEPPELIN—In Through The Out Door (Swan Song)
FLEETWOOD MAC—Tusk (WB)
CHEAP TRICK—Dream Police (Epic)

BREAKOUTS

THE POLICE—Regatta de Blanc (A&M)
JUDAS PRIEST—Unleashed In The East (Columbia)
NICOLETTE LARSON—In The Nick Of Time (WB)
SPORTS—Don't Throw Stones (Arista)

KZEW FM—Dallas (Doris Miller)

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- POP—Go (Arista)
- JUDAS PRIEST—Unleashed In The East (Columbia)
- 20/20—(Portrait)
- FLEETWOOD MAC—Tusk (WB)
- EAGLES—The Long Run (Asylum)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- CHEAP TRICK—Dream Police (Epic)
- EAGLES—The Long Run (Asylum)
- FLEETWOOD MAC—Tusk (WB)

KZFX FM—Dallas/FL Worth (Tim Spencer)

- 20/20—(Portrait)
- KENNY LOGGINS—Keep The Fire (Columbia)
- 38-SPECIAL—Rockin' Into The Night (A&M)
- JUDAS PRIEST—Unleashed In The East (Columbia)
- APRIL WINE—Harder Faster (Capitol)
- NICK LOWE—Labour Of Love (Columbia)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- CHEAP TRICK—Dream Police (Epic)
- EAGLES—The Long Run (Asylum)
- FLEETWOOD MAC—Tusk (WB)

KRST FM—Albuquerque (S. Cornish/J. Zaleski)

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- HORSLIPS—Short Stories/Tail Tales (Mercury)
- PETER GREEN—In The Skies (Sail/Rounder)
- EAGLES—The Long Run (Asylum)
- STYX—Cornerstone (A&M)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- CHEAP TRICK—Dream Police (Epic)

KLBI FM—Austin (G. Mason/T. Quarles)

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- OUTLAWS—In The Eye Of The Storm (Arista)
- STEVE FORBERT—Jackrabbit Slim (Nemperor)
- NICOLETTE LARSON—In The Nick Of Time (WB)
- THE POLICE—Regatta de Blanc (A&M)
- BLONDIE—Eat To The Beat (Chrysalis)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- THE POLICE—Regatta de Blanc (A&M)
- EAGLES—The Long Run (Asylum)

KLOL FM—Houston (Paul Riano)

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- OUTLAWS—In The Eye Of The Storm (Arista)
- SPORTS—Don't Throw Stones (Arista)
- RICK DERRINGER—Guitars And Women (Blue Sky)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- CHEAP TRICK—Dream Police (Epic)
- EAGLES—The Long Run (Asylum)
- FLEETWOOD MAC—Tusk (WB)

KYIGZ FM—Kansas City (M. Floyd/J. McCabe)

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PAT BENATAR—In The Heat Of The Night (Chrysalis)
- NICOLETTE LARSON—In The Nick Of Time (WB)
- KARLA BONOFF—Hesitant Nights (Columbia)
- BONNIE RAITT—The Glow (WB)
- STEVE FORBERT—Jackrabbit Slim (Nemperor)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- CHEAP TRICK—Dream Police (Epic)
- FLEETWOOD MAC—Tusk (WB)
- EAGLES—The Long Run (Asylum)

Midwest Region

TOP ADD ONS

TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
CINDY BULLENS—Steal The Night (Casablanca)
RICK DERRINGER—Guitars And Women (Blue Sky)
STEVE FORBERT—Jackrabbit Slim (Nemperor)

TOP REQUEST/AIRPLAY

LED ZEPPELIN—In Through The Out Door (Swan Song)
EAGLES—The Long Run (Asylum)
STYX—Cornerstone (A&M)
FOREIGNER—Head Games (Atlantic)

BREAKOUTS

APRIL WINE—Harder Faster (Capitol)
POP—Go (Arista)
HEADBOYS—(RSO)
SMAL—Flow (Cream)

WWW FM—Detroit (L. Urbiel/M. McEwen)

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- EAGLES—The Long Run (Asylum)
- FOREIGNER—Head Games (Atlantic)
- STYX—Cornerstone (A&M)

WLUP FM—Chicago (Sky Daniels)

- TANTRUM—Rather Be Rockin' (Ovation)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- EAGLES—The Long Run (Asylum)
- CHEAP TRICK—Dream Police (Epic)
- FOREIGNER—Head Games (Atlantic)

WLWQ FM—Columbus (Steve Runner)

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- HEADBOYS—(RSO)
- APRIL WINE—Harder Faster (Capitol)
- JOHN COUGAR—(Riva)
- POINT BLANK—Airplay (MCA) (re-add)
- EAGLES—The Long Run (Asylum)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- STYX—Cornerstone (A&M)
- FLEETWOOD MAC—Tusk (WB)

WMMJ FM—Cleveland (John Gorman)

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- POP—Go (Arista)
- APRIL WINE—Harder Faster (Capitol)
- CINDY BULLENS—Steal The Night (Casablanca)
- PETER GREEN—In The Skies (Sail/Rounder)
- EAGLES—The Long Run (Asylum)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- FLEETWOOD MAC—Tusk (WB)
- STYX—Cornerstone (A&M)

WYDD FM—Pittsburgh (J. Robertson/J. Kinney)

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- OUTLAWS—In The Eye Of The Storm (Arista)
- STEVE FORBERT—Jackrabbit Slim (Nemperor)
- SNAIL—Flow (Cream)
- CINDY BULLENS—Steal The Night (Casablanca)
- BOULDER—(Elektra)
- EAGLES—The Long Run (Asylum)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- FLEETWOOD MAC—Tusk (WB)
- STYX—Cornerstone (A&M)

WABE FM—Detroit (Ted Ferguson)

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- EAGLES—The Long Run (Asylum)
- FOREIGNER—Head Games (Atlantic)
- STYX—Cornerstone (A&M)

KSHE FM—St. Louis (Ted Habeck)

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- CINDY BULLENS—Steal The Night (Casablanca)
- RICK DERRINGER—Guitars And Women (Blue Sky)
- JUDAS PRIEST—Unleashed In The East (Columbia)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- STYX—Cornerstone (A&M)
- FOREIGNER—Head Games (Atlantic)
- EAGLES—The Long Run (Asylum)

Southeast Region

TOP ADD ONS

TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
OUTLAWS—In The Eye Of The Storm (Arista)
STEVE FORBERT—Jackrabbit Slim (Nemperor)
CINDY BULLENS—Steal The Night (Casablanca)

TOP REQUEST/AIRPLAY

LED ZEPPELIN—In Through The Out Door (Swan Song)
EAGLES—The Long Run (Asylum)
CHEAP TRICK—Dream Police (Epic)
STYX—Cornerstone (A&M)

BREAKOUTS

RICK DERRINGER—Guitars And Women (Blue Sky)
APRIL WINE—Harder Faster (Capitol)
SPORTS—Don't Throw Stones (Arista)
ALDA RESERVE—Love Goes On (Sire)

WKLS FM—Atlanta (Rich Piombino)

- THE POLICE—Regatta de Blanc (A&M)
- GAMMA—Gamma 1 (Elektra)
- OUTLAWS—In The Eye Of The Storm (Arista)
- APRIL WINE—Harder Faster (Capitol)
- JETHRO TULL—Stormwatch (Chrysalis)
- CHEAP TRICK—Dream Police (Epic)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- FOREIGNER—Head Games (Atlantic)

WRAS FM—Atlanta (Mark Williams)

- FABULOUS THUNDERBIRDS—(Takoma)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- OUTLAWS—In The Eye Of The Storm (Arista)
- NICOLETTE LARSON—In The Nick Of Time (WB)
- SPORTS—Don't Throw Stones (Arista)
- STEVE FORBERT—Jackrabbit Slim (Nemperor)
- AVATAR—Prime Time (Avatar)
- FRANK ZAPPA—Joe's Garage Act 1 (Zappa)
- MOLLY HATCHET—Flirtin' With Disaster (Epic)
- TALKING HEADS—Fear Of Music (Sire)

WKDF FM—Nashville (Alan Sneed)

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- FM—Surveillance (Arista)
- RICK DERRINGER—Guitars And Women (Blue Sky)
- JUDAS PRIEST—Unleashed In The East (Columbia)
- STEVE FORBERT—Jackrabbit Slim (Nemperor)
- CARLENE CARTER—Two Sides To Every Woman (WB)
- EAGLES—The Long Run (Asylum)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- STYX—Cornerstone (A&M)
- FLEETWOOD MAC—Tusk (WB)

ZETA-4 (WKWZ) FM—Miami (K. Isley/R. Martin)

- SANTANA—Marathon (Columbia)
- BONNIE RAITT—The Glow (WB)
- RICK DERRINGER—Guitars And Women (Blue Sky)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- FLEETWOOD MAC—Tusk (WB)
- STYX—Cornerstone (A&M)
- EAGLES—The Long Run (Asylum)
- LED ZEPPELIN—In Through The Out Door (Swan Song)

WSHE FM—FL Lauderdale (Michelle Robinson)

- CINDY BULLENS—Steal The Night (Casablanca)
- STEVE FORBERT—Jackrabbit Slim (Nemperor)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- OUTLAWS—In The Eye Of The Storm (Arista)
- XTC—Drums And Wires (Virgin)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- TALKING HEADS—Fear Of Music (Sire)
- EAGLES—The Long Run (Asylum)
- CHEAP TRICK—Dream Police (Epic)

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

- CINDY BULLENS—Steal The Night (Casablanca)
- GARY MOORE—Back On The Streets (Jet)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ALDA RESERVE—Love Goes On (Sire)
- STARJETS—(Epic)
- RICK DERRINGER—Guitars And Women (Blue Sky)
- WEATHER REPORT—8:30 (ARC/Columbia)
- BOB DYLAN—Slow Train Coming (Columbia)
- VAN MORRISON—Into The Music (WB)
- BONNIE RAITT—The Glow (WB)

Northeast Region

TOP ADD ONS

TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
STEVE FORBERT—Jackrabbit Slim (Nemperor)
CINDY BULLENS—Steal The Night (Casablanca)
38-SPECIAL—Rockin' Into The Night (A&M)

TOP REQUEST/AIRPLAY

EAGLES—The Long Run (Asylum)
FLEETWOOD MAC—Tusk (WB)
CHEAP TRICK—Dream Police (Epic)
STYX—Cornerstone (A&M)

BREAKOUTS

SPORTS—Don't Throw Stones (Arista)
APRIL WINE—Harder Faster (Capitol)
THE NOW—(Midsong)
HORSLIPS—Short Stories/Tail Tales (Mercury)

WNEW FM—New York (Maryanne McIntyre)

- CINDY BULLENS—Steal The Night (Casablanca)
- 38-SPECIAL—Rockin' Into The Night (A&M)
- THE NOW—(Midsong)
- STEVE FORBERT—Jackrabbit Slim (Nemperor)
- APRIL WINE—Harder Faster (Capitol)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- FLEETWOOD MAC—Tusk (WB)
- CHEAP TRICK—Dream Police (Epic)
- BLONDIE—Eat To The Beat (Chrysalis)
- LED ZEPPELIN—In Through The Out Door (Swan Song)

WCWF FM—Rochester (B. Martin/T. Edwards)

- STARJETS—(Epic)
- DARYL HALL & JOHN OATES—X-Static (RCA)
- STEVE FORBERT—Jackrabbit Slim (Nemperor)
- HEAD EAST—A Different Kind Of Crazy (A&M)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ATLANTA RHYTHM SECTION—Are You Ready (Polydor)
- FLEETWOOD MAC—Tusk (WB)
- CHEAP TRICK—Dream Police (Epic)
- EAGLES—The Long Run (Asylum)
- FOREIGNER—Head Games (Atlantic)

WBAB FM—Long Island (Bernie Bernard)

- SPORTS—Don't Throw Stones (Arista)
- CINDY BULLENS—Steal The Night (Casablanca)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- THE NOW—(Midsong)
- DUNCAN BROWN—Streets Of Fire (Sire)
- STEVE FORBERT—Jackrabbit Slim (Nemperor)
- FLEETWOOD MAC—Tusk (WB)
- STYX—Cornerstone (A&M)
- FOREIGNER—Head Games (Atlantic)
- EAGLES—The Long Run (Asylum)

WMNR FM—Philadelphia (Dick Hungate)

- HORSLIPS—Short Stories/Tail Tales (Mercury)
- APRIL WINE—Harder Faster (Capitol)
- CINDY BULLENS—Steal The Night (Casablanca)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- EAGLES—The Long Run (Asylum)
- THE KNACK—Get The Knack (Capitol)
- STYX—Cornerstone (A&M)

WGRQ FM—Buffalo (Irv Goldfarb)

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- GAMMA—Gamma 1 (Elektra)
- BONNIE RAITT—The Glow (WB)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- CHEAP TRICK—Dream Police (Epic)
- STYX—Cornerstone (A&M)
- EAGLES—The Long Run (Asylum)

WLIR FM—Long Island (D. McNamera/L. Kleinman)

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- 38-SPECIAL—Rockin' Into The Night (A&M)
- CINDY BULLENS—Steal The Night (Casablanca)
- CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
- OUTLAWS—In The Eye Of The Storm (Arista)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- EAGLES—The Long Run (Asylum)

WPIX FM—New York (Meg Griffin)

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- STEVE FORBERT—Jackrabbit Slim (Nemperor)
- IAN LLOYD—Geez Bumps (Scotti Brothers)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- SPORTS—Don't Throw Stones (Arista)
- YACHTS—S.O.S. (Polydor/Radar)

WPLR FM—New Haven (G. Weinigarth/E. Michaelson)

- STEVE FORBERT—Jackrabbit Slim (Nemperor)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- HOUNDS—Puttin' On The Dog (Columbia)
- BRAND X—Product (Passport)
- ATLANTA RHYTHM SECTION—Are You Really (Polydor)
- FLEETWOOD MAC—Tusk (WB)
- EAGLES—The Long Run (Asylum)
- CHEAP TRICK—Dream Police (Epic)
- STYX—Cornerstone (A&M)

WBOS FM—Boston (Kate Ingram)

- CINDY BULLENS—Steal The Night (Casablanca)
- HORSLIPS—Short Stories/Tail Tales (Mercury)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- U.K.—Night After Night (Polydor)
- JAMES WHITE AND THE BLACKS—Oh White (2x)
- SIMPLE MINDS—I'd Be In A Day (PVC)
- FLEETWOOD MAC—Tusk (WB)
- BLONDIE—Eat To The Beat (Chrysalis)
- CHEAP TRICK—Dream Police (Epic)
- THE POLICE—Regatta de Blanc (A&M)

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EAGLES

THE LONG RUN

(SE-508)

IS NUMBER ONE

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Radio-TV Programming

OLD & NEW ROCK FATTENS RATINGS

WPIX-FM Moves Up In N.Y.

By ROMAN KOZAK

NEW YORK—The mass audience is not there yet, but word among some music critics and taster-makers here is that the station to listen to is WPIX-FM.

Reason for the attention is an innovative blend of new and old rock, unusual features and live new wave concerts from rock dance clubs around the city.

"If radio would regain its lunatic fringe right now, the 18-34 market would be theirs, simply because people are bored," says Joe Piasek, program director of WPIX, and half of the team that has since early spring changed the musical direction of the station.

The other half is his wife, Meg Griffin, musical director of the station, whose move from WNEW-FM precipitated an audience shift among rock'n'roll purists to the station next to WNEW on the dial.

"The music we play is contemporary rock'n'roll, not contemporary rock," says Griffin. "Our assumption is that if you listen to the new stuff, it is reminiscent also of the old stuff. And it is still all rock'n'roll."

The program mix at WPIX is that half of what is played is mainstream rock, a quarter is new wave, and a quarter is oldies with heavy emphasis on early Motown and Atco rock.

"When we like something we will play it to death until we get sick of it," says Piasek, explaining that he has a basic Top 40 list, 10 to 15 new songs the station is working on breaking, and an extensive library of oldies.

The programming is dayparted. The various DJs have some leeway in selecting what to play. They get a list of artists and songs from which they can program their own sets, says Piasek. Griffin adds that there is an effort to balance oldies, mainstream rock, and new wave. WPIX sets usually contain a representative of each.

Piasek says the station does not program strictly new wave because much of the audience is still not ready for it, and also because there is not yet enough good new wave on the market to be able to program a full day's entertainment.

Griffin points out that the station has a strong new wave identification through some of its features and through its live concerts which are almost exclusively new wave, originating for Hurrah's, Club 57 and Trax. WPIX reportedly will also be

WKTU-FM N.Y. Returns As No. 1

NEW YORK—The October Mediatrend shows WKTU-FM back on top in this market with a 9.2 share displacing WBLS-FM, which had held the first place position since it ousted WKTU in August.

The rivalry between the two disco outlets may have been tipped in favor of WKTU, which has broadened its playlist beyond playing only disco.

Station consultant Kent Burkhart told a session of the National Radio Broadcasters Assn. that WKTU was moving toward a more "Top 40ish" format. The station has added "My Sharona" by the Knack, and several ballads.

While WKTU rose slightly, from 9.0 to 9.2, WBLS fell from 10.8 to 7.2.

Contemporary WABC-AM, which was for years the top station in the New York market, continues its



Program Team: Joe Piasek, program director of WPIX-FM, and his wife, Meg Griffin, music director of WPIX-FM, ponder a point in their office.

doing joint shows with Ron Delsner, now that the established promoter is booking more new acts.

The live shows, "Alive At 11," are broadcast on Saturday and some-

times Friday nights, and are only part of the station's spectrum of special features. The most popular, says Piasek, is the "PIX Penthouse Party"

(Continued on page 28)

Black Listenership Will Merit Heavier Attention From Arbitron

By DOUG HALL

NEW YORK—Look for black music to be getting wider airplay and black artists to be more influential on the airwaves shortly. Arbitron is adjusting its procedures to add more black listenership to Arbitron reports and program directors are sure to react accordingly.

Arbitron is doing several things to more accurately report black listening which will result in more blacks showing up as listeners for longer periods.

Two programs are at work here to add more blacks. The first is Expanded Sample Frame, a system of measuring listeners with unlisted phones, which research has shown to be a higher percentage black than the population as a whole.

Expanded Sample Frame was introduced in 1977 in four markets. It is now in 12 markets and Arbitron

plans to have it in all markets by 1982.

Arbitron is also revising its method of measuring black listeners in general. Since 1967 Arbitron has made a special effort to record black listenership by a telephone retrieval system, which called for Arbitron researchers to phone black listeners and walk them through the Arbitron diary over the phone.

This system has been criticized by both black and white broadcasters as being unfair. Black broadcasters said the system under measured black listening and white broadcasters claimed the blacks were getting special treatment and Arbitron was committing a research sin—mixing methodology.

Now Arbitron is moving toward something it calls "augmented diary measurement," which places diaries in black homes just like white homes. However, to encourage blacks to fill out the diaries in sufficient numbers special premiums will be offered.

This system is now being tested for both blacks and men 18 to 24, an age group Arbitron has had difficulty getting sufficient response from.

Early indications of this augmented diary system finds blacks listening at higher levels than telephone retrieval did.

With this system and Expanded Sample Frame Arbitron will be reporting a lot more black listening in the future and the station catering to black tastes will be doing better in Arbitron diaries.

As Arbitron gears up with these new techniques its advisory council has just released a survey of 611 station managers which give the rating service generally good marks for its performance.

The survey shows 40% think Arbitron is better today than it was three

Black Stations Give Blues Another Look

By ALAN PENCHANSKY

CHICAGO—Black radio stations are liberalizing their attitudes about programming pure blues, according to Bruce Iglauer of Alligator Records, independent label specializing in urban blues.

The new attitude toward traditional black music is credited with launching a turnaround in Alligator's sales strategy. The label is finding success for the first time in promoting its releases to black audiences.

Alligator is an eight-year-old Chicago company that has concentrated primarily on AOR stations and white college audiences.

Now, says Iglauer, a thriving ethnic market for traditional blues is being discovered.

Iglauer claims there has been a widespread unwillingness of black radio to program blues because of its so-called "old-fashioned" sound. Today, the label is finding some of these barriers are coming down.

Alligator says that WXOL-AM Chicago, WILD-AM Boston, WDAO-FM Dayton, KAEZ-FM Oklahoma City, WEDR-FM Miami and WYZE-AM Atlanta, are some of the black stations supporting traditional blues today.

"Since the company started, all of

our marketing has been toward white college educated males between 18 and 34," Iglauer explains.

Iglauer has seen his entire marketing approach change in the last six months. He admits Alligator may have been overlooking a market that was out there all along. The new direction has brought Alligator its first single release and with it its first jukebox play.

Alligator's most recent release is "Bayou Lightning" by the Lonnie
(Continued on page 81)

Philly WZZD Ousts Disco?

PHILADELPHIA—The sale of WZZD-AM by Fairbanks Broadcasting to religious broadcasters Communicorn Corp. for \$4.5 million will probably remove the disco format that Fairbanks installed earlier this year.

Communicorn is expected to take the station into a religious format similar to the one Communicorn runs on WWDJ-AM in Hackensack, N.J.

Ironically, WZZD used to be known as WIBC when it was in its rock heydays. The WIBG call letter stands for "I believe in God," and was chosen by a religious group which put the station on the air in 1923. The WIBG call letters have since been taken over by a station in Ocean City, N.J.

Fairbanks bought WZZD in 1976 for \$2.9 million and ran a Top 40 format until it was switched to disco earlier this year. Fairbanks bought the station from Buckley Broadcasting which had acquired it seven years earlier from Storer Broadcasting for \$5.7 million.

Calif. Producers Form a 20-Firm Industry Group

LOS ANGELES—Twenty members of the Southern California radio production community have agreed to form an organization to represent companies in the U.S., Canada and overseas.

A formation meeting was organized by Harry O'Connor of O'Connor Creative Services and Charles Michaelson of Charles Michaelson, Inc.

Among those which have committed to the idea and who attended the organizational meeting are representatives of Live Sound, Radio Arts, Radio Works, Southcott Productions, Studiohouse Radio, Tuesday Productions, Audio Stimulation and Watermark.

Out-of-town firms which have also agreed to participate include TM Productions of Dallas, Barrett-Gorin of New York and Night-Engale-Conant of Chicago.

Tom Rounds, president of Watermark, has been named to head a committee to work on organizational details.

The new group is committed to development of industrywide public relations and development of further rapport with such industry trade organizations as the National Assn. of Broadcasters, the National Radio Broadcasters Assn. and the Radio Advertising Bureau.

Veteran Singers On Broadcast On WNEW

NEW YORK—In celebration of the return of the "Make Believe Ballroom" to WNEW-AM, the station broadcast live the Johnny Desmond-Ella Mae Morse show with Sy Oliver's band from the Rainbow Room Thursday (25) in what was billed as a "Tribute To The Big Band Singers."

The Radio City penthouse night spot will be featuring Bob Eberly, Dick Haymes, Connie Haines and Fran Warren in upcoming engagements and they will make guest appearances on the "ballroom" show.

The broadcast also celebrated the 45th anniversary of the Rainbow Room.

Number One

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1979

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WPIX-FM Moving Up In N.Y.

• Continued from page 26
on Friday and Saturday evenings which features rock dance music virtually nonstop.

A show that brings in new wave and new wave-oriented artists for live on-air appearances is "Radio/Radio," which Piasek describes as a "free-form four-hour audience participation and interview rock show covering everything from JFK's assassination to the latest thoughts of Lou Reed."

Every Tuesday there is "102 Tuesdays" where two songs in a row are played by an artist throughout the day. There is an "Old Rock'n'Roll Show" Saturday afternoons, and a "New Rock'n'Roll Show" just before "Radio/Radio." Unrecorded groups or acts with self-pressed records can be heard on Saturdays at 11 a.m. on the "No Major Record Show."

"Dr. Demento" is among the most popular of the syndicated shows. Others, originating from KMET-FM in Los Angeles, include the mini-interview "Off The Record," the life-style program, "Brainstorm," and the top 20 countdown "Great American Radio Show." WPIX has its own countdown program as well, "New York Rock'n'Roll Countdown," on Tuesday evenings.

WPIX has the full spectrum of news, weather and minifeatures geared to a rock'n'roll audience, and by way of audience participation there is "L'Comb Talks," an early Monday morning call-in show, and the Sunday morning "Simone Phone" where host Mark Simone may answer (and hang up on) more than 30 calls within a minute.

Bob Piasek and Griffin have their regular programs: Griffin following her husband weekdays at 6 p.m. Regular weekday jocks on the station include Alfredo Santos on morning drive; Dennis Quinn, early afternoons; and Rick Allison, from 10 p.m. to 2 a.m.

Other air personalities include Jane Hamburger; Mark Simone, Dan Neer; Ralph Newman, who hosts the "Old Rock'n'Roll Show; Alan L'Comb; and John Ogle, the news director who hosts "Radio/Radio."

In the past few months the station has stressed "25 years of rock'n'roll" in its promotions, but now it is changing focus to "the next 25 years of rock'n'roll."

This stress on the old and new rock has had a two-fold effect on its audience. The station has a virtual monopoly on fans devoted to new wave, and by playing early rock it is doing much the same as what the Clash does in touring with such acts as Bo Diddley or Sam & Dave. It teaches the new fans something about where their music comes from.

Conversely, since the station plays so many oldies, it has attracted older fans who are being exposed to the new rock music. Piasek says the station is looking for the audience that has given up on radio which has become too predictable.

While WPIX's efforts to program both the old and new rock has not skyrocketed the station in the crowded New York rock radio market, the station is making progress. The latest Mediatrend puts the station at 2.1. In July it was 1.4.

Peters Relocates

SAN DIEGO—Peters Productions Inc., has moved into its new \$2 million center featuring audiovisual studios and facilities for radio, television and graphic production.



Billboard photo by Chuck Pulin
Quinn Rocks: WPIX-FM air personality Dennis Quinn plays the latest in rock'n'roll during his weekday afternoon show.

Hookup To Satellite Okayed For Mutual

• Continued from page 3
For network radio it will represent the first major improvement in transmission quality in 54 years. It's been a long time coming and the public is going to be better served."

In addition to the "Jamboree, U.S.A." plans, Mutual executives say they are talking with major symphony orchestras, country music groups and others about new programming to take advantage of the satellite transmission.

Mutual will be able to program as many as six shows by satellite simultaneously, all in stereo. "We'll be able to maintain 15 khz fidelity, the same as FM stereo," a Mutual spokesman says.

Mutual expects to build 500 to 600 earth stations for its affiliates over the next two years.

While the FCC is moving out of the regulation of receiving stations, it is leaving the option of users to file for a license to be protected from interference.

National Public Radio is filing for frequency protection. Only time will

tell how necessary this will be. NPR's satellite system is nearly completed with 169 of its 204 planned earth stations already approved under past FCC regulations.

NPR vice president Walda Roseman believes that while the FCC decision will "stimulate competition, it will also "pose new copyright problems."

Anyone who can afford to can now build an earth station and pull down whatever satellite signals he wants.

Pattiz At N.Y. Forum

NEW YORK—Norm Pattiz, president of Westwood One syndication firm in Los Angeles, presents and moderates a workshop on syndicated radio Tuesday (30) at the Center of Public Resources here.

The Center is hosting this seminar for 35 broadcasting management executives. Pattiz will join Frank Gillard, former head of the BBC, and Jim Cameron, director of NBC News' "The Source" among others for this symposium.

News Swings To Top Rung In Philadelphia

PHILADELPHIA—Sharp falloffs of audiences from contemporary and beautiful formats leaves news the top format in this market by default, according to an exclusive Billboard analysis of the July/August Arbitron report.

Contemporary has slipped from a 23.8 share among listeners 12 years old and older to 16.4 and beautiful

has fallen from 17.3 to 12.4. News edged up from 16.4 to 16.7.

Listeners have spread their time among a variety of formats, including disco which jumped from a no rating a year ago to a 6.1 share.

AOR is up too, from 3.4 a year ago to 5.5. Progressive is up from 2.2 to 5.7. Black is up from 8.4 to 10.3.

Among men 18 to 24 progressive is the leader with a 20.5 share while

among men 25 to 34 contemporary takes the largest share: a 15.9.

Men 35 to 44 prefer news for a 17.8 share while news and beautiful are about tied among men 45 to 54: 22.8 and 22.5 respectively.

Among women 18 to 24 black music is the most listened-to format with a 17.9 share. Contemporary is the favorite among women 25 to 34 and 35 to 44, 19.4 and 23.5 respec-

tively. Women 45 to 54 prefer beautiful music for a 24.9 share.

Top format among teens is contemporary with a 26.0 share, followed by black with an 18.8 share.

Looking at actual listeners per average quarter hour, news is the top format with 1,190 listeners. This is followed by contemporary with 1,160 and black with 884.

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. Figures in lightface are from previous year.

PHILADELPHIA JULY/AUGUST 1979

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA												TEENS	FORMATS	SHARES—METRO SURVEY AREA											
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN							12-17	TOTAL PERSONS 12+	18-24 %	MEN				WOMEN				TEENS %
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64						25-34 %	35-44 %	45-54 %	18-24 %	25-34 %	35-44 %	45-54 %		
AOR	395	296	85	58	3	18	0	81	38	8	4	1	99	AOR	5.5	16.3	9.6	0.6	3.5	14.7	6.1	1.5	0.7	12.8		
AOR	214	114	71	22	2	0	1	28	19	1	0	0	70	AOR	3.4	15.5	4.2	0.6	0.0	5.3	3.2	0.2	0.0	9.5		
BEAUTIFUL	884	867	7	33	73	115	111	24	42	56	151	99	17	BEAUTIFUL	12.4	1.4	5.4	15.3	22.5	4.4	6.8	10.5	24.9	2.2		
BEAUTIFUL	1092	1057	23	64	69	128	106	41	85	129	148	89	35	BEAUTIFUL	17.3	5.0	12.2	20.1	29.5	7.8	14.1	27.4	27.2	4.8		
BLACK	738	593	92	77	44	19	14	99	106	48	49	23	145	BLACK	10.3	17.7	12.7	9.2	3.7	17.9	16.9	8.9	8.1	18.8		
BLACK	527	381	55	38	10	11	10	80	72	34	42	14	146	BLACK	8.4	12.0	7.2	3.0	2.6	15.2	12.0	7.3	7.8	19.8		
CLASSICAL	154	154	2	13	17	21	22	2	9	8	8	16	0	CLASSICAL	2.2	0.4	2.1	3.5	4.1	0.4	1.4	1.5	1.3	0.0		
CLASSICAL	125	123	1	13	14	17	5	4	12	12	14	4	2	CLASSICAL	1.9	0.2	2.5	4.1	4.0	0.8	2.0	2.6	2.6	0.3		
CONTEMP	1160	959	87	97	68	61	38	87	121	126	130	70	201	CONTEMP	16.4	16.7	15.9	14.3	11.8	15.7	19.4	23.5	21.4	26.0		
CONTEMP	1498	1186	82	159	100	65	69	128	185	100	127	95	312	CONTEMP	23.8	17.9	30.3	29.1	14.9	24.3	30.7	21.3	23.5	42.3		
COUNTRY	265	261	1	16	18	50	52	5	3	32	20	20	4	COUNTRY	3.7	0.2	2.6	3.8	9.8	0.9	0.5	6.0	3.3	0.6		
COUNTRY	173	167	6	1	15	28	25	6	1	30	14	21	6	COUNTRY	2.7	1.3	0.2	4.4	6.5	1.1	0.2	6.4	2.6	0.8		
DISCO	432	351	60	54	37	22	2	74	74	12	7	6	81	DISCO	6.1	11.5	8.9	7.8	4.3	13.4	11.8	2.2	1.2	10.5		
DISCO	0	0	0	0	0	0	0	0	0	0	0	0	0	DISCO	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0		
MELLOW	199	191	6	24	29	2	0	31	36	33	25	3	8	MELLOW	2.8	1.1	4.0	6.1	0.4	5.6	5.7	6.2	4.1	1.0		
MELLOW	219	213	21	37	12	12	1	22	64	37	4	3	6	MELLOW	3.5	4.6	7.0	3.5	2.8	4.2	10.6	7.9	0.7	0.8		
MOR	297	290	7	25	33	4	10	35	84	46	26	18	7	MOR	4.1	1.3	4.2	6.9	0.8	6.3	13.4	8.6	4.3	0.9		
MOR	68	63	0	2	1	17	1	0	5	10	11	3	5	MOR	1.1	0.0	0.4	0.3	4.0	0.0	0.8	2.2	2.1	0.7		
NEWS	1190	1159	19	77	85	117	145	15	32	77	74	130	31	NEWS	16.7	3.7	12.8	17.8	22.8	2.7	5.1	14.4	12.2	4.0		
NEWS	1033	1020	14	70	63	103	110	11	38	46	92	123	13	NEWS	16.4	3.0	13.3	18.4	23.8	2.1	6.3	9.8	17.0	1.8		
PROG ROCK	406	255	107	49	4	7	0	53	20	9	5	0	151	PROG ROCK	5.7	20.5	8.1	0.8	1.4	9.6	3.2	1.7	0.8	19.5		
PROG ROCK	136	116	42	24	3	1	1	34	9	1	1	0	20	PROG ROCK	2.2	9.2	4.6	0.9	0.2	6.4	1.5	0.2	0.2	2.7		
TALK	339	338	13	23	17	36	31	3	9	25	64	60	1	TALK	4.8	2.5	3.8	3.6	7.0	0.5	1.4	4.7	10.6	0.1		
TALK	202	201	0	6	12	13	13	1	5	20	20	29	1	TALK	3.2	0.0	1.1	3.5	3.0	0.2	0.8	4.3	3.7	0.1		
TOP 40	52	46	3	15	0	0	0	8	15	1	1	3	6	TOP 40	0.7	0.6	2.5	0.0	0.0	1.4	2.4	0.2	0.2	0.8		
TOP 40	0	0	0	0	0	0	0	0	0	0	0	0	0	TOP 40	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0		

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

FCC OBSTACLE

Hustling AM Radio Reaching For Stereo

Continued from page 1

Broadcast Bureau chief Dick Shiben. "It has a very low priority because I don't have an engineer to assign to study the issue. Some are on the 9 khz task force and others are involved with clear channel proceedings."

Both 9 khz spacing—a move that would squeeze AM stations closer together on the dial—and clear channel studies—a move that will probably drop additional stations into what have been clear channels for a select few AM stations—are both more politically appealing since both steps would put more stations on the air and allow more people, particularly minorities, into broadcasting.

But Loupas says the commission is not acting in the interest of the public by ignoring the AM stereo issue. The commission has had an inquiry and collected comments from those wishing to speak. Unfortunately, most of the comments came from manufacturers which have a vested interest in seeing AM stereo does develop and not from the general public.

Although the time is past for comments to be filed, the National Assn. of Broadcasters has launched a letter-writing campaign to FCC commissioners to have the attention to AM stereo raised.

But probably nothing will happen unless the FCC engineering staff is expanded. There is a move underway within the commission to obtain an allocation for a staff expansion, but the direction of the Carter Administration has been to hold down the size of government.

Meanwhile AM stations, particularly music stations, are losing steadily to the growth of FM. The decline of WABC-AM New York at the hands of two FM stations is a good illustration.

Loupas reasons that AM stereo is the only way that AM receivers will be improved. He estimates that the AM section in a good AM-FM stereo tuner is only worth \$10.

Even if AM stereo were approved tomorrow, it would take years to reverse the listening trend to FM. Loupas estimates it will "take 20 years to phase out existing mono low fidelity AM receivers."

And he says AM stereo will not be comparable in quality to FM stereo, but it will give AM a fighting chance to be competitive.

Because of this, Loupas sees FM as becoming the primary music outlet with AM shifting to a "greater role in news and information" regardless of what is done with AM stereo.

Pro-Motions

LOS ANGELES—Pushing the "Don't Throw Stones" album by the Sports and the single, "Who Listens To The Radio," Arista promotion people dressed in various sport uniforms visited radio stations in the Atlanta area. While visiting WQXI-FM and WZGC-FM, Southern regional promotion representative **Bill Lemmons** dressed as a football player; regional advertising coordinator **Denise Bagely** came as a cheerleader while southern regional album promotion director **Jeff Cook** was armed with a baseball bat and cap.

David Crook, Western divisional marketing director for Cream Records, set up an Oct. 20 date for the group Snail in which the band played on behalf of Spokane's AOR KREM-FM at a Battle of the Bands contest there. After that appearance

NEW YORK—Ten-year-old **Charlie Lukens**, who is probably the nation's youngest DJ, is becoming a television star too. Charlie, who holds down a 10 to 11 a.m. spot on WTNS-AM Coshocton, Ohio, was shown at work on "Sunday Night Prime" on NBC Sunday (21) and is scheduled to appear on NBC's "Real People."

Charlie, who has been doing his show since spring, puts together his own playlist by asking his friends at school what they'd like to hear.

The other jocks at the station, which is described by the staff as having a free form MOR format, think Charlie has more freedom than other personalities. He plays AC/DC and Kiss, which are generally not played on the station.

Charlie says he'll play any disco or rock'n'roll, "what anyone wants to hear." He also includes **Donna Summer** and the Village People.

before a crowd of 22,000, the band made a showing at a Eucalyptus Records outlet in the area managed by Dawn Lindley.

WQLK-FM (96-K) Richmond, Ind., program director **Brian Christian** worked with Atlantic local promotion manager **Bill Heltemes** in planning promotion tie-ins for local appearances by AC/DC, Blackfoot and Sniff 'n' the Tears. Heltemes also worked with WVA-FM (V-100) Charleston, W. Va., in planning an AC/DC weekend. **Bill McCown**, program director of WAIM-FM Anderson, S.C., planned an AC/DC weekend with concert ticket giveaways with local promotion manager **Mark Diller**. All of these activities were coordinated with **Carole Singer**, national secondary promotion director.

TELEVISION PROGRAM REVIEW

Supersax Stanza a Revelation

"Supersax At The John Anson Ford Theatre"—KCET-TV, Los Angeles, Oct. 21, two hours.

This outdoor jazz concert was the finest mix of sight and sound this long-time jazz buff ever attended.

Yet I was four miles away. But the phenomenal coordination between performers, cameramen, sound technicians and production chiefs yielded a landmark tv jazz stereocast special which upgrades video music presentation the way ABC-TV enriches pro football on the tube with its strategic visual and aural close-ups.

Watching Supersax against the finest backdrop Mother Nature could produce on a tv set at home topped even being there with the largest crowd (2,000) this long-time Sunday fall free concert series ever drew.

There was a harmony evident right from the start. After it was over, Supersax leader **Med Flory** credited the station and its apparent pre-planning. Executive producer and KCET program director **Jerry Hughes** laid the al fresco success to the cooperation of Flory and the musicians and those supplementing his own work.

from start to finish. Using a 10-year-old 23-inch Motorola tv and a similarly-aged KLH-FM receiver tuned to KCRW-FM, from Monty Budwig's husky acoustic bass to Lou Levy's acoustic piano, Supersax's sound at our home was stellar.

Hughes praised Flory, who came 90 minutes early, while the entire band was there for a final sound-check 45 minutes before the gig. Too, Flory provided the sound and tv crew with complete charts, indicating when soloists and ensemble would be working. Hughes said this advance notice from Flory made the date epochal.

Hughes warned Flory to caution Supersax that his cameramen would be working in close. Flory gave the go-ahead. The closeups of soloists framed against the bright blue sky and palm and evergreens that crest the hill that backdrops this gorgeous intimate park were continually memorable. Because of the huge, unexpected turnout, the audience was seated onstage in a homey setup that seemed to inspire Supersax. The open-air roofless stage was no barrier.

KCET sound chief **Jerry Zellinger** got a strong assist from Hollywood Sound, whose p.a. system didn't once crack and reverberate. The

Hollywood mikes picked up sound for tv as well as for the audience.

Flory apologized because Supersax had rehearsed its difficult charts only three times since June. He needn't have. Flory and Lanny Morgan, alto; Ray Reed and Jay Migliore, tenor; Jack Nimitz, baritone, Conte Candoli, trumpet and John Dentz, drums, never hit a clinker.

The group offered an expanded library, featuring Bud Powell piano and Thelonious Monk parts to go with its well-known Charlie Parker standards. These are as yet not available in the U.S. except on MPS imports, but soon will be released on the Pausa label through Earl Horwitz and California Record Distributing here.

Max Herman of Local 47, AFM, gave permission for the three Sunday series only if it were done live. The AFM trust fund also paid the musicians for the concert appearance. They were not paid for tv usage.

Next time Flory and Supersax play such an auspicious gig, they should work in more slow tunes. And next time they work out new arrangements, they should work out some early Jay McShann Parker-composed tunes from Decca days.

JOHN SIPPEL

Vox Jox

By DOUG HALL

Charlie broke into the business doing commercials "when I was younger—at six or seven." And he used this experience to ask WTNS general manager **Bruce Wallace** for a DJ job. Charlie's mother and grandmother already work at the station doing bookkeeping and accounting respectively.

Will he be a jock when he grows up? "I'll wait to see when I get out of college," he says.

Bob Leonard has been named morning man of WDAI-FM Chicago, FM sister of WLS. He comes from Philadelphia where he worked mornings on WYSP-FM and WMGK-FM. ... **Larry Coats** has been named morning man at WJRB-AM Nashville. He comes from WVOV-AM Huntsville.

It has just been brought to our attention that an item which appeared in Vox Jox, Sept. 10, concerning **Hank Spann** was erroneous. Spann has never been charged with criminal activity nor is he presently being sought by police authorities for questioning. Spann has no criminal history with the New York City Police Dept. Billboard regrets this error.

Steve Casey has been named music director of WLS-AM Chicago. He comes to the ABC outlet from KKKQ-AM/KUPD-FM Phoenix where he was p.d. and afternoon drive jock on the AM and research director on the FM. Prior to that he was research director and weekend

(Continued on page 30)

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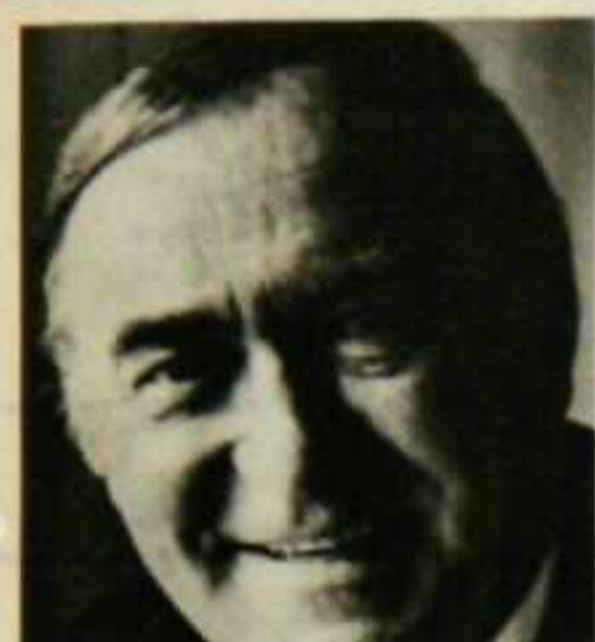
NOVEMBER 3, 1979, BILLBOARD

Concord Jazz Label Issues Its 100th Album

By DAVE DEXTER JR.

LOS ANGELES—Carl E. Jefferson's Concord Jazz label issued its 100th album this week, and therein lies a story.

Founded Jan. 5, 1974, Concord's progress in the industry has proven uncommonly successful in a quiet, unspectacular way.



Carl E. Jefferson: While he combines running a record label with operating a Lincoln-Mercury dealership, "most of my time is devoted to records," he says.

"Our gross this year," says Jefferson, "will be almost exactly 50 times that of our first year."

Jefferson, for 22 years a Lincoln-Mercury motor car dealer in the San Francisco suburbs, is 59 years old and a one-time child pianist. But for all his success with cars—his agency employs 80 persons—his big interest in life is jazz.

"I go back a long way," he notes. "In the 1930s I collected Fletcher Henderson, Andy Kirk and all the swing bands of that era. We knew who played second trumpet and third alto in all the bands and if one of them moved to another orchestra it was big news."

"But Jimmie Lunceford was my all-time favorite."

Jefferson's 100 LPs all remain active. "We have never made a deletion," he boasts. "The first album we produced and marketed is still selling. It was one that featured Herb Ellis, Joe Pass, Jake Hanna and Ray Brown."

"Oddly," he declares, "there is no one package out of the 100 we've issued that has stepped out and out-sold all the others. Some, of course, outsell others but there are about a dozen which are all at the same sales level."

"And," he adds, "a few have bombed out."

Jefferson recently signed with Britain's EMI for exclusive distribution rights throughout the U.K. Concord sales in Japan also are surprisingly brisk, he says.

The 100th entry is the L.A. Four (Laurindo Almeida, Bud Shank, Jeff Hamilton, Ray Brown) performing at the Swiss Montreux Festival last summer.

Along with it, Jefferson is issuing Warren Vache's "Polished Brass," Dave Brubeck's "Back Home," the Ray Brown Trio's "Live At The 1979 Concord Jazz Festival" with singer

Grove Workshops Offer Scholarships

LOS ANGELES—Scholarships amounting to \$9,800 are being awarded outstanding music students by the Dick Grove Workshops in suburban Studio City.

Tying in with the awards is the National Assn. of Jazz Educators of Manhattan, Kan., which will assist in determining the winners in three classifications: contemporary composing and arranging, professional instrument and vocal instruction

Ernestine Anderson and the James Williams Quartet's "Everything I Love."

And for the first time ever, the label is working up attractive display

streamers for the L.A. Four and and Brubeck LPs.

"Have I made mistakes in my five years as a producer and marketer?" Jefferson asks.

"I could write a book about 'em," he answers himself. "But mostly it's all been rewarding—and fun."

"Now we shall set our target at 200 albums and see what happens in the

1980s. I'm confident. I learned these past few months—that the record business isn't affected nearly so critically by a recession as other businesses—like selling cars."

HAVE WE FINALLY DEVELOPED "TWENTIETH CENTURY MUSIC"??

The works of Bach, Beethoven, Brahms, Tchaikovsky, Mozart and other great composers which have survived through the years are variously referred to as belonging to either the 17th, 18th or 19th century. In our time there has been a body of work classified as 20th century music, but which, for the most part, has been marked by a conspicuous absence of authentic jazz content. Some of the composers working with new forms and styles, employing electronic instruments, and developing new systems of notation, have from their own reference points given some attention to the jazz idiom. However, composers whose training and background are basically in the middle European classical traditions and who include jazz as an element in their work have not succeeded in capturing the energy and vitality that we know to be the basic ingredient in jazz. Because jazz has been such a powerful part of and influence upon the entire spectrum of modern life and culture, it is our contention that only as the work of composers who are trained and tempered in the jazz tradition becomes part of the basic literature of the music of our time, will there be a true twentieth century music.



We at Gryphon believe that we have now recorded a group of works that responsibly can be termed "20th Century Music." This music created by Don Sebesky combines the elements of western 'classical' music with powerful jazz statements and idioms. This music embodies Sebesky's syn-

thesis of these influences, creating a distinctly new form which can truly only be called "20th Century Music."

Sebesky, classically trained has however, spent the greater portion of his life in the jazz environment which is so necessary for a real understanding and appreciation of jazz as an Art. Unlike most of the others who were impressed by the music but never really a part of it, Sebesky has a real involvement in both the classical tradition and the multi-faceted world of jazz.

The compositions are played by the brilliant jazz soloists BOB BROOKMEYER, JON FADDIS, ALEX FOSTER, JOE BECK, GORDON BECK, RICHARD DAVIS, and JIMMY MADISON with the ROYAL PHILHARMONIC ORCHESTRA under the direction of HARRY RABINOWITZ, M.B.E. These compositions are designed as concert music and even as the album is being released, several orchestras are planning to perform them in their programmes for the Fall and Spring seasons. This music will find its way into the repertoires of college and university jazz ensembles and orchestras as well as the better known symphony orchestras, and it is to be hoped that it will help break the barrier between the "jazz" and "classical" worlds. There is no doubt that more works like these will follow.

Don Sebesky's career and background has always indicated that he would at some point, take his place among the recognized composers of his generation. We are all grateful that "jazz" is an integral part of his contribution.

Norman Schwartz
Norman Schwartz for
Gryphon Records Ltd.



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JOE BECK, GORDON BECK, RICHARD DAVIS,
JIMMY MADISON

PROGRAMME

BIRD AND BELA IN B^b
A musical account of an imaginary meeting between Charlie "Bird" Parker and Bela Bartok in the form of a concerto for jazz quintet and orchestra in B^b

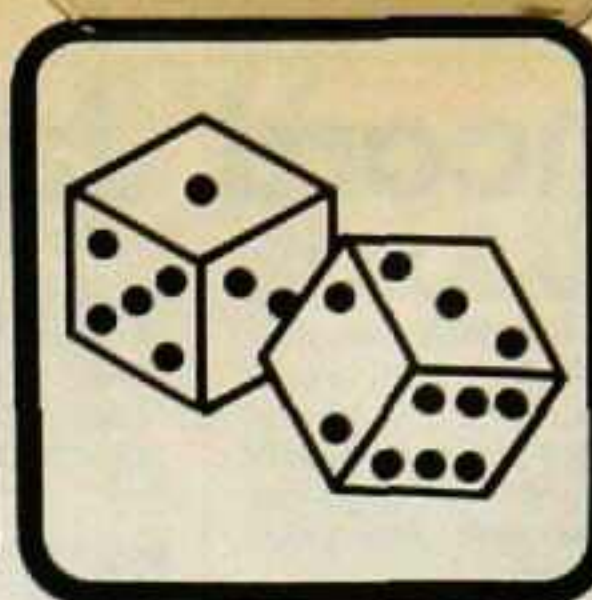
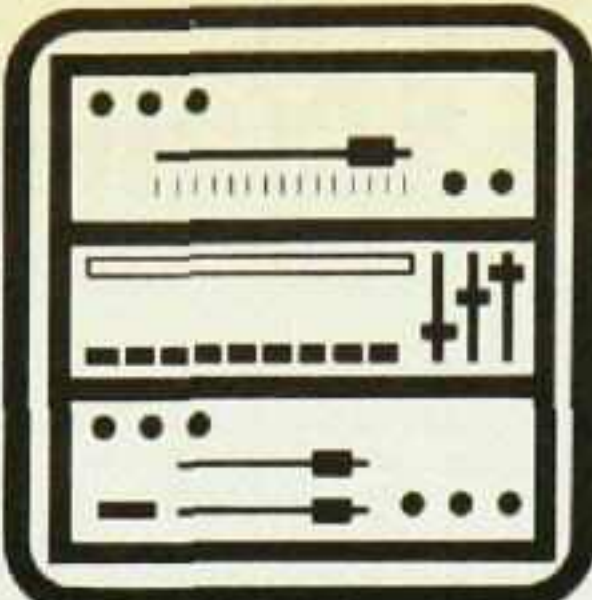
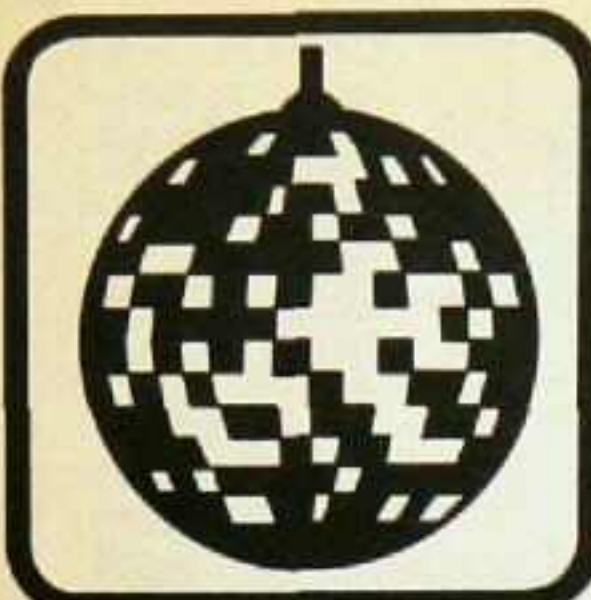
THE RITE OF SPRING
A re-construction and arrangement of the composition by Igor Stravinsky

SEBASTIAN'S THEME
A composition and arrangement inspired by a theme from J.S. Bach

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UNDER THE DIRECTION OF
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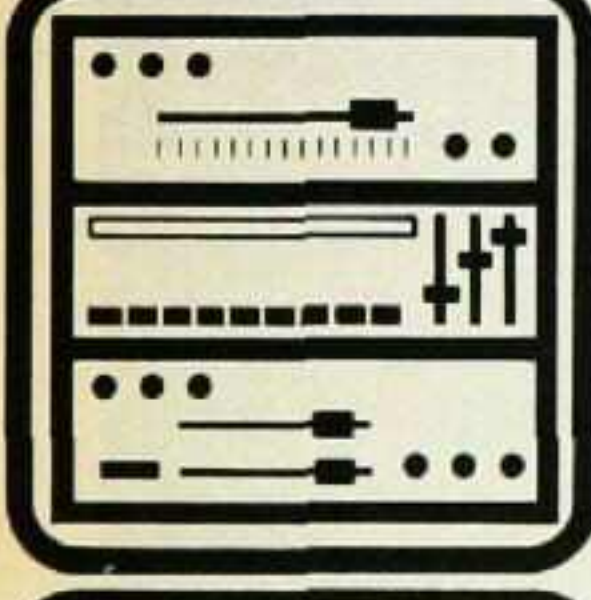


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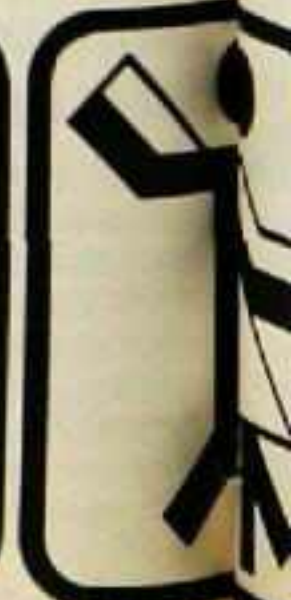
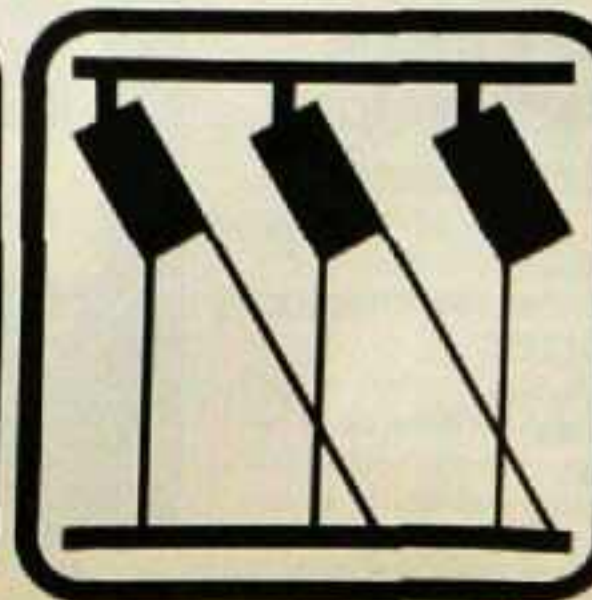
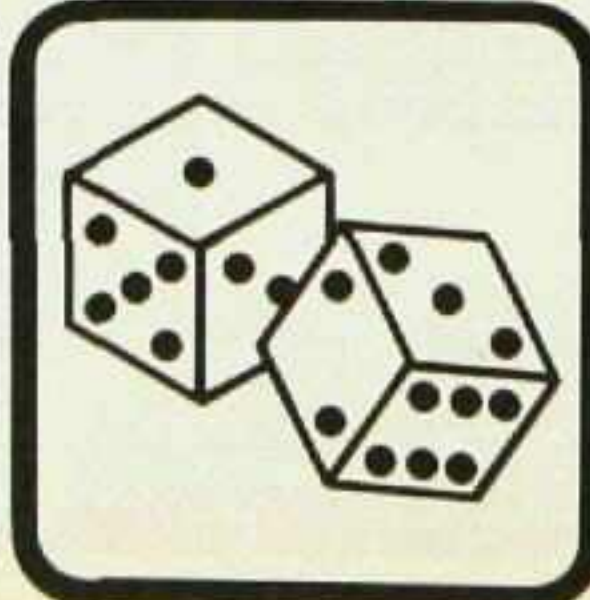
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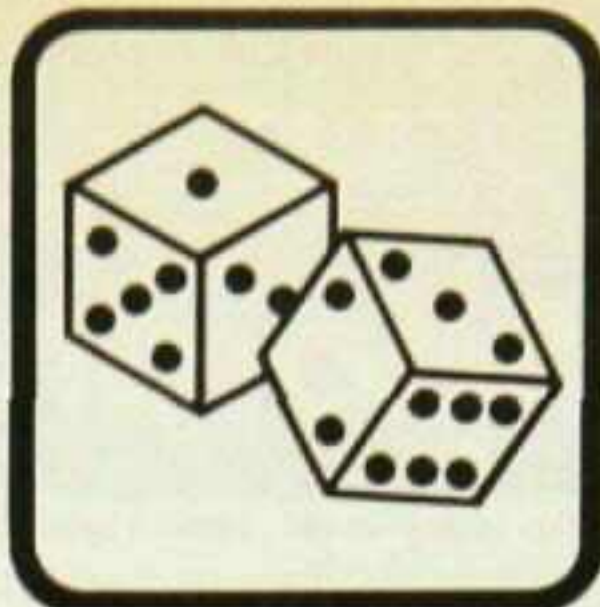
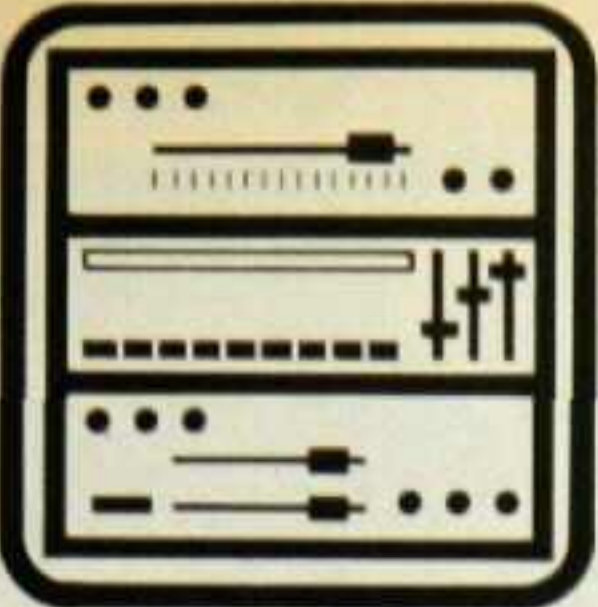
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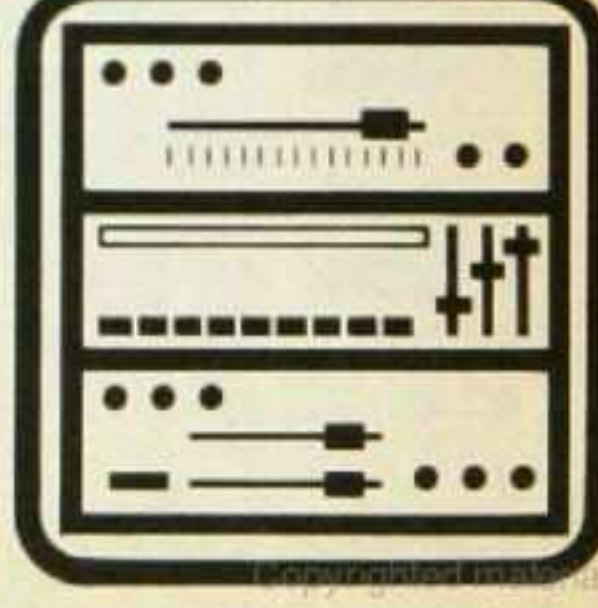
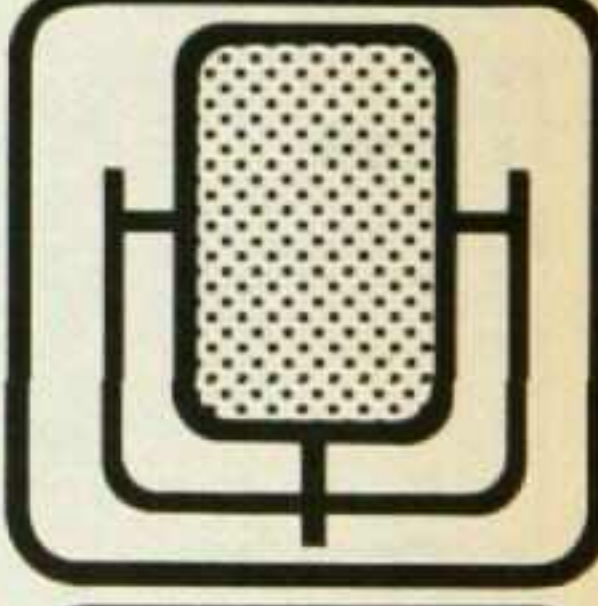
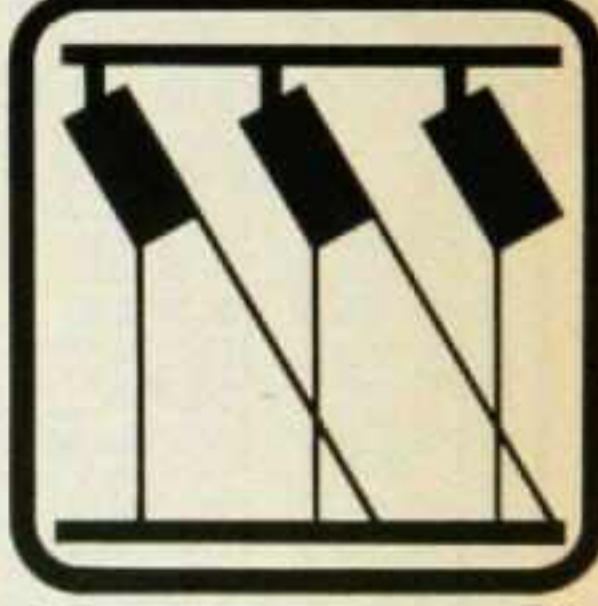
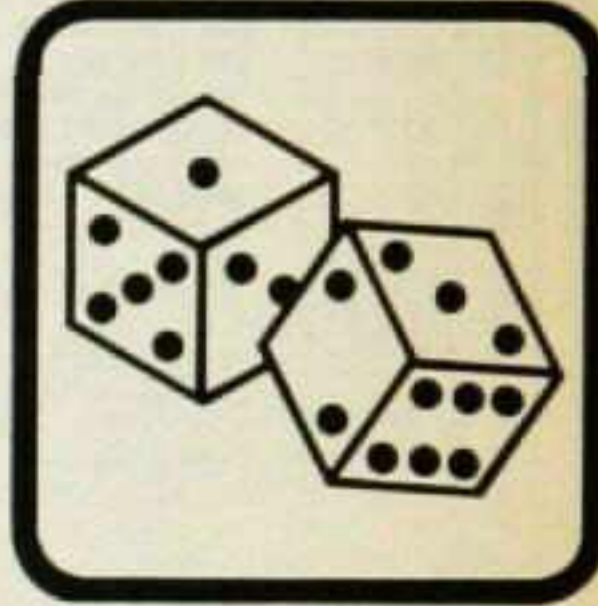
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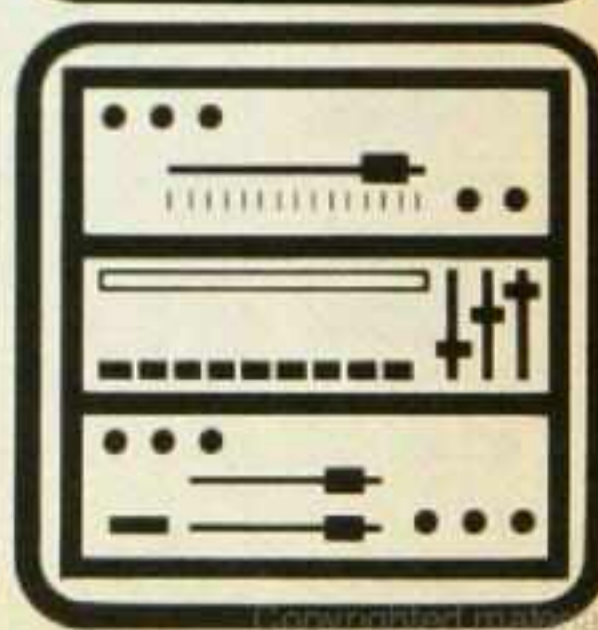
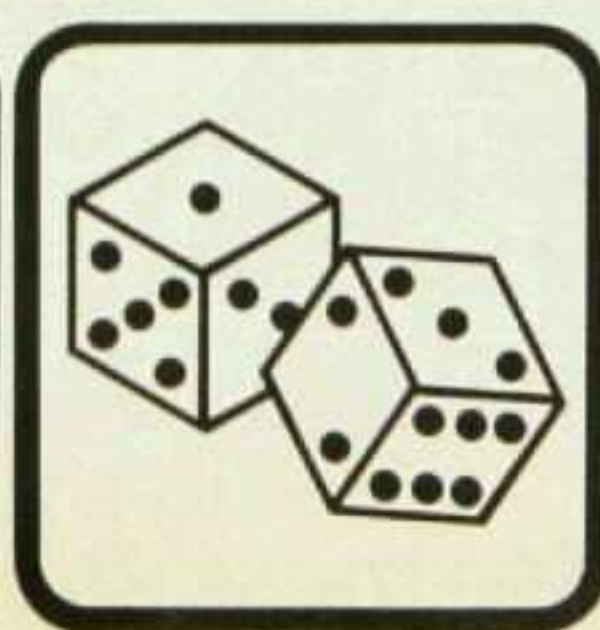
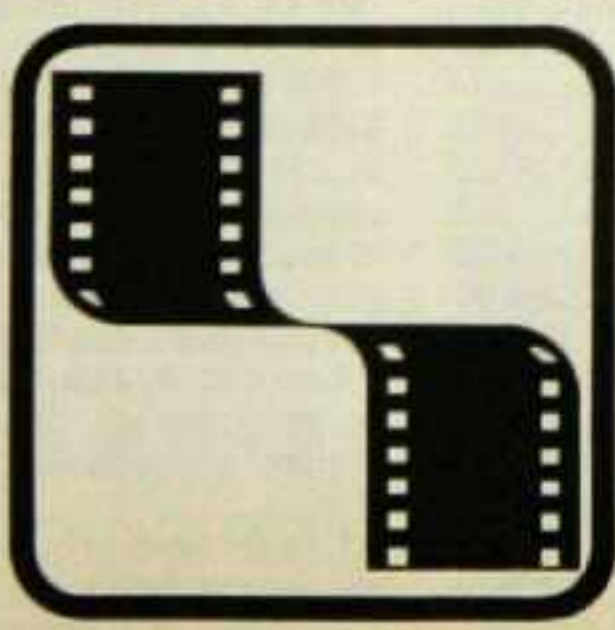
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Adult Contemporary

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	7	BROKEN HEARTED ME Anne Murray, Capitol 4773 (Chappell & Co./Sailmaker, ASCAP)
2	3	6	YOU'RE ONLY LONELY I.D. Souther, Columbia 1-11079 (Ica Age, ASCAP)
3	2	7	YOU DECORATED MY LIFE Kenny Rogers, United Artists 1315 (Music City, ASCAP)
4	4	16	WHERE WERE YOU WHEN I WAS FALLING IN LOVE Lobo, MCA/Curb 41065 (Bobby Goldsboro, ASCAP/House Of Gold, BMI)
5	7	4	SHIPS Barry Manilow, Arista 0464 (April Music/Ian Hunter, ASCAP)
6	5	19	RISE Herb Alpert, A&M 2151 (Almo/Badazz, ASCAP)
7	6	14	THIS NIGHT WON'T LAST FOREVER Michael Johnson, EMI-America 8019 (Captain Crystal, BMI)
8	8	11	SO GOOD, SO RIGHT Brenda Russell, Horizon 123 (A&M) (Rutland Road, ASCAP)
9	9	7	HALF THE WAY Crystal Gayle, Columbia 1-11087 (Chriswood, BMI/Murfeszongs, ASCAP)
10	17	4	STILL Commodores, Motown 1474 (Jobete/Commodores, ASCAP)
11	12	9	WHEN I THINK OF YOU Leif Garrett, Scotti Bros. 502 (Atlantic) (Shepherd's Fold/Saber Tooth, BMI)
12	10	5	HOLD ON Ian Gomm, Stiff/Epic 9-50747 (Albion, BMI)
13	11	19	ALL THINGS ARE POSSIBLE Dan Peek, MCA/Songbird 41123 (Word) (Christian Soldier, ASCAP/Home Sweet Home, BMI)
14	23	2	NO MORE TEARS Barbra Streisand & Donna Summer, Columbia/Casablanca 1-11125 (Olga Fedora, BMI)
15	33	3	BABE Styx, A&M 2188 (Stygain/Almo, ASCAP)
16	14	12	SAIL ON Commodores, Motown 1466 (Jobete/Commodore, ASCAP)
17	15	11	ONE FINE DAY Rita Coolidge, A&M 2169 (Screen Gems-EMI, BMI)
18	41	3	PLEASE DON'T LEAVE Lauren Wood, Warner Bros. 49043 (Creeping Licking, BMI)
19	32	3	WHAT CAN I DO WITH THIS BROKEN HEART England Dan & John Ford Coley, Big Tree 17000 (Atlantic) (Cold Zinc, BMI/First Concourse/Silver Nightingale, ASCAP)
20	18	19	DIFFERENT WORLDS Maureen McGovern, Warner/Curb 8835 (Bruin, BMI)
21	13	17	AFTER THE LOVE HAS GONE Earth, Wind & Fire, Arc 3-11033 (Columbia) (Ninth/Garden Rake/Irving/Foster Frees, BMI/Bobette, ASCAP)
22	28	3	BETTER LOVE NEXT TIME Dr. Hook, Capitol 4785 (House Of Gold, BMI)
23	19	24	I'LL NEVER LOVE THIS WAY AGAIN Dionne Warwick, Arista 419 (Irving, BMI)
24	21	11	GET IT RIGHT NEXT TIME Gerry Rafferty, United Artists 20507 (Colgems-EMI, ASCAP)
25	25	5	FOREVER Orleans, Infinity 9006 (Lucid, BMI/Orleansongs, ASCAP)
26	27	10	FOOLED BY A FEELING Barbara Mandrell, MCA 41077 (P1 Gem, BMI)
27	30	7	RAINBOW CONNECTION Kermit The Frog, Atlantic 3610 (Welbeck, ASCAP)
28	20	13	THEN YOU CAN TELL ME GOODBYE Toby Beau, RCA 11670 (Acutt-Rose, BMI)
29	24	13	LIFE GOES ON Charlie Rich, United Artists 1307 (MakaMillion, BMI)
30	16	26	LEAD ME ON Maxine Nightingale, Windsong 11530 (RCA) (Almo, ASCAP)
31	26	19	IF YOU REMEMBER ME Chris Thompson, Planet 45904 (Elektra/Asylum) (Chappell/Red Bullet, ASCAP/Unichappell/Begonia Melodies, BMI)
32	31	21	I KNOW A HEARTACHE WHEN I SEE ONE Jennifer Warnes, Arista 0430 (Chappell, ASCAP/Unichappell, BMI/Tri-Chappell, SESAC)
33	43	2	DEJA VU Dionne Warwick, Arista 0459 (Ikeco/Angela, BMI)
34	22	13	GOOD FRIEND Mary MacGregor, RSD 938 (Bernal/ASG/Haliburton/Summer Camp/ASCAP/BMI)
35	NEW ENTRY		DO THAT TO ME ONE MORE TIME Captain & Tennille, Casablanca 2215 (Moonlight & Magnolias, BMI)
36	35	10	SPOOKY Atlanta Rhythm Section, Polydor 2001 (Lowery Music, BMI)
37	40	6	ANGEL EYES Abba, Atlantic 3609 (Countless, BMI)
38	36	25	SAD EYES Robert John, EMI-America 8015 (Careers, BMI)
39	39	7	DEPENDIN' ON YOU Doobie Bros., Warner Bros. 49020 (Saguel Songs, ASCAP/Soug, BMI)
40	44	3	PLEASE DON'T GO K.C. & The Sunshine Band, TK 1035 (Sherlyn/Harrick, BMI)
41	NEW ENTRY		PETER PIPER Frank Mills, Polydor 2002 (Peter Piper/Unichappell, BMI)
42	45	4	SWEET SUMMER LOVIN' Dolly Parton, RCA 11705 (Song Yard, ASCAP)
43	NEW ENTRY		ESCAPE Lupercs Holmes, Infinity 50035 (MCA) (The Holmes Line Of Music, ASCAP)
44	47	2	ROBERTS LIKE LOVE AGAIN Dann Rogers, International Artists 500 (ABC/Dunhill, BMI)
45	NEW ENTRY		TAKE THE LONG WAY HOME Supertramp, A&M 2193 (Almo/Delicate, ASCAP)
46	NEW ENTRY		FINS Jimmy Buffett, MCA 41109 (Coral Reefer, BMI)
47	49	2	DIM ALL THE LIGHTS Donna Summer, Casablanca 2201 (Sweet Summer Night, BMI)
48	50	2	HEARTACHE TONIGHT Eagles, Asylum 46545 (Cass Country/Red Cloud/Gear/Ice Age, ASCAP)
49	48	2	DREAM ON Oak Ridge Boys, MCA 41078 (Duchess, BMI)
50	NEW ENTRY		COOL CHANGE Little River Band, Capitol 4289 (Screen Gems-EMI, BMI)

Classical



TOUR LAUNCH—Pianist Bella Davidovich and her manager Jacques Leiser debut a proud moment with her country's sold out Carnegie Hall recital debut. Davidovich will cross-cross the country with 50 U.S. engagements this season and has two LPs released by Philips. She is scheduled to record the Chopin Concertos for Philips in 1980.

DENY REPORT POLYGRAM TO GO DIGITAL

CHICAGO—Reports that DG and Philips will begin releasing digitally mastered recordings are being quashed by Jim Frey, head of Classics International. Frey, in responding to rumors that Polygram is readying digital product for release (Billboard, Oct. 27, 1979), ruled out any digital LPs in 1980.

"If we determine that it (digital) is better than our present recording system then we would consider using it," the Polygram executive explains. Frey says no decision on digital has been reached, though the company's "experimentation and investigation" is continuing.

Polygram remains the only major classical label that has not made a commitment to the new technology. According to Frey, digital taping has been carried out at only two actual recording sessions. A Sony PCM-1600 digital machine was purchased by Polygram.

Several varieties of digital equipment have been put to the test in experimental use. But Frey says Polygram's "hierarchy" remains unconvinced of digital's superiority.

MOSS PROJECT

Mahler Fare Due For Digital LPs

By ALAN PENCHANSKY

CHICAGO—The Moss Music Group is beginning a digital Mahler Symphony cycle, a project expected to carry over the next four or five years.

Artistic direction of the recording project will be in the hands of Harold Farberman, former Oakland Symphony music director. Work on the cycle begins this month in London.

According to Ira Moss, Moss Music Group head, the Vox labels are making their entry into digital recording with the Mahler project. Moss says Mahler's "First" and "Fourth Symphonies" are slated to be taped this month with Farberman leading the London Symphony.

Digital engineering of the recordings will be handled by Digital Recording Systems of Philadelphia. The company owns a Sony PCM-1600 two-track digital machine.

Plans call for Farberman to record all 10 Mahler symphonies in London. The conductor is represented on records with several albums for Vanguard.

Moss says he expects some of the sonic advantages of digital mastering to be lost in the transfer to conventional disk. But the executive describes digital as "vastly superior to analog in terms of the finished master tape and preservability."

"It's likely that all of our American symphony orchestras recordings

(Continued on page 35)

Moss Shipping First Dozen Cassette Packs

NEW YORK—The Moss Music Group is shipping its first batch of multi-cassette packs this week, all packaged in containers newly designed for convenient consumer storage.

The 12 packages in the first release, each comprised of three cassettes and devoted to the works of a single composer, are program equivalents of traditional VoxBoxes. List price is \$15.98.

Called the "Cassette Library Of Recorded Music," the packages have the appearance of standard-size books (6 by 9 inches), and fit uniformly on conventional bookshelves. The three cassettes are carried snugly in a specially molded tray.

The packages also allow use of reduced versions of the original album art, with additional space inside and on the back cover for liner notes.

The initial release will be followed by four more titles before the end of the year, says Ira Moss, head of the company. He envisions a catalog of some 50 cassette boxes within the next 18 months. Some will be released simultaneously with new disk VoxBoxes, he adds.

VERDI'S 'OTELLO'

First Digital Taping Of N.Y. Met Rates Encore

NEW YORK—Playback of the first digital taping of a Metropolitan Opera performance was impressive enough to earn an encore for the three additional "Live From The Met" telecasts on PBS this season.

The initial taping of Verdi's "Otello," the first opening night production to be carried live in 25 years Sept. 24, was handled by Digital Recording Systems of Philadelphia, under contract to the Metropolitan Opera Assn.

Another first was the inaugural "Live From The Met" telecast to be carried over the 70 public television stations linked by satellite with the DATE (digital audio for television) system. This piggybacks a 15 kHz stereo signal onto the video signal to provide improved transmission for the FM simulcast on some 60 public and commercial radio stations.

The digital taping, directed by

Digital Recording Systems president Terrence Tobias, used the Sony PCM-1600 professional system to record the stereo soundtracks of the production which featured Placido Domingo, Gilda Cruz-Romo and Sherrill Milnes.

Peter Jensen, the company's chief engineer, took the stereo line feed directly from the mixing console, handled by John Pfeiffer, Met audio director, and audio engineer Gino Lombardo. All the compressors and other signal processors normally used to condition the audio portion of the program for tv broadcast were thus bypassed.

The result, according to Tobias, is that any subsequent tv or FM rebroadcast of these Met productions using the digital tapes will carry an FM stereo program "that is absolutely state-of-the-art with full dy-

(Continued on page 44)

Beethoven Keys Moss Campaign

NEW YORK—It's Beethoven's turn for a special promotion at the Moss Music Group.

The label has launched a "Bravo Beethoven" campaign, spearheaded by a \$1.98 sampler album featuring cuts from the company's more than 50 Beethoven recordings and a complete discography of the company's classical product.

Last May the firm offered a similar promotion on "The Magic Of Mozart," also including a \$1.98 sampler.

Like the latter drive, the company will make up Beethoven T-shirts and will develop local ties with classical record outlets and radio stations.

Classical Notes

Beethoven again leads all other composers in the annual request poll conducted by Cleveland's WCLV-FM. For one week each fall the station programs entirely from listeners requests. Listeners asked for 34 different compositions by Beethoven. Ranking second was Mozart, with 29 pieces requested, followed by Brahms with 19.

KFPA-FM, Berkeley, Calif., and KFCE-FM, Fresno, Calif., will broadcast concerts of medieval, classical, jazz and avant-garde music live from Berkeley's 1750 Arch Auditorium. Sir Georg Solti and the Chicago Symphony have finished two new television tapings for release by United. Bruckner's "Sixth Symphony," Mendelssohn's "Third Symphony" and the Mendelssohn "Violin Concerto" with Kyung Wha Chung were performed.

Two Mozart Flute Concerto recordings by James Galway now are on the market. The version taped in 1973 with the New Irish Chamber Orchestra appears on Pickwick's Quintessence label in a special British pressing—Quintessence's first import release. RCA has Galway's recording with the Lucerne Festival Orchestra.

Helmut Wilschermann leads the German Bach Soloists in a new recording of Pachelbel's "Canon" created expressly for Pickwick. The album, "Great Baroque Adagios," also will include Albinoni's "Adagio," the Largo from the Marcellus Oboe Concerto and two Bach sinfonias. Production was handled for Pickwick by Seon,

with Seon retaining European marketing rights reportedly.

Also at Pickwick: Classical production chief Steve Vining has given up his search for stereo master tapes of Stokowski's Beethoven Seventh Symphony recording with the Symphony of the

Air. With reluctance Pickwick will issue a monaural pressing in early 1980, following a long fruitless hunt for two-channel masters. The record is one of several Stokowski/Symphony of the Air performances licensed to Pickwick. The New Jersey Symphony is back at work af-

ter a six-day strike that forced cancellation of the season's first three concerts. The new contract calls for players to receive \$325 weekly for 31 weeks, up slightly from the 1978-79 season, when musicians base pay was \$300 for 28 weeks. Players, who also took issue with "artis-

tic prerogative" of conductor Thomas Michalak, will continue to strive for a longer season and "lots more money," reports Billboard Philadelphia correspondent Maurie Orodincker. Players were without a contract last year as the dispute raged.

Mahler Fare

Continued from page 34
will be recorded in digital," Moss adds.

With a \$10-plus list price likely, the disks will fall well outside the traditional Vox budget category. Moss says pricing will be at the "regular digital mark," a level expected to be determined by moves of the major labels.

Moss reveals that digital master copying of Vox's vast tape library is being looked at seriously. Digital technology is claimed to allow tape storage without any sound degradation over time, since each copy of a digital tape is identical to the original.

The Moss Group also is reaching the audiophile market with releases in the dbx series of encoded disks. Holst's "Planets" and Rachmaninoff's "Symphonic Dances" are among Vox catalog titles recently rereleased in dbx version.

Moss portrays the dbx disks as a logical middleground between today's analog playback technology and the all-digital future.

The dbx encoded recordings, when played back through a \$100 list decoding device, exhibit dramatically greater dynamic range and reduced background noise than standard pressings of the same material.

Gothic Label Preps Double Digital Album

CHICAGO — New York-based Gothic Records has targeted an early November entry in the premium-priced classical audiophile market.

The independently distributed label will offer a double LP set of music for organ performed by Catharine Crozier on the instrument in Alice Tully Hall in Lincoln Center. The digitally recorded album will list at \$24.95.

The program includes Bach's "Fantasia And Fugue in G Minor," Hindemith's "Organ Sonata No. 1" and works of Distler, Sokola and Rorem.

The recording was produced in August using a Technics SH-P1 PCM digital machine. The performances were edited by Digital Recording Systems Co. of Philadelphia, using Sony equipment.

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Talent

Lighting And Trucking Areas Attract Journey

By ROMAN KOZAK

NEW YORK—Journey, the San Francisco-based rock band, has expanded its operation to include a lighting company and a trucking operation.

The band is also now as popular as it has ever been in its five-year history with its Columbia "Evolution" LP nearing 20 on the LP chart while the single, "Lovin' Touchin', Squeezin'" is within the top 20. A recent spring/summer concert tour has grossed more than \$5 million, claims band manager Herbie Herbert.

Herbert says that unlike many managers who take a percentage of the gross from their acts, with Journey he is financially the sixth member of the band, splitting costs and profits equally with the musicians. He says that at the beginning this forces a manager to starve right along with his musicians, but in the long run it pays off since the manager then identifies more closely with his band's interests, and is thus able to work more closely with them.

"It gets away from the master/slave relationship, and as a manager you don't have different motives from the artists," adds Herbert.

Nightmare Inc. is Journey's management company and it serves as the umbrella organization for Journey's other enterprises. The company recently purchased a house in the exclusive Marina Heights section of San Francisco both as an invest-

ment and as the company's headquarters.

Under its Night Moves wing Journey owns three \$80,000 tractor-trailer rigs, which the band either uses itself or rents out to other groups. The trucks have been used by Pablo Cruise and will be used by ZZ Top on its upcoming tour.

Night Lights is Journey's lighting company, which has its own lighting system including trusses, dimmers and a custom built computerized "lightsizer." The system is now on tour with the Eagles.

Herbert says that for the future, if he gets financial backing, he may form his own label which would

concentrate on finding new artists. But, at present, he has no plans to extend his management beyond Journey, preferring instead to concentrate full-time on the myriad activities of the group.

Journey was formed in late 1973 as an offshoot of Santana, where Herbert was the road manager while keyboard player Gregg Rolie and guitarist Neal Schon were key members. The addition of accomplished English drummer Aynsley Dunbar (now with Jefferson Starship) made for a solid lineup of virtuoso rock musicians.

"Just when we started out," recalls Herbert, "I told them they were all great players, but that was not the whole ballgame. They still had to be singers, songwriters, composers and entertainers."

"Because of this," continues Herbert, "the band embarked on a training program that on the one hand included singing lessons and on the other martial arts training and oriental exercises to build up stamina for almost continuous touring."

Journey does LPs in cycles of three, says Herbert. The first three Journey LPs were "Journey," "Into The Future" and "Next." Then, says Herbert, it was still apparent that the band lacked a center or a focal point, and Steve Perry was added as lead singer, a move that made the band more song-oriented and helped break the group with a wider audience.

"Evolution," the current Journey LP, is the second in the latest series

of three. It was preceded by "Infinity," and the band is now rehearsing for "Departure," the next Journey LP.

Journey is a mainstream rock band whose period of greatest popularity has coincided with a slump in the business for many established acts of its type. But, says Herbert, the slump has not bothered Journey.

A key to its success may be that while Journey is a macho rock band that attracts the male 18-24 crowd, it also has become a "sex symbol" band, appealing to female fans as well.

And while many of the established acts feel threatened by the growing new wave scene, Herbert claims Journey members have gone out of their way to check out new wave. This has had a "tremendous influence" on the band, says Herbert.

"These kids (the new wave) were right when they said the established bands were becoming like the military industrial complex. The bands became humorless. And how can anybody enjoy what you are doing if you cannot enjoy it yourself?" asks Herbert.

In order to get into the spirit of the new wave, members of Journey as well as some members of the Doobie Brothers, Tower of Power and Stoneground got together for a "King Biscuit Hour" syndicated radio program where they played '60s rock'n'roll.

"We had a lot of fun," says Herbert.



ELTON SOLO—Elton John performs solo at the piano during an eight-day concert stint at the Palladium in New York.

Billboard photo by Chuck Pulin

AT HILTON SHOWROOM

Vegas Headliners Join In Telethon For Blacks

LAS VEGAS—Numerous Strip headliners participated in a three-hour taping Tuesday (23) to help the United Negro College Fund reach its targeted \$3 million goal.

Christened "The Lou Rawls Parade Of Stars," the television special event utilized the 1,200-capacity Las Vegas Hilton Showroom through the facilities of Trans American Video Inc.

Current Hilton headliner, Lou Rawls, hosted the fourth annual event with co-partner Ed McMahon. The 26-piece Jimmy Mulidore Hilton Orchestra provided musical accompaniment.

The list of stars included Mary McGregor, Glen Campbell, Lola Falana, the Mills Brothers, Tina Turner, Paul Williams, Joey Travolta, Charley Pride, Isaac Hayes, Bill Cosby, the Treniers and George Duke.

Set to be aired sometime next year in 50 large metropolitan areas of the country, the syndicated special is a

joint venture between the United Negro College Fund, Rawls and Anheuser-Busch's Budweiser Beer which pledged \$200,000 seed money to underwrite the tv production costs.

Both Chris Edley, United Negro College Fund's executive director and Michael Lamonica, Anheuser-Busch president, made major appeals at the taping. Each personality followed his appearances with prepared plugs.

According to United Negro College Fund officials, a radio special will be taped in Los Angeles in late November featuring a history of black music with Lou Rawls. It also will air next year on 103 black-oriented radio stations.

The funds raised will aid the future of 41 private, predominantly black colleges. About 50,000 underprivileged students are enrolled and presently enjoying the benefits of the United Negro College Fund's help.

A Lonely Fight For Ex-Doobie Bros. Star

By ED HARRISON

LOS ANGELES—"It's like starting over again even though I've been through it before. Except that there aren't 20,000 people out there screaming," says Tom Johnston, founding member and former lead singer/guitarist of the Doobie Brothers, whose debut solo album "Everything You've Heard Is True," has recently been released on Warner Bros.

Johnston is making his first return to live concerts since 1976 when he last toured with the Doobie Brothers. Although a full concert schedule is still in the making, he has been doing sporadic dates throughout California as opening act for Sammy Hagar and with Randy Hansen's Machine Gun.

"We're doing some warmup gigs to see how the band sounds and to

get a stage feel," says Johnston. Although most of his set consists of tunes from his new album, Johnston is performing such Doobie Brother classics, which he wrote, as "Rockin' Down The Highway," "Long Train Coming" and "China Grove." Those songs have been integrated into the set for "recognizability."

Comments Johnston: "It's hard to tell if I have an identity. The younger crowd doesn't really know who I am until I play 'China Grove.' But the older ones do."

After years as a major headlining act, Johnston finds himself as an opener, which he says "doesn't bother me."

According to Johnston, the major reason he departed the Doobie Brothers was the change in band's

Cohen & Morrystown Link

NEW YORK—The Richard Cohen Organization, a concert promotion company that does shows in Pennsylvania, New Jersey, New York, Ohio and Maryland, has signed a long-term agreement with the Morrystown Concert Hall where the company expects to put on about 30 shows over the next year.

Schedule of events has not yet been announced for the 1,300-seat venue near Passaic, N.J., but Marcus Peterzell, promotion director of the company, says it will include the entire spectrum of pop, from MOR to new wave.

For larger shows in the New York area Peterzell says the Richard Cohen Organization has the use of the 13,000-seat Rockland Arena, outside New York City. The company has put on a number of shows there

already, says Peterzell. The last one was the Doobie Bros.

Peterzell says the company plans to use extensive publicity, promotion and marketing campaigns to insure the success of its shows and will work with local retail outlets to coordinate artist appearance.

Passaic's Central

PASSAIC, N.J.—The 2,400-seat dual-level Central Theatre, the last of the big band strongholds, has been given over to the wrecker's ball. Following demolition, the 38-year-old theatre will become the property of a hamburger chain. Maurice Miller, owner of Theatre Management Associates which operated the house, says it became economically unfeasible to operate a theatre of this size in Passaic's inner city.

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the Doobie Brothers started. When you're off for a couple of years, you just don't go back out and think it will be easy."

Johnston was originally going to make a showcase tour, although that was cancelled due in part to the amount of tour support dollars available and he already has a certain degree of familiarity through his past affiliation.

"I'll keep working miscellaneous dates until we can latch onto a major tour," Johnston says. "It takes a hit single to help with the drawing power."

He adds that a good deal of his own money is being utilized to subsidize his current dates. Johnston is also doing a taping for the PBS tv series "Soundstage."

musical direction. "I didn't feel comfortable with the music," he says. "It just didn't fit right. They weren't doing any rock'n'roll to speak of. It wasn't what the Doobie Brothers were about in the old days."

Johnston's roots are imbedded in r&b/rock which is the direction of his album. The material for it was written as far back as 1 1/2 years ago. "If I was to make another album now, it would be more rockish, but I'd still stick to r&b-oriented rock."

Johnston claims that he rarely listens to the radio, which has isolated him from the commercial mainstream. "I'm not making music solely for the purpose of it selling. I must be happy with it."

"The market is flooded. Making it now is 100 times harder than when

Billboard's First International Video Music Conference

AGENDA

The Sheraton-Universal Hotel
Los Angeles
November 15-18, 1979

Thursday, November 15

Registration
Opening reception hosted by Billboard
Video Showcase highlighting the best creative efforts of participating record companies, program distributors and independent producers. All 4-inch U-Matic videotapes shown with the new General Electric large-screen PJ-5050 video projection system and a state-of-the-art hi fi system from Miller & Kreisel Sound.

Friday, November 16

Welcome—**Lee Zhitto**, Billboard Editor-in-Chief, and **Stephen Traiman**, Conference Chairman
"Video Music—Tomorrow Is Here Today," with **Sid Sheinberg**, President, MCA Inc.; **Andrew Kohut**, President, The Gallup Organization; **John Lack**, Executive Vice President, Warner Cable.
"View From The Top" rap session with industry leaders moderated by **Lee Zhitto**, Billboard Editor-in-Chief and Publisher.
Participants include **C. Charles Smith**, president, Pickwick International; **Robert Summer**, President, RCA Records; **Al Coury**, President, RSO Records; **Stan Gortikov**, President, RIAA.
Coffee Break
"Videodisk & Videocassette—Compatible & Complementary?" Hardware update moderated by **Larry Finley**, Executive Director, IFA.
Participants include **Kenneth Ingram**, Senior Vice President, Sales and Marketing, Magnavox Consumer Electronics; **Richard O'Brien**, Executive Vice President, US JVC Corp.; **Phil Platt**, Vice President, Sony Video; **Seth Goldstein**, Video Editor, Television Digest.

"Video Rights—Legal Jungle" Focus on global music and video copy-right, sync and performance rights, and video piracy, moderated by **Al Berman**, President, Harry Fox Agency.
Participants include **Bob Crothers**, Executive Assistant to the President, American Federation of Musicians; **Dick Bloesser**, Director, Film Security Office, Motion Picture Assn. of America; **Harry Garfield**, Vice President, Universal City Studios; **Barry Menes**, Partner, Goller, Gilin & Menes.

Luncheon
Small group demonstrations of videodisk and videotape recording systems, video equipment studio workshops and video programming presentations, including the **Magnavox Magnavision** (Phillips/MCA) Videodisk, **Sony Video Studio**, **Jon Roseman Productions** "Video Jukebox," **Ron Hays** "Music Image," **Keef & Co.**, and **Metavision**.
Video Showcase programming

Saturday, November 17

"Creative Input For a Mass Market," rap session with independent producers and programmers, moderated by **John Weaver**, Keef & Co.
Participants include **Paul Flattery**, Executive Producer, Jon Roseman Productions; **George Honchar**, Executive Vice President, Imero Fiorentino Associates; **Eric Gardner**, President Panacea/Utopia Video; **Ron Hays**, President, Music Image; **Michael Nesmith**, President, Pacific Arts.

"In-House To In-Store To In-Home," Experience in key areas within record companies using in-store promotional tapes to prepare for the home market, moderated by **Jo Bergman**, Director, Video and Television, Warner Bros. Records.
Participants include **Peter Van der Velden**, Home Video Coordinator, Casablanca Record & Filmworks; **Steve Kahn**, Manager, Audio/Visual Productions, RCA Records; **Varley Smith**, Director, Film & Video Production Center, Capitol Records; **Arnold Levine**, Vice President, Advertising/Creative Services, CBS Records; **Girard Landy**, President, PromoVision; **Joe Barone**, Chief Executive Officer, Showtime Systems International.

Coffee Break
"Marketing Muscle For New Media," distribution experiences and experiments in the music and video markets, moderated by **Ken Winslow**, National Video Clearinghouse.
Participants include **Al Bergamo**, President, MCA Distributing; **Jim Lara**, Vice President, Pickwick International; **Gene Silverman**, President, Video Trend; **Bob Vandegriff**, Vice President, Consumer Products, Magnetic Video; **Al Markin**, President, Video Corp. Of America; **David Heneberry**, Vice President, Marketing, RCA SelectaVision.
"The Retail Connection—Dealer/One Stop Experience," Focus on actual in-store sales reactions to the first videocassette programs and initial videodisks, moderated by **Joe Cohen**, Executive Vice President, NARM.
Participants include **Lee Hartstone**, President, Integrity Entertainment/Wherehouse; **Noel Gimbel**, President, Sound/Video Unlimited; **Gary Thorne**, Vice President, Merchandising, Sam Goody; **Steve Libman**, Executive Vice President, Emerald City/Oz, among others.

"Studios—An Audio/Video Marriage," views of recording and video studios on conversions and joint ventures, moderated by **Lola Scobey**, Vice President, Wishbone Studios.

Participants include **Chris Stone**, President, Record Plant, L.A.; **Louis Steinberg**, Vice President of Operations/Trans American Video; **Bill Marino**, Chief Engineer, Regent Sound; **Kent Duncan**, President, Sierra Audio; **Sam Kopper**, President, Starfleet Productions.

Luncheon
Continuing demonstrations of videodisk/videotape systems, video studios, video programming presentations.

Special event at the Celebrity Theatre of Trans American Video, co-hosted by the Record Plant, followed by a visit to the Videodisco at the L.A. Convention Center, courtesy of the Los Angeles Video Show.

Sunday, November 18

"Videodisk/Tape Programming Progress," focus on building the first video catalogs and outlook for future music industry product, moderated by **Seth Willenson**, Director of Programs, RCA SelectaVision.
Participants include **Gary Dartnell**, President, EMI Videograms; **John Lollos**, Senior Vice President, Video Tape Network; **Sam Szurek**, Director, Entertainment Programming, Time-Life Video; **Waseed Ali**, Director of Sales, Video Communications Inc.; **Iris Dugow**, Vice President, Special Programming, Home Box Office.

"International Video Music Networks," highlights on the growth of video on the international scene in key music markets, moderated by **Don MacLean**, Managing Director, EMI Audio-Visual Services, London.
Participants include **John Ross-Barnard**, Home Video Manager, BBC, London, and representatives from other key music markets including Europe and Japan.

Coffee Break
"Future Technologies—Promise & Potential," with updates on new audio and video breakthroughs and their impact on the industry, moderated by **Roger Pryor**, General Manager, Sony Digital Audio.
Participants include **Robert Pfannkuch**, President, Bell & Howell Video; **Mort Wax**, President, M.D. Wax and Associates; **Horst Heuserath**, Manager, Marketing Planning & Development, GTE Consumer Electronics.

"Looking Ahead," windup session moderated by **Stephen Traiman**, Billboard Tape/Audio/Video Editor and Conference Chairman, with moderators of all panels participating, plus **Todd Rundgren**, Utopia Video.

Farewell Brunch
Additional video demonstrations/presentations and repeat Video Showcase programs.

Participants



Sam Kopper
Starfleet Productions



David Heneberry
RCA SelectaVision
Videodisks



Lee Hartstone
Integrity Entertainment/
Wherehouse



Albert Berman
Harry Fox Agency



Roger Pryor
Sony Digital Audio



Arnold Levine
CBS Records



Kenneth Ingram
Magnavox



Noel Gimbel
Sound/Video Unlimited



Bob Vandegriff



Andrew Kohut
The Gallup
Organization, Inc.



John A. Lack
Warner Cable Corp.



Richard Bloesser
Motion Picture
Assn. of America



Todd Rundgren
Artist/Bearsville



Michael Nesmith
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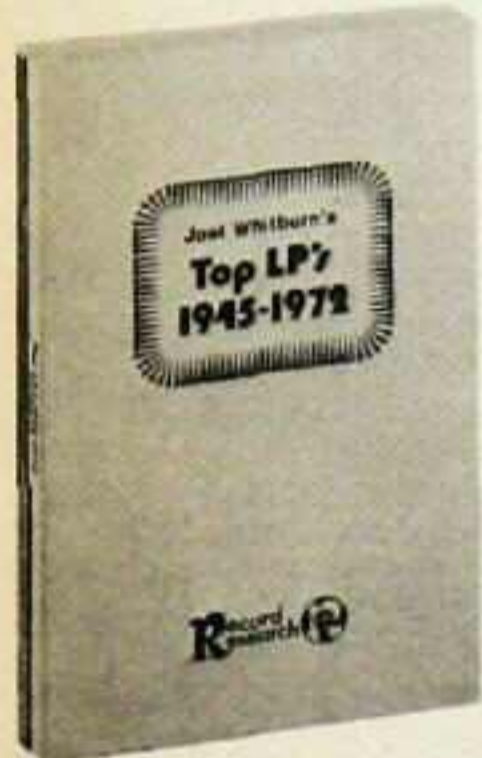
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PLANT PARTY—Stevie Wonder is surrounded by friends and photographers at a listening party held at the Botanical Gardens in the Bronx, N.Y., for his new "Secret Life Of Plants" LP.

No Ink, No Air But REO Is In Demand

NEW YORK—Receiving virtually no airplay or press writeups, REO Speedwagon has managed in the nine years it has been together to break itself in the middle American market through almost non-stop touring, according to John Baruck, manager of the group.

When REO appeared at Denver's McNichols Arena recently, it garnered the top indoor gross of the season, \$116,682.50, says Barry Fey, president of Feyline.

"People tend to think of it as a Midwest group but last year when it appeared at McNichols it drew 6,700 at a \$5 ticket. This year it pulled in 13,350 with an \$8.50 top ticket.

"In a time when many major acts are not selling out, REO Speedwagon is doing twice the business it did a year ago," Fey adds.

"The group doesn't make much of a splash in such centers as New York or Los Angeles, but go to Detroit, Kansas City or Pittsburgh and there you have a headlining arena act that can easily sell out most venues," claims Baruck.

And its album sales are respectable as well, Baruck continues. Epic, for which the band records, reportedly has sold 1.5 million copies of its double live LP, 900,000 of its "You Can Tune A Piano But You Can't

Tuna Fish" LP, while its current "Nine Lives" LP is at 84 on the current LP chart.

The band, booked by ATL, is on a European club tour and is expected to return in mid-November for more U.S. dates. Baruck estimates that the group does more than 100 shows every year.

Despite this season's slowdown in the live entertainment market, Baruck says major acts such as REO will continue doing well in the markets where it is known through previous appearances. "But going into a new market may be a bit more difficult," he concedes.

"In breaking into a new market," he continues, "the support acts are almost as important as headliners. You just can't put on any act with you. The kids are paying to see a total show. They want a package, and I want to be able to sell as many tickets as possible."

Among the acts that have opened for REO before going onto bigger things have been Kiss, Ted Nugent, Bob Seger, Journey, Cheap Trick and most recently, Molly Hatchet.

In addition to managing REO, Baruck is also the U.S. manager of Bram Tchaikovsky, who is now on a tour of new wave clubs in the U.S.

Downing Country Switch Clicks

By KIP KIRBY

NASHVILLE—Adding a new dimension to the term crossover, singer Big Al Downing is successfully negotiating the switch from r&b to country.

In the year since he first signed

with Warner Bros. Records, Downing has had three singles released. Two jumped into the top 20 of the Billboard Hot Country Singles chart (his latest, "I Ain't No Fool," has just shipped).

Although he retains long-time manager Bob Walters and producers

(Continued on page 72)

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Talent In Action

DIZZY GILLESPIE QUINTET THE LATIN PERCUSSION JAZZ ENSEMBLE

Bottom Line, New York

A stellar gathering of Latin music heavies and the one and only Diz drew on SRO crowd here Oct. 14 for the third program in this special two-night engagement. Tickets priced at \$8 were higher than the Bottom Line average, but patrons let that ride.

An exciting rhythmic forum, the Latin Percussion Jazz Ensemble got off to a late start (almost one hour past schedule) blamed on Tito Puente, who didn't arrive until the septet had dug well into the second tune.

If the audience felt shortchanged by Puente's late arrival and the resulting brevity of the 45-minute set, the quality of this jazz-Latin concept in action went beyond mere compensation.

Six songs provided ample opportunity for solos and improvisational tradeoffs, culminating in the timbales-conga clash between Puente and the equally dynamic Patato Valdez. Valdez also gave vent to his puckish whims throughout the show with his mugging and stage antics. Sometimes a bit cloyingly cute, these nonetheless delighted an audience already won over by fine musicianship.

Jazz vocings came from the other members, particularly Alfredo Delafe, whose fusion style bowing on electric violin occasionally mimicked a Latin horn section, and Eddie Martinez, who tapped the mainstream jazz tradition on piano. Martinez set up an especially warm bed beneath Puente's melodic lead in a piano/vibes duet.

one of the gentler highlights of the night. Headliner Gillespie pioneered early jazz forays into Latin back in the '40s. His concession to that chapter was the wise choice of Ray Barretto on congas. The quintet, augmented by trumpeter-disciple Jon Faddis, offered a polished five-song, 65-minute set. Not surprisingly, the multi-atmospheric "Night In Tunisia" and a piece composed by the late Chano Pozo were highlighted, but the overall set missed the spontaneous combustion of the Latin ensemble.

BOB RIEDINGER JR.

STANLEY CLARKE

Palladium, New York

Clarke is one of the finest athletes ever to take up the bass. His nimble fingers scurry up and down his axe the way a great sprinter burns up a running track. But unlike a sprinter, who needs only seconds to show off his gifts, Clarke took an hour and 42 minutes to show his speed and little else in this Oct. 13 date.

As a solo performer Clarke has never quite been able to find a way to apply his considerable talents. The audience he attracts primarily consists of other musicians who marvel at the former Return To Forever member's deftness.

The 10-song set featured most of Clarke's best known material such as "Silly Putty" and "School Days," but the tunes were more show cases for Clarke's quick fingers than actual musical compositions. Highlights of the evening were two traditional jazz classics, Charles Mingus' "Goodbye Pork Pie Hat" and Charlie Parker's "Confirmation."

(Continued on page 43)

Talent Talk

Frank Sinatra's 40th anniversary in show business and his 64th birthday will be celebrated Dec. 12 with what Caesars Palace in Las Vegas promises to be the "biggest, most lavish, star-studded party in the history" of the hotel.

The **Who** will embark on a national tour in December that will include 12 shows in 11 cities including two dates in Philadelphia and single shows in other major East Coast and Midwest cities. ... **Jorma Kaukonen's** band was detained by the FBI briefly at San Francisco airport after the band's drummer knocked on the cockpit door on a flight from San Diego. He was looking for ice. ... When **Blackfoot** performed at the Long Beach, Calif., Arena recently, its 22-foot Ryder truck was stolen with \$50,000 worth of equipment, guitars, drums—everything. The group was traveling in a Silver Eagle bus and its tires were slashed. Blackfoot is offering a \$5,000 reward for information leading to the offenders.

Performers, actors and singers who have been associated with Sinatra will comprise the guest list. The tables will not be numbered, but will be named with the titles of Sinatra films, record albums, song titles, television specials, and events connected with his career. The guests at each table will have had a connection with the event named on the table.

Various areas of the hotel will also be turned into galleries festooned with giant record jackets, photographs, memorabilia and wide screens

showing film clips and tv tapes from Sinatra's long career. Sinatra's music will be played throughout the hotel.

The **New York Islanders** hockey team has recorded an LP, "Home For The Holidays," released on the T.A.M.I. label. ... **Nick Gilder** and the rock group the **Babys** were forced to cancel their soldout date at Tokyo's Sun Plaza Hall because of the devastation reaped on the city and its surrounding areas by typhoon Tip. Eighty mile an hour winds and torrential rains paralyzed air, sea and land traffic. ... **Rod McKuen** releases his first LP in more than two years when "Roads" hits the streets this week on Stanyan Records. ... A musical version of "The War Of The Worlds" will be developed as a motion picture by **Jeff and Jerry Wayne** for Paramount Pictures. The two-record LP was released last year on Columbia.

Daryl Hall and John Oates began their "X-Static Tour '79" Oct. 12 at Willamantic, Conn. The tour, which covers 33 cities in the U.S. and Canada, concludes Dec. 15 at Albany, N.Y. ... **Stephanie Mills** is set to move into the Metropolitan Opera House at New York's Lincoln Center Nov. 18. She recently received a gold record for "Whatcha Gonna Do With My Lovin' &". ... The Love On The Beach concert at Miami's North Shore Park was changed to Love On The Bay at Florida International Univ.'s North Campus Oct. 28. The all-day event was sponsored by WWFL-FM.

Signings

Harold Melvin & the Blue Notes along with **Sharon Paige** to Source Records. ... **Tom Paxton**, **Jose White Jr.**, **Steve Young** and **Betsy Kaske** to Mountain Railroad Records. All acts have new product with Young planning a release early next year. ... **Ritchie Adams** to Infinity Records, with **Joel Diamond** of Silver Blue Productions producing. ... **Frankie Valli** to **Nick Sevano** of **Nick Associates** for personal management.

The **Holland & Sparks Band** to **Paul Addis** of **Eighth Note** and **Sparks** recording group. ... **Ovation** recording group **Tantrum** to **Variety Artists International** for booking. The group's "Rather Be Rockin'" LP recently shipped. ... **Chalice**, a four-member contemporary Christian group to the **Malcolm Greenwood Agency** of Atlanta for representation.

Jamie Owens-Collins to a recording and publishing deal with **Sparrow Records**. Her debut LP is set for early next year. ... **Pinnball** recording group **Krystal** to **Jolly p.r.** for promotion. ... **Inga**, former lead singer for Germany's **Atlantis**

and **Frumpy** rock bands, to **RCA Records** with **Richard T. Bear** producing. Debut LP has shipped. ... Jazz fusion band **Fight** to **Motown** with an LP due in January. The **Long Island** group is noted for its jazzy rhythms and the use of a poly trumpet.

CMA winner **Charlie Daniels** to new writer and publishing agreements with **BMI**. ... Singer **Jerry Wallace**, off the recording scene for two years, to **Door Knob Records** in Nashville. Wallace, best known for such hits as "In The Most Beautiful Light" and "Primrose Lane," is being produced by **Door Knob** president **Gene Kennedy**, with a single due out soon. ... **B.W. Stevenson** to **Chris Christian Productions** in Nashville. ... **Doc Severinsen** to **Charles Underwood** for production of **Dis-Co Recording Corp.** in L.A. and plans also to produce a jazz/rock album with **Severinsen** and the **London National Philharmonic Orchestra**. ... **The Stamps** to a personal management contract with **Reggie Churchwell** of **Nashville International, Inc.** The **Stamps** were formerly with **Elvis Presley** for seven years.

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"TAKE ALL
OF ME"
BARBARA
LAW
GIVES YOU
ALL SHE'S
GOT.**

**And Barbara Law
has a lot to give.**

On songs like "Love Shot" and "I Just Live" - written by the super hot team of Freddie Perren and Dino Fekaris. And produced by Harry "A Little Lovin' (Keeps the Doctor Away)" Hinde.


And if that's not enough, Barbara's debut album also marks the debut of the Pavillion label. Where Pavillion president John Luongo plans to do for her what he's already done for The Jacksons, Dan Hartman and Jackie Moore.

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SINGLE FROM
BARBARA LAW.
ON PAVILLION RECORDS
AND TAPES.**

Produced by Harry Hinde.
Executive Producer: John Luongo.
Mixed by John Luongo and Michael Barbiero.


Distributed by CBS Records.
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BARBARA LAW



TAKE ALL OF ME



Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates (DENOTES SELLOUT PERFORMANCES)	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	EARTH, WIND & FIRE—Feyline Presents/R'n B Productions/Concerts West, Stadium, Chicago, Ill., Oct. 18 & 19 (2)	36,108	\$7.50-\$9.50	\$319,938
2	CHARLIE DANIELS BAND/NEW RIDERS—Ruffino & Vaughn/Ron DeBenedictis/TM Concerts, Col., Uniondale, N.Y., Oct. 18 & 19 (2)	32,804	\$8.50-\$9.50	\$298,660
3	STYL-STREETHEART—Concert Productions Int'l, Gardens, Toronto, Canada, Oct. 18 & 19 (2)	26,773	\$9.50-\$10.50	\$276,662
4	STYL-STREETHEART—Donald K. Donald, Forum, Montreal, Canada, Oct. 15 & 16 (2)	28,120	\$9.50	\$265,421
5	JETHRO TULL/U.K.—Electric Factory Concerts, Spectrum, Philadelphia, Pa., Oct. 16 & 17 (2)	30,897	\$7-\$8	\$229,923*
6	KISS/BREATHLESS—Pace Concerts/Louis Messina, Summit, Houston, Tx., Oct. 21	17,572	\$9.65-\$10.65	\$182,359
7	KENNY ROGERS/DOTTIE WEST/OAK RIDGE BOYS—C.K. Sparlock Productions, Checkerdome, St. Louis, Mo., Oct. 15	18,170	\$9-\$10	\$179,295*
8	KENNY ROGERS/DOTTIE WEST/OAK RIDGE BOYS—C.K. Sparlock Productions, Freedom Hall, Louisville, Ky., Oct. 17	18,179	\$9-\$10	\$177,171*
9	JETHRO TULL/U.K.—Don Law Co., Garden, Boston, Mass., Oct. 21	15,500	\$7.50-\$8.50	\$126,948*
10	SAMMY HAGAR/TOM JOHNSTON—Bill Graham Presents, Col. Oakland, Calif., Oct. 19	14,500	\$8.50-\$9.50	\$123,250*
11	THE JACKSONS/LTD—Rowe Productions, Mt. Sq. Arena, Indianapolis, Ind., Oct. 19	13,696	\$7-\$9	\$115,067
12	FRANK SINATRA—Frank J. Russo, Inc., Civic Center, Portland, Maine, Oct. 15	7,593	\$12.50-\$17.50	\$113,800
13	KENNY ROGERS/DOTTIE WEST/OAK RIDGE BOYS—C.K. Sparlock Productions, Veteran Mem'l. Des Moines, Iowa, Oct. 20	11,218	\$9-\$10	\$109,979*
14	KENNY ROGERS/DOTTIE WEST/OAK RIDGE BOYS—C.K. Sparlock Productions, Hearnes Building, Columbia, Mo., Oct. 21	10,870	\$9-\$10	\$109,423
15	JETHRO TULL—Ruffino & Vaughn, Civic Center, Providence, R.I., Oct. 15	12,166	\$8.50-\$9.50	\$109,260
16	THE JACKSONS/LTD—Rowe Productions, Univ. Arena, Dayton, Ohio, Oct. 21	12,500	\$7.50-\$8.50	\$103,019*
17	FRANK SINATRA—Frank J. Russo, Inc., Arena, Binghamton, N.Y., Oct. 22	7,121	\$10-\$15	\$102,860*
18	O'JAYS/ENCHANTMENT/THE JONES GIRLS—Fred Jones/Star Entertainment, Mid South Col., Memphis, Tenn., Oct. 20	11,140	\$7.50-\$8	\$92,175
19	STYL-STREETHEART—Concert Productions Int'l/Donald K. Donald/Treble Clef, Civic Center, Ottawa, Canada, Oct. 17	9,212	\$10	\$92,120*
20	THE JACKSONS/LTD—Rowe Productions, Kiel Aud., St. Louis, Mo., Oct. 20	10,377	\$7-\$8.50	\$85,915*
21	BARKAYS/MASS PRODUCTION/CAMEO/KOOK & THE GANG—Feyline Presents/R'n B Productions, Myriad, Oklahoma City, Okla., Oct. 20	9,583	\$7.50	\$71,873

Auditoriums (Under 6,000)				
1	ELTON JOHN—Ron DeBenedictis, Palladium, N.Y.C., N.Y., Oct. 18-21 (4)	12,520	\$15	\$196,600*
2	ELTON JOHN—Don Law Co., Music Hall, Boston, Mass., Oct. 15 & 16 (2)	8,400	\$12.50-\$15	\$121,890*
3	MARVIN GAYE/MACHINE—Dick Clark Presentations, Dick Clark Thea., Tarrytown, N.Y., Oct. 19 & 20 (3)	6,300	\$8-\$12.50	\$85,560
4	CHARLIE DANIELS BAND/WINTERS BROS.—Monarch Entertainment, Capitol Thea., Passaic, N.J., Oct. 20 (2)	6,894	\$8.50-\$9.50	\$63,085*
5	VAN MORRISON/NEIL LARSON—Avalon Attractions/Bill Graham Presents, Palladium, Hollywood, Calif., Oct. 19	5,222	\$9.75-\$10.75	\$50,670*
6	PETER FRAMPTON/SIMMS BROTHERS—Scott Johnson Productions, Arena, Sioux Falls, S.D., Oct. 15	5,449	\$7.50-\$8.50	\$43,739
7	MOLLY HATCHET/MINGLEWOOD—Perryscope Concerts, Concert Bowl, Edmonton, Canada, Oct. 20	4,554	\$7.50-\$8.50	\$36,153
8	B.B. KING/BOBBY BLUE BLAND—Bartarella Productions, Tenn. Thea., Nashville, Tenn., Oct. 18	4,040	\$7.50-\$8.50	\$33,428*
9	VAN MORRISON/HUEY LEWIS—Bill Graham Presents, Comm. Thea., Berkeley Calif., Oct. 21	3,469	\$7.50-\$9.50	\$31,374*
10	CHARLIE DANIELS BAND—Don Law Co., Field House, Plattsburg, N.Y., Oct. 16	5,051	\$5-\$7.50	\$30,595*
11	KENNY LOGGINS/SNIFF 'N' THE TEARS—Di Cesare-Engler Productions, Stanley Thea., Pittsburgh, Pa., Oct. 17	3,155	\$9.75	\$30,201
12	KENNY LOGGINS/SNIFF 'N' THE TEARS—Brass Ring Productions, Univ. Ann Arbor, Mich., Oct. 16	3,650	\$6.50-\$8.50	\$28,940
13	CON FUNK SHUN/PLEASURE/AL HUDSON—Brotherhood Attractions, Mem'l. Aud., Sacramento, Calif., Oct. 19	3,726	\$6.75-\$7.75	\$28,294
14	IAN HUNTER/SHIRTS—Brass Ring Productions, Music Thea., Royal Oak, Mich., Oct. 16 & 17 (2)	3,310	\$7.50-\$8.50	\$27,877*
15	JUDAS PRIEST/POINT BLANK—John Bauer Concerts, Paramount Thea., Portland, Ore., Oct. 18	2,960	\$8.50-\$9	\$24,882*
16	LITTLE RIVER BAND/CARLENE CARTER—Di Cesare-Engler Productions, Stanley Thea., Pittsburgh, Pa., Oct. 15	2,745	\$8.75	\$23,619

Talent

Alcohol License Denied

TEMPE, Ariz.—The City Council here has denied a request by local rock promoter Doug Clark for a license to serve alcoholic beverages at his Compton Terrace concert venue, citing possible problems with crowd control.

The decision, which could cost Clark thousands of dollars a year in lost revenue, can be reversed by the state liquor board, which has the final say on granting liquor licenses in Arizona.

At the meeting Tempe Police Chief Arthur Fairbanks said his department used undercover policemen to infiltrate two concerts held at the outdoor facility, the largest concert venue in the state.

Alcohol was made available to the public at one of the concerts and Fairbanks said he took the action to assess whether alcohol availability contributed to crowd control problems.

The report of the undercover policeman helped convince Fairbanks alcohol and concerts do not mix, the police chief said.

In previous appearances before the council, Fairbanks was warned that alcohol creates the possibility of disturbances at concerts.

"If a problem does start, we feel beer cans and bottles can be used as weapons," he said. "As bad as narcotics are, a marijuana cigarette cannot be used as a weapon."

Opinion on the council was split into two camps. Some members felt adequate safeguards existed to control the sale of alcohol and that the problems, if any resulted, should be the responsibility of Clark and his management company.

"If we get bad reports, there's just not going to be another concert," Tempe Mayor Harry Mitchell commented.

But others felt the liquor license was not in the best interest of the community because it would be difficult to monitor alcohol sales to minors.

Clark was representing Southwest Entertainment Inc., the firm which owns the Compton Terrace Amphitheatre and sought the license.

AL SENIA

Talent In Action

Continued from page 38

Clarke's seven piece band added little to the evening as no one in the unit showed the kind of skill that Clarke's past musical associates possessed. Most of the set was well received. The audience seemed to be in awe of the bassist.

ROBERT FORD JR.

EBERHARD WEBER & COLOURS

Schoenberg Hall, UCLA, Los Angeles

Giving a similar performance again and again in most pop music can be considered a death sign. Yet, the exact opposite is true in classical music: compositions are meant to be—in fact, must be—performed in a specific, set fashion. Six of the seven tunes flawlessly played by Colours Oct. 17 were from previous albums, and the performances during the two one-hour sets of some were indeed not markedly different than during the group's spring '78 tour.

However, the quality of the musicianship and the exact reproduction of the complex compositions precludes any idea of stagnation. The music defines itself, and stands at the crossroads of jazz and classical. Eberhard shuns jam sessions and musical looseness. In his own words, "I don't like throw away music."

Colours consists of Weber plucking and bowing an unusual five-string bass of his own design. Ranier Bruninghaus on ground and electric pianos and synthesizer, sometimes playing dual leads simultaneously; Charlie Mariano's impeccable soprano sax and nagaswaram (an Indian reed instrument) playing and John Marshall's sensitive drum and percussion work.

"From Bali Gardens" by Bruninghaus was the only new song of the evening, and also the only one played with the aid of charts. "Bali Gardens" best exhibited the incredible dynamic range the band is capable of, ranging from a hand-muted piano solo intro to oriental Koto-like synthesizer sounds, then finally building to a curiously rocking climax.

DAVE BUFE

THE CHIEFTAINS

Carnegie Hall, New York

Exponents of traditional Irish music, the Chieftains dazzled the full house with their impressive style of performing jigs and ballads Oct. 16. Mostly an instrumental band, the group consists of Paddy Moloney on Uilleann pipes and tin whistle, Sean Keane and Martin Fay on fiddle, Derek Bell on the Irish Harp and dulcimer, Kevin Connell on Bodhran (a type of goatskin drum) while occasionally singing, and the newest member, Matt Molloy on flute. Molloy is a former flutist with the Bothy Band and Planxty, two groups that specialize in Irish folk music, and he is making his debut with the Chieftains on this current North American tour.

The two-hour, 32 song show climaxed with a standing ovation and featured plenty of fiddle playing and foot-stomping jigs. One can make a comparison to the American bluegrass genre.

Highlights of the show included the group's new Island single, "Carolyn's Welcome," a tune

composed by members of the band, "Pretty Girls From Mayo," a popular traditional song and the encore ballad "Give Me Your Hand."

What seemed to work well was the presentation each member of the group made as they went around the stage one by one. Half of the band did this in the first part of the show and half in the second part. All performed a particular jig or ballad that held a special importance and one which also showcased their fine musical talents.

VINCENT DINGO

THE YACHTS

Bottom Line, New York

Coming from Liverpool, England, the Yachts showed that that city can still produce polished four member bands. However, it would be unfruitful to compare the early Beatles to this confident new wave band.

At its 14-song, 55-minute set Oct. 20 this Polydor act showed it is clearly a part of this generation: From its occasionally political lyrics, 1950s styled clothing, and aggressive stage demeanor, the Yachts are very much a British band of today.

In fact what stopped the Yachts from being totally predictable was the play of its keyboardist. While most of the new wave bands seem to take the short punchy guitar sound of early rock as its inspiration, the Yachts' keyboardist often showed traces of Yes' Rick Wakeman in his work.

This subtle "progressive rock" influence, however, never deterred the Yachts from its main purpose of creating rock'n'roll dance music. With the Yachts' urging much of the crowd to dance in the aisles, one band member remarked that he'll be glad when they get rid of chairs in clubs here, so the audience can dance as is the custom in England.

The Yachts made fine use of numerous white sheets positioned to resemble yacht sails to both project pictures against and add a touch of personality to the stage.

Among the Yachts' more engaging songs were "Look Back In Love Not In Anger" and "Salvage Our Love."

NELSON GEORGE

NANCY LAMOTT

Reno Sweeney, New York

San Francisco cabaret singer Lamott, in her New York debut, displayed a wide ranging talent and a carefully chosen selection of songs.

Absly accompanied by Richard DeMone on piano, Lamott performed 14 obscure but appealing songs during a 90-minute set.

One of the better known selections, Barry Manilow's "Even Now" was given a reading that had more thoughtfulness and conviction than Manilow's version.

The performance Oct. 15 was a personal one with much emotion. Not emoting, but emotion. She opened with an appropriate "San Francisco Farewell" and segued into "New York, New York."

Another particularly appealing selection was Melissa Manchester's "Through The Eyes Of Grace."

DOUG HALL

Campus Concerts On Rise At Univ. In Delaware

By ED HARRISON

LOS ANGELES—The Univ. of Delaware at Newark is entering the second year of its restructured concert program with impressive results.

From 1970, when a poorly promoted Chicago concert all but wiped out its concert program until 1977, the only event presented was one "low-budget" show a year in 900-seat Mitchell Hall.

But in 1978, the Student Programming Assn. was formed which comprised two separate committees, one for the big shows and one for the smaller events. The Student Programming Assn. encompassed the concert committee, cultural events, films and special events.

The Assn. was granted a budget of \$35,000 and the school was off and running with shows by Dave Mason/Livingston Taylor, Eddie Money, Dan Fogelberg, Tom Chapin and a Ramones date that was cancelled at the last minute.

The school has three facilities, ranging from the 350-seat Bacchus nightclub to the 900-seat Mitchell Hall to its gym which can seat up to 7,000.

This year, the budget was upped modestly to \$37,000. According to Mark Fendrick, vice president of the student programming group, the emphasis will be placed on building up the credibility of Bacchus. Shows booked so far include Johnny's Dance Band, Livingston Taylor, Steve Forbert, A's/Laughing Dogs, Pure Prairie League and Karla Bonoff (in Mitchell Hall).

Ticket prices usually average under \$5 although Forbert commanded a \$6 ceiling and Bonoff tickets are going for \$6.50. Non-student prices are about \$2 higher.

Fendrick reports that location is the foremost problem affecting bookings. "People don't like dealing with us because we're not a major market. They don't know where Newark, Del., is," he says.

The university relies on middlemen for its concerts since it's easier obtaining acts, usually through a package, and the middleman also takes the responsibility. "We do some of the smaller shows by ourselves, but it's tough getting the bigger acts," says Fendrick.

As of yet, the university has shied away from booking a major show. Part of the reason is that the athletic department uses the gym for basketball, leaving only a handful of available dates for concerts. The school is also being selective, not wanting to blow its budget on a risky act.

The school uses the campus newspaper for advertising although calls are made to Philadelphia stations 60 miles away for inclusion of its events on those station's concert hotlines. Fendrick says that for big shows in Philadelphia, he buys tickets and runs bus trips into Philly on a bus rented from the school.

Fendrick is trying to get a \$5 student activities fee which would bring in about an additional \$70,000 but "people are afraid we won't know what to do with it since it's only our second year and they are fearful they won't get their money worth."

The concert board received a boost when the publicist from Philadelphia's Electric Factory concerts came to Newark and gave tips on publicity, advertising and how to work with record companies.

NOVEMBER 3, 1979, BILLBOARD

Technological Progress On Display At AES

Biggest Array Of Exhibits For Waldorf

By IRWIN DIEHL

NEW YORK—For a large contingent of the music industry, the semi-annual conventions of the Audio Engineering Society are opportunities to become current with the past year's technological progress. At the 64th AES Friday through Monday (2-5) there'll be no shortage of such opportunities.

The Waldorf Astoria has never hosted as large an AES convention, with nearly 170 exhibits occupying five-levels of hotel space. This growth in exhibition activity has seen no let-up over the past few years in spite of slumps experienced by other industry segments.

SIGNAL PROCESSING — A large percentage of the exhibits will be in the category of signal processing devices. In this age of "if-it's-

electronic-it-can-be-put-on-a-chip," there seems to be no limit to the way a signal might be shaped, shifted, expanded or compressed.

- **Syntovox** of Bruckelen, Holland, will show its new vocoder, the Syntovox Triple Two. The unit is a simplified version of the company's model 221 vocoder which will also be on exhibit. The 222 provides a means for direct vocal control of each note from an instrumental source. Applications include talking instruments, wah-wah and fuzz effects, each of which could be useful in film and television as well as record production.

- **Eventide Clockworks** will be exhibiting a new model Harmonizer, the H949. This unit contains both delay and pitch change functions permitting a range of minus-one/plus-two-octaves of pitch change, and as much as 400-millisecond delay at two separate outputs. Also shown will be broadcast products, the BD955 Delay Line and the RD770 Monstemat.

- **MXR** will introduce its Pitch Transposer, a device which provides real-time pitch shifting of plus or minus one octave. The unit can be used to create doubling, pitch correction and choral effects as well as

other musical effects. Also displayed will be the Flanger/Doubler and a new line of graphic equalizers, a dual 15-band, two-thirds-octave system and a 31-band, one-third-octave unit.

- **Audio & Design Recording** will introduce the Ex-press Limiter, a 1-1/4-inch rack-mount unit that features digital logic switching. This stereo unit has variable attack and release times as well as an auto release function and has selectable compression ratios of 1.5:1, 2:1, 5:1 and 20:1. The device can also be operated in an expander model pro-

vided with a choice of three threshold settings.

- **Mic Mix Audio** will be demonstrating the XL-305 Master Room Reverberation Chamber. This multiple spring reverb unit is designed to simulate the sound quality of a natural live chamber. The 3-1/2-inch rack-mount package is "ruggedized" for road use and designed for optimum isolation from acoustic feedback and mechanical vibration.

- Several firms will be exhibiting digital delay devices including Lexicon with its model 224 Digital Reverberation System. The 224 features a remote control assembly consisting of pushbuttons and linear slide controls to allow full manipulation of system parameters from the

(Continued on page 56)

EDUCATION & INFORMATION

Diversity On Tap At 64th AES Meeting

NEW YORK—Diversity characterizes this week's 64th Audio Engineering Society convention with appeal for a large spectrum of interests in the audio professions.

Organized in the 40s primarily to provide a medium for exchange of technical information, these AES meets have become a tradition eagerly anticipated each year as an opportunity to observe and discuss the latest trends and developments in audio.

This weekend's show at the Waldorf-Astoria boasts five levels of nearly 170 exhibits that include a complete range of professional and semi-pro audio gear from high-speed duplicators, to semi-pro multitrack recorders, the most advanced professional studio recording consoles as well as the latest digital audio recording systems.

For those with engineering inter-

ests, 70 technical papers are slated under the general headings: Transducers; Signal Processing & Instrumentation; Distortion In Audio Systems; Magnetic & Disk Recording; Digital Techniques; Environmental Audio/Acoustical & Medical Impact On Man; Sound Reinforcement; and Electronic Music.

- Notable among these papers is that by Okada, Kubo, Susaki and Sato of Mitsubishi Electric Corp. titled, "A New PCM Audio Disk Pickup Employing A Laser Diode."

The group has developed a new optical pickup device weighing just 1 1/2 grams. The pickup includes a 1/10th-gram micro-lens, and a laser-diode chip all part of the same package. The paper is scheduled within the Transducer session, Friday (2).

- Another paper significant in the developments relating to a prac-

(Continued on page 58)

First Digital 'Met' Taping Gets Encores

• *Continued from page 34*
namic range, and with no background noise or hiss other than that contributed by the broadcasters themselves."

Michael Bronson, the Metropolitan Opera's executive producer, says the digital recording makes use of the best available level of audio technology for archival purposes, enhancing the quality of future rebroadcasts.

While there is no commitment from the Met beyond the additional digital tapings for the current 1979-80 season, the Met could not only use digital audio for future live broadcasts, but also for eventual home videodisks or tapes that are now the subject of negotiations with unions and other interested parties.

A Met spokesman emphasizes there are no commercial plans at this time for any such venture, but with the growing interest in better tv sound, and the prospects for stereo television more encouraging, the potential for the future is bright.

The expansion of the PBS DATE system, which now is capable of reaching 45 million tv households in the U.S. via the 70 stations linked by satellite, is another important factor in the extension of digital audio to tv music, Tobias notes.

Several "Live From Lincoln Cen-

(Continued on page 62)



Billboard photo by Metropolitan Opera Assn.

Digital First: Peter Jensen, technical engineer for Digital Recording Systems, is at the controls of the Sony PCM-1600 at right, with Metropolitan Opera audio engineer Gino Lombardo at the mixing console during the initial digital backup recording session at the Met opening of "Otello."

In-Store Video Use Draws Mixed Industry Reactions

By IRV LIGHTMAN

NEW YORK—Is in-store video merchandising a boom or bust for stimulating recording sales?

This is the question that evolved during discussions of in-store merchandising at last week's National Assn. of Recording Merchandisers regional meeting that drew 300 to the Sheraton Centre here.

"Video can be very effective, but it's not serviced correctly," advised Herb Dorfman of Bee Distributing, a member of the merchandisers panel.

As both a retailer and racker,

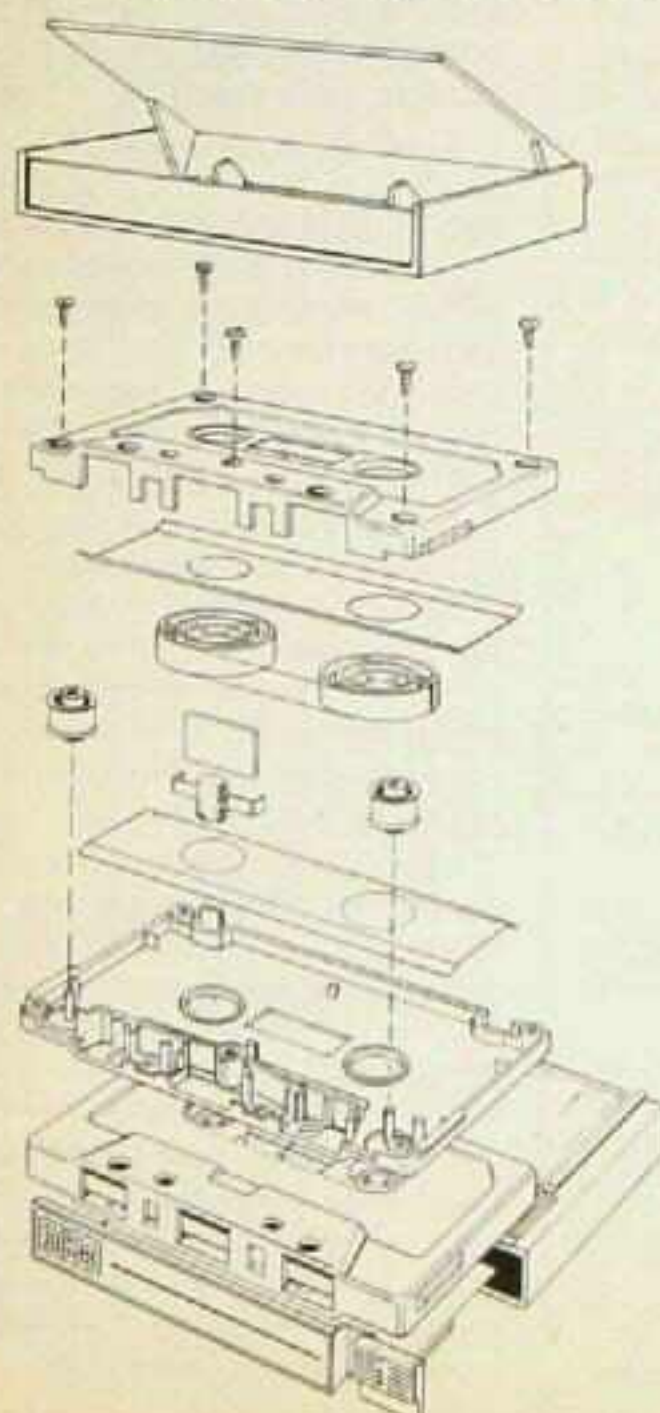
Dorfman explained that "push" or "baby" acts can be exposed on the retail level, but established acts are necessary for rack accounts.

Lennie Silver of Transcontinent Record Sales stated that in-store video can draw traffic away from buying records, but he would go along with new act video as long as they are visually exciting.

Al Franklin of Franklin's Music World wondered if video makes for "more congestion than help" and also stated it tended to concentrate

(Continued on page 62)

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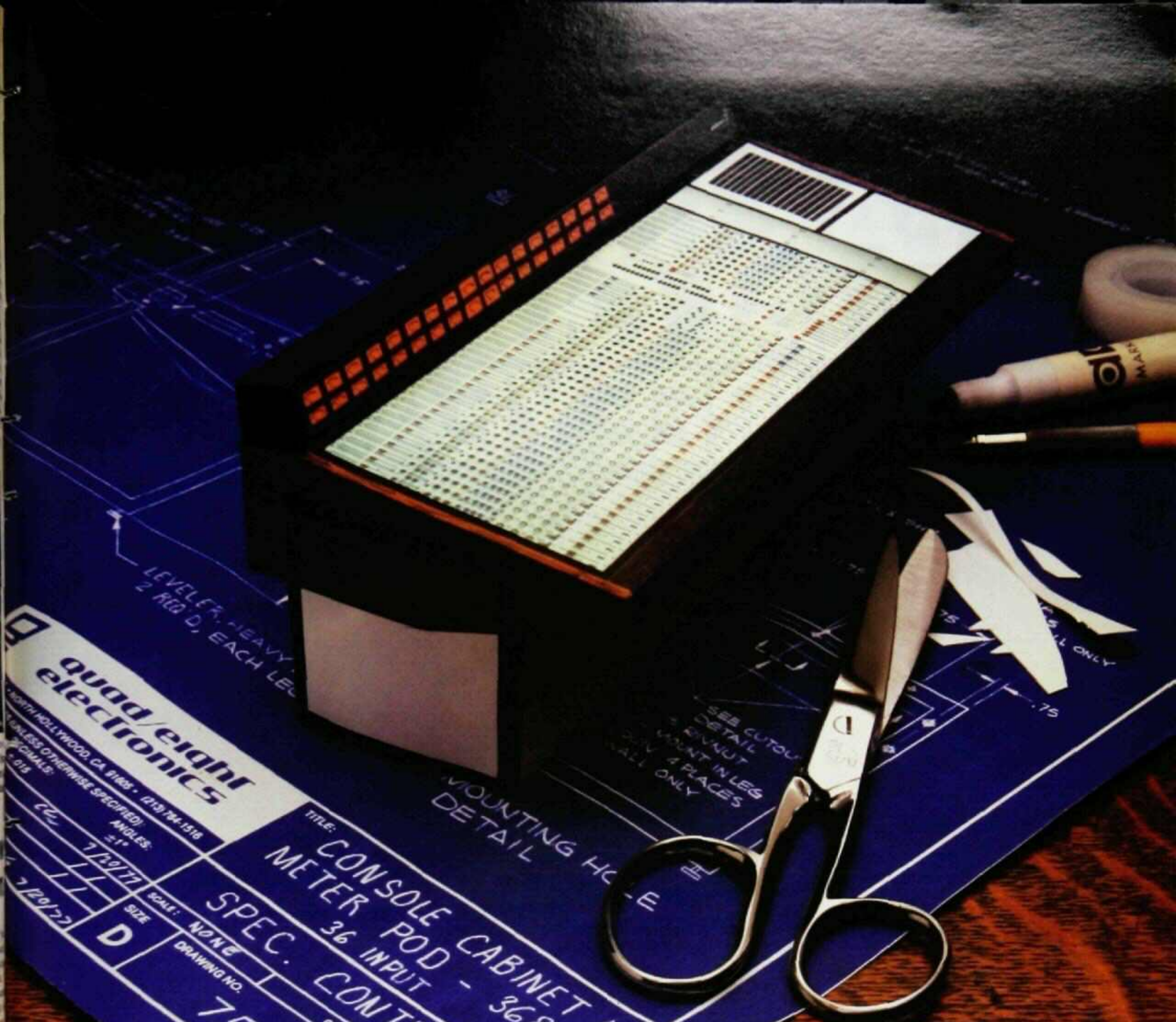
Eventide the new Harmonizer



The new Eventide model H949 Harmonizer gives you **pitch change** (one octave up, two down), **delay** of 400 ms on two outputs, **time reversal**, **flanging**, **repeat**, **randomized delay**, and **micro pitch change** for precise, stable settings near unison. Frequency response is 15 kHz, signal-to-noise ratio is 96 dB. See it at the AES Convention, Booth 54, or write for details.

Eventide Clockworks Inc. 265 West 54th Street New York NY 10019 (212) 581-9290

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In order to convert regular audio signals into digital, the Sony PCM-1600 digital recorder uses a pulse code modulation system developed and perfected by Sony engineers.

The same people who have been behind virtually every audio and video breakthrough since the late 1940's.

Consequently, the dynamic range of the two track PCM-1600 is greater than 90dB.

Frequency response is 20 to 20kHz.

The total harmonic distortion of the PCM-1600 is inaudible over the entire audio spectrum.

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And because the PCM-1600 puts binary code on tape instead of audio signals, it's not susceptible to tape hiss or print-through; there's no need to subject your music to noise reduction equipment or realign your recorder for bias and equalization.

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Since the PCM-1600 works in conjunction with two Sony video recorders, a standard Sony video editor, the BVE-500A or the new DEC-1000 will fill your every editing need.

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Unlike other digital equipment, the PCM-1600 is actually available for delivery today. Not six months from now. Or "when we finally get all the bugs out."

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Digital Gains Strong Foothold In Classics

By ALAN PENCHANSKY

CHICAGO—Digital audio's firm commercial foothold in the classical music industry will be expanded in 1980. And significant promise for breakthroughs in digital recording of pop music are evident.

A smattering of digital pop music recordings has appeared to date. However, equipment scarcity, particularly in multi-track gear; prolonged debugging of some systems and continued skepticism from segments of the engineering community

have held back the use of digital in pop session work.

On the classical side, little caution is evident, possibly a quarter of all U.S. classical sessions today is being digitally mastered, and there is keen interest from major labels.

According to CBS executive, Simon Schmidt, a new premium priced digital line will be unveiled in early 1980. CBS is one of the most aggressive in exploiting the new sound technology.

In one of CBS' recent digital sessions flautist Jean-Pierre Rampal was recorded with the Mostly Mozart Chamber Orchestra. Sony PCM-1600 digital equipment was used.

Schmidt says CBS' classical recording schedule is being entirely covered in digital today.

London Records' most recent digital sessions in the U.S. placed Zubin Mehta at the helm of the New

York Philharmonic. London uses its own two-track digital equipment.

For the London sessions, Mehta conducted Berlioz' richly orchestrated "Symphonie Fantastique."

CBS Records also has taped Mehta and the Philharmonic in a digital rendition of Stravinsky's "Petrouchka." Pianist Lazar Berman, the Cleveland Orchestra and the Philharmonic under Leonard Bernstein also figure in CBS digital tapings.

Critical and commercial acceptance of the new classical releases has been impressive. A look at the most recent Billboard Best Selling Classical LPs chart shows four digital LPs ranked in the top six listings. One-fifth of all albums rankings were recorded on digital equipment.

Major labels that have committed classical projects to digital also include RCA and EMI. EMI is using its own digital system that MCI in the U.S. is building for open market sale (a prototype will be demonstrated at the AES in New York).

The smaller independent record labels were the first to mine the new sonic lode, with Telarc Records in the U.S. emerging as a leader. Three classical chart LPs are on the Telarc label.

Telarc's a&r plans call for a third volume of symphonic wind music conducted by Frederick Fennell, and two tapings with the Cleveland Orchestra under Lorin Maazel in January. The Soundstream system has been the vehicle for Telarc.

The small independent labels apparently have the production and marketing flexibility to readily mount digital projects. These firms in most cases do not have their own expensive analog equipment to amortize, nor do they have big analog recording catalogs and unreleased analog tape backlogs to protect.

Some of the most aggressive digital production work is coming from Delos Records and from Chalfont and Varese-Sarabande Records.

Delos has placed three digital albums of brass music on the market in time for Christmas, including a brilliant baroque recital by trumpeter Gerard Schwarz and colleagues.

Chalfont has issued three Soundstream mastered LPs, including two orchestral programs under the leadership of Morton Gould.

The classical repertoire clearly leads the way in digital releases. However, jazz recordings in digital are on the upswing. In this category there have been recent offerings from Discwasher Recordings, Sonic Arts and Telarc.

One reason for the immediate link between classical music and digital is the aural allure of the repertoire. Symphony orchestras provide the broad tonal spectrum and loudness range necessary to begin to realize the potential of digital taping. And this raises the question as to whether amplified music stands to benefit greatly from digital reproduction.

Recordings of true contemporary pop have been more limited. The Warners' "Bop Till You Drop" by Ry Cooder brought digital into the pop limelight and was well received by audio and music writers. Warner Bros. in Canada has released a Soundstream digital taping "True Myth" by group True Myth. However, lacking U.S. distribution, the release has not gained significant exposure.

Herb Alpert's "Rise" marks a significant coincidence of digital and commercial mass acceptance. The record was mastered on 3M equipment but transferred to analog, presumably for editing. This suggests that the 3M editing system has yet to be perfected. And don't be surprised if an audiophile pressing of the release from the digital tapes eventually appears.

Several pop recordings that were originated on multi-track analog machines have been mixed down using digital equipment. This applies

Freddie started backup singing in his New Jersey junior high school. He earned a Bachelor of Music Degree from Howard University, and taught in Washington, D.C., while moonlighting as a producer. In 1969, his first Motown production, "I Want You Back" by the Jackson Five, went platinum. Since then, he has collected close to 30 gold or platinum records. Freddie now owns his own studio in L.A. and has recently produced disco hits for Yvonne Elliman, Tavares, David Naughton, Gloria Gaynor, and Peaches and Herb.

ON CREATIVE EXPRESSION

"I'm thinking charts. I'm thinking commercial. And I'm thinking hit, as opposed to creative expression. Because that's usually what I'm hired for. I mean, I hear the standard rap that I would get from a company person or a manager is that 'this group, live, is a knockout. I mean, they're killers. All they need is that hit record. When they get that hit record, man, you're gonna see the baddest group that ever existed in the history of recorded music.' So they want the charts. And that's why I approach it like that."

ON HEARING

"I only go by the ears, and I do hear very well. Musically and technically. I hear stuff all over the place. The guitar player—if he accidentally hits an open A string while he's fingering a chord, we could have thirty pieces on tape and I'll hear that and solo it out and bust him—say, 'Hey, could you keep that string quiet?' He says, 'You mean you actually heard that?' So my ears are really my fortune. That's where everything lies. Right in my ears."

ON RHYTHM SESSIONS

"I do my basic rundown on the rhythm date. The guys are really cookin' and the groove is there and everything. I come in and take a listen to what kinds of sounds I have. But if that sound is not there, then I don't record until the sound is right. There may be some other producers who would just go with the flow. 'If it's groovin', hey, you know, we'll save it in the mix.' But I've attempted to save things in the mix. It doesn't happen. It has to be on tape."

ON TAPE

"I do not know much about the characteristics, physically, of what tape is made of. I'm not too much into that—the chemistry involved. However, after spending six years at Motown—they had many, many rules and regulations. Now, one was that we always use Scotch Tape. When I ventured off into the world of independent producing, out of habit, and not wanting to change a good thing, I went right back to the same tape, which was 250. And I was then approached by other engineers telling me that if you switched, you could increase your performances here—you know, the bottom end, so forth and so on. And I did stray away and I did try cutting other projects on different types of tape. And the bottom line is that I came back to Scotch. I can't say that I noticed the difference of, you know, 3 dB and the low end with Scotch, and the other only gave me a dB-and-a-half. I can't say that. I only go with my ears, which tell me that my home is with Scotch Tape."

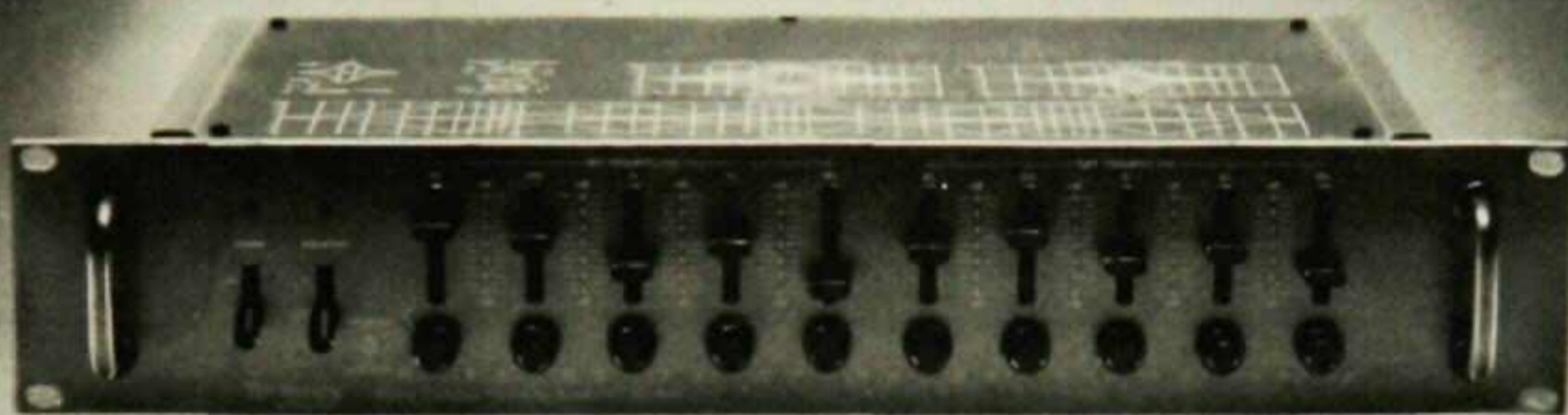
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and disco applications is keeping a torrid pace at retail.

Pro dealers around the country as well as manufacturers are reporting business as strong to ahead of last year's pace.

"We've had a 70% increase in business," says John Borman of AVC, Minneapolis. "In fact," he continues, "we've had a 50% increase in business each year for the last four years."

AVC, indicates Borman, is a professional sound retail firm covering Minnesota, Wisconsin, Iowa and North and South Dakota.

Markets catered to include broadcast, professional and semi-pro recording studios and p.a. and theatre sound reinforcement.

"It seems," he points out, "that we have been selling a lot more turnkey studio packages as well as individual studio pieces. And the individual studio pieces are going out of here at a much higher ticket. Instead of selling, for example, a \$5,000 mixing console, we're selling a \$15,000 board or even a \$30,000 board."

"Everyone is making the jump. Eight-track facilities are upgrading to 16-track, while 16-track is upgrading to 24-track."

He also adds that studio outboard equipment—such as the Lexicon digital reverb—has been hot.

On the semi-pro side, he notes: "The Tascam four and 8-track market has been very strong also. A lot of those packages are going to cor-

porations for audio/visual applications and that market has grown steadily.

"A lot more firms are putting together production studios and that's really adequate for their uses. We just put together three studios for IBM here as well as one for Northwest Bell."

Borman adds that his best promotional tool for all his markets has been seminars.

"We had been advertising," he states, "in local music publications, for example, but the results were not that strong. The best approach is seminars. In fact, we are trying to have a seminar at least once every three months. There's no substitute for that."

And the 10,000 square foot operation has just become the Midwest distributor for Neve and hopes to become a much larger factor in professional recording studio equipment sales.

"This will position us," he says, "in the big studio market."

Paul Westbrook of Westbrook Audio, Dallas, also reports strong business.

Begun six years ago, this operation carries such lines as Sound Workshop, Tangent, Otari, dbx, Delta Lab and others.

"The whole professional audio business in terms of sales and interest in the equipment," he notes, "is on the increase."

Notes Bill Mohrhoff, national

Digital Software Boost For Classics

• Continued from page 48

tion of digital locks in the quality of the first generation master tape and preserves it through all additional digital copies.

Digitally mixed-down LPs include the epochal Fleetwood Mac "Tusk" LP. Reaction to this just-released album could impact forcefully on the future of digital in pop production. Soundstream equipment was used.

Albums by Herbie Hancock and Chick Corea (CBS), and the Cryers (Mercury) also were mixed to two-track digital. And upcoming Stevie Wonder and Germaine Jackson albums (both Motown) reportedly utilize the production method.

At least half a dozen different manufacturers see their digital machines in use today. In the U.S., Soundstream and Sony equipment is in use most often.

According to Thomas Stockham, Soundstream president, 25 digital LPs on the market were recorded by the company. Stockham says another 25 are in the can. The company celebrates the second anniversary of its launch of commercial services at the fall AES.

Of released digital albums, the largest number has been produced by Denon of Japan using its own

sales manager for Tascam: "Business has been strong for the last few months."

The firm recently introduced its Portastudio M-144 to the creative audio/semi-pro community which is

(Continued on page 51)

equipment. The Denon catalog, distributed in the U.S. by Discwasher, numbers well over 100 disks today.

In the classical field some of the latest digital entrants include Moss Music Group (Vox), which is launching a complete Mahler Symphony cycle this month using Sony equipment provided by Philadelphia's Digital Recording Systems. Gothic Records will release a two-record organ recital this month one of the first albums taped on Technics digital equipment.

Sine Qua Non Records completed three digital albums last summer, and Vanguard Records has avant-garde solo piano and the Mostly Mozart Orchestra preserved in the new sound technology.

A convert from direct-to-disk recording is M&K Real Time Recordings of Los Angeles. The firm used Sony digital equipment to record five albums in Europe recently with the Philharmonic Hungarica Orchestra.

Consumers are paying up to \$17.98 for the new classical disks. Even at that price dealers report brisk trade. London and RCA have come in at the \$9.98 mark for digital, with CBS and EMI expected at \$10.98.

Observers believe that 1980 will see the major label digital price mark stabilize at \$1 or \$2 above the \$10 list price mark.

The smaller, so-called audiophile labels expect to maintain a quality differential through greater attention to production details. These firms will continue to cluster at or above the \$15 mark.

House of Music

October 10, 1979

Lawrence G. Jaffe
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Dear Larry:

As you probably know, House of Music has been a major user of DBX products for the past nine years. We currently maintain over 60 channels of your model 216 noise reduction. The model 160 limiter/compressors are also very heavily used in both of our studios. Not only are they the best limiter available, but probably the most versatile.

We recently had a chance to test your model 162 and 165 limiter/compressors and found them to be two of the finest new products on the market today. We are really excited about these new limiters since they are the first transistor unit with the old tube sound and the flexibility to be used in any situation.

If this is a sample of DBX's direction for new products, we would just like to say - keep up the good work.

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Population in millions (1979 estimated); source: "Statistical Abstract Of Latin America, Vol. 19," UCLA Latin American Center Publications.
*Nations linked with the Latin American music market.

The "\$1 Billion Dollar Market" has finally arrived with a tremendous and loud "Ole" in Latin America.

And with the mother countries of Spain (to all Spanish speaking nations) and Portugal (to Brazil), the count already is well underway towards the next plateau, a \$2 billion dollar market.

Only unforeseen economic reversals can stand in the path of preventing all of these lands from becoming perhaps the most lucrative in the world as we swiftly approach the decade of the 1980s. No longer can any of the major companies and artists ignore its vast and sensational potential.

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In annual retail turnover, some of the figures in records and tapes sold from each country's own product and licensed material from around the globe are staggering:

- Brazil—approaching \$350 million.
- Mexico—at approximately \$250 million.
- Argentina—around \$120 million.

Venezuela—at the brink of \$100 million.

Mix in the U.S. Latin at somewhere in the neighborhood of \$70 million, a spoonful of Colombian \$40 million, a dash of Central American and Puerto Rican \$20 million each and a few pinches of Ecuadorean \$11 million, Chilean \$10 million and Peruvian \$6 million plus three drops of Uruguayan, Paraguayan and Bolivian which add up to over \$5 million and the immense musical cocktail is ready. If you want it extra strong, add some Spanish and Portuguese tonic for another \$150 million combined.

Things get even dizzier when individual performances are brought into the Latin American formula: over one million units for Abba's "Chiquitita," the surge of "Amigo" sales in Mexico zooming past two million units, the sustaining high counts for Julio Iglesias, Robert Carlos, Gloria Gaynor, Bee Gees, Raffaella Carra, Boney M, Village People, among dozens.

The record stands. A new power in the world is beginning to wield its weight.

These pages tell the tale of Latin America—a new musical giant indeed.

MARV FISHER



AND BLOOD

INCREASED STABILITY POINTS TO OPTIMISTIC FUTURE



Right, vocalist-composer Jose Alfredo Fuentes who placed third in the OTI 1978, is one of the most popular Emi-Odeon Chilena artists.



Above, left, Dolores, Soledad and Patricia, three explosive young vocalists from Chile for RCA (formerly Frecuencia Mod), they are now called Super and recently recorded in Germany.

Center, Mr. Yeng, right, delivers a gift to Miguel Ulloa Figueroa, general manager of Radio La Prensa, on the occasion of the station's 16th anniversary last July.

Far right, Antonio J. Segura Gomez, president of Suramericana De Discos in Caracas, center, signs the licensing contract for Venezuelan representation of the Ecuadorian firm Ifesa. At his left is Heriberto Ortega, on right, Augusto Villegas, both executives with Ifesa.



The rise in sales for these four thinly populated nations—Chile, Peru, Ecuador and Bolivia—has still not lived up to expectations for the 24-month period since the summer of 1977. And although a shade on the underside of \$30 million in gross retail sales, the quartet looks to a sunny future.

Still beset with some economic and political problems, the freedom signs are glowing ever brighter to demonstrate more stability, a factor which will eventually show in the purchase of more records and tapes.

Starting from the top, both figuratively and geographically, with Ecuador, where the estimates are over \$11 million in

gross turnover for the past annum, the situation is stable but not extraordinary as was expected.

A couple of factors which have held it back have been the lack of a new government administration's clear policy, and the simple reason of the market still basically being restricted to the populous centers of Guayaquil and Quito.

The coastal metropolitan area (about 1.5 million population) and the mountain capital (slightly under one million), respectively, still comprise approximately 65% of the record and tape sales in the country of some 7.5 to eight million inhabitants.

Although, only a short 25-minute flight between the two centers, the tastes and reactions to music are vastly different. The recent personal appearance of American artist Gloria Gaynor, the first ever in the country, is classic proof.

Gaynor played to big audiences in Guayaquil (Infinity Disco and Coliseo) and made a big impression, but in Quito (Tennis Club and bullring) the crowds were slim and with just a so-so reaction. Nevertheless, promoter Andres Chiriboga reported "good returns." The likelihood is that there will be a repeat of such importation of talent in the months and years ahead. This is an indication of the breakaway from isolation by becoming more sophisticated on an international scale.

Disco, like in many other parts of Latin America, has made a solid overall impression with the buying public. Good reason: increased airplay by the radio stations, and even wide exposure on the part of television.

Oswaldo Valencia, an aware young man billed as "Mr. Soul Train," who is an announcer-mc for Channel 10 and WBNX radio, is typical of the people who are diffusing more international-type hits. He is an Ecuadorian who lived in New York City for close to two years.

Actually, there is a pretty good distribution of stations throughout the entire country, an indication that the people are thoroughly exposed to what kind of music is on the market. The country's total of close to 400 AM stations is more than the total of the other three in the Andean range put together (around 165 in Peru, over 100 in Bolivia and only around 35 in Chile). Ecuador also has some 15 to 20 FM stations transmitting.

Fediscos, IFESA, Fadisa and Famoso, latter two in Quito, are still the top four in the oil-rich country (where a gallon of gasoline only costs 20c). But a fifth firm, Discos (Carlos and Luis Felipe) Aguillar, is making big strides and finding its share of the market. The company is "very confident" that the market is far bigger than what present statistics show.

Newer and more modern technical equipment finds its way every year into Ecuador, where there are still very few restrictions for imports. Advocates of such further modernization are the Wierdak brothers—Bronislaw (graduate of MIT) and Mario (graduate of Boston Univ.)—of Fediscos. The pair are nearing completion of an exceptional 24-track, MCI console studio.

The former, Bronislaw, who entered MIT about a decade ago with one of the highest passing grades ever in the history of the school, observes: "When the talent catches up to the sophistication of new recording techniques in three to five years, we will see more international hits coming out of here (Ecuador and the rest of Latin America)."

The younger "broni" Wierdak brother, who has increased the pace of construction for the recording facility within the past few months with special wood and other top grade microphones and speakers (Tom Hidley of Eastlake was the consultant on the proj-

ect), has been holding daily classes with seven potential engineers to conduct the sessions when all is ready. He also has thoroughly translated into Spanish brochures of every single known piece of recording and pressing equipment known in the Western world.

Leticia Pino, daughter of Carlos Pino Plaza, of IFESA, the other solidly entrenched manufacturer and distributor in Guayaquil, and one of a growing list of top female executives in Latin America (a couple of other examples being Sussy Monge de Von Schwedler of Cordica, Venezuela, and Myrian Avanzi of Top Tape, Brazil), contends that the activity is "busy but will get busier."

The general manager is working to increase the output of product over the next year or two with an expansion of pressing equipment. Right now, they have 30-40 presses (Fediscos has 15, Aguillar 5, Fadisa 12, Famoso 8). The equipment varies from

Hamilton to Finelli to a homemade brand (constructed for Famoso by Codiscos of Medellin, Colombia).

Ecuador is still seeking more of an identity in the musical community of the world. "And with a further growth in our market—we have the oil—there is no reason why we cannot do it," says Fadisa topper Roberto Recalde, a mild and confident record/tape executive.

Recalde keeps an eye on what is going on in the Guayaquil area of operations. However, he doesn't let the companies "down there" influence what kind of product he will distribute. Fadisa has a good trump card currently in handling RCA product, mainly the records and tapes of Abba and Boney M. Both are selling "exceptionally well."

Another company which keeps doing its thing is Fenix (Aguilar), putting out a goodly amount of "criolla" material from neighboring Peru. "We seem to be doing okay with a bunch of small lines," claims the younger Aguilar, "and that's been going on for the past 28 years." There could be a slight alteration in policy, though, in the near future with the firm going after more international lines other than those in the neighboring countries.

One of them, Peru, still relies heavily on much of its local creations, as there is still somewhat of a problem in exporting monies from the country. However, that still doesn't stop them from giving the public a taste of the outside.

"We know the market still does not represent something formidable in comparison with other countries in Latin America," says Jaime Delgado, the general manager of the long-time solvent Sono Radio (CBS distributor). "But we are starting to recuperate some extensive losses we have suffered in the past year or two."

The Peruvian market has started a campaign whereas it is still relatively easy for the public to buy musical product. In fact, it is one of the cheapest areas in the world for people to obtain their special kind of music. An LP is selling for \$3.50 and a single goes for .70 to \$1.

Tropical still holds a high position with the public, however, because of the tremendous impact made by "Saturday Night Fever," with the Bee Gees and John Travolta (distributed via the essentially new member of the Polygram family, El Virrey), there has been a wide, overall acceptance of all kinds of music.

Delgado feels, like some of the other executives in Lima, that, even though the figures still do not show an explosion, people outside of the capital are starting to listen and look for more international sounds. "They know there is something else, other than what is produced locally. One artist who is riding along on such an international wave is our line with the Celi Bee product."

Although the overall retail figures in the past year of only \$6 million puts Peru near the bottom of the list, some definite

(Continued on page LA-6)

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LA PAZ-BOLIVIA

Andean Bloc

• Continued from page LA-5

facts of unit sales justifies several rays of optimism for the near future. One of them is that last year's drop of 30% was recouped by half in the first quarter of this year.

FTA's general manager Osvaldo Vazquez, who returned to the label approximately 18 months ago, also highlights a valid point about the demand for product which still has not surfaced in statistics. "That is because at present (July '79) we are around 130,000 in back orders," the executive reports.

Product has not been hurting for the Peruvian consumer, and a greater variety of styles and artists will surely be merchandised before the year is out. FTA early in the summer acquired the rights to Ariola worldwide product via a deal terminated between Vazquez and the fast-flying, European company's key Latin American vice president Ramon Segura.

"It means our market has come alive following the boom publicity of the disco fad. They (the public) know a lot more of what is going on outside these borders—and they're going to be looking for it more in the future despite our depressed economy," emphasizes Delgado.

IEMPSA head and longtime music executive Augusto Sarria Salas also is one who has confidence in the market springing back to a more solvent position than in recent times.

"We've been moving pretty good lately with EMI product, especially Wings, and I believe we have a solid, international seller (mostly throughout Latin America) in Yola Polastri who is especially important now because of her specialty with children's songs (International Year of the Child)," he points out. IEMPSA also has been given a lift with recent releases of Arista, basically the material from Barry Manilow and Queen.

Over the past two years, the Peruvian market has gone from salsa-tropical to disco and "probably back to salsa and the Spanish ballad again," according to El Virrey international director Dante Capella. He cites (as in most parts of Latin America) such artists as Julio Iglesias, Camilo Sesto and Mocedades still being in somewhat of a demand—but not as much as in the past. One Spanish artist who hasn't seen too much action of late is Joan Manuel Serrat. "Too much protest," claims Capella.

El Virrey's longtime general director, Alejandro Parodi, is not too worried about what he will do for an encore following the long domination of the "Saturday Night Fever" of a year ago. "We have complete confidence in ourselves, our market and the worldwide line of Polygram product."

The sustaining maverick organization of the Peruvian musical community, Alberto Maravi and his Infopesa firm are still alive and well and basking in homegrown releases. Among some of its hit material are releases by Los Pasteles Verdes, Los Mirlos, Ivan Cruz, Otto de Rojas, Los Carinosos, among a couple of dozen.

One salsa artist from outside the borders of IncaLand who has had substantial success is Oscar D'Leon from Venezuela's Top Hits, distributed via IEMPSA. Salas believes he'll be around for a long time and "will eventually become a solid catalog seller."

Of all the markets along the western stretch of the South American continent, Chile possibly stands apart as being one which can burst forth with music coming and going at any given moment. In so many words, it is on the brink of consuming far more than the current estimated retail turnover of \$10 million—and the talent in the country has vast possibilities of crossing frontiers even beyond the huge Latin American territory.

One clear and outstanding example of such international possibilities is the threesome formerly known as Frecuencia Mod—now dubbed Super. It recently recorded a new LP in Germany for RCA under the a&r supervision of Jose Manuel Silva Child, who also serves as the international manager for IRT, the government-owned record and tv manufacturer (an RCA property expropriated by the former Salvador Allende regime early in this decade).

"We are really just beginning to scratch the surface down here," says Silva Child, who has high hopes of expanding the potential in his native country. He succeeded the late Roberto Inglez two years ago, and his personal touch with more expansion and youth has paid off handsomely, especially his guiding of the RCA line.

Early last July, Child was instrumental in spearheading the first promotional tour ever for Boney M in the country. Actually, it was the kickoff of the European-based group's initial junket through Latin America (other stops were in Buenos Aires, Rio and Mexico City). "I would have to say it met with great success—and there should be more like it in the future," he comments.

London-based Bryan Miller who accompanied his clients on their first Latin American tour sees Boney M doing a lot better in these parts in the next few months. "Our purpose was to see what was here, and to further enhance the group's image in the country. I am sure we'll be back on a much grander scale," says Miller.

What is quite important, though, in the estimation of the Chilean musical future is that hardware equipment is starting to come in by the ton. The public is subject to only 10% import duty on most all items, except for cars whereas that "impuesto" is out of sight.

What some feel Chile lacks is a sufficient amount of radio outlets to help promote the various new international sounds and to sustain the indigenous rhythms. The disk jockeys here in this long coastal and mountainous nation still do not differentiate between disco and pop. Everything is lumped into one—"modern."

"But once our economy picks up some more," says Jorge

(Continued on page LA-6)

MIGUEL BOSE

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Alejandro Pont Lezica, left, star disk jockey for the "Saturday Night Parties" in Buenos Aires, also supervised four compilation albums for the teenager market.

Leon Gleco, above, major folk-rock poet and singer, with great following both in Buenos Aires and all Argentinian provinces, recently recorded his fourth LP.

Los Cantores Del Alba, right, folklore group from the Salta Province: Gilberto Vaca, Horacio Aguirre, Tomas Campos and Hugo Cavana Flores, one of the leading forces in the Argentine market.



In Argentina, the tough seventies are almost over, and the final lesson will have plenty to do with the survival of the fittest. A lot of time, energy and money have been spent in vain during a decade that has seen not a single major pop star emerge in the process. The reason: inflation, of course.

In fact, in 1974, the dollar was worth 16.08 pesos in Argentina. Now in mid-1979 it is al-

sey, with fair results. The next one will be Sergio Mendes. During the years 1975-1977, the Argentina rock movement took over the stadiums. Crowds up to 15,000 gathered to cheer stars like Leon Gleco, Charly Garcia, Nito Mestre and Luis Alberto Spinetta, among many other young musicians who composed their own repertoire and sang everything in Spanish.

Thousands of color posters covered the walls of the Argen-

ARGENTINA

INFLATION WEARY NATION LOOKS TO PROMISING 80's

By MIGUEL GRINBERG

most 1,400.00 pesos. The inflationary spiral is a crude reality here and now, but not the only villain. A proper acknowledgement and a responsible awareness of the negative forces in action during the past 10 years, will soon hopefully lead to a great deal of radical changes for the local record industry. Otherwise, the only road will be the one that leads to extinction, say a number of industry executives interviewed by Billboard.

Local live talent is scarce in the realm of pop music. This year, only a Sandro return concert had something that resembled past glories. The rest, as during the last five years, was dominated by foreign pop stars (Raffaella Carrà and Julio Iglesias on top) and several rock artists followed by loyal young crowds. On this level, two concerts by guitarist John McLaughlin and his band plus the group of the Brazilian Egberto Gismonti attracted to the Luna Park Stadium almost 14,000 rock fans. No one, outside of the rock scene, can gather so many people in such a manner.

Last year, due precisely to the lack of meaningful activity by Argentine artists, the market was seized by foreigners, mainly Brazilians, who for the first time since 1969 offered very successful shows: Gilberto Gil, Gal Costa, Simone, Caetano Veloso, Hermeto Pascoal and Marília Medaiha. Two others will make the scene very soon: Milton Nascimento and Elis Regina. Recently, Brazilian empresario Marcos Lazaro has started business in Argentina, in association with a newcomer to showbiz, German Gorenstein. Their first move was Shirley Bas-

tine cities announcing concerts and festivals. Several dozens of concept albums were recorded by them, but the industry merchandized the records as any other regular pop music product. Radio and television lent little support. But the crowds kept moving ahead. Three monthly rock magazines established themselves with a faithful following.

But suddenly, all that energy was not enough and the money earned from all live presentations was not enough for



Silvana di Lorenzo one of the top vocalists in RCA Argentina repertoire.

Miguel D. Grinberg is an Argentine journalist who covers the music scene for Buenos Aires newspaper La Opinion and the Belgrano University paper Vigencia.



Italian Raffaella Carra, left, is a new hot number for CBS in Argentina. She played to SRO audiences in all locations in Buenos Aires and sold between 300,000 and 750,000 singles and LPs.

Veteran tango orchestra director and pianist, Osvaldo Pugliese, top, has a large following in Argentina and abroad. He is seen with colleague Jose Basso and popular tango singer Alberto Podest.

Rafael P. Sarmiento, bottom, another young disk jockey elevated to the category of star by young people addicted to the disco craze, not in fancy discotheques but during parties open to everybody in Buenos Aires.

the young musicians. Imported instruments and sound equipment demanded large investments that the artists had to face themselves. Revenues from recordings were scarce. So the leading groups disbanded and the top artists began going abroad looking for better chances.

The arena became a desert. But not for a long time. Disco took over, even though there was little talent for the creation of local disco bands. Then a young amateur disk jockey found himself leading the fun during Saturday night parties in suburban colleges, and he quickly became the star of the show.

The name Alejandro Pont Lezica suddenly appeared printed on large street posters, announcing "fiestas" in schools, clubs, halls and colleges. He became a trademark and established an organization. He started a new trend and other amateur disk jockeys followed his steps with growing success. Other names appeared on the same walls where the absent or quiet rock artists had starred one year before. They were Rafael P. Sarmiento and Golzalo De Alvear.

Pont Lezica's selections conquered the youth dancing market. Fancy discotheques did not exist in Argentina (they still do not, and the regular explanation is to blame the growing inflation), and he provided the proper answer. The Interdisc record company got the underlying message and today there

are, in the market, at least four LP compilations authored by Pont Lezica and two others authored by Sarmiento.

Each of them has a personal "touch" which is followed by a new wave of young disk jockeys who dream of becoming Saturday night kings someday. Pont Lezica and Sarmiento are booked as any other pop star, and they supply taped compilations for all sorts of parties, at a lower fee, sending one of their loyal aides for the supervision.

Buenos Aires audiences' focus of the Argentine showcase, are highly sophisticated and demanding.

Recent successful activities, both in Buenos Aires (clubs and television) and other cities, have involved Iva Zanicchi, Miguel Gallardo, Boney M, Richard Clayderman, Laurent Voulzy and David Soul.

Folklore musicians and tango artists are very active. But only a few have success on records.

When the entertainment has value, the crowd appears. In spite of inflation, business has been very rewarding for the cinema and the theatre. In the music area, while there are no top local stars, audiences respond to good foreign acts.

Meanwhile, although executives are loath to go on record about Argentina's doldrums, many believe the industry is working at half its potential. As a result, there is much improvisation. "Everybody admits the existence of an economic crisis," says one executive. "But no one dares speak about the evident creative crisis. I suppose the hope is that such silence will correct the situation of the talent scarcity sooner or later. The lack of impact among local composers adds to the general frustration of the industry, too."

Cable tv does not exist in Argentina. There are 13 AM radio stations in Buenos Aires and only three of them are privately operated. These three stations are active also in FM stereo. Only four of the 10 stations operated by the government have FM broadcasting.

TV is completely under governmental control. None of the four Buenos Aires channels emphasize music, and are involved in a desperate battle for ratings. Of the 20 leading programs, only one is devoted to music, "tango nostalgia." The rest consists of soap operas, entertainment, sports, news and American series. From time to time, these channels offer "spectaculars" related to the music scene: Special programs with visiting foreign stars or imported shows from the Beatles to Abba.

Recently, veteran channel 7 was absorbed by the state-owned Argentine Televisora Color, created in 1978 for the coverage of the World Soccer games. All Argentine tv is still black and white. Commercial color broadcasting will be started by ATC-7 on May 1, 1980. Color tv set imports are not allowed. The sale of locally produced sets have started already, costing \$1,250.

Radio and tv programming are seen here as plagued by mediocrity. Executives say the exceptions are few, as speakers try to become entertainers, journalists attempt to be showmen and actresses and actors try to become journalists. "Music just appears by accident when speech turns into a helpless waste," is the way one executive puts it.

The general activity of the industry gives the image of a "hit and run" operation. Top selling artists have at their best a life-performance peak of two years in the market, and suddenly they vanish when the promotional efforts of the label is placed on a newcomer with seeming potential for becoming another ephemeral success. It happens even with artists that have earned a gold record (100,000 copies in this country). They still get a few tries with two or three singles. If the sales are very low, the contract ends and they try to make it with other labels.

"Local creative producers seem not to exist," laments one executive, "so that much of the basic operation depends on guessing. The shortage of imagination and craftsmanship is aggravated by managers constantly cutting costs just to be safe. Because every studio musician costs \$150 per hour standard orchestras are reduced from 14 to eight members."

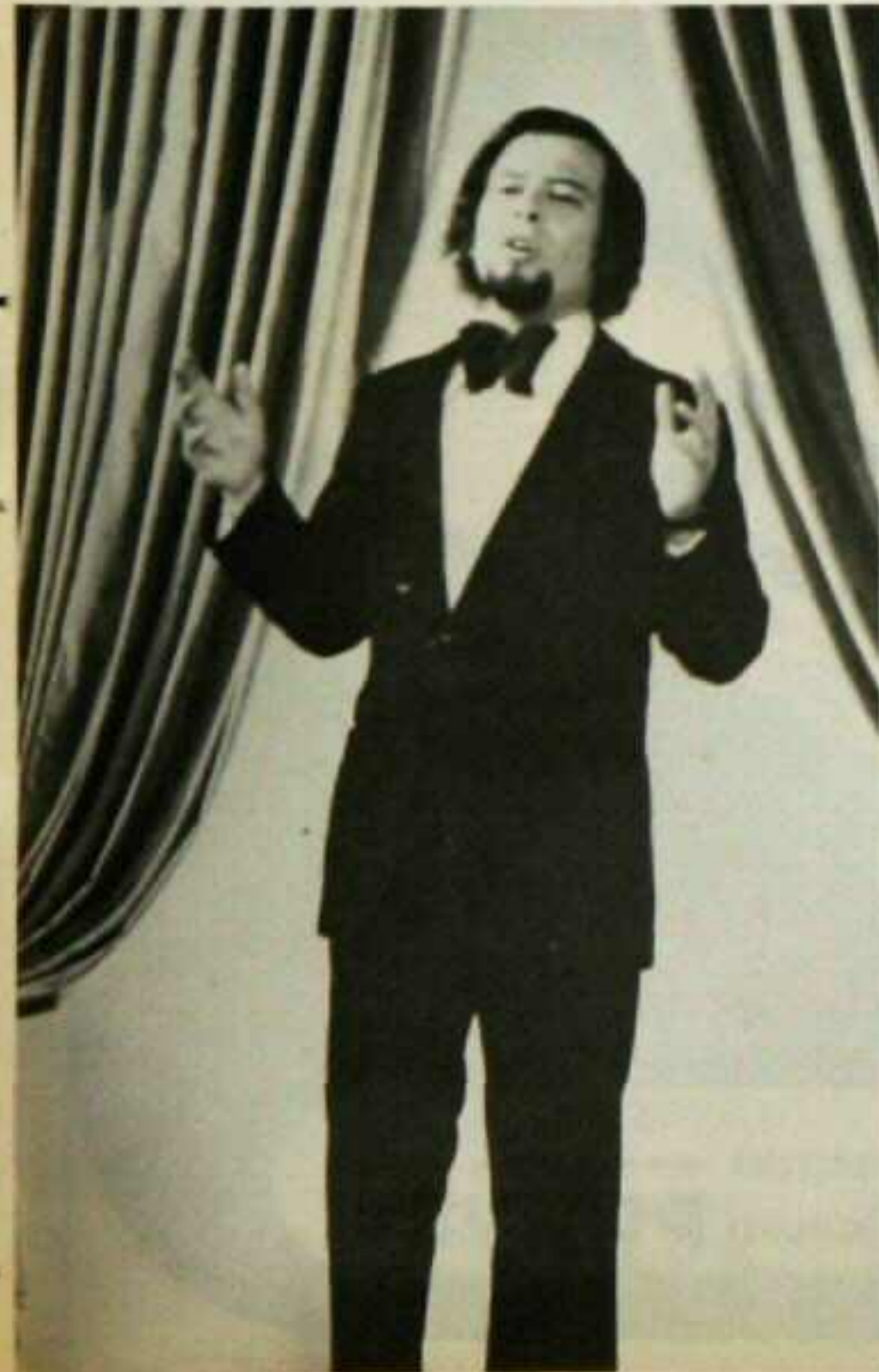
"The result of productions with this method is product regarded below the level of the standard U.S./European productions, eliminating much of the chances in the local market and closing ways of projection to the Latin American scene."

Another executive sums it up. "In the Argentine market today, everybody suffers a so-called 'sales fever.' Almost no one works for the future, building a coherent catalog. Thus, the present becomes the reality and all marketing efforts concentrate on sales and promotion, while the artistic side gets little or no attention at all. With most of the very good product coming from abroad and a growing dispersion of all known and unknown talent not getting a single chance, the results are shrinking the market."

"No one dares to confront this rampant truth, and the 'hit and run' policy continues as the rule. Practically two-thirds of all albums issued in Argentina get no promotion at all in the media, while on the other side plenty of promotion is given to disks that no one ends up buying."

"Not a single local disco group has been created. The last pop stars have been Palito Ortega and Sandro. So when the pain of all failures becomes unbearable, inflation is used as the scapegoat for a situation that demands a brave new action on all levels."

Since the establishment of stereo recordings, obsolescence has been the main enemy of all sound addicts, from the technician to the plain listener. In Argentina, during the past years, "serious" recording studios were the ones owned by



Aldo Monges, top folklore singer in Argentina, with a large following in the country, drying the crowd crazy in a national festival.

(Continued on page LA-54)

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Jorge Ben, Sigla's No. 1 artist, with his swinging band, "A Banda do Ze Pretinho," has continually been on the top of the charts and his records get a lot of airplay.

MAMMOTH NATION GAINING AN EVEN LARGER MUSICAL APPETITE

BRA



Milton Nascimento again broke all the attendance records in Rio de Janeiro and Sao Paulo during the last year. This poet from Minas Gerais has seen his songs recorded by top singers and also by other composers. He records albums specifically for the U.S. and international market. "Journey To Dawn" has just been released by A&M as his two previous ones, "Courage" and "Milton." He is an EMI-Odeon artist.



RCA's Martinho da Vila is "Mr. Samba" himself. He is presently recording a special album with Latin America's greatest hits, sung in Portuguese with versions written by himself. Also set is his greatest samba hits, recorded in Spanish and played in various Latin rhythms for Latin America release.



Polygram's top artists Chico Buarque and Maria Bethania received their gold records for the albums "Chico Buarque" and "Alibi." They were presented in a special party where Nara Leao and Bethania's brother and famous performer Caetano Veloso were present. On the left, with Chico, is Sergio Carvalho, his producer, while Bethania is seen next to her producer Perinho Albuquerque.

By JOAO LUIZ DE ALBUQUERQUE

From the day Carmen Miranda set her funny shoes in the U.S., Brazil realized it had, aside from coffee beans, another first rate export business: its music.

With an area larger than the continental U.S. and a love and passion for music that is only equaled by the attention devoted to "futebol"—the Portuguese word for soccer—it comes as a surprise to no one that Brazil is considered one of the most musical countries in the world. It has more than 25 totally different types of typical Brazilian music, even though a segment of hard core purists and traditionalists claim that some of them are more Brazilian than others.

Of these, bossa nova is, internationally, the best known of all, as it took over the music world in the beginning of the sixties. What few people realize is that, sometime around 1964-1965, when it was receiving worldwide accolades from critics, musicians, retailers and public alike, the death of the bossa nova was being declared in Brazil.

From a too-deep influence of jazz to an even deeper accusation of being sophisticated music for sophisticates, the real reasons for its early death in Brazil have never been found and the discussions about it are so many they could fill a thick book.

The king is dead, long live the king. And in comes the tropicalia onto the local music scene. The tropicalia was meant to be a movement back to the pure Brazilian origins of the samba, a trip back to its rhythmic African roots. It launched the careers of two brilliant composers/singers, Caetano Veloso and Gilberto Gil. Everything went fine until they both decided it was time to introduce electric guitars in the pure, back-to-the-origins-tropicalia; they were literally thrown off of the stage.

But what finally caused the abrupt end of the tropicalia was not a violent academic discussion on the "impurity" of electricity, but the toughening of the non-written censorship rules enforced by the federal government. Many artists had to flee the country and few—Chico Buarque and Milton Nascimento are two exceptions—were able to maintain a high degree of creativity during the years that followed.

The promises of brighter and better times that had been promised for the last 12 months seemed to have finally arrived when Brazil's President Joao Figueiredo, a smiling and easy-going "carioca" general, had lifted all but very few of the obstacles that were hampering the existence of the freedom of thought and speech.

The gates of the dam are open and everyone is trying to guess what the free-flow of ideas will bring to the highly competitive Brazilian music market. The record company executives are keeping their thoughts secret, but the first sign is that the Latin American market is getting more attention than ever before. In the past five or six years the number of artists recording material in Spanish has grown here. The language barrier has always been a problem, while Brazil speaks Portuguese, the rest of Latin America speaks Spanish. And the two languages are not as much alike as people like to think.

The traditional samba, Brazil's "national music," is going through a strong revival, with new artists writing and singing new material that follows tradition. Producers are trying to figure a way to adapt the incredible sound of the "baterias das Escolas de Samba"—the 200 man all percussion bands that create all the carnival atmosphere at the big Sunday parade—into pop music without any loss of strength and sheer beauty. Patrick Moraz, the Swiss musician with the Moody Blues, is on the international level, the one who has come closest to achieving that, especially on his last album, "Patrick Moraz."

Some of the instruments of the "Escolas de Samba" have found their way into disco, and are being used liberally by American and European disco producers and percussionists.

"I think everyone is trying to guess what will come after the disco," says Joao Araujo, SIGLA'S executive director, "or, at least, what new sound will enrich it now. I think the next few years will see Brazil increasingly fueling this type of music that is being played all over the world, because it is a very musical country, there is a constant renewal of creativity here, and our samba rhythm has been used more and more to bring new ideas into different forms of music."

(Continued on page LA-29)

Roberto Carlos, *center*, is still Brazil's most popular artist. He is also the best-selling Brazilian artist in Latin America, Spain and Portugal, especially after his song (written with his partner of many years, Erasmo Carlos) "Amigo," was performed before Pope John Paul II during his visit in Mexico.



WORLD



WEA's Gilberto Gil has had the best year of his 14 year career: after a brilliant performance at Montreux's '78 jazz festival, the release of his first U.S. album, "Nightingale," his first U.S. tour, an invitation to play at the '79 International jazz festival of Japan, and a record breaking singles release—150,000 sold in 20 days—of his own Portuguese version of "No Woman, No Cry."



Nelson Ned, Copacabana's artist, above, after years enjoying continual fame in Latin America, has managed something quite impressive: he is probably the first Brazilian performer to acquire more fame abroad than in his own country, where his sales are tremendous.



Xango Da Manguera, top circle, is one of the most respected names in the traditional Brazilian Samba. The Tapeçar artist belongs to Rio's most popular Escola de Samba, "Estacao Primeira de Manguera."

Bottom, view of Som Industria e Comercio's—parent of the 25-year-old Copacabana Records—plant pressing facilities.

BAHIA MOVEMENT SPARKS CREATIVE MIX

bit isolated from the rest of Latin America by its language and culture—is at present passing through a period of musical development that is keeping its recording industry vibrant with energy and activity, and is beginning to do the same to foreign markets.

This immense territory, that in various earlier periods had earned an important place in the world music market through its own captivating genres like the samba and the bossa nova, finds itself affected by a new movement that is fighting to spread itself to other countries.

This astonishing creative activity has converted the Brazilian recording market into a true phenomenon—the undisputable leader of the continent.

The present musical movement marks an evolutionary tendency of a new generation of artists called "the musical stream of Bahia," so named in order to indicate that the artists representing this style come from the Brazilian state of Salvador de Bahia.

The bahiana movement has been developing during the last six or seven years, initiated primarily by Gilberto Gil and Caetano Veloso, but today consisting of a very united group of



While visiting Brazil in 1977 Prince Charles inaugurated EMI-Odeon's new studios in Rio de Janeiro. Clara Nunes, left, is one of the most popular samba singers of Brazil.

artists who collaborate among themselves. Those who stand out in the group are Gal Costa, Los Nuevos Bahianos, Baby Consuelo, Yvonne Lara, Rosinha Valenca, and Maria Bethania, Veloso's sister.

The movement, made up of these and other artists, declares that its music is a renovating music, that marks a distinct and definite stage in the country's production.

Nevertheless, there have been those who deny that the Bahianos constitute something truly different in Brazilian music, but believe that it is a style that borrows from the general musical richness of the country.

The critics have reacted somewhat to the big promotional push that has been given to the Bahianos, and they maintain that more image has been created than true substance.

Truthfully, the Bahiano artists have received intense promotional support from the beginning.

It is considered that one of the decisive factors in establishing the Bahiano movement in its initial stage was the promotional push given it by Polygram of Brazil, directed at that time by Andre Midani, who is presently the director of WEA.

Such is the role attributed to Midani in establishing this stream that it is anticipated that some of these artists will join

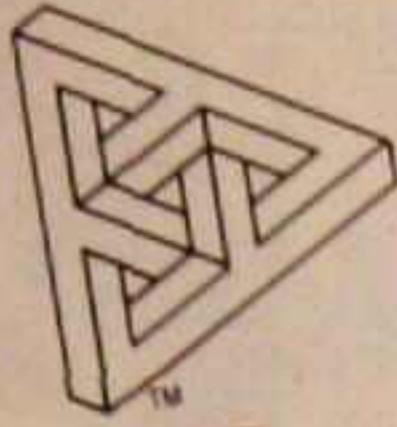
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BRAZIL



WEA's Hermeto Paschoal, who is one of Brazil's most innovative musicians and composers with strong Brazilian Northeastern folk music and jazz influences, signs his new contract with WEA's artist director Mazola.



The young, modern, and swinging sound of this vocal group, centered, Harmony Cats on RGE/Fermeia has captured the attention of the teen-ager market. They are continuously performing on tv.



Joao Araujo, executive director, and Roberto Carlos in the new Siglo Rio studios.



When Brazil's Top Tape decided to give a try at the U.S.'s disco market they signed a contract with American singer Gary Criss, top right, who sung and discoed Billy Terrell's "Rio de Janeiro" all the way up to Billboard's own Disco Action charts as a hot import on Top Tape's Amazon Label. It was later released in the U.S. on Salsoul.

Egberto Gismonti is one of Brazil's most talented composers, musicians, arrangers to come after Antonio Carlos Jobim. His latest albums, "Danca Das Cabeças," and "Sol Do Meio Dia" received excellent reviews all over the world. "Sol Do Meio Dia" received an award as the best fusion/Latin album of 1978 by High Fidelity Magazine.



Elis Regina moved to WEA in the beginning of the year and is already enjoying a new international status. In less than 30 days, she made appearances at Montreux's and Japan's jazz festivals plus having her new album, "Essa Mulher" skyrocketing towards a gold record.

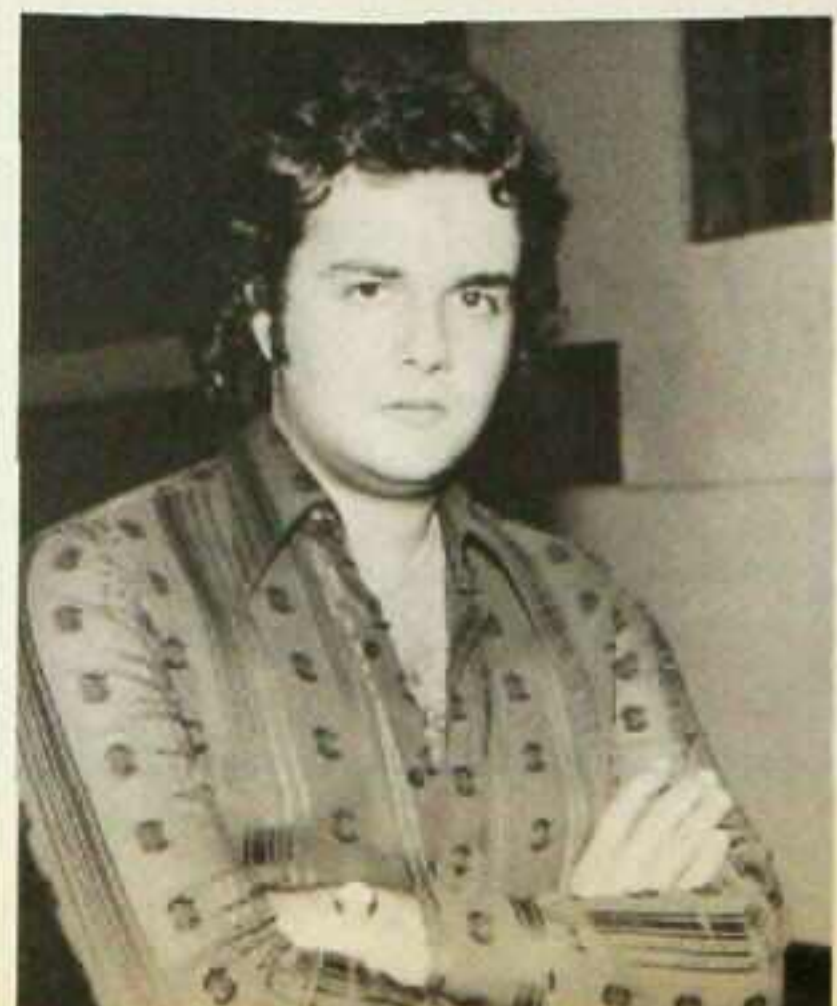


Sidney Magall, center, is the newest and hottest idol of the Brazilian teenagers, and his concerts always end in riots, with fans trying to climb on the stage to touch, grab and kiss this good looking young Brazilian singer. He is a Polygram artist.

Raimundo Fagner, above, is one of the most important new names of the Brazilian folk music. The CBS artist's songs have a strong Northeastern influence and his poetry can be profoundly romantic or deeply involved in the social aspects of the Brazilian way of life.



Sigla's Rita Lee has had more hits now in her solo career than when she was a member of the vanguard-comic group, "Os Mutantes." Without losing her sense of humor she has become one of Brazil's best social critics.

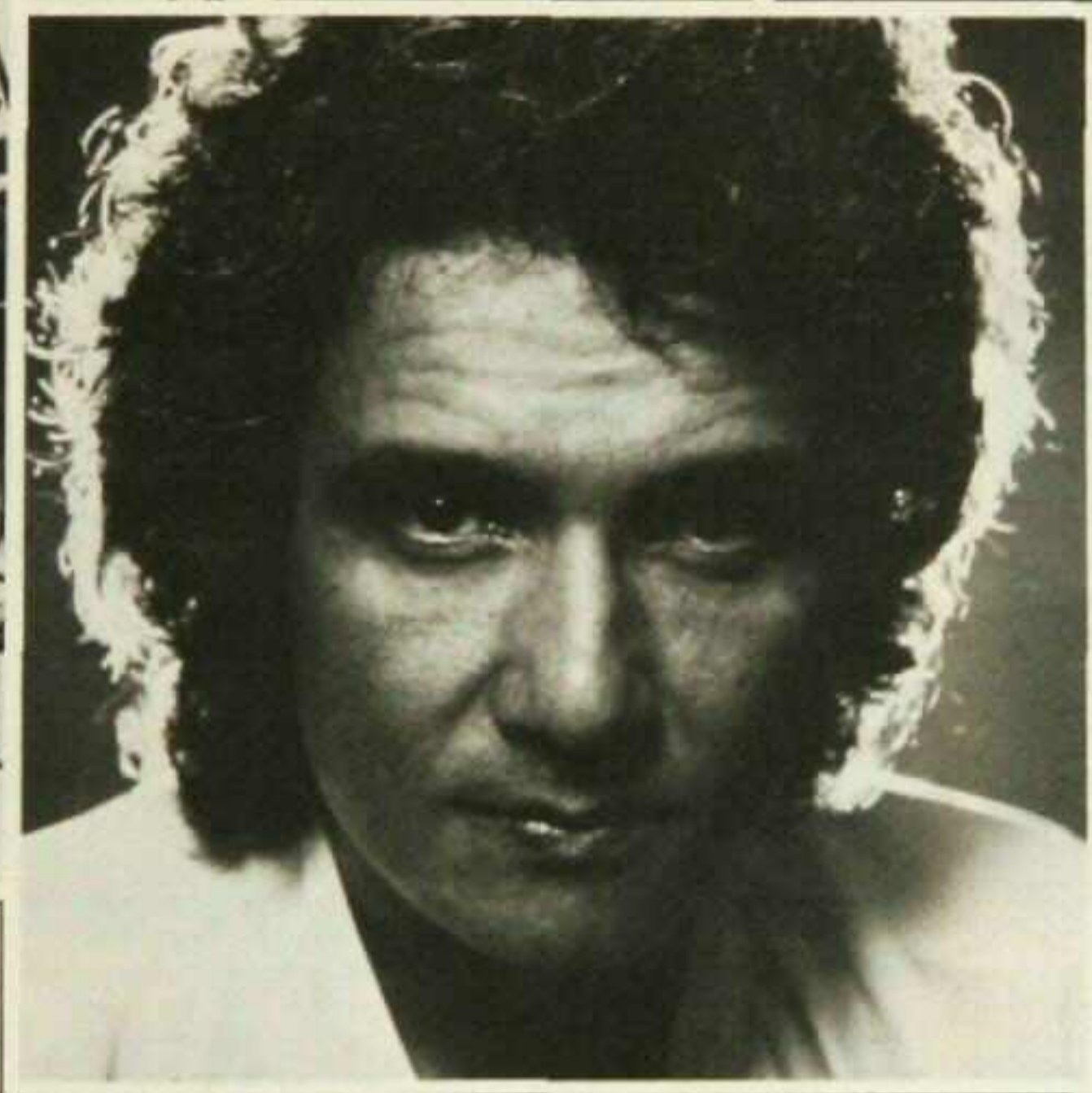


There has never been a Brazilian tune with more recordings world-wide than Copacabana artist Morris Albert's "Feelings."

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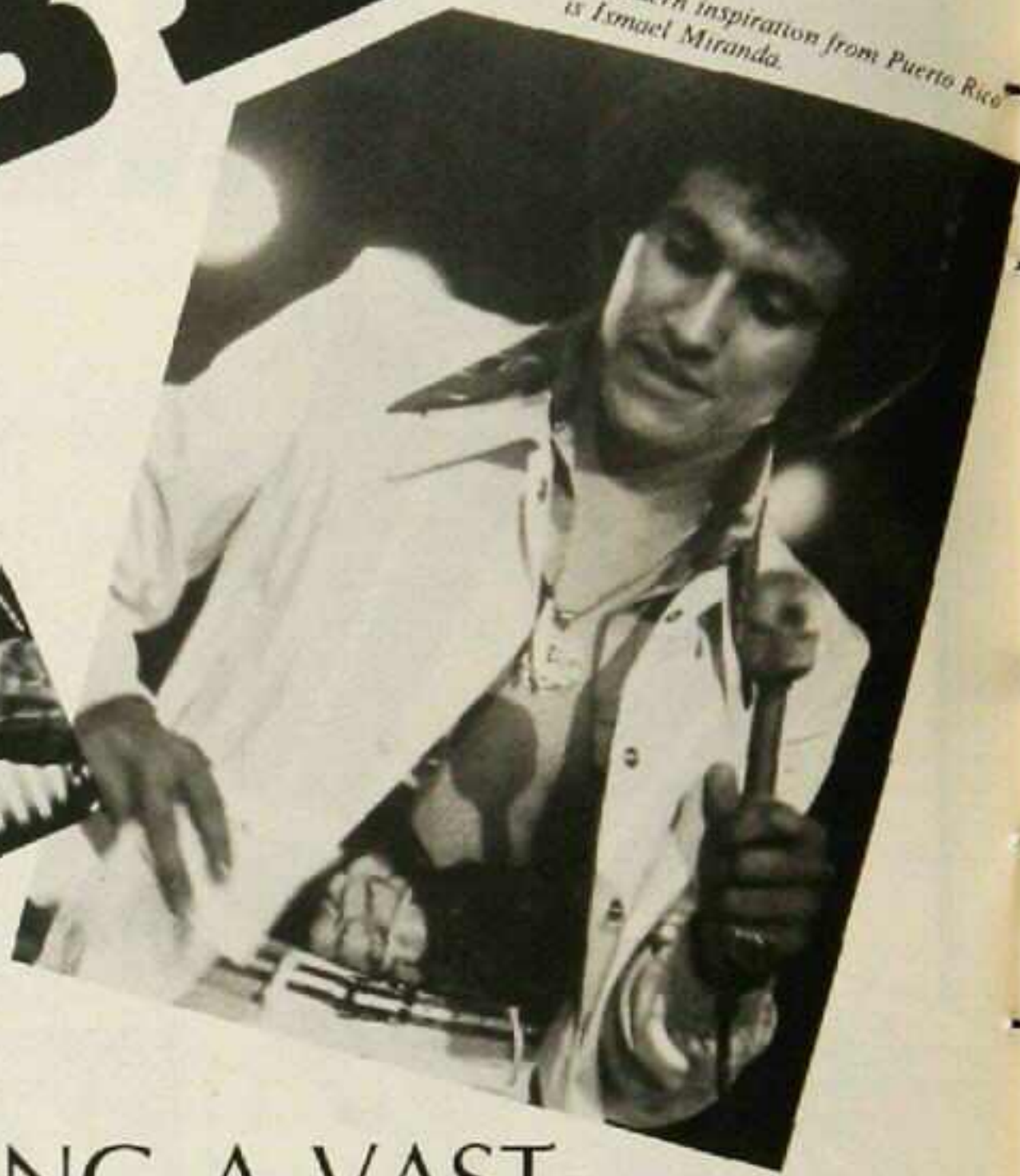
Jose "Cheo" Feliciano is the sensational Fania personality from Puerto Rico.



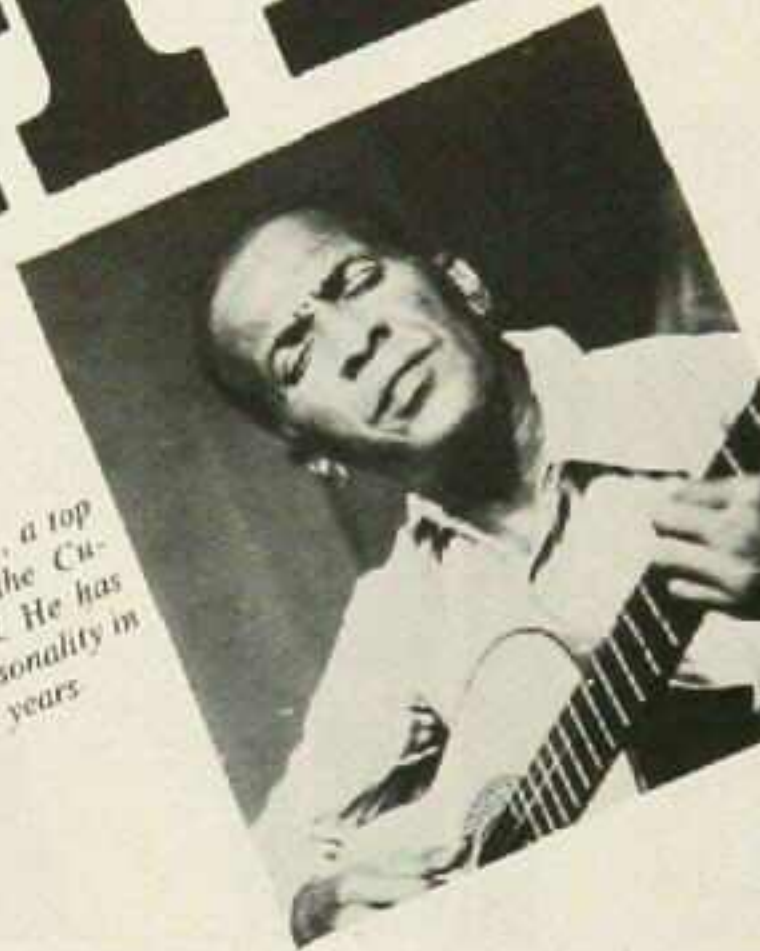
One of the new voices of Cuba, Pablo Milanes.



A modern inspiration from Puerto Rico is Ismael Miranda.



Jose Antonio Mendez, a top composer-singer in the Cuban romantic mood. He has been a popular personality in Mexico for many years.



CARIBBEAN

Fantastic Flying Saucer Discotheque in San Juan, Puerto Rico. Light and sound are similar to "Star Wars" movie effects.



SPANNING A VAST PANORAMA OF MUSIC

can go pretty fast in the purchase of musical product, more recently via the surge of disco product up against the traditional salsa. Some reports had the island annual retail turnover at a phenomenal \$20 million. This is contrary to other assessments that Puerto Rico has fallen off in sales lately to the tune of 40%.

But at first hand observation, despite any downbeat outlook, the market is truly healthy. Otherwise, a pair of vital independents from elsewhere—Velvet of Venezuela and Orfeon of Mexico—wouldn't have ventured into the area, loaded with tremendous potential.

In contrast to the plush hotels often thought of in connection with Puerto Rico, a small sector in Santurce known as Calle Cerra (a throwback to the Hester Street in the Eastside of N.Y.) constitutes the bulk of offices, shops and tightly packed warehouses. It is a far cry from the greater sophistication and power demonstrated in most other areas of Latin America, i.e. Mexico, Brazil and bordering Venezuela.

Nevertheless, the important aspect is what goes on businesswise—and there is a flurry of such activity, fiercely competitive. Besides the circulation of product throughout the island of three million inhabitants, many dealers hop over from the other islands to pore through and buy the new releases coming in from the States, Europe and the rest of Latin America.

"We have substantial business now," says veteran industryite Gilberto Gonzalez of Distribuidora Nacional De Discos, also owner of Musicalia in nearby Santo Domingo, "and we look to maintain such a pace for the future."

High in his loft-like office, Gonzalez has brought his businesses to a lofty position in not only Puerto Rico but in the entire Caribbean sector. He has a myriad of labels, does his thing in one of many directions. One of his sons, Dario, made it a spinoff a few years back with Borinquen Records, now one of the leading manufacturing mainstays on the island.

Carlos Colmenero, general manager of the Orfeon branch operation, has his hands full in competing with the other established musical styles of salsa and disco, "but with long enough time we'll make the breakthrough." One of his "finds" is Italian-born Guido Del Verdi, who recently was called to Mexico to complete an LP under the aegis of the main

headquarters Orfeon.

Another of the more than two dozen firms holding a considerably top position is Juan Martinez Vela, Inc., headed by Felix Martinez. Not only are they competing in the rackjobbing and one-stop operations, but are busily engaged in manufacturing.

Others there openly engaged in the torrid turnover include Allied, Aponte, Island, Liznel, Artomax, Casa Frago, GMC TR Records and Microfon of Argentina. There's an attraction there that is difficult for one to ask why "so many."

"We find it to our liking," asides Roberto Page, of Velvet (affiliated with his brother Jose's long-successful company they recently celebrated their 20th anniversary in the business in home-based Caracas), "in functioning from here." They have a good edge now by handling the distribution of all Polygram Latin product.

One of the factors which could bring about some changes on the Puerto Rican scene is the new "protectionism" for the national artists. It could show up shortly with further success of such artists as Danny Rivera (Coco), Lissette (Borinquen), Sophy and Chucho Avellanet (Velvet).

There's another major company—Fania—which also finds the Puerto Rican isle very much "to their liking." And the energetic and enthusiastic promo rep for the Jerry Masucci firm, Tony Conga, has plenty to say on the subject. He recognizes the major influx of the disco sound there, "but our statistics still prove that salsa is holding the line."

"We have a sizable amount of stars in the charts ratings (and Fania has plenty of those, i.e. Willie Colon, Ruben Blades, Larry Harlow, Hector Lavoe, Johnny Pacheco among a good dozen top sellers in this genre of music)," the young executive boasts. "They're as much a part of this body of land as anything here—and we certainly intend to keep the pressure on with this type of music."

In fact, reports have it that Masucci has been in Brazil trying to find a formula that could blend the salsa with the samba. But so far, no such luck. Although, besides the States and Puerto Rico, salsa still seems to do pretty well yet in the hot Venezuelan market. This is also true in Colombia, and as far south as Peru.

The maze of Caribbean islands—from the southern tip of Florida to the northern extreme of the South American continent in longitude and from the Western stretch of the Atlantic to the Eastern coastlines of Central America and Mexico's Yucatan peninsula in latitude—gives a vast picture of the varied area which actually is dominated in sales by the Latin popu-

lace when it comes to music. At times, the thrust of the buyers and the rush of the cash registers is similar to the behavior of the regional storms known worldwide as the hurricane.

Consequently, the barometer of laughing and crying by the dealers and manufacturers more or less gives the picture of what is happening in the Caribbean. It also can be described as a large spot on the map which is susceptible to record and tape piracy, though measures are in the works to begin control of this vulnerable region, especially more vigilance via FLAPF (the Latin American record and tape association).

The hub of activity still remains Puerto Rico where the dollar



Tania wins El Disco de Oro de Hollywood in Los Angeles event.



Anayansi, an ambassador of music from Panama.



Guatemalan audiences have taken to Tanya's television show.



CENTRAL AMERICA

MAKING MUSIC AMID POLITICAL TURMOIL

By PEPE ESTRADA

After CBS/Indica, the only international label based in Central America (Costa Rica), it is a short string of independents which still comprise the musical makeup of this group of the seven sometimes troubled, small nations.

One of them, Nicaragua (see separate story), has fallen from the ranks, at least for the present. The estimated loss in annual retail sales in that nation has been set at over \$2 million. A crippling blow, although the overall across-the-counter tally for the entire territory (except Belize) is in excess of \$20 million, a similar figure to that of Puerto Rico alone.

Even with its political and economic troubles, Central America, as predicted in these pages two years ago, has just about doubled in record and tape income. So what's the reason? More product, better merchandising and a further awakening to foreign music which sets off more interest in listening and purchasing. Some added personal and promotional appearances have also helped in sales in varied forms.

Eduardo Soto, CBS/Indica, views the overall market situation as being stable and "very hopeful" for the future. The general manager of the largest firm in the area also remarks that many plans are afoot for more expansion. Right now there are some 12 presses, with more to come, and the blueprints are ready for the construction of a modern studio facility adjacent to the main headquarters.

"I realize most of the figures are fragmentary when it comes to tallying the retail turnover in this territory," states Guillermo Lopez, vice president in charge of not only Central America but Colombia and Venezuela (where CBS also is well entrenched), "but we know our percentage of the market and we can estimate that the \$20 million is pretty much on the mark."

CBS, unlike the other companies, has actual staff outposts in all of the nations in the area—Guatemala, where there are some one dozen personnel, El Salvador, where it is a little less, etc. "We pride ourselves at being most organized," adds Soto, "and we fully intend to continue and strengthen the distribution and promotion facets of our setup."



Byron Galvez Thompson, president of Discos de Centro America. Less than 30 years of age, he is the youngest top executive not only in Central America but in the entire Latin American region.

Byron Galvez Thompson, of Dideca (Guatemala), perhaps the youngest top executive in all of Latin America (he was made president of the firm this past summer at the ripe young age of 28) is totally aware of the problems which face him in the future. "But I entered this business as a kid, and I am ready to face whatever is in the years ahead."

He already is steering the company into a solid position with the opening of a modern studio facility on the same grounds of the pressing plant, lithography division and the cassette duplication section. Like many companies today, Galvez realizes that heavy reinvestment in the operation is important.

"Despite the headaches of rising costs, inflation and the search for hit product (there is very little immediate concern for devaluation since the quetzal is on the same parity as the

(Continued on page LA-22)

The continuing growth of the Central American record market has made it one of the most productive worldwide. Total sales in 1978 amounted approximately \$20 million, which is considerable related to a 20 million population. Central America is formed by seven countries: Guatemala, El Salvador, Honduras, Costa Rica, Nicaragua, Panama, and Belize. Because of

its contiguity these countries share traditions and cultural customs. Whatever happens in any part of this area, logically affects the whole.

Nicaragua's recent violent revolution affected drastically the region's commerce and industry, especially the Nicaraguan market, and the record business did not pass unaffected through this chaos. Nicaragua, being basically a record consumer country, had zero sales during June, when the most intense fighting occurred.

Taking notice of the repercussions of this phenomenon are the principal managers of the most important labels of the area: C.B.S. Indica, Discos de Centroamerica, Discos Latinoamericanos, DICESA, Discos Leo and other less important labels. Also concerned are disk salespersons who were directly affected when their shops were destroyed or robbed.

Starting Jan. 10, 1978, the commerce and banking firms as a whole decided to go on a series of strikes that ruptured the course of sales, including records.

May, traditionally a good month for the record business (in Central America, Mother's Day is the 10th), marked a considerable descent. The assault on banks and commerces continued.

In August the Sandinistas overtook the National Palace. From this guerrilla action, the situation grew worse. The people stayed in their homes. Various record shops opened, but at different hours than normal. The battles in the Nicaraguan provinces of Masaya, Estel and Leon have repercussions in the absence of orders from the provincial rackjobbers. Dur-

(Continued on page LA-79)

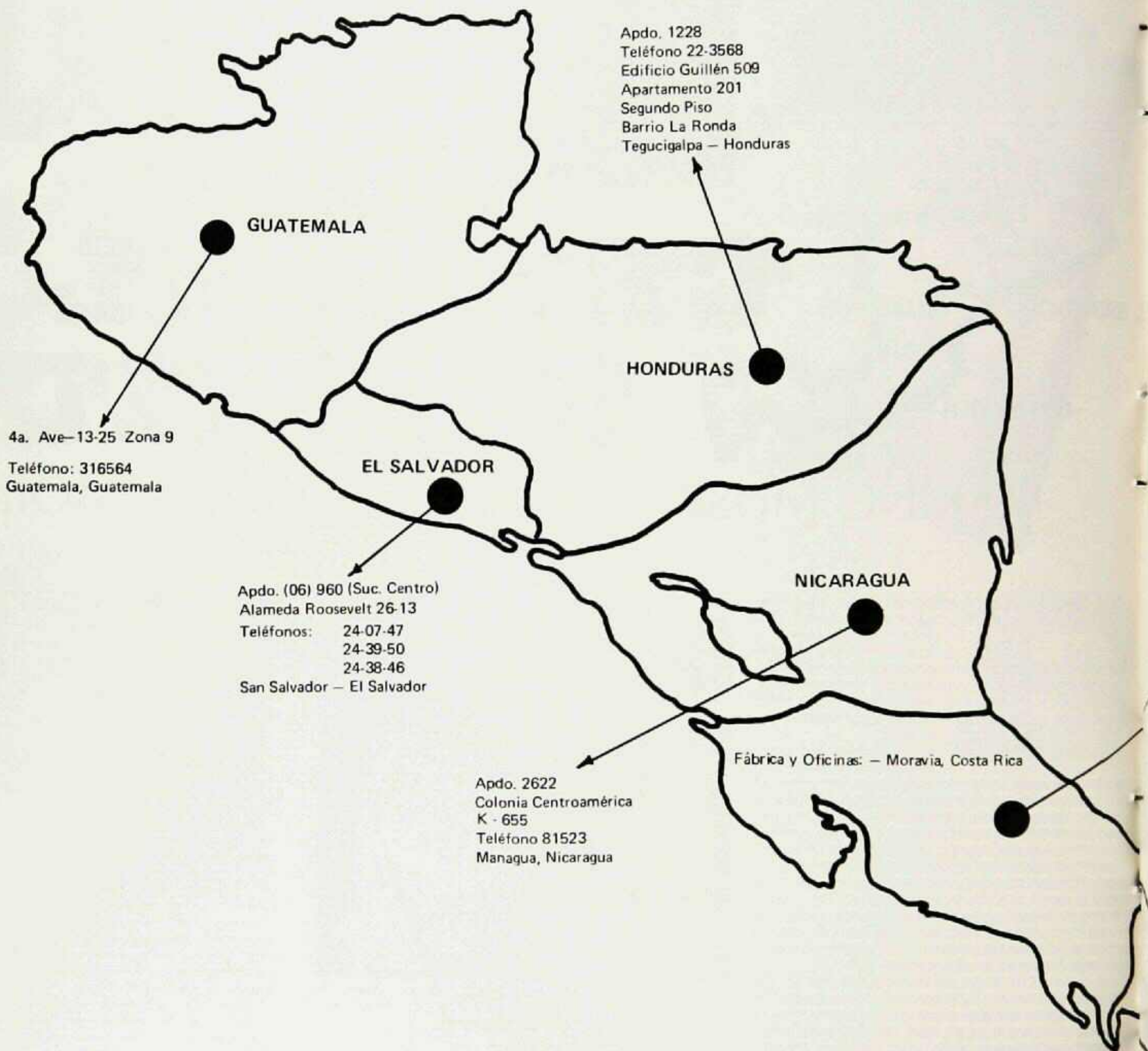
Pepe Estrada is a reporter with a Guatemala daily.

1963

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PALACIO-SOM BRASIL-ONIX-TK-AUDIO

Central America

Continued from page LA-19

dollar), we still have great confidence of sustaining our position as one of the leaders in the territory."

With such licensed lines as Polygram, EMI, A&M, Hispavox of Spain and Melody of Mexico, among close to two dozen, Galvez's Dideca can claim such solvency. With local production of the marimba sound (Ecos Del Pacific is one of them) plus other pop material, the company has good balance.

A short 25 minute flight south to San Salvador resides the other longtime, independent, powerful Central American record operation, that of the fiery Jose Antonio Hutt's Dicesa (Discos Centroamericanos). "People here may talk of a shaky political and economic situation (some feel a similar unrest which erupted in Nicaragua can happen in El Salvador), but I have the faith we will ride out the storm. We just have to keep concentrating on business, not politics," he says.

Dicesa's prime line of product comes from RCA and its contracted material from elsewhere, notably Hansa, to still give the company plenty of prestige and economic stability. Although, with the loss of revenue from Nicaragua, it has hurt in the balance of payments overall.

"We just have to put more emphasis in our home market, Guatemala, Costa Rica and Panama (Hutt's Padisco company in the most southerly Central American nation distributes to Honduras because of the latter's no-trade relations with El Salvador) in order to overcome such loss," remarks Hutt's son, Alejandro, in charge of sales and distribution.

One of its biggest releases, like elsewhere, is Abba's Spanish and English versions of "Chiquitita." The sales at August count were ranging anywhere between 75,000 and 100,000 units for all of the active nations. The younger Hutt (there also is another, Eduardo, who functions as head of plant operations) sees it sustaining for awhile longer.

A former Hutt employe, Carlos Dreyfus, of Prom-Disko in Panama, is beginning to operate with relatively good success after more than two years in business. He indicates the sales of salsa, tropical, cumbia and other music are beginning to lose some ground because of the increasing demand for the disco sound.

There are several more disco clubs in Panama City than there were two years ago, and, if the fierce politics of the Canal still exists, there certainly is not too much evidence of such anti-American wrath when the lights go on—and the people play, dance and gamble in the night spots.

People are buying records and tapes—legit or pirated. Allegedly illegal material flourishes in the isthmus land, to the tune of 15% to 20% of the overall tally of the entire block of Central American nations. They do so because of the constant expo-

sure on the small but very powerful number of radio and television outlets (some 25 AMs and close to 10 FM's).

Strangely, the haven for radio in Central America is in Honduras (more than 150 outlets), and they play all sorts of music. A good deal of such programming is in the Spanish language, although English-language sounds are beginning to creep into the chart action.

The companies in Guatemala, El Salvador and Costa Rica supply the biggest number of promo disks (Panama is a nation unto itself in the type of songs radio has for the chart action). The huge amount of radio in Honduras still gives the neighboring Nicaraguans some musical comfort (some along the border are easily picked up, even as far away as Managua) during their intensive reconstruction period.

Opportunities for American artistic and technical assistance are apparently abundant, particularly in the independent companies. John Moore, who specializes in quality control and audio engineering, is currently doing his thing for Dideca.

"My main task in the months ahead," says Moore "is to get the studio rolling." A decision will be made shortly on the type of equipment to go into the Galvez recording facility "which we hope will bring positive results, not only for the region but on a full international scale."

Bob Porter, formerly of the Lancers singing group of a couple of decades ago, is doing some special a&r work for Dila (Discos Latinoamericanos) "and the chemistry is apparently paying off." As a bilingual now after a few years of residency in Guatemala City, Porter has given the small independent some needed expertise.

"We're getting around to some better methods of promotion," asides Sylvia De Molina, a Guatemalan native who has worked herself up to marketing assistant and head of the international division for Dila, "and the efforts are bound to pay off in a very short time. We know we've been behind—but we're beginning to get on track in the selection of product and moving the merchandise in a more streamlined manner."

Manuel Lombardo Aguilar, who heads up another small record and tape firm, Boni Discos of El Salvador, is somewhat more pessimistic about the future of the record and tape industry in his country. "Meanwhile, I'll do my best—and hope for the best," the young executive explains from his tropically decorated office on a small hill overlooking the crowded San Salvador's airport boulevard.

The biggest worry of all companies is what repercussions the Nicaraguan situation will have in diverting the public's attention away from buying music. As one anonymous executive puts it, "We don't like to think of ourselves sitting on top of a 'time bomb' to really disrupt not only ours but all businesses."

"I don't give a damn what others think about politics," storms the elder Hutt. "I've been around this game too long

now—and I've weathered other so-called storms in the past." Dicesa has a pretty good fix on the market, and, except for Nicaragua at present, moves the merchandise pretty smoothly to all outlets in the Central American common market territory.

Hutt's biggest gripe is that the retailers are taking too much advantage of the "mark up." He has begun a campaign to lower the price of LPs and cassettes, "so that the poorer class (and there are still many of them) can still afford the luxury of buying such items to sustain the volume flow."

Some changes are bound to arise in the Central American market, and the majority are hoping and praying it will be for the better. They know it has the potential of becoming a very powerful area in the entire Latin American musical scheme of things. "That's providing all things remain fairly stable in the months and years ahead," says one cautious executive.

AMPROFONO (Central American record organization) is still weak because of its limited membership (CBS/Indica, Dideca and Dicesa still make up the association's roll call), but a recruiting campaign is being intensified to persuade more to join. One of them who feels the industry would progress at a faster pace if the AMPROFONO ranks were strengthened is Galvez.

The Dideca executive has finally convinced the "old guard" (Hutt) of drawing one more member into the ranks. That is Leo Records of El Salvador, an offshoot of a chain of record shops in that relatively small country with its exploding population.

"We just have to have unification with the big and small," remarks Galvez, "in order to structure better prices, have more feedback in promotional techniques and to sustain a better campaign in our fight to limit tape piracy." Those still abstaining in the area are Dila, Lyra (of Costa Rica) and Fonica.

Roberto Mendizabel, head of the latter company, has been toying with the idea to join AMPROFONO, "but I still prefer to do my own thing and sustain the business as I see fit, not to interchange thoughts while it costs me to boot."

Fonica still produces some good local product, besides having widespread acceptance of its international material (mostly Spanish-speaking) from Coro, Rex and Son Art of Mexico, Velvet of Venezuela and Fuentes of Colombia. Velvet and Fuentes have a huge stockpile of tropical and cumbia hits which find favor with the Central American record buyers.

Mexican music, because of its proximity to the territory, remains another big favorite. And some of the top artists from Mexico are finding it increasingly advantageous for them to make the short venture south to capitalize on such popularity.

Two well-known names in their homeland and in Central America who have been more than aware of the situation in recent times are Jose Jose and Napoleon. Singer-composer, Napoleon, who had a string of hits over the past five years for Mexico's Cisne, will be making a second trek into the area in October.

"It's our closest and one of our best markets," states Jaime Sanchez Rosaldo, personal manager of Napoleon, from his headquarters in Mexico City's famed Zona Rosa. "Besides the personal appearance monies, we are certain that in order to sustain success in those countries one must reach the people with the in-person factor in order to make the records and tapes go at a better rate." Napoleon is getting an extra push by Cisne with his new single and LP releases in late September.

The disco scene all over Central America is increasing at a faster rate than most realize. Besides Panama, there are a couple more in Costa Rica, a few more in El Salvador and a whole slew of them to come in Guatemala.

"We see a big change on the horizon," notes Camino Real-Biltmore general manager Wolfgang Havey. "So we are seriously investigating the possibilities of installing one in our hotel (one of the biggest at around 500 rooms in all Central America) within the next six months to a year."

As to the expansion process in general, CBS/Indica is not exactly looking over its shoulder. "We have to stay ahead of the ever-increasing pack of companies," cites the bilingual Soto, "so that's the reason for more presses (the building expanded to house another half to a full dozen) and the construction of our new studio facility. Our blueprints have been drawn—and the close-by property has already been obtained."

"We don't rely exclusively on what the rest of the CBS chain sends us," comments Luis Salas, the CBS/Indica a&r director. "The company is constantly on the lookout for new talent—and when the new studio is in full operation it will come together even more so. We have the biggest roster, therefore our potential in maintaining such leadership in the production of regional music."

Salas also indicates that the eye to the future will include more material which will be destined for CBS companies throughout the entire Latin American territory. "Because of the varied tastes throughout Central America, we are at more of an advantageous position in developing talent. There is all kinds of talent to select from in the various countries."

While Nicaragua is still in the process of restoring a normal daily routine, when people can think about the luxury of music, the record companies outside are still maintaining direct contact with their representatives in the embattled nation.

"They are a big key for us as to how we all will fare in the near future," adds Mendizabel. "In re-developing their political, social and economic structure in the right direction, we can better estimate how the rest of the region will respond business-wise."

The indications for a prosperous future in the sales of records and tapes in Central America are still somewhat clouded because the impact of what happened in Nicaragua is still in-

(Continued on page LA-41)

A Billboard Spotlight

NOVEMBER 3, 1979, BILLBOARD

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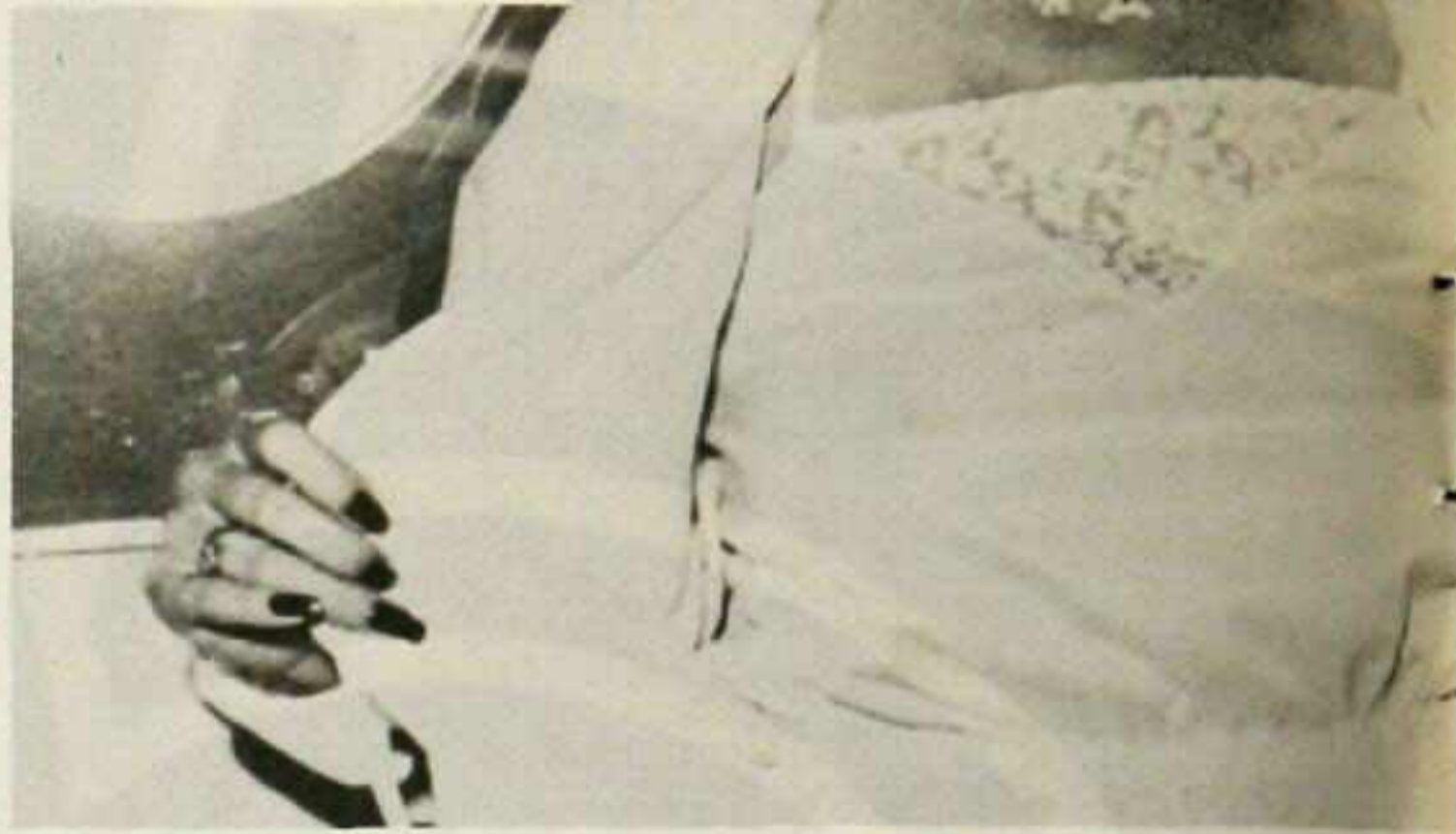
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MUSICAL PATCHWORK
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COLOMBIA



Four gold records and awards are Claudia De Colombia's reward for consistency. A permanent entrance on Colombia's charts, De Colombia is the No. 1 female vocalist in the country.

By MANOLO BELLON

NOVEMBER 3, 1979, BILLBOARD



Paola, an up and coming singer, has turned her charisma into great popularity onstage.

Los Nada Que Ver, are exponents of tropical dance music and are regular contenders for the top of the charts.



B

ecause of Colombia's peculiar geography, the music industry is equally peculiar. Located in the northwestern corner of South America it has extensive coast lines both on the Atlantic and the Pacific Oceans. Three mountain ranges divide the country in as many zones, plus the Llanos Orientales and the costal regions, each of which has its own particular characteristics—which reflect clearly in the musical tastes of each area.

The warm and balmy Caribbean coast tends towards the hot and sensual beats of the cumbia, vallenato, and Antillian-tinged rhythms. Disco music, of course, is also part of the musical scene in the major cities of the area; Barranquilla, Cartagena and Santa Marta, as well as in the smaller towns, cattlelands and large cotton and banana plantations.

The areas of Antioquia, Caldas, Risaralda and Quindio feel strongly their



The Hermanos Zuleta are vallenatos, expressing the sentiments of the Caribbean Coast.

heritage and the music is a clear reflection of this situation. Andean folk, traditional boleros, tangos, as well as Mexican music, find a stronghold on the airwaves as well as in the stores. Carlos Gardel's death in the Medellin airport apparently has a lot to do with this. There is a yearly tango festival around the period of the untimely death of this well-known tango singer.

The wide and fertile Cauca Valley, the land of sugar cane and modern industries, is also the area in which salsa felt its high point. Tropical dance music, ballads in the Spanish language and disco are also very popular among the inhabitants of this area. Gay, fun-loving people, their music is the same.

The capital city of the country, Bogota, at 9,000 feet above sea level, is also the largest city in Colombia with close to 20% of the national population living there. Its close to five million inhabitants are a patchwork of tastes and cultures. All roads seem to lead to Bogota. . . . And people from all walks of life

(Continued on page LA-26)

Manolo Bellon is a freelance writer in Colombia.

COLOMBIA LOS PREFIERE PORQUE SON LOS MEJORES!



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**Fernando
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**Maria
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Jorge Oñate



**Raul "Chiche"
Martinez**



**Diomedes
Díaz**



**Colacho
Mendoza**



**Emiliano
Zuleta**



**"Poncho"
Zuleta**



Los Ayer's



Los Nada Que Ver



Los Rivales



**La compañía
de la música**



Colombia

Continued from page LA-24

and from all areas have come to the capital with their customs, loves, and life styles.

Bogota is the most universal center as far as music is concerned. Rock, pop, disco, folk, classical, tropical, ballads: you name it, there is a market for it all in this cosmopolitan city, a beautiful and interesting mixture of architecture, scenery, contrasts and people.

The area made up of the Santander areas (North and South) is again a very traditional area. But with a difference: the influence of Venezuela makes the market a little more open, and though the traditional boleros still are a basic staple of the market, pop/disco, ballads and tropical dance music also have an expression in this area.

The Llanos Orientales, the plains to the east of the country are not very important to the overall music market, but its influence is felt everywhere. The joropo and other contagious rhythms coming from this area, which runs all the way into Venezuela, is felt throughout all of Colombia. And in Villavieja, capital of the Meta region, and called "Gateway to the Llanos," people celebrate yearly one of the most important music fests held in the country.

In recent times, hits tend to be regionalized, with very few songs breaking nationwide. However, as Alberto Suarez of CBS states, with a greater influence of television, this trend is reversing and hits like "Shake Your Body Down to the Ground," "Do Ya Think I'm Sexy," and "Chiquifita" among others have made an impact on all market segments in Colombia.

This is Colombia: contrasts, excitement, varied climates and geography, and an extremely interesting, if often unpredictable, market for all types of music.

DISCO: FEVER ALSO IN COLOMBIA

Like in many other parts of the world the "fever" really took hold only with "Saturday Night Fever," the movie and the soundtrack. Most discos in all corners of the nation play disco music at least to some extent, many of them playing basically disco music, mixed with a little tropical dance music as well as salsa, although the latter very definitely has peaked both in sales, as well as in airplay and at the discos.

The "Saturday Night Fever" explosion last year, was strongly felt in Colombia. The "Fever" phenomenon, as Alfonso Escobar, of Discos Philips expresses it, "opened doors to all kinds of new and in many cases unknown artists to at least get exposure." He adds, "people are now taking a closer look at music that until recently was considered for an elite."

Disco music has found a solid niche in programming at radio stations, which find in it a beat easily accepted by many

people (in contrast with other pop sounds, which are rated as too sophisticated).

Curiously, disco dance contests have never really caught on. A few contests on television, and some at discos, more to promote themselves than the phenomenon itself, are the rather frustrating result of this facet of the disco fever. People of all ages will enjoy an evening of disco dancing—doing so in great style.

The promotion of disco material has been aimed mainly at radio, where the promotion departments of the industry find open ears and willingness to air many of the disco tunes from Europe and the U.S. Promotion at the discotheques is much more difficult and hardly effective. Interestingly enough, deejays from the main discos listen to the radio, and play the music, based on what they hear there. At the dance halls therefore, the result is play the hits—never try to make them. This has led record companies to prefer radio over discos for promotional purposes. An interesting aspect has been the release on tv of tapes of some of the main disco artists which has notably influenced the buying market.

Films by major pop groups from the States as well as Europe are very popular. Explaining why disco dancing contests have never really caught on, Suarez, head of the publicity department of CBS, says, "The people who could have made these contests successful seem to find it difficult to get together enough publicity with media to make an effective campaign."

And yet, discos all over the country, are playing a much larger percentage of disco music now than ever before. The base format of programming at discos is still tropical dance music, but disco is sharing close to 50% of what is played at discos. Gerardo Gutierrez, disk jockey, feels that, "the advent of disco music, helped considerably in burying salsa." Salsa was one of the big sellers until 1978, which ties in perfectly with disco boom.

Jorge Gonzalez, Codiscos manager in Bogota, is emphatic in stating, "Disco and pop, represented 50% of the national market in the first of 1979." The general feeling, at retail level, as well as radio stations, is that disco is just fad and will soon peter out, because of the saturation of material available and the apparent tiring on the part of the public of the patented disco sound.

Suarez states, "Disk jockeys at discos, listen to radio, and from there pick up hits to play." As Benjamin Morales, owner of a disco in Bogota, puts it, "People won't dance to music they haven't heard before on the radio." Gaston Moulin, international pop manager for Philips, considers that tv is also basic to breaking artists. "The visual impact of seeing the artists themselves doing their big hits have notably influenced the buying public." Philips and CBS pioneered in having videos of their major international artists played on musicals on tv.

A concrete example was "The Gift of Song" concert, which helped Rod Stewart, Abba and Bee Gees to do extremely well with their recent recordings. In the meantime, whatever the future may be for disco, at the present it is a fever as sales and airplay throughout the nation prove.

With an album that sells close to 90,000 (an educated guess, as there are no official figures available), disco has obviously taken off. And releases of disco-oriented material have increased notably in the past months, taking close to 60% of the pop market in this territory.

A TRADITIONAL MARKET LOOKS AT ITSELF

Although, disco is a strong movement in Colombia, the nation remains a fairly traditional market. Javier Garcia of Fuentes states, "We firmly believe in the pop/disco market, but a large percentage of buying public is still looking for mariachis, boleros, and Colombian folk music."

Escobar makes it clear that "I really didn't believe in Andean folk, until I saw the sales of 'America Libre,' a folk group from the Narino area. Youth in Colombia seem to want to look into our musical heritage, explore the roots of our rich and varied forms of folk music." He then adds that more groups of this nature, not only Colombian, but from other Andean nations will make a larger impact on the market.

Gonzalez, mentions that "The vallenato is slowly beginning to achieve importance beyond its coastal birth place."

Alberto Suarez talks about "a decline of balladeers in Colombia, perhaps due to too much of the same material circulating."

These opinions all reflect a tendency of the market to close the gap between national and international repertoire. At present imported material represents 70% of the total market. There is a consciousness that Colombian product has to take on a major role in the market. It must first of all be aimed at satisfying a national need, and then with the hopes of exporting to other Latin American countries. "We have quality product, and would like to export some of it," is the general feeling of the record people.

Andean folk, either locally recorded or imported from Ecuador, Peru, etc., is discovering a new market, a new public which is avid about music outside of the international pop sound.

The decline of Colombian balladeers could in part be attributed to the musicians strike which lasted several months earlier this year. A total lack of new product gave international artists, Julio Iglesias, Roberto Carlos, Jose Velez, Palito Ortega and others a completely free road to success.

Then as Alfonso Barrios says, "There is the desire to explore, to experiment, to reach a new public." Says Escobar, "The buying public is basically between 12 and 25 years old. We are offering them what they want: pop, and folk."

Slowly, but surely, the musical scene in Colombia is changing.

(Continued on page LA-28)



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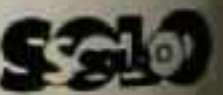
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**por el lanzamiento de su
edición en español para
Latinoamérica**



Colombia

• Continued from page LA-26

ing, and searching for new paths to explore and follow.

A market like the Colombian one, with all of its complexities and interesting variations, would seem to be a very liberal and progressive one. However, the opposite is true. It is surprising that Mexican music (mariachis), tangos and the old traditional boleros are some of the most popular music in all areas. Radio, tv, live shows, restaurants, jukeboxes throughout the land play a lot of these forms of music.

This does not mean that Colombians have lost a feel for locally produced music. The unanimous concept of record producers is that, on the contrary, there is a new interest in all forms of Colombian folk, especially Andean folk music. One gathers that with the saturation of interational product (70% of the market) there is a tendency among the young people to look into the rhythms, and treasures of one of the richest musical heritages anywhere. The result is groups like "America Libre" and "Vajeros de la Musica" making it big with records made here and abroad.

The vallenato, for many years very popular in the Caribbean coast, is slowly making inroads in the interior of the country as well. The vallenato, a musical form originating in the Upar Valley, could be compared to the blues of the American South. Nostalgic, rich in beat, full of the life of these people, the vallenato seems to find a new, youthful public willing to accept a very regional type of music. Los Hermanos Colacho, El Binomio de Oro, Jorge Onate among others are well-known in this particular genre.

Even disco music is being produced in the country. Jimmy Salcedo, Ximena, Gloria Cristina are some of the artists exploring this field, with many difficulties. Producers have mentioned the main problem as being the lack of stimulus to learn, study and delve in the mysteries of disco recording.

However slowly, there is a new awakening. Both record company executives and the buying public are achieving a new consciousness. The willingness to experiment, to experiment is there. And slowly, but surely, the musical scene in Colombia is changing and searching for new paths to explore.

TELEVISION: BIG CHANGES

The government as of the first of August of this year granted time to the programers who will for the next three years offer a large variety of live and canned shows. An important factor in the new schedules was the complete elimination of programs with violence in their concepts. Cultural programs will find more time, and musicals have been assigned in which national and international artists will find space to air their latest hits.

In December, most probably, color television will be inaugurated which will allow musicals to be enjoyed in their complete splendor. Tv executives have expressed their satisfaction with

the change to color, stating that a whole new field of experimentation and expansion of creative talents will offer to Colombians different and varied concepts in tv.

TOURS ARE STILL LIMPING

The question most frequently raised by the general public is why major national and international artists rarely tour the country, and in the case of international acts, why so few come.

Tours in Colombia, both of national and international artists are practically non-existent.

Many reasons are cited for this. Suarez mentions the fact that there are very few adequate facilities for major artists. Most venues do not permit compensation between the high costs of presenting big names in music with the prices that the public can pay. The venues that are large enough, usually are sports arenas and therefore not adequate for musical shows.

On the local level, artists are more accustomed to one night stands, in a rather haphazard way. That is to say, artists will play smaller venues, hotels, night clubs, etc., as contracts flow in, usually tying in with release of newly recorded material.

Escolar states that in a relatively unimportant market, hot international artists are not easily interested in coming through Colombia, unless the offer is extremely attractive. Attractive offers are difficult to come by because of the limited amount of people with the sufficient means to pay the high prices that this would imply.

Armando Plata, promoter of concerts with new talent, has had experience in the field of tours. "They are not financially viable," he claims, "the initial investment is very high, and profits—when they exist—do not make up for the work and cash put into organizing a four, six or 10 city tour."

International acts are financially not viable yet. High costs, and lack of large enough venues to house big audiences make it difficult for big names to be an attractive business proposition to impresarios. The only major international names that have a real following are Julio Iglesias and Roberto Carlos.

Consider also that very few national acts are successful acts in large venues. A lack of promotional and publicity efforts on behalf of these make it difficult to make presentations or tours attractive to those in the business of organizing and putting on shows. However, slowly one feels a change coming.

THE VIEW FROM MEDELLIN

High in the central mountains of Colombia lies the second record center of the nation and possibly equal in output to Bogota. Although, some in Medellin, where five productive companies are located, are loud in claiming they are "numero uno." They really are when it comes to a solid lineup of independents.

Discos Fuentes, which recently celebrated its 45th anniversary

in business, is about the biggest. However, at times, its ranking is relative when it comes to the "hit product" releases of such other growing giants in the area such as Sonolux and Codiscos. The other two on the expansion list are INS and the longtime Discos Victoria.

All are geared for greater volume and all have the capacity of distributing whatever the public's demand is at the time—regional, national or international. The area also is unique for this part of the nation, Latin America and even the world; there are still many devotees of the tango.

"We know just where we are going," says veteran a&r top-per of Sonolux, Leon Cardona. "And that means to sustain with a sufficient supply of local product to balance the many international releases mostly RCA, Melody (Mexico); WEA, Marfer (Spain); Polar (Sweden); Hansa, (Germany), among a couple of dozen."

One of the basic problems Medellin has is holding its talent in Medellin. Many would rather move to the more cosmopolitan Bogota, and this may be more accentuated in the future when Eduardo Calle (Bambuco) opens his new independent studio. Calle is planning for the construction of a modern facility which would be accessible for most musicians and singers in downtown Bogota.

"But we still have enough advantages for the talent to remain here," comments Juan Fernando Restrepo, sales director of Sonolux. "It is much more conducive to creating inasmuch as the pace is much more relaxed, and the climate is more agreeable." The city of one million-plus has a mean temperature of around 70 degrees fahrenheit.

One way of looking at the tranquility of Medellin is that it is virtually free of noise at nights. No planes can land or take off from the center city airport because of the extremely high mountains which surround the valley. "It really does help one to think from dusk to dawn," adds Restrepo.

"We can match just about any company in Latin America, let alone Colombia," comments Conrado Dominguez, general manager for the longtime Fuentes operation. "Some people are under the misconception that because we are nestled in this valley we are apart from the rest of the nation and world. But we definitely are not."

Fuentes, as one of the pioneers of the now expanding record and tape industry of Colombia, has made a lot of noise over the years. Some of it has worked to the benefit of the business, while at other times there have been rumbles of discord.

Over two years ago Fuentes was reportedly close to being brought to the courts by Philips of Colombia for alleged infringement of copyright on covers. But the claim was later dropped, and Fuentes was reinstated with the other companies in the nation's record association.

"Our firm is too entrenched and dedicated to this industry to put us apart," augurs Dominguez, "therefore we intend to

Codiscos y sus artistas

Juan Piña con la Revelación
El Combo de las Estrellas
Rómulo Caicedo
Jaime Ley
Matteo Balboa
El Combo Nutibara
Grupo Memorias
Beto Villa-Beto Zabaleta
Silvio Brito-Orangel Maestre
Los Hermanos Escamilla
Mariavé

Santiago
El Binomio de Oro
Mariluz
Andrés Toledo
Gitana
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y otras grandes figuras de la canción Colombiana

dan la bienvenida a **Billboard** latinoamericana.

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COMPANIA COLOMBIANA DE DISCOS, S.A.

remain for a long time to come. Discos Fuentes has large pressing and studio facilities "and we surely won't stop with our expansion."

The company has a huge catalog to give it substantial stability. "We also are not stopping in seeking out some of the best in international product," asides Javier Garcia, who heads up that department. They carry a lot of wallop from neighboring Venezuela via Velvet and Brazil (Copacabana), among some 25 lines.

Another company on the scene for several years and contributing with a lot of local product is Discos Victoria. "We are just beginning to get more and more into the international area," claims Otoniel Cardona, "and I would venture to say it won't take us long in catching up to the others."

Victoria was considered a small operation a few years back, but is extending its clout with additional space and presses (all semi-automatic). The company has steered itself over the past couple of years into a much more modern position, a far cry a decade ago.

Guillermo Zea Fernandez, who recently formed INS (Industria Nacional De Sonido), is hopeful of creating a solid musical entity with his budding company. He claims it will take a great deal of effort plus capital. But "poco a poco" ("little by little"), he has the confidence of getting there—and fast.

The remarkable thing about the musical community of Medellin in comparison to Bogota is that there is a seemingly better camaraderie amongst the companies. "We're closer to each other, and the atmosphere just lends towards this kind of a feeling," says Sergio Berdugo, president of the record and tape division of Sonolux, part of a huge conglomerate.

Codiscos forms the final link of the top trio in Medellin, and with Alvaro Arango (formerly heading the local setup for Musart of Mexico) back as executive vice president there should be some additional strides taken by the company.

"We have been around for quite awhile like Sonolux and Fuentes," states Arango, "and, with the overall expansion of the Colombian market (presently in the neighborhood of some \$40 million annually on the retail level), there's no doubt we will sustain our share of the market." Codiscos also has gone into some diversification with the manufacture of other commodities.

There are three major discos in the area, and, for the time being, it is a sufficient number. Although, with the greater reach via radio of such an international novelty, there no doubt will be additional construction of such entertainment spots in the very near future.

Like all over Colombia, there is a definite mix of the traditional disco sound with that of the cumbia and other tropical strains. "The people are just dance crazy," contributes Sonolux regional promoter Alfredo Nova. "Therefore we have to supply them with what they are accustomed to, as well."

One of the sounds almost sacred to the people of Medellin

and its environs is the tango. The late Carlos Gardel, Argentinian idol and interpreter of the tango who was killed in an aviation accident on the airstrip in Medellin in the early 1930's, has been enshrined here.

Shortly after his death, the city of Medellin had a museum built in Gardel's memory. And the memorabilia has never stopped arriving to the site which is still considered one of the main tourist attractions not only in the area—but for all of Colombia.

Companies like CBS, Philips (Polygram), Orbe, Discomoda De Colombia, among others, from Bogota (even the Fortou's Discos Tropical of Barranquilla), consider Medellin as increasingly important. "We stress the same importance over there, as we would to our own backyard in Bogota or, say, a center like Cali," notes Alfonso Escobar, the dedicated general manager of the Polygram outpost.

"We do our thing while they do theirs. But we're all part of the same market and we welcome the open, what I consider healthy, competition," local CBS head Carlos Gutierrez cites from his headquarters in Bogota.

At \$40 million for the overall retail turnover, the best estimates are that Medellin companies account for a good half of this sum. It shifts from time to time depending on what is "hot," but the fact is that these companies in Medellin are making themselves heard.

Thus, Medellin is a rather important part of the entire Colombian picture, another of the fast growing markets of all Latin America. **Billboard**

Brazil

• Continued from page LA-12

"We here at Polygram," says Roberto Menescal, director of a&r, "believe something very new, fresh and strong is beginning to happen in Brazil, as important and strong as the bossa nova and tropicalia movements. We did a lot of research and think we are on the right track, plus we feel it has a great deal of chance of happening, also, on the international level. It is not attached to any of the past styles, it is not music made artificially inside the studio, it is something very important, happening right now, and I think we were the first ones to see and feel it."

Andre Midani, managing director of WEA, believes the new Brazilian music has every chance of conquering an important piece of the highly competitive world music market. "All it needs," Midani says, "is to adapt itself to only two important factors: One, the Brazilian artist has to accept the fact that he should live away from home, in Europe or the States, at least six months every year. Second, the Brazilian producers will have to atune their own Brazilian concepts to the rules of the world market." **Billboard**

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MEXICO

STEADY GROWTH EXTENDS MUSIC MARKET LEADERSHIP

By MARV FISHER & HUMBERTO QUINTERO



Yvonne Elliman recording at SACM Centro de Grabaciones super modern studios.



Estela Nunez is back working in television and for Ariola following a lengthy illness. She is one of the nation's premier vocalists.



RCA's Pedro Vargas, an all-time star. The golden voice has endeared for more than 50 historic years on the same label.



Mexican President Lic. Jose Lopez Portillo (extreme right), composer Consuelo Velazquez and Maestro Carlos Gomez Barrera, left—applauding, at Sociedad de Autores and Compositores studio (Centro De Grabacion) inauguration in January 1978.

If Mexico has not arrived in the eyes of the rest of the world, it is certainly getting there—and fast. The figures, though perhaps with an error of some 5%, are proving it is the leader (by far) of the Spanish-speaking world and climbing up the ladder at a swifter gait than most other nations.

In a survey of several major companies and confirmed by AMPROFON with official reports of 16 record and tape firms, Mexico is considerably bigger in annual retail figures than most on the outside would imagine. The numbers have jumped to an almost exact \$250 million in a recent 12-month turnover in the stores.

By taking into account the 3 billion-peso wholesale report of the 16 major international and independent companies, adding some 50 other large-to-small organizations, i.e., Orfeon, Guitarra, Son Art, etc., the tally begins to surge like a huge jet stream.

There has been a booming sound to this bustling market in the months since 1979 began to uphold the fact that Mexican buying power is beginning to come into its own.

It all started when Pope John Paul II made his historic pilgrimage to the 95% Catholic country in January and a children's choir performed "Amigo." Shortly after His Holiness' eight-day stay, the Roberto Carlos-Erasmo Carlos song, "Amigo," was released in various versions which demonstrated that when the Mexicans want to buy—they buy in droves.

Musart came out with a release of the Instituto Miguel Angel and La Rondalla Infantil del Colegio

Disco de Platino for one million records sold in Mexico. Boney M was greeted by Guillermo Infante RCA's division topper in Mexico. At extreme right is label's promotion manager, Bernardo Garza.

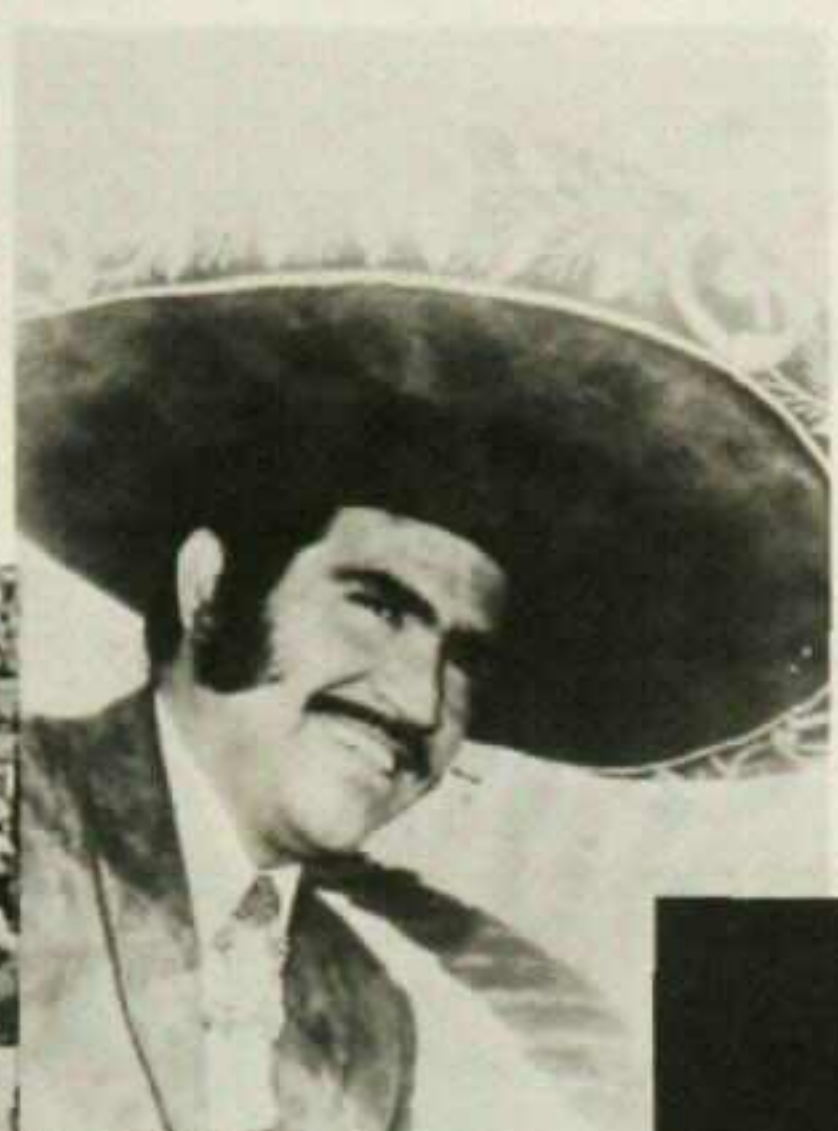


A Billboard Spotlight

Ricardo Gonzalez "Cepillín" who is always a clown. More importantly, always a heavy disk seller in the Mexican market.



Spaniard Camilo Sesto was called the "sexy voice" in Mexico, and Ariola is now producing such material with continuing success.



Brazilian Roberto Carlos, left, performed like a real "Amigo" with the Mexican people and garnered additional impact in CBS sales with that song—the melody which was just about the official theme for Pope John Paul's visit to the country early this year.



CBS' top ranchero singer, far left, Vicente Fernandez, is improving rating not only in California and Texas but in Spain, as well. He has been a steady 100,000-plus LP seller with every release for the past decade.



Manoella Torres, presently married, increased her rating on tv and is still one of the strongest record sellers for CBS in the Mexican market.

Mexico that went way past one million combined LP and single units. It started the wave of heavy penetration. CBS re-released the Carlos version (with Spanish lyrics by Buddy and Mary McCluskey)—and it skyrocketed to some 400,000 units. Mundo Musical, the CBS publishing arm, reported the song sold faster than any copyright in its history.

There were over a dozen "Amigo's" marketed, and all with relatively excellent success. Rogerio Azcarraga's Orfeon had three in various styles in the stores, Gas had one, Guitarra had another, RCA had a pair and so the tale of "Amigo" went into the record books.

But the proof of Mexican musical consumption was not over. Gamma introduced an album called "Disco Samba" by RKM of Belgium around March. Its official estimates three months later had the count at 800,000 units (around 500,000 LPs), and it was the biggest sales ever for the major independent in a 90-day period.

Others followed suit with so-called covers. Musart jumped into the derby with a single and album release by Los Joao, while Orfeon developed a Disco Samba Group for what ultimately spelled 150,000 unit sales each for three different LPs.

Add the steady 100,000-plus sales of every Vicente Fernandez (CBS) release, those of Marco Antonio Muniz's for RCA, Jose Jose and Juan Gabriel platters for Ariola, the vast assortment of disco

sounds imported and others manufactured by Polygram, i.e., the heavy acceptance of Donna Summer and Gloria Gaynor releases, and one can easily understand how the figures can become most believable.

The story of Abba has become history in Mexico with more than 500,000 units of its "Chiquitita" (in both English and Spanish) sold in another short span of time. RCA promoted it to the hilt.

And the pre-Christmas surge of late annual releases is just getting underway. The turnover is predicted to be far greater than the final quarter of 1978, according to most experts. Some of the factories have already initiated an around-the-clock three-shift basis for the year-end heavy onslaught of record and tape demand.

A contributing factor to the vast growth of the Mexican market nowadays is within the power of radio and television. In the Federal District alone, there are 28 AMs and 21 FMs transmitting. The breakdown in balance of the types of music relates why the people are consuming the heavy number of international product, as well as the national material. The AMs are:

International-instrumental, 4; disco internacional 4; Spanish-language rock 'n' roll (adapted from English-language originals) 1; classical, 2; ranchera, 4; Mexican romantic, 3; tropical, danzones, cumbias, salsa, etc., 3; Spanish ballads, 2; various, 2.

(Continued on page LA-36)

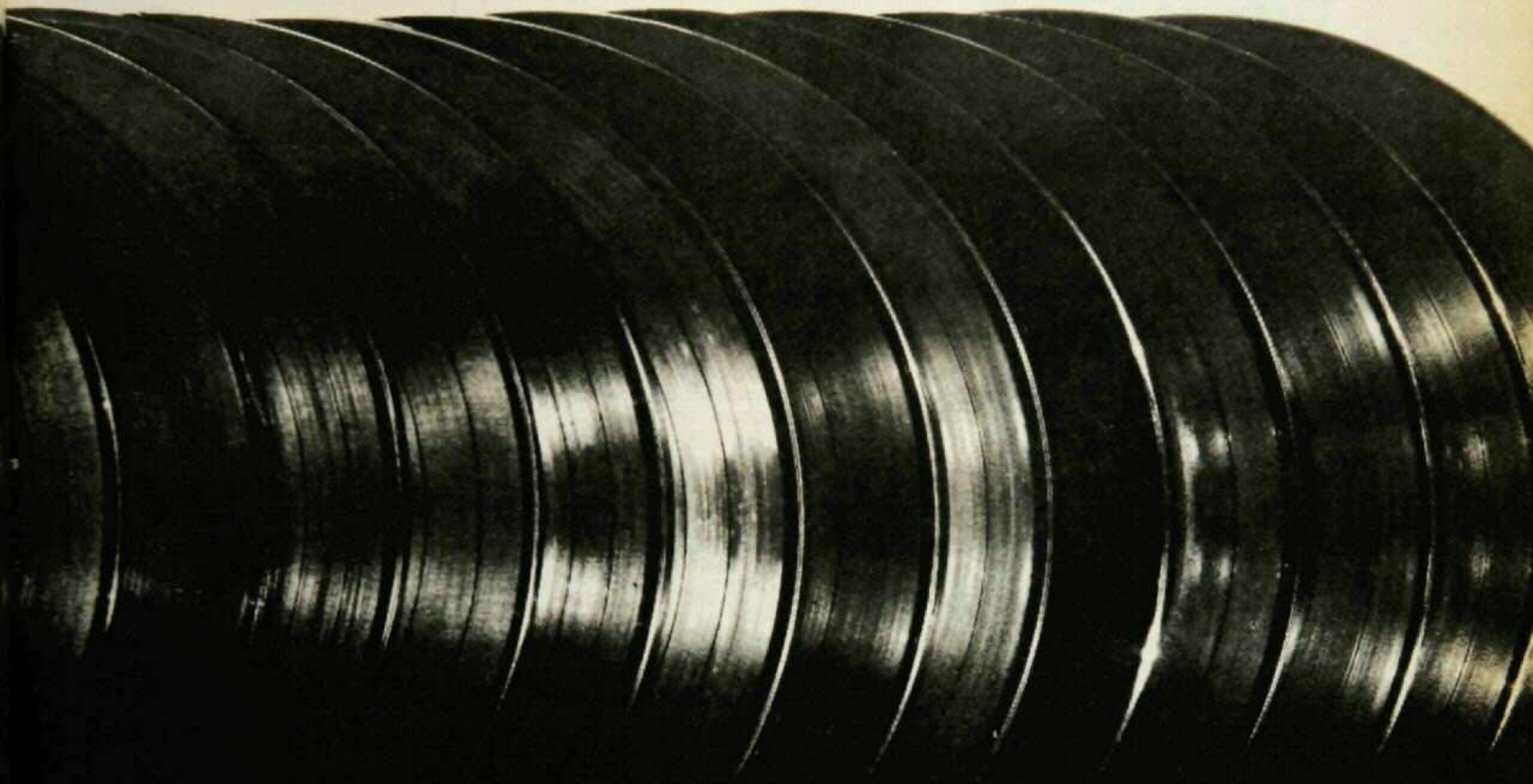
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• Continued from page LA-31

There is one each in the following categories—one with 75% news, another with continuous time checks and a third with all-English part news and standards over the past 20 years.

FM demonstrates a heavy swing away from the traditional. The division is: disco, 9; classical, 3; international instrumental, 4; ranchera, 1; boleros, 2; Spanish ballads, 1; time check, 1. An indication is that the middle class is on the rise.

The initial thrust of disco music came when the rage with the Bee Gees burst upon the scene last year. It hasn't stopped since, with major discotheques in the country numbering way over 100. The increase has been more notable in recent months in the Federal District. One project underway is for the construction of a discotheque to have the capacity of around 2,500.

RCA with the sounds of Boney M, Village People and lately Abba and Polygram with the Bee Gees, Summer, Gaynor, among some others, have been the principal distributors of disco material. But lately, CBS with Celi Bee and a few more, have gone after this share of the market. The same applies for Gamma (Two Man Sound), EMI-Capitol, Musart and Peerless, the latter making a belated drive in recent months with the addition of a new international division, headed by former Musart executive Frank Segura.

Unlike other markets in Latin America, except possibly for Venezuela, Mexico has a better than even balance between the internationals and the independents. Besides Peerless, Musart and Gamma, the other powerful 100% owned-and-operated by Mexican capital and personnel includes Orfeon, Melody, Cisne, Coro and Gas, latter nearing completion of a massive, self-contained facility in the extreme northside of Mexico City.

Two other homegrown entities are the Televisa disk subsidiary, Discos America, and the unique setup of the Composers' Society (SACM) with its AC Discos. Neither has made too much noise with releases (in comparison with the other companies), however both have enormous potential when they do start to begin rolling on all axes. Especially, SACM with the super-modern and huge Estudios De Grabaciones at its disposal.

"In addition to making co-production arrangements for international-type recordings, we have the vast pool of writers who at any given moment can come up with some hits for the national market," remarks Jose Antonio Zavala, managing director of the SACM facility. SACM general director Carlos Gomez Barrera recently celebrated his 25th anniversary in such a post.

The Televisa record and tape operation, being guided in by longtime hitmaker Armando Manzanero, has been going

along for the last couple of years on a low key basis. But the giant operation can leap forward at any given moment once there are a couple of breakout releases. "We have a pretty good key in promoting heavily, perhaps even bettering what radio can do. And in one fell swoop to millions of viewers at the same time," says one of the key executives who prefers to remain anonymous.

Exposure on the tube was proved for a brief period early this past summer. Orfeon, via the promotional wizardry of Azcaraga, set up the Disco Samba Group during the fad of the samba sound. He slotted them on two successive weeks in special programs aired by Televisa, "... and the results were overwhelming at the time." Its sales count soared, and it fulfilled a successful nightclub engagement in Mexico City.

One of the bigger clues, though, for the spread of international sounds lies within the impact of "La Fiebre del 2," a weekly Televisa program which took off in the ratings early last year. The show, produced by Joaquin Salcido, has made such a solid imprint on the nation that it has literally forced the opening of more discos.

By cracking through the mass public barrier, companies like Polygram and RCA have gone ahead with the distribution of more such music. "There is no place in the nation we have missed," comments Salcido. He is more than right, with the release of the taped show hitting on the Univision (U.S.A.) network besides other locales in Latin America such as Venezuela and Colombia.

The spread of the disco sound has helped to trigger the actual building of more spots, numbering in excess of 25 in the Mexican capital. It also has helped to somewhat solve (with some concessions) a flat agreement with SUTM (the musicians' union).

Proportionately, there aren't that many disco clubs in the nation (except for the major cities and the international resort spas). But what places do exist are tasteful, expensive and often crowded. It all started in Acapulco more than a decade ago, but today one cannot miss noticing one anywhere. Some are even starting to crop up along the interior highways.

By acquiring two AM stations within the past year, RTC (Radio, Television and Cinematography government agency headed by the President's sister, Margarita Lopez Portillo) has assured some of the public of a constant flow of light BBC (ballads, boleros and cumbia) programming and news. The hookup is on a nationwide basis.

CBS still has the biggest ranchera music seller in Vicente Fernandez, but the company also is beginning to push a namesake (no relation) youngster in the same genre—Pedrito Fernandez. "We'll continue to concentrate on our national repertoire, but we'll also give a looksee into more disco possibilities," says the label's vice president and general manager Armando De Llano. They have a good head start with a top

selling performer from the U.S. who is able to communicate in Spanish—Celi Bee.

How more basically non-Spanish speaking performers will fare in Mexico and elsewhere in the Latin American bloc remains to be seen. Although, several informed industryites feel a big future is at hand. Abba, released by RCA, had solid results last summer by crashing through with around a half-million unit sales of "Chiquitita" in Mexico.

The long-standing acceptance of the country's ranchera music is beginning to buckle in the eyes of the young public. There is rising resentment to the lyrics in these songs, generally interpreted by mariachis, that "... the lyrics deform the image of the Mexicans."

Raul Velasco, who emcees the top-rated "Siempre En Domingo," last spring attempted to change such feeling with the first "Ranchera Song Festival." The viewership was okay, but the search for new vistas in this style of song never came off.

As one observer puts it, "We still have not arrived at a point of breaking through to internationalize this form of composition. We have been static for more than a half-century, and in today's market it just does not work anymore." However, the exporting of the ranchera song to such territories as Central America and Colombia does have wide acceptance.

Apart from the ranchera, Mexico generally is beginning an intensive search for greater horizons with its product. The same handful of artists, i.e., Marco Antonio Muniz, Jose Jose, Juan Gabriel, Victor Yturbe "Piruli," Manoella Torres, Lucia Mendez, Los Babys, Rigo Tovar among just a few more, "are just not being pressured by a new wave of younger talent," according to an executive.

Some say the well of talent in great numbers, such as what Spain produces, is just not here. While others contend that it is "incredible" in a country of close to 70 million population there just has to be a new generation of stars to be launched on a national, as well as international basis.

EMI-Capitol has such new figures as Gilda, Octavio, Grupo Fuego, Miguel Tottis, Arianna, among more than a dozen, currently being groomed for future, steady acceptance. The company has two relatively new studios (24-track), consequently its stepped-up campaign to push out the product at a steadier flow.

Roberto Lopez, who early this year was transferred from EMI's Chilean outpost to become general director for the company in this territory, says that the company has a potential which still has not been realized. The philosophy can be more intensified or diminished in the near future, depending on the overall restructuring of the worldwide chain with new partner Gulf + Western.

"Whether we do it with our own material or adapt (cover) songs which have been proven elsewhere does not matter. The important point is that we get moving in a more positive

(Continued on page LA-42)

A Billboard Spotlight

NOVEMBER 3, 1979, BILLBOARD



ANAMIA GN 4025

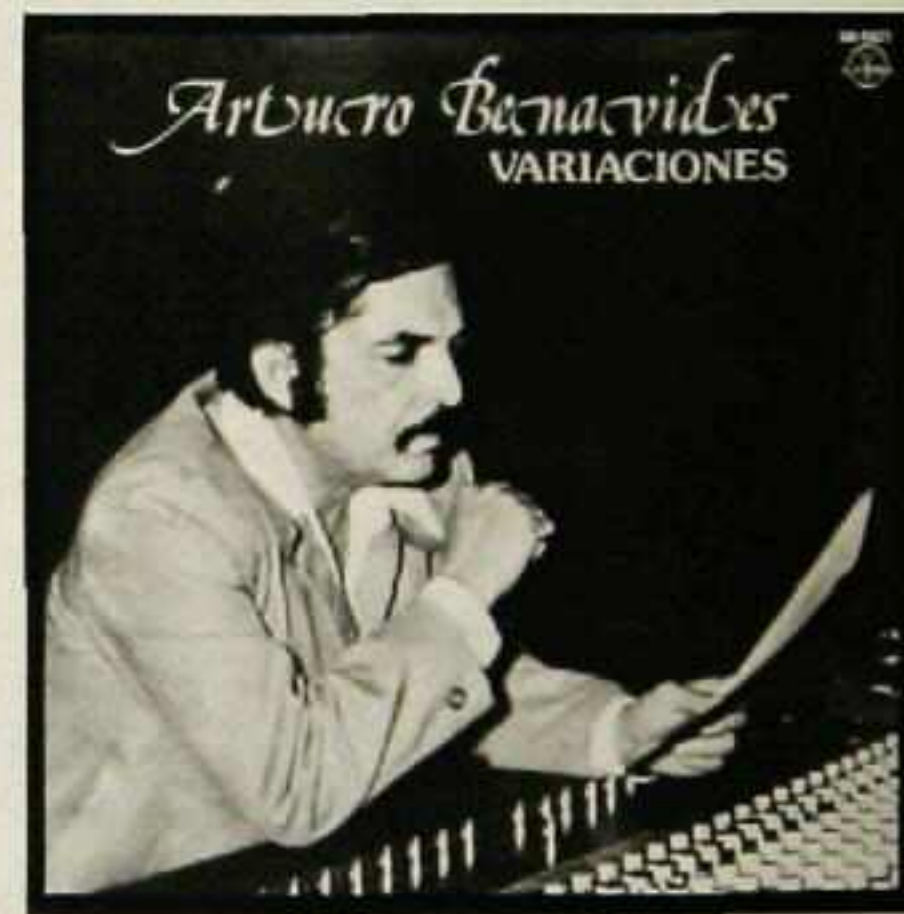


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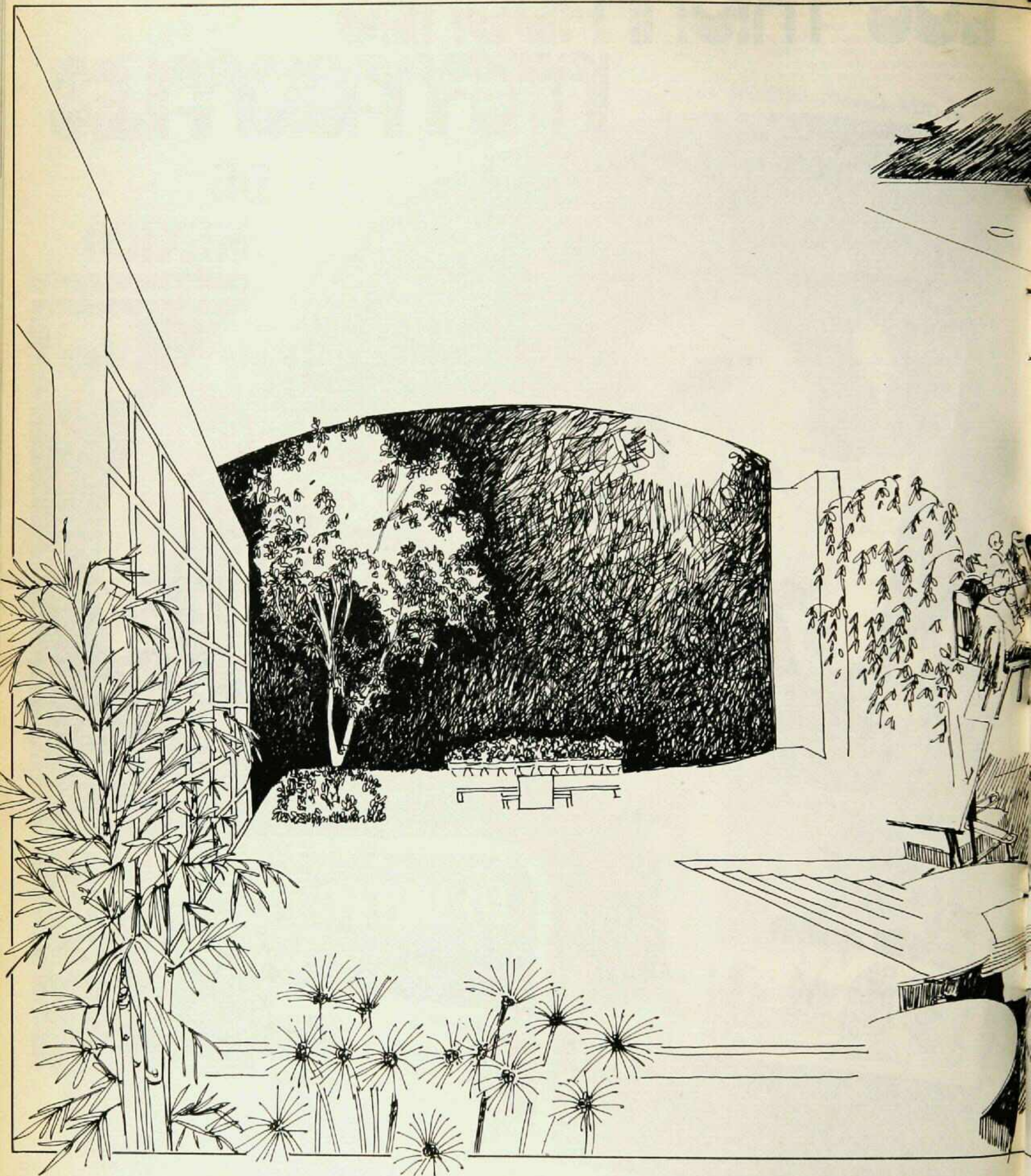
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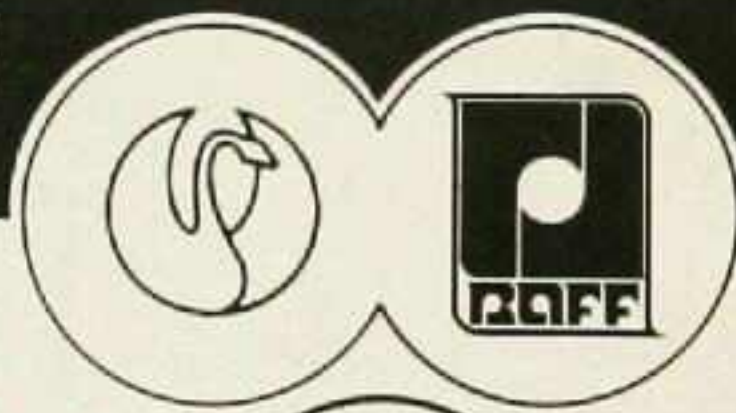
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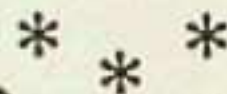
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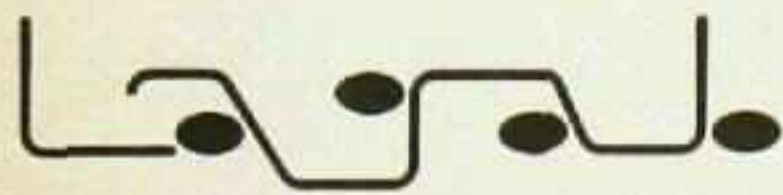


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A Billboard Spotlight

NOVEMBER 3, 1979, BILLBOARD

Mexico

• Continued from page LA-36

direction of creating more talent which will penetrate other markets, as well as our own," insists Jaime Ortiz Pino, the longtime a&r director who within the past 18 months has moved from CBS to RCA to EMI-Capitol.

The Musart operation, with its solid base of pressing and tape duplicating, along with a pair of studios (one being completely refurbished with updated panel and sound equipment), has its steady sellers in Lucha Villa, Los Joao, Antonio Aguilar & Flor Silvestre and Juan Torres, among a few others, but also is maneuvering to sustain its position on a high level.

"We don't anticipate too many changes," opines the senior Eduardo Baptista, "but we will continue to penetrate with our international catalog (approximately one-third of Musart's sales) while continuing to develop more and younger talent." Some of those in his pool of potentials for the future include: Joan Sebastian, already with a couple of hits under his belt, Mercedes Castro and Olga Maria.

As one other observer puts it: "As in other countries where national product is losing out to the demand of more international sounds, we just have to find a way to make the people believe that we do have it in our own backyard. Create something that the people will latch on to. Perhaps a sound which certainly will also be acceptable in other markets, specifically in Latin America."

CBS has its solid one-two punch in Roberto Carlos and Julio Iglesias, "but they are not Mexicans," cites another. The pair, though, still find the country just about their best territory for record sales, as well as for personal appearances. Carlos in July had a smashing 10-day tour in key locales throughout the nation, including, besides the Federal District, stopovers in Acapulco and Guadalajara. The dates were promoted via Hugo Lopez's Artimexico for Carlos, who now is in the midst of recording in the U.S., not only in Spanish and Portuguese, but in English for the first time.

Besides Lopez, other impresarios are finding the only way to go nowadays is "to pick your spot." Rene Leon has cut down considerably over the past few years, staggering shows he will import into Mexico. One act, who is almost assured money in the bank like Carlos, is Joan Manuel Serrat, the Spanish folk and protest singer who sustains with his huge legion of followers.

Another Spaniard, relatively new on the scene, is Jose Domingo, actually a deejay who does little, if any, performing in his native land. But in Mexico, he is gaining stature steadily as an artist. Somebody out there must like him, especially riding the crest with his latest hit, "Terciopelo," a half-million unit seller for Disco/Melody—and gaining more everyday. Follow-

ing two earlier promo trips to the country, he will make his initial concert junket prior to the end of the year.

Gamma's phenomenal count of 800,000 copies sold via Two Man Sound's "Disco Samba" potpourri of past Brazilian hits precipitated a rush concert schedule for the RKM group to the nation. It perhaps was too rushed, with only so-so results in July, according to promoters Luis Arturo Carcamo and Raul Quiroga.

Antonio Basurto, another longtime importer of talent, has also cut down a shade in bringing in outside shows. One factor being the rising costs, not only in his expenses but the monies he has to put up for advance payments.

Lopez contends it is "just ridiculous to believe they (basically the American attractions) will ever cut their price in half. And to shave it 10%, even 15%, still does not help. The basic fact is that we are Latins—and they just don't think the same way that we do, even though we are talking about the same thing at the same time."

Leon, who recently moved into new headquarters in a quaint two-story structure in the Zona Rosa, will continue to sustain with his "spot bookings" for an indefinite period. Lopez, who brought in over 30 attractions two years ago, has shaved his business down to five for this year.

But there is always someone on the horizon ready to fill up the slack. Guillermo Bernal, who operates through the 12,000 seat El Torreo bullring on the borderline of the Federal District and the fast-expanding Satellite middle class suburban area (estimated at close to five million inhabitants alone), has some grandiose plans. Between he and his Stateside (Los Angeles) representatives, David Sher and Kal Ross, there now are plans to bring in on a back-to-back monthly basis Joan Baez, Shaun Cassidy and Sammy Davis Jr. later this year for concerts. Earlier in 1979, they tested the facility with Helen Reddy.

"Really, for a city of this size we just don't have the proper sites," continues Leon. "The National Auditorium (where he brought in Chicago about four years ago) was reduced from a 15,000 indoor capacity to approximately 5,000. We simply need a brand new structure if we're going to do such concert business on a steady basis in the future." The Arena Mexico (15,000) is another, but regarded insufficient by today's standards for high-power attractions. Barry White was one of the last ones to appear there over two years ago.

Basurto emphasizes, "It's just too risky anymore with the way prices are going." He's not stopping, though, in looking for relatively new names (mostly disco-type attractions from the U.S.) to fill the gap in his presentations over the next few months.

A big factor which portends for future production in Mexico is the excessive shoring up of equipment in the studios and pressing plants. CBS still maintains its dominant position in
(Continued on page LA-46)

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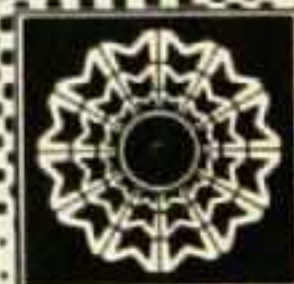


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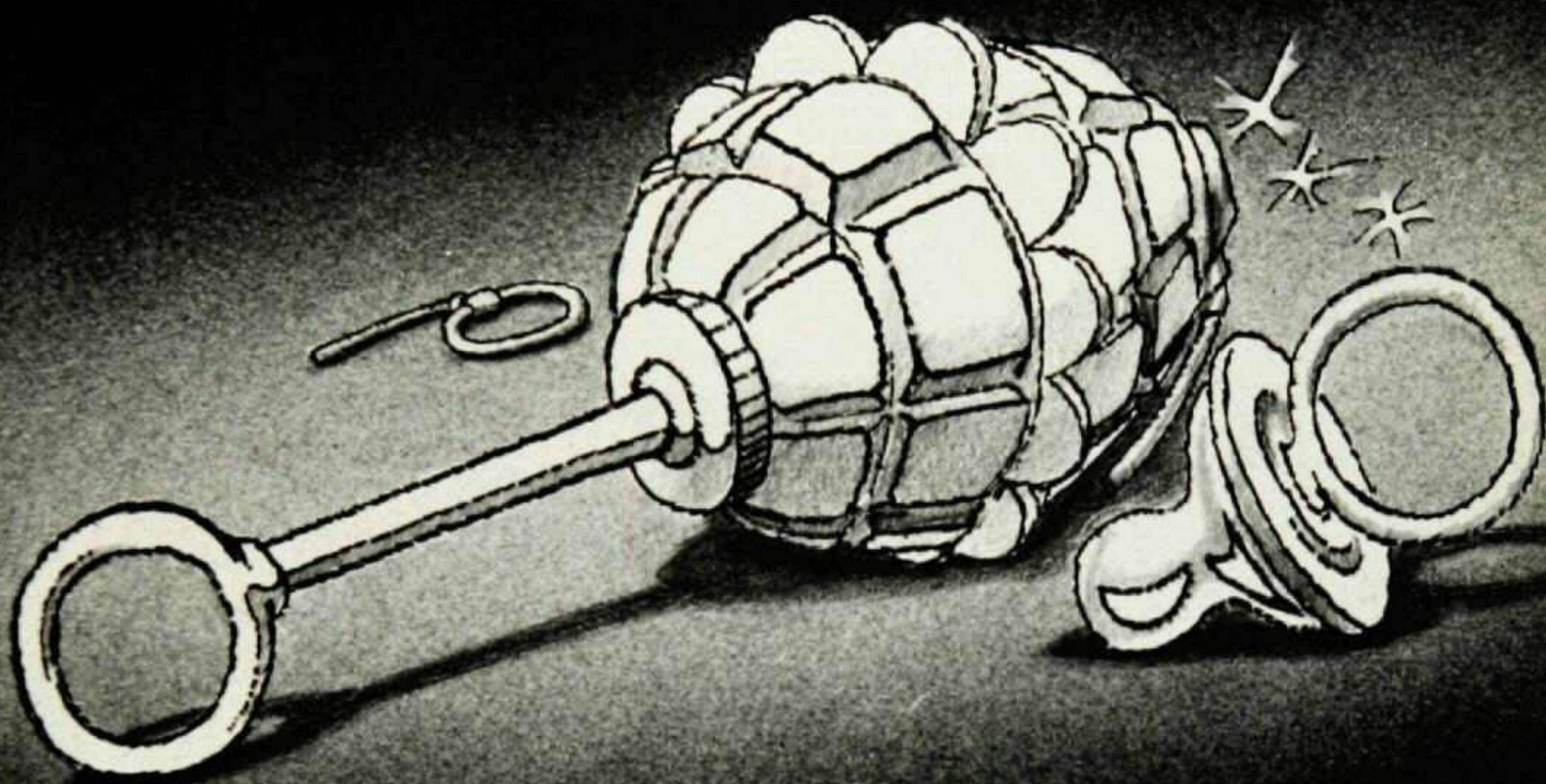
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• Continued from page LA-42

having some 50 presses "with more to come in the near future," asides De Llano. The company still sustains the biggest sales force, blanketing every nook and cranny of the vast republic.

Others like RCA, EMI Capitol, Peerless, Musart, Ariola, Orfeon, Melody, Gas, Cisne, Gamma, Coro, Polygram and AC Discos (SACM) also are beefing up for the years ahead into the 1980s. All have room, some are looking for even more space to advance their causes.

Federico Riojas of Coro, in possible combination with successful talent manager Jaime Sanchez Rosaldo (Napoleon), has plans for a super-modern plant facility adjacent to the Mexico City-Toluca highway. Melody is moving its office headquarters to a special building in the Polanco section in order to increase its factory size. Peerless will be taking over an entire extra block for its expansion and AC Discos awaits the shipment of presses from the Texas border, among just a few advancements.

Azcarraga, the maverick Orfeon music executive, is one who is not looking over his shoulder in anticipation of what the other companies are doing to increase their share of the market. "I'm just moving ahead the way I feel will be best for me and my company. I just have to keep coming up with new ideas of merchandising and production."

His company lost one of its key executives, Pablo Macedo, when the latter switched in early August to a top post in the Banco De Comercio. But his period of reorganization is not exclusive in the Mexican music industry. There have been several others in the past few weeks.

Luis Baston, who for over a decade has guided the fortunes of Polygram in the territory, tendered his resignation in mid-August as general director in order to initiate an independent path. "My first option, though, will be with Polygram for the immediate future," he explains about his talent development program. Prior to the Polygram post, Baston served a lengthy hitch with CBS.

Another jump has been made by Sergio Blanchet, the promotion and publicity chief of Ariola, who has become the top aid for Nacho Morales' Discos Melody. The latter firm has further ambitious plans for Mexico, as well as for the U.S. His official assumption of duty for Melody was Sept. 17.

Heinz Klinckwort, president of Peerless and who wound his two-year term as president of FLAPF (Latin American Record Association) recently at that body's Sept. 12-14 Congress XI gathering in Rio de Janeiro, also is aware that changes must be made. His vice president and general manager Peter Ulrich received the go-ahead to obtain one of the best, young inter-

national-type executives around. He did so by luring away Segura from Musart, latter independent giant's overseas division now under the complete aegis of Andres Baptista.

"It's no secret that we're all looking for new vistas in executive and artistic talent," affirms Guillermo Infante, the topper of the RCA Mexico record division (president of all RCA operations in the nation still being Luis Couttolenc). "Of course, we lost the likes of Jose Jose and (Juan) Gabriel—but we made them and we have 100% confidence in making other big stars."

Grupo Miramar is still the leader for Coro, while Napoleon sustains as the breadwinner for Cisne. But both longtime independents are in the derby for more diversification of talent. Latter is lately making a drive with such other artists as Eduardo Nunez, Three Souls, Los Codero, Roberto Cantoral, Luciana, among a dozen. Cisne has also strengthened its sales policy by the re-hiring of Nacho Aguilar to head up that position.

Coro, aware that it needs something more than Grupo Miramar, has been putting recent emphasis on Angel Rios, a combo of young teenagers, Los Topos, Los Huercos, Mariela, Juan Pestanas, Venus and Los Acapulquenos, to name a few.

Gamma, which has always been laying its emphasis on the distribution of foreign product (Raphael from Spain, Nelson Ned from Brazil, all of the WEA material, etc.), is inching into the local talent market, as well. Among some of its new artists are: Yuri, Virginia Beltran (no relation to Lola Beltran) and Jorge Toledo.

Mexico City-based Irene Rivas, a product of Charles and Bob Grever's A-Side Distributors of San Antonio, Texas, but released in the nation by Musart (via Grever International), is another top example of local product on the rise. She has scored exceptionally well in the sales count with recent back-to-back hits, according to Musart sales manager Francisco Llopis.

The tightly controlled Grever operations on both sides of the border also are beginning to cash in with a group called Mazz. They are being groomed for additional distribution in Mexico, also via Musart.

Uniquely, the Grever firms have always been basically publishing houses. However, lately more emphasis has been placed on independent recording projects. Intersong, the subsidiary publishing arm of Polygram, also has reportedly been going in that direction.

The combination of all points towards the record and tape business in Mexico zooming in a direct line towards a goal which many predict will pass \$500 million dollars within the next two or three years. "Perhaps sooner, should the parity of the peso stay relatively close to that of the dollar," predicts another industry spokesman.

What could help matters along the above statistical lines is further control of tape piracy. The problem still persists at a

high level along the northern border states. One estimate is that it cuts sharply into the legitimate count to the tune of anywhere between 60% and 80% of sales.

Another factor which adds greatly to the dynamic pace of the Mexican market is that companies seem to have more faith in the economy than ever before. "Otherwise," asks Guillermo Acosta, president of Discos Gas, "why would we be re-investing so heavily?" Gas is nearing completion of its new all-encompassing facility (pressing plant to lithography division to 24-track studio). Estimates for the cost of such construction are into the millions of pesos.

De Llano of CBS some months ago predicted, "It will be common soon to see half-million unit sellers in Mexico." His prognostications could come a lot sooner than he projected at the time of his statement early this year.

Fernandez and Carlos are inching towards that mark, as is Muniz, Manolo Munoz, Gabriel, Jose Jose, Rocio Durcal, Napoleon, Tovar, even the Spanish deejay, Domingo. Ditto Los Babys, Ned, Cepellin, Two Man Sound—and the Bee Gees did it last year with over 800,000 units sold of "Saturday Night Fever."

The "fever" to launch more international platters has caught up with Mexico. It really is only a matter of brief time before they feverishly begin doing it at a steady pace.

Central America

• Continued from page LA-22

conclusive. Not only with that country, "but how it will affect the daily life pattern in the rest of the region," adds Soto.

The \$20 million annual retail figure can easily be doubled in no time at all. The technical renaissance has already started, the public has demonstrated buying power to equal that of other territories in Latin America—and a greater awareness of the outside world has given them a sophistication never there before.

"We still might be far behind on many things, have our respective problems and stumble along occasionally with trial-and-error methods, but the simple fact is that herein lies a common region on one thing for sure—the love of music," concludes Galvez.

Belize, though like a nation apart from the rest of Central America, is serviced from companies outside the region. The material is basically all English-speaking. Its percentage is microscopic in comparison with the rest of the bloc of nations, thus the minimum attention by the six Spanish-speaking countries and companies.

Central America has many things going for itself musically. They like it, they buy it, they want more of it. **MARV FISHER**



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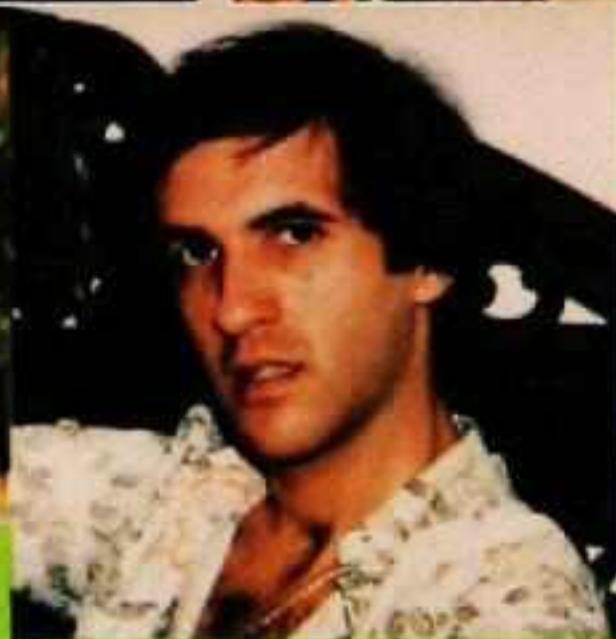
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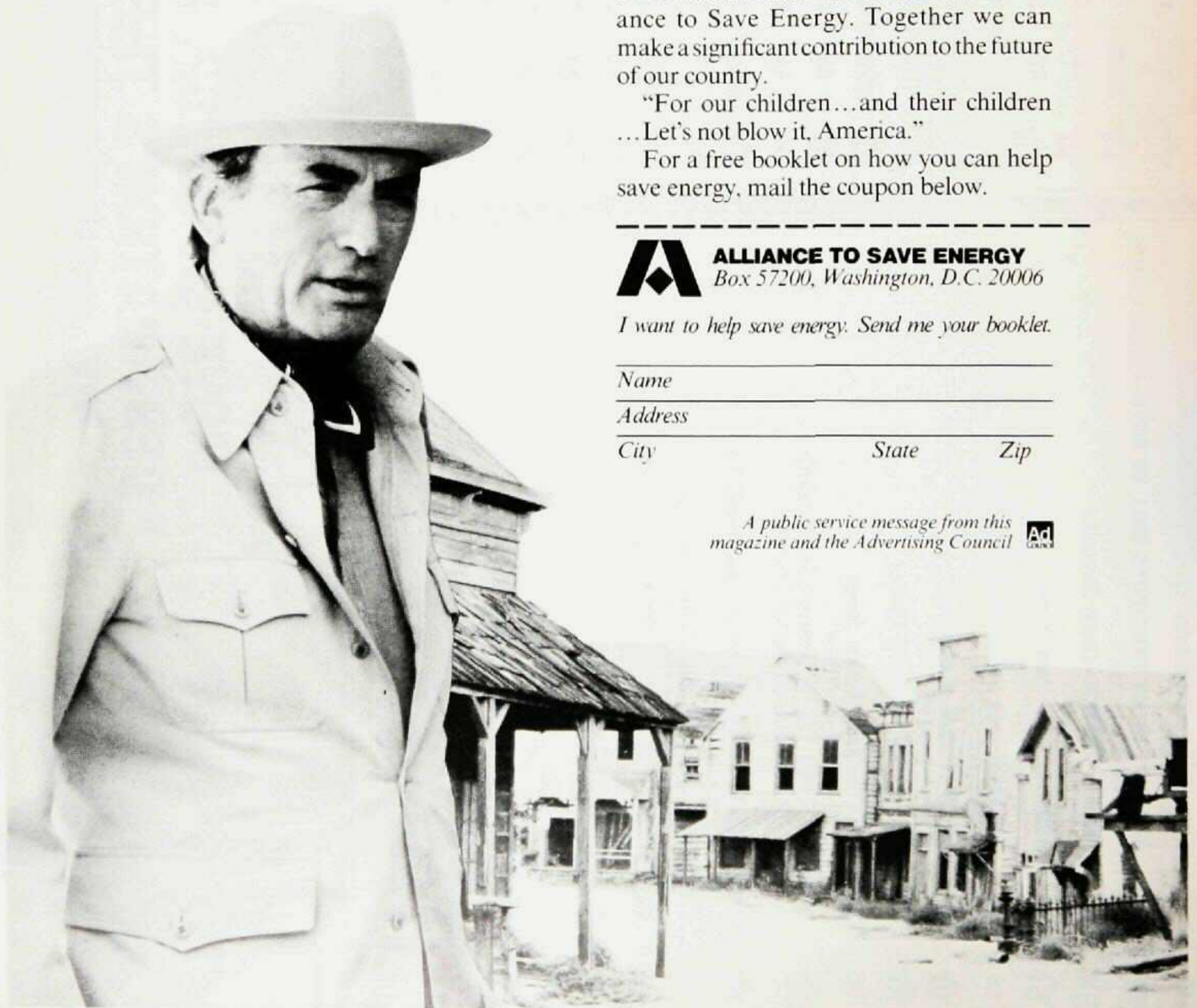
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Beth Carvalho

Never before has traditional samba been more beautifully rendered. Without a doubt Beth Carvalho captured the heart of Brazil with "Nos Botequins da Vida." Now her matchless velvety musical touch promises to bring her even further acclaim with her new album "De Pé No Chão."



Samba Soul

They're hot. They're explosive. They're Samba Soul spreading their contagious disco beat to every dancefloor on the continent. "Do It" was their last smash. "Once Again" is the new album soon to be climbing the charts.



Os Originais do Samba

The group that is bringing traditional samba into the forefront of Brazilian music, promises to be as successful with their new album "Aniversário do Tarzan," as they were with their last "Os Bons Sambistas Vão Voltar."



João Bosco

Recognized as the top male singer/composer of modern samba, João Bosco continues to make music his way with "Linha de Passe," his latest album which guarantees to be as successful as his last "Tiro de Misericórdia."



Maria Creuza

The incredibly versatile Maria Creuza, acclaimed as Brazil's top romantic samba singer with her last album "Veneno," continues her unprecedented success. In Brazil her heart-warming new album is entitled "Pecado."



Martinho da Vila

Proving to be second to none as Brazil's top traditional singer-composer with his last "Presente," Martinho da Vila expands his enormous following with his latest album "Tendinha."

RCA Eletrônica, Ltda.

Rua Santa Clara, No. 50, Cobertura 01, Copacabana, 22041 Rio de Janeiro-RJ, Brazil

BRAZIL

Lucia Mendez

In addition to being a beautiful actress, Lucia Mendez is creating attention as a singer. Her original vocal style is instantly recognized. Lucia Mendez, unquestionably a star of international status.



Pedro Vargas

Loved by the public, and respected by his critics and peers for over 50 years. Pedro Vargas can truly be described as timeless. Pedro Vargas...star of Mexico, tenor of the continent, entertainer of this and any other time.



Roberto Jordán

A new look! A new sound! A new Roberto Jordán! Now recording out of Miami, Florida with an explosive new disco groove, Roberto's dynamic style has taken on a scintillating new perspective.



Yolanda del Río

Renowned throughout Latin America for her brilliant acting and vocal talents, Yolanda del Río faithfully represents the country and frontier music which is uniquely Mexico's own.



Lila Deneken

The discovery of the year. Style, elegance, and versatility of interpretation, are a few of the dazzling attributes that have rocketed this young singer into the select group of premier Mexican artists.



Emmanuel

Taking innermost feelings and setting them free is his unmistakable trait. Mexico's most dynamic singer/composer handles everything from rebellious youth to romantic maturity.



Marco Antonio Muñoz

The voice of Latin America. The man in the limelight who hits highs and lows with such inimitable style his name actually represents a category of music all its own.



Lolita de la Colina

You could say this vibrant, self-confident lady is a composer of love. Certainly everyone else has been saying that Lolita is Mexico's composer of the year. She knows just how to compose music and love in a manner guaranteed to steal your heart.

RCA, S.A. de C.V.
Av. Cuitlahuac No. 2519, Mexico 16, D.F. Mexico

MEXICO



Rocio Jurado

A multi-talented actress gifted with an extraordinary vocal talent, Rocio Jurado's first RCA album "De Ahora en Adelante" undoubtedly proved to be a major milestone in her outstanding career. Her latest recording is a beautiful double record set titled "Por Derecho."



Manolo Sanlúcar

A guitarist extraordinaire. Manolo Sanlúcar's genius has been recognized throughout the world. In 1972 he was awarded the National Guitar Award by the "Cátedra de Flamencología y Estudios Folklóricos Andaluces," and just recently on a tour of Japan received the highest ovation of his career. His latest work, a four movement LP entitled "Fantasía para Guitarra y Orquesta" is fast becoming a national bestseller.



Santabárbara

With rhythms that span the bolero, rock and flamenco spectrum. Santabárbara has set the stage to become one of Spain's hottest new recording duos. Singers. Writers. Producers...Santabárbara does it all.



The Amayas

José and Delfin Amaya's best selling album of 1978 is "Nosotros los Gitanos." Just back from Miami with rave reviews, the Amayas and their latest album "Sentimiento Gitano" seem to be taking the path that is leading them straight to the top.



Manolo and Jorge

Masters of rumba and pop. Manolo and Jorge have created a raging new sound which has taken Spain by storm. Their colossal new recording "ELLA-A-A" is without a doubt one of this summer's hottest new hits.

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SPAIN



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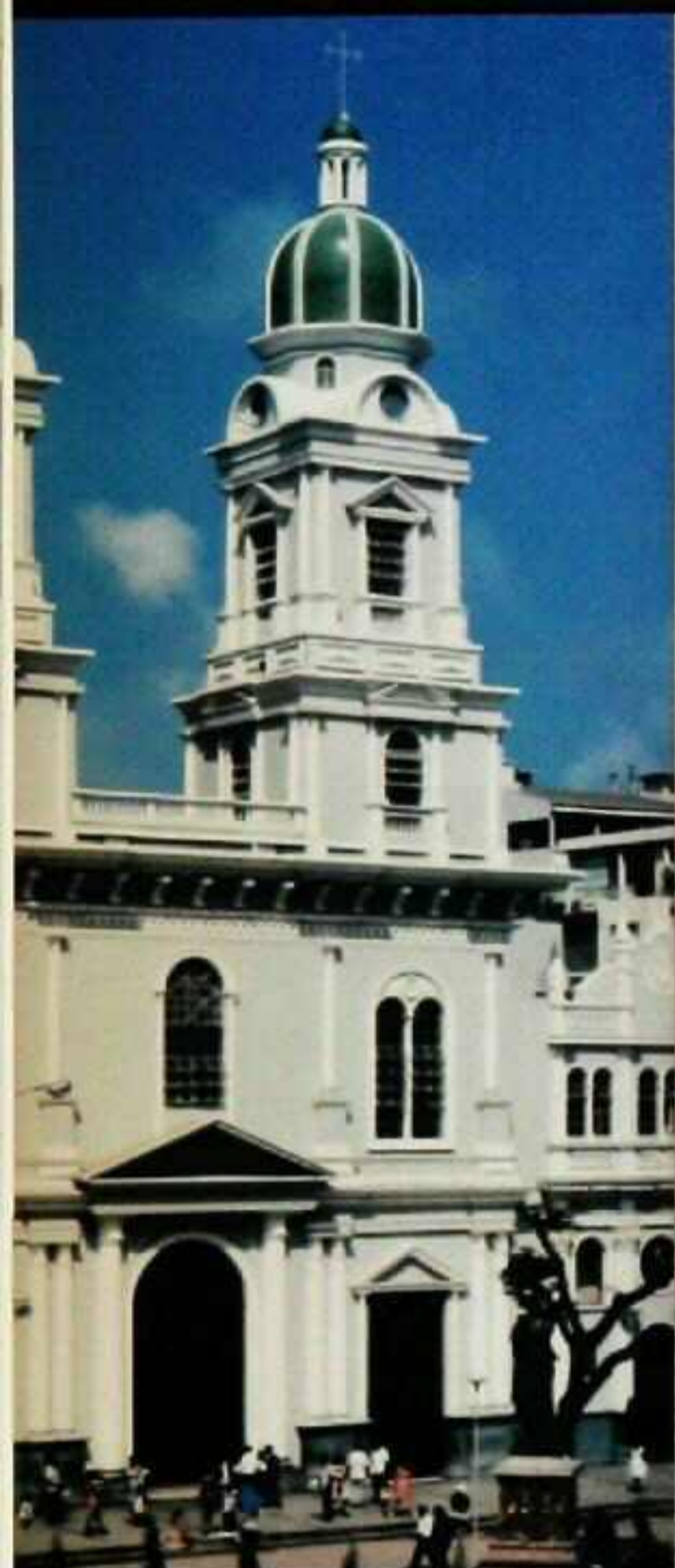
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**RCA RECORDS/PUBLISHING
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MEXICO



Gilda sounded and looked good at the OTI. She is EMI-Capitol's latest discovery.



Olga Maria, daughter of Olga Guillot, continues the artistic tradition of the family via Musart.



Juan Gabriel, one of the all-time Mexican money earning composer-singers, always gets enthusiastic with people "bravos." He formerly recorded with RCA but for past two year has been with Ariola.



Ricardo Ceratto and his inspiration for EMI-Capitol's international approach.



Pocho Perez one of the top orchestra directors. At left is EMI-Capitol's new a&r director Jaime Ortiz Pino, formerly with CBS and RCA.



Oscar Chavez is going ahead successfully with his topical music for Polygram.



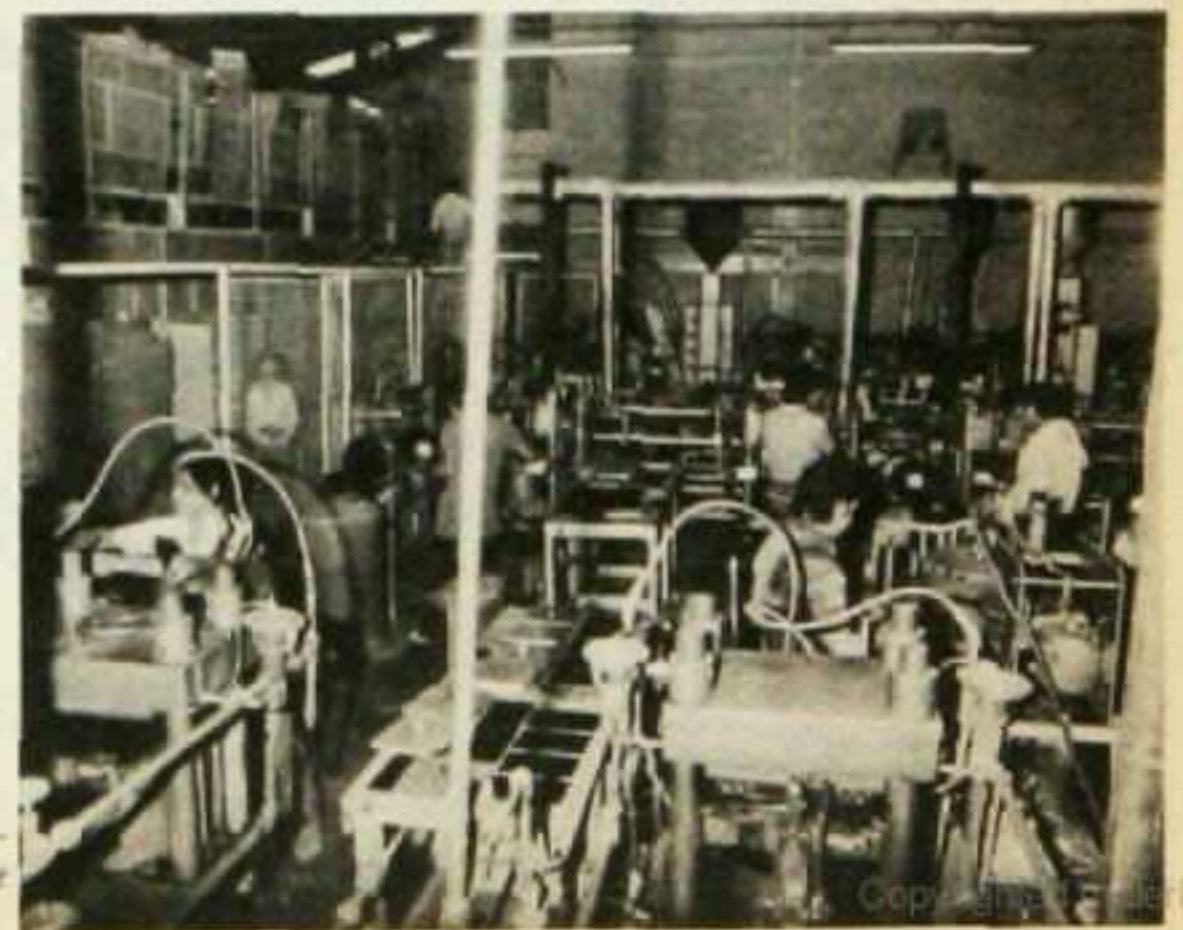
Grupo Miramar is the big money maker for Federico Riojas Coro label. It has had over seven songs in the top 10, not only here but in other parts of Latin America, specifically Argentina and Venezuela.



Veronica Castro is one of the most eye-appealing and talented artists Peerless has on its roster.

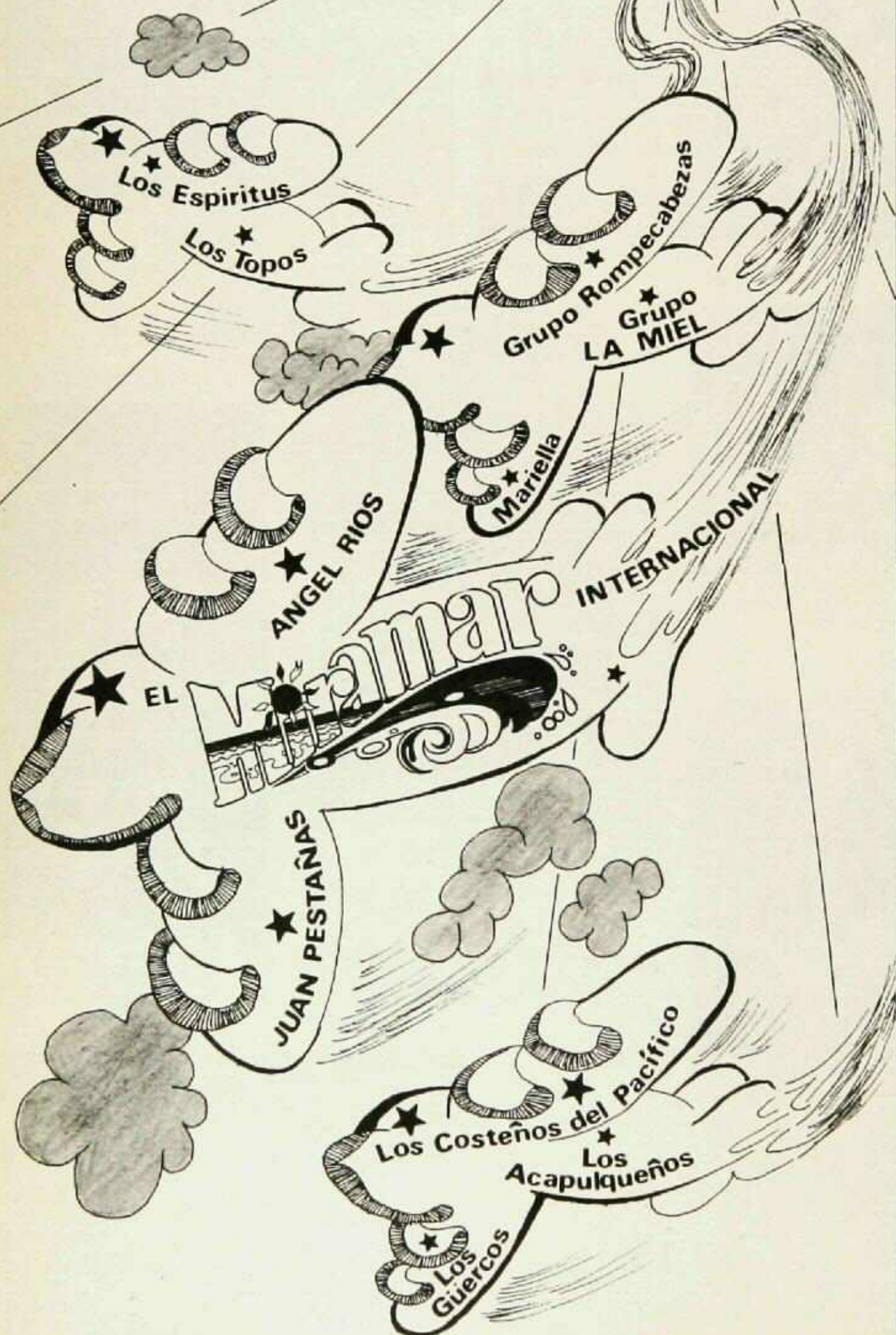


Left, Discos Mexicanos, Orfeon, found real Brasileno taste in the Disco Samba group and the result was a huge hit last spring via three LPs.



Melody, right, is increasing its plant operation this year as the demand for more production grows.

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Argentina

• Continued from page LA-9

the leading record companies. The rest was a mere game, toys far away from the real thing.

With the arrival of the 8-track recording machinery, all major companies began an endless journey to perfection. Structural and other Latin matters delayed in part the incorporation of such new marvels to the Argentine record industry. But finally it happened.

When the advent of the 24-track recorder hit the world of sound, small recording studios in Buenos Aires felt themselves losing an imaginary battle against progress. And independent producers felt themselves submitted to the schedules of the "big" companies, in order to get room and time where the best equipment was located.

But within the last two years, several important moves have changed the whole panorama in Argentina, with at least three independent studios equipped with "le dernier cri" and a console manufacturer producing 24-track equipment.

One year ago, Solydine (10 years ago it manufactured the first Argentine 8-track console) presented its 24-track model 2000-X, programmed with a minicomputer AZM-32/6. One of its first clients was Fonema, an independent record company that has built a very complete recording studio with machinery from the Mincon 3M Division, plus a Hewlett-Packard computer.

Estudios owns a 24-track MCI console, with installations built under the supervision of the manufacturer. Estudio's Take 1 works with a Solydine 2000-X console and Mincon 3M machinery.

Finally, among several other similar studios, the Sound Center Studio has a Solydine 8-track console, plus one Scully 284-8, one Ampex 440 and a Studer A-67. During almost 10 years, this studio has been offering an efficient backing to new independent rock bands and rock producers.

In the meantime, there is a growing trend that places the solution of all problems in the imports operation. Considering that a locally produced LP is sold at between \$10 and \$12, the same imported LP can be placed in the Buenos Aires port at half the price. The trend of this apparent "sales solution" means suicide for the local industry.

Current limitations on the use of electricity and programmed city blackouts are complicating the scene. Meanwhile, there is growing expectation related to the oil crisis and possible limitations to the supply of raw materials.

Nevertheless, the music business is not dying. It is alive and well. In spite of the very difficult times, there will emerge a completely new vision of the industry, according to the needs, the facts and the reality. The coming shock will provoke the fall of the unable ones and the rising of a new generation of wise people with no fears and clear aims. Signs of this coming event are all around.

Locally, two years ago, top sellers were Alberto Cortez, Palito Ortega, Cacho Tirao, Leon Gieco, Pepe Galan, Los Cantores Del Alba, Porsuigieco, Aldo Monges, Nazareno, Danny, Pomada, Los Moros, Luciana, Santabarbara, Mario Echeverria, Juan Eduardo and Barbara & Dick. Foreign product on top of the disk sales charts were: Cero Cerrone, The Beatles, Deep Purple, Julio Iglesias, Nino Bravo, Robert Carlos, Jose Luis Perales, Camilo Sesto, Los Pasteles Verdes, Peter Frampton, Miguel Gallardo, Donna Summer, Demis Roussos, No Nicola De Bari, Raffaella Carra, Nan & Johnny and Ando Los Bukis.

Last year, top selling singles were EMI-Odeon's Rita Coolidge, David Soul, Jose Augusto, Gallardo and Marco; RCA's Bonnie Tyler, Camilo, Sesto, Boney M, Los Iracundo and Pomada; CBS' Iglesias, James Taylor, Daniel Magal, Trio San Javier, Juan Marcelo and Carlos; Phonogram's Bee Gees, Roussos and Serj Sergio Denis; Music Hall's Carly Simon and Luisa Fernandez; Microfon's Franco Sio Simone, Grupo Miramar, Los Pasteles Verdes, Tormenta, Cacho Casta, Stevie Wonder and Manolo Galvan; and TK's Adolfo.

Top selling album acts were: EMI's Alan Parsons Project, Queen, Supertramp, Cafe Creme, Los Wawanco and Carpenters; RCA's Laurent Vouzly, Giorgio, Boney M and the Ritchie Family; CBS' Iglesias, Carlos, Raffaella Carra and Cuarteto Imperial; Phonogram's Roussos, Santa Esmeralda, plus two soundtracks, "Saturday Night Fever" and "Grease;" Music Hall's Cerrone and Fleetwood Mac; Microfon's Summer, Los Pasteles Verdes, and Hector Varela; and PMA's Susana Rinaldi.

Surprises of the year were the impact of Roussos' singing in Spanish across several northern provinces and "Abba: The Movie" at the downtown Ideal Roadshow Theatre. The movie attracted only 3,600 ticket customers during one week and afterwards it vanished from the screen into the cans. In fact, Abba made a very late jump to the first position in the charts only on April 1, 1979, with the Spanish version of "Chiquitita."

Half of the market was dominated in the past year by foreign disco product, while the steady rock music buyer gave support to the British "classical" trend.

In the movie theatres, "Saturday Night Fever," did good business, in spite of being prohibited for minors under 14 (after severe cuttings demanded by the local censorship board). Lately, "Grease" was forbidden for minors under 18 and lost its basic supporters, vanishing quickly from the screen. "Abba: The Movie" had no restrictions at all. But it arrived when the group was only a distant rumor for the young locals. "Hair" has all the elements that drive the censors crazy, and will be banned.

Today, RCA plans a strong push with its foreign disco product, while there's plenty of trust on the potential of its

(Continued on page LA-66)

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Editorial Musical Latino Americana, S.A.

GUILLERMO PRIETO 76

MEXICO 4, D. F.

Billboard®

Carlos Góberna & Su Sonora Borrueque, one of the top tropical bands, record for Ma.

Philips/Edisa act Contravento, top left. Ayui artist Luis Trochón, left below. Singer-composer Morenada, right, a Montevideo black folk rhythm act on Clave.

Eduardo Darrauchans, folk-pop artist for Sondor.

Daniel Amaro, pop singer-composer for Ayui.

PARAGUAY



DIMINUTIVE NATIONS GO FOR MUSIC IN A BIG WAY

Folk duo Tacuruses record for Orfeo.



Up River from Buenos Aires, a short skip from Porto Alegre and a hop from Montevideo, foreign distributors easily supply Paraguay, a tiny country sandwiched between two giant nations. It is thus, a relatively simple and solid business of supplying the country's needs, mostly centered around the capital of Asuncion.

But it is alleged that here, too, is another pocket for rampant piracy causing a blemish on the map for this part of Latin America. It is near enough to major music centers, but far enough away to carry on such on-going activities.

Besides the strong influence of Argentina, another growing
(Continued on page LA-57)

A population of 2 3/4 million people in this relatively small country at the mouth of the River Plate doesn't add up to enough persons to consume huge quantities of records and tapes.

Apparently, though, the nation lives in hope, and the competition, relatively small in income in comparison with the two neighboring giants of Brazil and Argentina, seems to flourish with competition. And there's more to come.

Key distribution outlets include APSA (RCA), El Palacio (EMI), EDISA (Polygram), Sondor (CBS) and Clave (WEA). A new entity in the disk field, Renvar, a subsidiary of Grupo Ro-
(Continued on page LA-57)



Abel Garcia, Clave folk act.



Miguel Villasboas, Clave tango orchestra.



Los Trovadores Del Yi, Edisa folk duo.



Walter Seruga, Orfeo folk singer.

Continued from page LA-56

may which owns one of the major video outlets. Channel 4, also is looking to grab its share of the market.

There has been a downward slalom in sales for the past decade. However, the one bright spot shows an upward tick in cassette turnover. Last year, there were about 90,000 such units sold in the nation out of a total 565,000 population.

The drop since the beginning of the decade has been approximately 175%—or when Uruguay was selling records at the rate of close to 1,340,000 units annually. Singles eroded at an even greater rate, dropping some 1,000% since the start of the 1970s. Eight years ago there were better than a half-million units being sold. Today there are less than 50,000 singles finding their way into homes every 12 months.

Leon Jurburg, longtime resident of the country and owner of Clave, views the depressed situation as being attributed to the reduced salaries. "Consequently, people are turning to the more staple items with the moneys the public does have," he muses.

"But we're looking for a stabilization this year," Jurburg says, "and that is sure to happen with the increasing tape turnover." The cassette sales jumped 60% between 1977 and 1978, "and it seems to be going at an even better rate for the first half of this year."

APSA's top man, David Wegbraut, is a person open to most new avenues for increasing the sales with new product. "But I cannot see some of the advances certain companies are asking for this territory. We're just a very small country."

One of his references was to Casablanca, "which was asking for \$25,000—and that was based strictly on the Donna Summer product. I just don't know what they're thinking of up there. Maybe some of the other countries in Latin America can afford such up front payments."

The bilingual native-born Uruguayan, who sits in a country with just about 100% literacy, plans more diversification, mostly with other RCA commodities. "It's not that I'm giving up on the record and tape market: I'm just playing it safe during the lull," he adds. Besides the RCA hardware he has been handling under the APSA banner, Wegbraut will be involved in the initial color television for the nation next year.

Palacio De La Musica has been on the musical scene for some 60 years now (mostly as a retail chain), and current general manager of the production-distribution combine, Ricardo Gioscia, doesn't seem overly worried about the present state of affairs in the sliding market.

"I realize it's going to be tough climb back up the ladder," Gioscia smiles with confidence, "but there are some signals that such a feat can be obtained." He refers to the half-price sale which takes place every June, "not good in comparison

with past but good enough with people still there buying."

As before, international product has been the dominating factor. There just aren't any artists making too much noise, and, those who are still around (there had been an exodus some years back) are involved in tropical and folklore.

One company exclusively involved in creating special sounds in its own backyard is Discos Macondo, headed by a young and ambitious man, Luis Orlando Onel. He aims to make a breakthrough with some hits here and there (manufactured by APSA).

Another entity which is bent on making a dent in the market is Renvar. A subsidiary of a major multi-business organization, it is still on the scene, even in tough times, after more than a year of operation.

"We just seem to be too small of a country with too few people," a&r director Alfredo Leiros laments. "Consequently, we can't compete with other markets and are by-passed. But we're here in this corner of the world looking up—and one day we'll be going up."

One of the signs of being in the mainstream with the rest of the world is progress in getting equipment for discos. Zum Zum, with a capacity of around 400, and Lancelot, with slightly more in Montevideo, are a pair of examples.

Business in such upbeat clubs is restricted basically to weekends. But they have the turnover on such days and are surviving. Long operating hours also help the registers ring.

The CBS licensee (there are no major companies in the territory), Sondor, run by the Enrique Abal family, is in relatively good shape with presses running (sometimes on two shifts). They also have tape duplicating machinery, as do a couple of others.

Almost all of the companies are serviced with tape masters out of nearby Buenos Aires twice monthly. The hits, i.e., a "Chiquitita" by Abba or a Raffaella Carra LP, are generally the same in both countries in proportion. Juan Carlos Garcia of Edisa is one who makes such quick overnight trips to the Argentine capital for material.

Radio, with its 50-plus AM stations and a handful of FM's, is effective during the day. But, because of the country's proximity to Argentina to the west and south and Brazil to the north, other stations make a strong penetration. Specifically those beaming from Buenos Aires and Porto Alegre.

Consequently, the influence and interest in such indigenous styles of music as the tango and samba continues. Depending on the song and artist, the sales vary and the charts change in percentages to other foreign material.

The sale lists also vary as to what is selling for what. Premium LPs in the stores go for \$5.60, while budget product is listed at \$3.74. Singles are priced at close to \$2.

Live shows are infrequent, but, when they do happen, it is done in as grandiose a manner as in other countries. One of those locals making teups for such visiting talent is Walter Garcia Real. The choices are selective.

Home taping is more of a problem (blank tapes sell for \$2.60) than is piracy. And radio doesn't help the situation either. One station, Sarandi, announces ahead of time when the public is to "get ready for your favorites."

MARV FISHER
Billboard

Paraguay

Continued from page LA-56

musical force in this land-locked nation (the only other one being Bolivia) comes from Brazil. It is just too close to block out any of the sounds from there via radio, consequently the strong penetration of the samba via the hordes of such artists flourishing more each year.

Uruguay, similar in taste with Paraguay, also gets its licks in with some folklore sounds. Though, lately, there just hasn't been that much type of production out of Montevideo. Some of the more noted artists have relocated in Europe and elsewhere.

The four distributors which handle most of the material circulated throughout Paraguay today are: Cielito, Fonopar, Guaracha and Marpar. There also is a Philips del Paraguay (no relation to the international company), which handles the product of the Philips and Polygram line.

Another thing (besides the out and out piracy) which does hurt the music business in the nation to some degree at present is the fact that it is a haven for "contribandistas." Private planes bring in just about anything being sold in the world today. Consequently, there is facility for "importing" tape duplicating equipment without any real detection by the government. Payoffs occasionally are widespread, as well, in getting contraband inside the borders, according to an industry observer who has had some dealings there.

Some people, basically in Argentina and Brazil, actually feel that this will change shortly, especially when more enforcement will be instituted in those two neighboring countries.

"The influence would be just too much for them to ignore," opines one anonymous executive. "It also would provide a better information flow with the proper 'vigilancia.'" That's another way of saying a check would be made on those coming in from Paraguay to pick up their supply of blank tapes.

Miguel Angel Emery and Henry Jessen, two legal executives for FLAPF, headquartered in Buenos Aires and Rio de Janeiro, respectively, could certainly be called upon quickly for any consulting on such piracy matters when the occasions arise.

As to what is going on all around them, Paraguay is another territory greatly influenced by the disco trend. There is a sufficient number of radio stations (even some more FM in the past couple of years) to help in the diffusion of such sounds.

MARV FISHER
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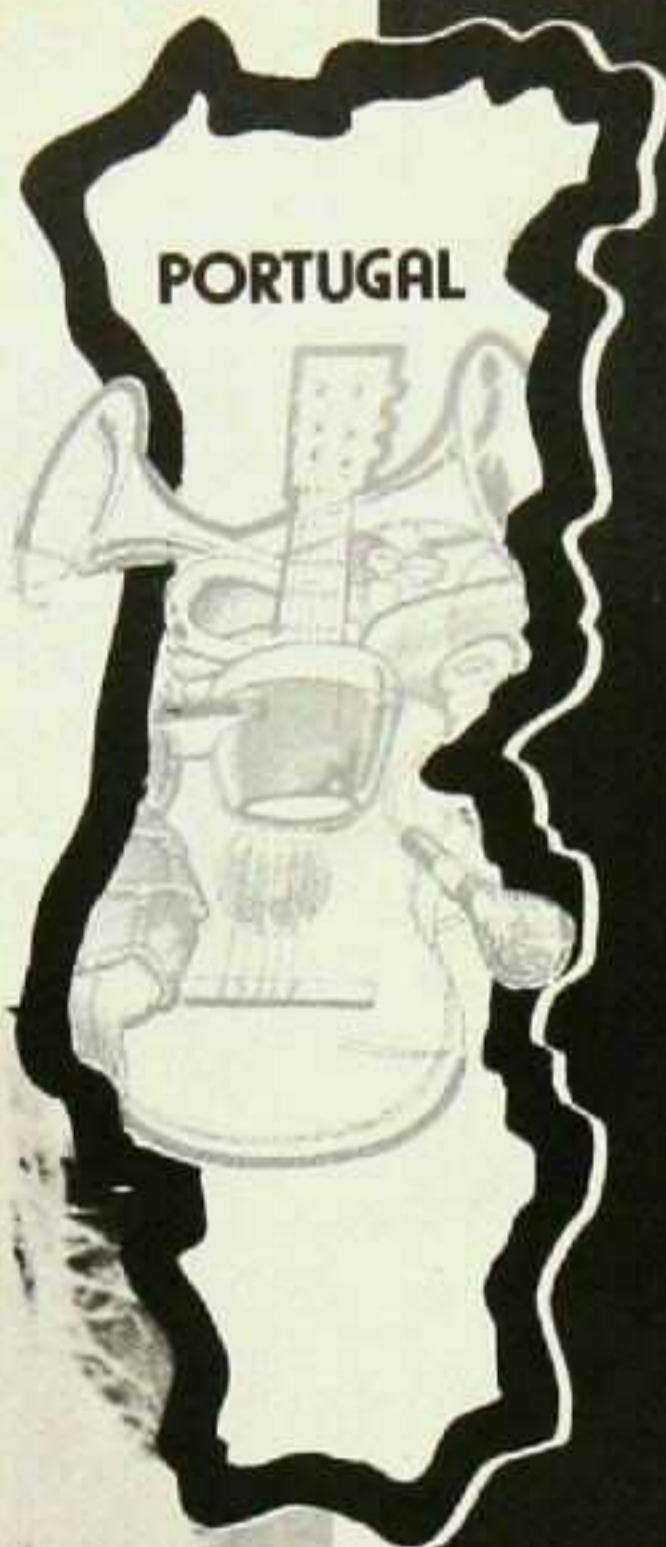
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MUNDO DE HOY... QUE SERAN LOS
MUSICOS DEL MAÑANA.

Gal Costa, Brazilian singer, who has linked with Portuguese performers in various political struggles.

A Billboard Spotlight

Portuguese artist Roberto Leal, who first found success in Brazil but has now sold thousands of records, and packed concert halls, in his home country.



ORFEU

BRAZILIAN BOND PROVES STRONG

By FERNANDO TENENTE

Brazil, as a Portuguese-speaking territory, provides the main link in terms of exchange of artists and product between Portugal and South America. There is a gradual build-up of popularity of Portuguese records here.

But it is a matter of history and fact that the fantastic progress of Brazilian music has been vitally important in helping the development of the music and record industry in Portugal.

It has covered many different aspects of music, from samba to bossa nova in dance rhythms, leading into the social comment field where top Brazilian acts such as Gal Costa, Chico Buarque and Elis Regina joined forces with Portuguese talent to help fight the Portuguese political dictatorship.

Gal Costa, for instance, was outstandingly successful when she recorded a version of Jose Afonso's composition "Milho Verde." By way of return, Afonso is very popular in Brazil and in 1972 was invited by Brazilian journalists to play the Maracanazinho.

Fernando Tenente is Billboard's Portuguese correspondent.



Polygram artist, Fafa De Belem, a chart regular in Brazil, now invited to tour Portugal for concerts and television.

Other Portuguese acts who have toured Brazil recently include Teresa Silva Carvalho, Paco Bandeira, Antonio Mourao, Marco Paulo, the Duo Ouro Negro and top fado singer Amalia Rodrigues, whose tour also took in Venezuela and several other South American territories.

And last year saw developments in a different area when Jose Niza, former director of television programming, arranged closer links between the tv authorities of Portugal and Brazil. A first move was a television special, hailed as "sensational" by the critics, by Chico Buarque, filmed in color, and successful in both territories.

But Niza, a Portuguese technician, has seen his plans frustrated by the general economic crisis and political instability in his country.

Prior to the fall of the dictatorship, some Portuguese acts, notably Maria Domingas, Beatriz Costa, Tony de Matos, Francisco Jose and Irma Meireles emigrated to Brazil to seek out better working conditions and general musical success.

Roberto Leal is an interesting case in this area of activity. He recently visited Portugal, his home country, and enjoyed a full-hour tour, with his records going gold within a few days of sale. But his first success indisputably came in Brazil.

On the product side, top Brazilian acts sell well in Portugal but, despite the recent build-up in popularity, it is mainly the top handful of Portuguese acts, notably Amalia Rodrigues, Paulo Alexandre and Jose Afonso, who score heavily in Brazil.

But a more balanced two-way traffic in music is expected following recent planning by top Portuguese record executives. Arnaldo Trindade, of the Orfeu label, confidently forecasts that chart singers Jose Cid and Sergio Godinho will be big names in Brazil. Godinho's music is much influenced by Brazilian sounds and styles.

Paulo Gil, of Valentim de Carvalho, is equally confident in the future prospects of local Decca artist Gabriela Schaaf, recently

(Continued on page LA-78)



Orfeu label artist, Sergio Godinho, widely tipped by Portuguese music pundits to become a big name in Brazil in the next few months.

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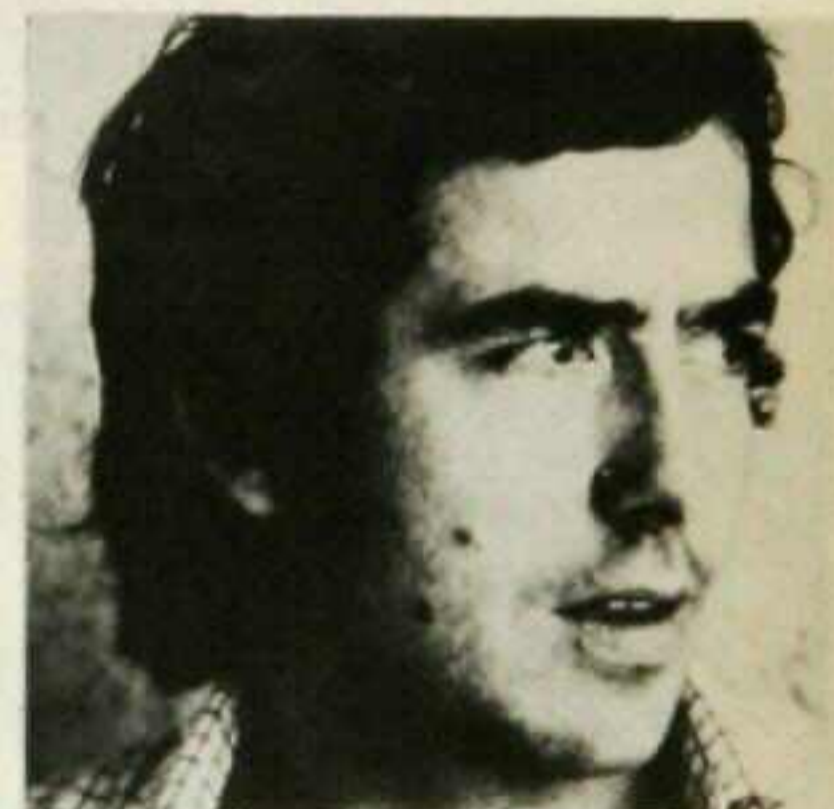
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Julio Iglesias, left, the Spanish singer, with a plentiful collection of gold records is now settled into a new home in Miami ready for an all-out onslaught on the Latin markets of America.

Ariola artist Camilo Sesto, right, long a big Spanish success in Latin American markets, received a platinum disk for his albums sales in Spain alone.



SPAIN

ESTABLISHING THE LATIN EUROPEAN LINK

By FERNANDO SALAVERRI



Today the American market is so important for the Spanish record industry and for Spanish performers that special phonographic productions are made for those Latin territories. Some artists, notably Jose Domingo (Melody) and Jaime Morey (Orfeon), though living in Madrid, are signed exclusively worldwide to their Mexican-based companies.

The two main Spanish artists in Latin American success terms are Camilo Sesto (Ariola) and Julio Iglesias (CBS). The latter is now settling into a new home in Miami and recent performances at Madison Square Garden suggest a building popularity for him in North America as well as in Southern Latin territories. He's also found success in France, Italy, Germany, Greece and Japan and he now commands an exceptionally high contract deal with CBS International.

Sesto has recently received a platinum disk for sales of more than a million copies in Spain alone, covering his whole discography range. After a few weeks in Los Angeles, "brushing up on my English," Sesto is working on a new album for October, with a new single "Quien Sera." Other notable successes for him are the album "Sentimientos," and his song "El Amor De Mi Vida," plus the theme "Callados," sung as a duet with Angela Carrasco (Ariola), which he produced himself.

But not far behind the two Spanish "giants" are other major talents. Raphael (Hispanovox) was the first of all the Spanish in-



Jose Domingo's "Motivos" recording sold hugely in Latin American countries. He is seen, right, with Nacho Morales, president of Melody Records.

Pecos, far left, a CBS-Epic act within the new young wave of Spanish pop artists and very popular in Spain, rated ready to break big in Latin America.

ternational names, the one who opened the way for the others like Sesto and Iglesias. Today Raphael's records do not sell as solidly as in his golden years, but he remains a huge-drawing on-stage artist, very strong on personality and style.

Other Spanish artists with an at-home following as well as growing support in various Latin American territories are Miguel Gallardo (EMI), much air-played in Spain for songs like "Saldre A Buscar El Amor"; and Pablo Abaira (Movieplay) with a succession of sizable sellers. Lorenzo Santamaria

(Continued on page LA-64)

Fernando Salaverri is Billboard's correspondent in Spain.

The Spanish presence in the mainly Spanish-language charts of South America grows in importance year by year, not just with actual recordings but also with the songs. Once a Spanish song breaks through in an original Spanish production, it is virtually guaranteed almost immediate coverage in several different territories. One key example of late: the song "Gavilan O Paloma," composed by Spanish writer Rafael Perez Botija and a disk hit for Movieplay's artist Pablo Abaira, which went through several chart versions until Mexican singer Jose Jose (Ariola) had it released in the Americas and sold more than a million copies.

LA-64 **Spain**

• Continued from page LA-63

(EMI), Monolo Otero (Columbia), plus the group Mocedades (Zafiro), are currently working on new records with which to "attack" the Latin American market.

Meanwhile acts like Mochi (Polydor), Jose Velez (Columbia) and Danny Daniel (Polydor) are working more within the Latin American market than in their own Spanish territory. Sergio & Estibaliz (Zafiro) and Jose Luis Perales (Hispanovox) have spent much time trying to break into the Latin American market and are now back aiming at greater impact in Spain.

The Joan Manuel Serrat (Ariola), after a spell of the limelight, is returning with a new album. Braulio (Belter) won the "Viva Del Mar Festival" in Chile and that led to wide travels through the Americas. Miguel Bose (CBS) is a big idol of young girl fans. He is already strong in Europe, and now there are ambitious plans to launch him in Latin territories.

The Peruvian artist Betty Missiego (Columbia) has already obtained Spanish nationality and is now widely played on air through South American territories.

But there is also strong action on behalf of the "new wave" of young Spanish singers, such as Pecos (Epic/CBS), already highly popular Sergio Fachelli (Belter), Merce & Chema (Capitol), Gonzalo (Epic), along with several others all after American success.

In the girl singer section, main in Latin American activity centers on Rocio Durcal (Ariola) with her mariachis and three volumes of songs by Juan Gabriel, plus Lolita (CBS) and Rocio Jurado (RCA), the latter with compositions by Manuel Alejandro. Also coming through strongly in this area are Angela Carrasco (Ariola) and Paloma San Basilio.

There are even hopes today that various Spanish rock bands will break through in the Latin areas of America, notably Triana (Movieplay), Tequila (Zafiro), Burning (Belter) and Alameda (Epic), but this is recognized as essentially a long-term project.

Also worth watching in terms of Spanish determination to break new markets are Paco de Lucia (Fonogram), Maria Jimenes (Movieplay) and Felipe Campuzano (Movieplay).

It all adds to the fact that Spanish record companies, producers and composers see Latin America as a natural market place for their wares and will continue giving it emphasis and support, sometimes in terms of exclusive product.

Two big surprises recently have been of recordings emanating from Spain but finding little success there only to achieve huge sales in Latin American centers. They were Jose Domingo (Melody) with "Motivos," and La Pequena Compania (Movieplay) with "Discoboleros," a medley of famous boleros.

Spain has one vital asset in the international music market. It serves as a bridging territory for French, German, Italian,

Dutch and English singers to introduce themselves to Latin America. They record in Spanish, are advised by Spanish technicians and so are able to sell product all through the Latin American areas.

And a further advantage is that Latin American artists can find entry to most European markets through efforts started in Spain.

Though the local Spanish market is basically full of disco music, of Anglo-Saxon rock and of visits from the Leif Garretts of the world, Spanish musicians and writers can still come up with the goods to establish the "Spanish sound" in the world markets, notably that of Latin America. **Billboard**

Bahia Movement

• Continued from page LA-13

the catalogue of WEA in order to work under his direction again.

What has most fomented this speculation is the fact that Gilberto Gil, together with Baby Consuelo, joined WEA, while the rest of the Bahiano group continues with Polygram.

Commenting about the movement he has been supporting for years now, Midani affirms that with Gil and Consuelo joining his company a new stage has been initiated in their music—that which has been dubbed the "new Gil school."

Corresponding to the new creative stage, according to Midani, is a new promotional phase with international projection, principally directed towards the United States.

Perhaps because this international campaign has only recently begun, the first release by Gil in the U.S. on the Warner Bros. label had no important impact.

However, there is no doubt about the commercial acceptance of the Bahiano musicians in Brazil itself. For several weeks now, the Brazilian radio stations have had among their hits a record by Gil, who manages to sell 200,000 LPs and 400,000 singles in just a few weeks after a release, according to figures given by Midani.

For their own part, Gal Costa and Maria Bethania continue enjoying large sales with their latest LPs, and their theatre shows are always full.

Each one of the Bahiano artists has gone on creating his own structure and his own personality. Because of this it is extremely difficult to describe their music in general terms.

What is sure is that their personality is very distinct from that of the musicians of the states of San Pablo or of Rio de Janeiro, which together with Bahia and Porto Alegre are the four most important Brazilian states in regards to music, as much in respect to the acquisitive power of their populations as to their creative power.

Definitively, the music of the Bahianos is extremely roman-

tic, with great poetic content, and with simple instrumentation in the majority of the cases.

In spite of its distinctive characteristics, the Bahiano stream has inherited elements from other great Brazilian artists, such as Antonio Carlos Jobim.

Of course, the Bahianos are only one sector of the Brazilian market whose present divided popular music represents distinct stages and currents in the generation of the last few years.

Other great names of modern Brazilian music, such as Elis Regina or Roberto Carlos, have emerged under other conditions and direct themselves to different audiences.

More than a decade ago, the state of San Pablo predominated as a center of the record industry when one of its television channels, TV Records, presented festivals of popular music on its programs.

From this programming was born a generation of artists called the young guard of music.

With an initially limited public, the young guard were influenced in great part by American rock.

On one of his first LPs for CBS, one of those artists recorded almost exclusively rock numbers in Portuguese. But on developing his own style, this artist became the present great Brazilian figure—Roberto Carlos.

Carlos is the principal figure from that era, and since then he has been the major seller in Brazil, with 1,200,000 units sold in Brazil alone of each LP released.

In his beginnings, together with his friend and composer Erasmo Carlos, he started to write romantic melodies extracted from the daily actions of people and which were without great pretensions.

Other proponents of the young guard are Ronnie Von, Jerry Adriani, and Wanderlei Cardoso.

Parallel to these popular festivals, existed other music festivals sponsored by university groups, from which has emerged another group of artists with names like Elis Regina, Milton Nascimento, Ivan Lins, Raimundo Fagner, Joao Bosco, Edu Lobo, Egberto Gismonti, and Belchior.

Elis Regina, with more than 27 LPs released since then, is perhaps the most internationally known, with her sophisticated musical expression reaching even Paris.

There is a great deal of creative variety. Within the general panorama of vanguard singers and composers in Brazil one finds first class artists like Chico Buarque of Holland, a composer and singer whose works are many and always tied to various famous names. A recent Buarque work which joins Miucha, his sister, and Tom Jobim, is about to be released.

Vinicius de Moraes, a composer who has contributed a great deal to popular music, is a faithful exponent of poetry set to music.

Moraes works within the scope of the samba mixed with *(Continued on page LA-76)*

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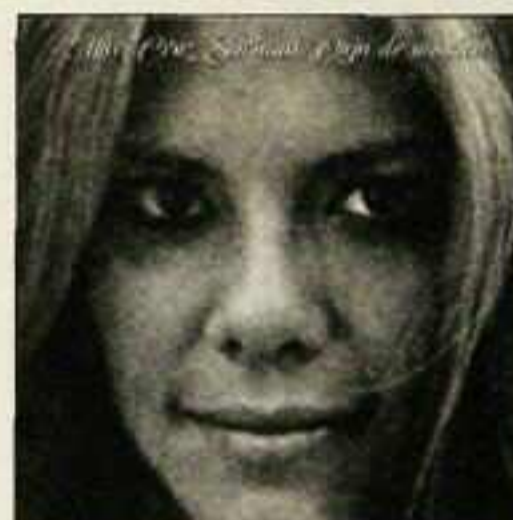


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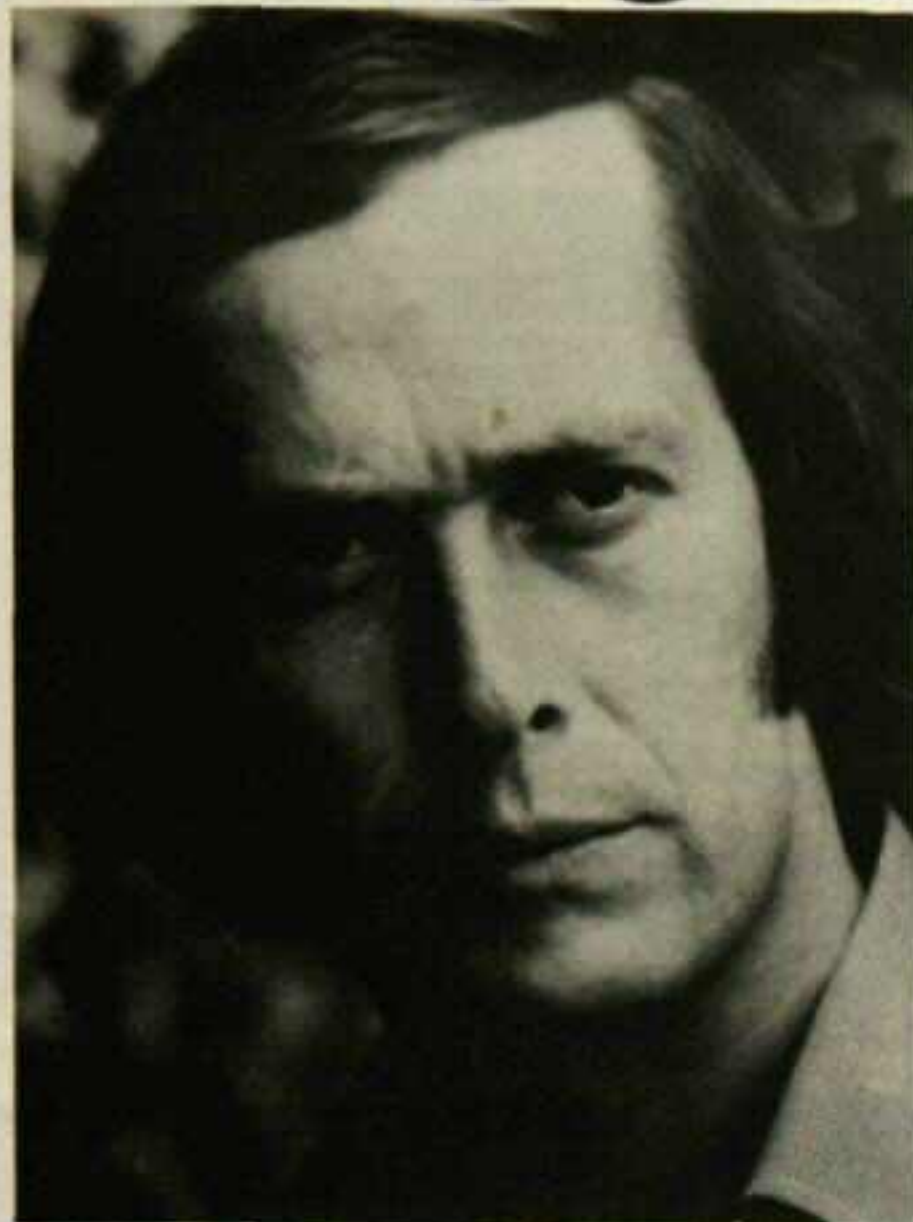
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OS EXITOS
MPORADA

MARI CRUZ
SORIANO

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Andean Bloc

• Continued from page LA-6

Undurraga, the executive leader of Philips Chilena's record division (Polygram). "We'll start to put everything together and accelerate that much faster." Like in other territories where the "Saturday Night Fever" is winding down, he is constantly looking for vistas from within, as well as from the outside.

European influenced over many generations, Chile is similar in attitudes and tastes as those of the Argentinians and Uruguayans. They love their music. And when it is to their liking, they will buy.

Jaime Roman Canales is another of the young breed in Chile looking to make things stand up for his company with better balance. With Roberto Pardo, as the general manager, they formed Quatro a short while ago. "We have the ideas and the know-how," remarks Roman, "but the only thing missing is more lines."

Quatro, sitting in an English-style house in the heart of Santiago, is still a small company in a yet small market of the immense Latin American picture. "But we're looking at a public that is capable of buying more, and, when they are, we hope to still be around to prove our point."

A big step forward for Chile has been the recent introduction of another super-modern studio by EMI Odeon. The 24-channel facility was originally initiated by Roberto Lopez, former general manager of the local operation but who currently heads up the company's Mexican branch. (He replaced Robert Ascott, who was transferred to the EMI world headquarters in London early this year.)

Banglad Records, which was making a lot of noise in the middle part of the decade, has departed from the scene. Its undercutting of prices eventually caught up with the firm, and, when it came time to make payments on royalties and meet the salary payroll, its owner and president, Juan Esteban Grinstein, allegedly "flew the coup." He reportedly has not made any attempt to publicly surface since his organization was disbanded shortly after he lost the rights for distribution of Iglesias product (now on a worldwide CBS basis).

With increased tempo of more and more product around, some of the importers are having a heyday in Chile. One such record shop, Circus, is taking advantage of the situation by doing increased business in Santiago. It hurts the major dealers such as Philips Chilena, FTA and EMI Odeon (they are still under the same interchange deal with CBS who distribute for them in Colombia)—but it is also starting to make for better competition.

One such step could be in the works for the near future with more innovative promotional moves. According to Brazilian Moacyr Machado, roving a&r and marketing coordinator for EMI in Latin America, "We could be setting up a caravan of

samba stars (headed by Clara Nunes) in the near future to expose this kind of music for the Chileans."

IRT (RCA), though, doing most of its recordings in a newly refurbished independent 16-track facility, is busy developing its own talent. Besides Super, well on its way, such others as Libra and Klauin are being groomed for bigger things.

In looking more to the future, Silva is not too concerned with what the talent does in his own country. "It is getting them ready for other markets which is of primary concern," he indicates. And he has gone out to pick up the contracts rights for Jose Alfredo Fuentes, a young, modern balladeer in the genre of Jose Jose of Mexico.

The one big thing which still sustains Chile in the Latin American and world public eye is the Vina Del Mar song festival held in the early part of the summer of every year. According to one of the administrators, "We are going to promote it in order to attract the best from everywhere."

Jorge Ornate, the local Chilean a&r topper for EMI, sees the new studio as being very beneficial. "Not only for our new releases for here and for our other affiliates—but to prepare the material and artists for the growing list of song festivals."

The final of the quartet of nations and the smallest in population and record consumption, Bolivia, is also gearing for better times. At an annual retail count of only a little better than \$1 million, hardly anything against the rest of the countries, it is looking to a sunnier future.

"The people were a little uneasy with the first democratic election in 15 years, consequently in the last year they gave little thought to music," observes Miguel Dueni, the biggest record manufacturer and dealer (Discolandia) in the mountain-top nation of slightly in excess of 5 million inhabitants.

He has made strides with an expanded location of his pressing plant (12 Finebill presses) in a picturesque, colonial mansion at the bottom of the bowl-situated city (650,000) sitting at an altitude of 12,464 feet. He also is introducing this year the first-ever tape duplication facility in the nation.

Dueni, along with his U.S. educated son, Johnny, is preparing for what could be one of the best years ever in sales for the country which now has more political stability (via former foreign minister Walter Guevara Arze being sworn in on a compromise ballot in August as president for a one-year term).

There are no sales whatsoever in the hinterlands of Bolivia. All is confined strictly to the cities (others being Sucre and Cochabamba among four). Therefore the limited competition of basically music on a licensee arrangement.

"Dueni's operation handles EMI and Polygram material, while Infobon carries the RCA line. Herba moves the CBS product to round out the basic material distribution. Retail prices are kept at around \$5 per LP to sustain the sales."

"A market study has been made," concludes the busy Dueni, "resulting in a re-investment we are sure will pay off."

MARV FISHER 

Argentina

• Continued from page LA-54

young local artists: Barbara & Dick, Marcelo, Duo Candela, Silvana Di Lorenzo, and Danny Cabuche.

Microfon coproduced, with Aries Cinematografica, two very successful movies, "Los Exitos Del Amor," and "La Carpa Del Amor." Based on a soft story with no restrictions and starring all its recording artists, both soundtracks sold very well, and a third picture is under preparation.

Music Hall, after ending its deal with WEA, has started a new label—Sazam Records—concentrating on local rock stars (Leon Gieco, Charly Garcia and Nito Mestre). Coming efforts from Phonogram in the pop market include Sergio Denis, Valeria Lynch and Nazareno. While the folklore are led by Los Visconti, Mercedes Sosa, Los Cantores Del Alba, and Los Cantores De Quill Quilla Huasi.

At the end of July 1978, EMI-Odeon's top management decided on a major shift for its activities in the Argentine market. The first move was to absorb its recently created Capitol division, putting an end to such moves as an independent entity. Immediately, Capitol manager Roberto Ruiz was put in charge of both the international and national departments of the company. This sudden reorganization meant an inevitable consequence: The removal of the two heads of EMI-Odeon's national pop music department.

From the beginning of the Capitol division, EMI-Odeon's general manager Luis Aguado had in his hands any necessary final decision for the whole operation. The new structure does not mean a failure at all.

Capitol had very scarce international product and required at least two years of heavy work in order to develop a wide catalog of local talent. The latter need is exactly the same reality for EMI-Odeon. With the current inflationary situation in the country, two similar parallel efforts were not a wise policy for the main company, so the simplification of the global work became the only reasonable move.

Another lateral modification of the company's staff has been the removal of EMI-Odeon's press and public relations manager for the local product. Now in charge is Roberto Volpe, who was doing the same work for the total catalog of the short-lived Capitol division.

Three remaining producers of local product (pop, tango and folklore respectively) will follow the completion of plans existing already, while the new management studies the "purification" of the existing catalog of national performers and establishes guidelines for the research of new talents. CBS has three strong top sellers in its catalog: Iglesias, Carlos and Carra, and will continue the addition of jazz-rock materials (e.g., Weather Report, Herbie Hancock, Chick Corea, Al

(Continued on page LA-7)

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Celia Cruz, popular Salsa artist, tips it up tonight.

Ruben Blades and Willie Colon, left, are no strangers to gold records.

Augustin Ramirez, member for Texas-based Freda Records.



SURMOUNTING THE CATCH-22 OF PROMOTION AND DISTRIBUTION

By RICARDO FORREST

Despite the economic fluctuations of the Latin music market and the loss of young Latinos to the more widespread rhythms of American disco and rock music, the North American Latin industry can Latin population in the United States is rapidly growing toward the 30 million mark and the Latin music industries serving that population are prospering with growth and maturing in its methods of holding on to its audience and increasing it.

The picture for 1979 isn't totally optimistic. In fact, for the past year sales for many of the major and minor Latin labels have been down anywhere from 5% to 25% depending on who you talk to. A number of reasons have been given for the downswing.

Some blame it on a lack of any really big Latin hits this year. Some say the Latin market is just being hit with the same inflation and recession factors that nosedived the anglo market



Bands such as Mariachi Vargas are popular in the Southwest.

recently. And others lay the blame on the disco craze that swept the Latin community with the onslaught of "Saturday Night Fever," causing the young Latinos who haven't yet become Americanized to temporarily abandon the Latin record racks.

But whatever the reason, for most of the Latin music community this downward trend seems to have passed. Sales this

Ricardo Forrest is a freelance writer in Los Angeles.

Roberto Pulido & Los Clasicos take a break in front of their bus during a recent tour of Texas.

summer have started to swing back to former levels and beyond. Prices have gone up, matching the anglo market price increases but maintaining the two dollar gap between the \$8.98 anglo market and the new \$5.98-\$6.98 list price for the Latin market.

Latin immigrants, a sure and untainted market for Latin tones, are pouring into the States by the thousands everyday. And Latin record companies and radio and tv stations are fighting to regain the teen audience that has been seduced by anglo sounds.

"We're very up on Latin music," asserts Joe Cayre, president of Freda Records.

(Continued on page LA-70)

In
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United States

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dent of the Caytronics Record Corp., a major Latin firm known for its pioneer work in opening up more distribution outlets for Latin music. "We were down about 5%, but that's past and we're forecasting a 20% gain this year and, so far, we're right on target."

Caytronics is in the process of expansion. The company, which distributes such hot Latin labels as Caliente, Pronto, Melody Mexico, CBS, Ariola and RCA, is adding more foreign and domestic lines, starting a rackjobbing operation and working on plans for a national Latin music distribution system.

The continued improvements in Latin promotion and distribution, the two greatest hurdles of the Latin record industry from the very beginning, are definite factors in the upswing, not only of Caytronics, but of many Latin companies.

Promotion and distribution have been a kind of "Catch 22" situation for the U.S. Latin market. Because Latin music is much less of a moneymaker than mainstream American music, Latin record industry leaders have seemed reluctant or more precisely, unable, to pour money into really good, large-scale promotion. Without promotion, sales didn't really spiral upward and the bigger distributors, who could boost sales by putting the records into more areas where they could be seen and bought, weren't attracted. And so the vicious circle continued.

But beginning with Caytronics' first concerted efforts in the late '60s to break that circle, things have greatly changed. Major distributors and rackjobbers such as Western Merchandisers, Handelman, and Pickwick now service Latin product, putting it for the first time into retail chains, discount and department stores. And Latin promotion departments, their vital role made clear, are expanding and proliferating among the Latin record companies.

"We think it's basically promotion and distribution," claims Cayre. "It's really hard for the Latins to find their records, so if they can't buy what they like or they don't have a choice, they can't get them."

"We've surveyed the whole U.S. and anyplace where there's even a tiny Latin population we want to get to. We've tried to imitate the way American record companies distribute their records and adapt it to the Latin marketplace. It's too costly to have salesmen in every marketplace and records in every store like major American companies. The sales just aren't there. But we do put people into our major markets and we have a very diligent mail room that tries to service every community, send them catalogues, call them and follow up."

"The basic Latin promotion is just sending the records to every Latin radio station, something which a lot of Latin record companies still don't do. We also do marketing in the

stores, displays, posters, artist appearances. We're experimenting with tv and we've been finding that local Spanish radio and newspaper ads are the best way to get to the Spanish market. You're just getting to the population totally."

Disco is a prime suspect in the recent Latin music slowdown. The dance rage of the seventies and most possibly the eighties, disco has wooed away the most profitable and sought after segment of the Latin market; namely the young teenage Latino.

The U.S. Latin market is peculiar in that there's an odd age fluctuation in it. A second or third generation Latin will grow up hearing Latin music records on his parents turntable or radio, appreciate it and buy the product. But then, depending on how Anglo the community he lives in is, the Latin, as he moves into his teenage years (the height of the record buying age group) will falter in his affection for Latin music and succumb to the more widespread cultural pull of artists such as Rod Stewart, Village People, Chic, Kiss, etc. Then as the Latin moves into his twenties and marries, he becomes more conscious of his roots and returns to Latin music.

What disco is doing is taking away the first, second and third generation Latinos who wouldn't normally have gone to pop music. They go to the discos because there are a lot of Latin discos around. But the Latin discos don't always play Latin music. They play American disco music.

"Business has been off but it's returning. Disco is what unsettled it for awhile," notes Harvey Averde, president of Coco Records, a growing New York outfit known for its high quality record production and an impressive artist roster that includes such artists as Lissette, Danny Rivera, Eydie Gorme and Eddie Palmieri, who is presently with Epic.

"We started to go off around the release of 'Saturday Night Fever.' Everybody got into disco and it hit the Latin and rock communities. Now rock 'n' roll is starting to come back again and disco is starting to have its own category. At this point, it's been a year and the Latins have decided to return to their roots and still keep disco as just part of their diet."

Surprisingly enough, attempts by Latin artists to move in a Latin disco sound haven't as yet been astoundingly successful in the U.S. marketplace and salsa, a rhythmic dance music preached as the next big thing, seems to be on a temporary slide. Some say this is due to disco's newer appeal. Other's say the product has just been a bit thin this year.

"The salsa business is slow," says Jerry Masucci, president of Fania, one of the leading Latin firms and one most noted for its salsa product. "I don't know what's happening but sales are off about 20%. It's worse in Puerto Rico. It's 30% off there. This started about four months ago. We're getting good airplay and we have as many hits as we had before but we're just not selling as many records."

It's been about 15 years since Masucci with co-founder Johnny Pacheco, a salsa star in his own right, started Fania.

The company has always been into salsa and it's never stopped growing.

"In the last seven years there's been a tremendous increase. We did better last year than any of the years before and we just had our hottest albums ever, 'Siembra,' by Willie Colon and Ruben Blades. We're on top of airplay and we just did a record breaking concert at Madison Square Garden with the Fania All Stars (June 23) with 22,000 attending."

"I think it's the state of the country and nothing to do with the music at all. At the last recession the record industry wasn't hurt. This time we are."

Salsa is a music that had its rhythmic origins in Africa, migrated to the Caribbean and then moved to New York and Puerto Rico. One barrier to larger sales is that, although it's slowly crossing over, salsa is still pretty much an East Coast phenomenon.

"Salsa isn't growing in the West," states Masucci. "It's mostly staying popular in the same places. Everybody seems to just be listening to their own heritage. We tried to break through the market for five years and we pretty much gave up about a year and a half ago. We had promotion campaigns, radio shows, ads, record discounts, everything. Not much effect."

What Masucci is referring to is a central governing factor in the U.S. Latin music market, the ethnic separation of Latin cultures and the music they listen to and buy.

New York

In New York the Latin population of around three million is predominantly Puerto Rican with a mix of Cuban and South and Central Americans. Salsa is king and the Mexican population, which makes up about 70% of the total U.S. Latin mix, is insignificant in the East and so is its music.

Labels like Coco, TR, Fania, Alhambra, Velvet and Borinquen, which cater to the East Coast ethnic blend, do up to 80% of their business on the Atlantic shores. As far as the West and Southwest go, usually only the small resident Puerto Ricans, Cuban, and South American population buy.

A good way of seeing what's happening with Latin music in the different U.S. markets is to look at the Spanish radio stations that cover the areas.

In New York, there are two full time and one part time Spanish stations. WJIT-AM has led the pack for the past five arbitration ratings. Owned by the same people who made WKTU the No. 1 disco station in the country, WJIT is a contemporary Spanish music station which attempts to relate to the Latin people of today. It regularly ranks in the top 15 among the total of 48 radio stations that inhabit the state. It's nearest competitor, WADO, is a Spanish station that, according to WJIT's program director Mike Casino "plays music for an older audience."

WJIT is among a number of top Spanish stations across the

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United States

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country which are trying to get away from the popular anglo image of Spanish radio as old fashioned and attempting, fairly successfully, to get the young Latinos back into the sounds of their native lands.

"Our format is like American Top 40," Casino explains. "That's never been done in Spanish radio in New York and they seem to like it. We started it about three years ago as something we thought would be more appealing to the people here, a modern Spanish station."

WJIT arrived at its format through market research and surveys.

"We play a variety of music, all Spanish. People here in New York like salsa very much and Spanish disco is coming. They like it, too. They don't go for Mexican music much."

A list of the top artists played on the station includes such people as Willie Colon, Ruben Blade, Camilo Sesto, Julio Iglesias, Wilfrido Vargas, Orquesta Broadway, Oscar D'Leon, Adalberto Santiago, Sophy and Mongo Santamaria.

"I see marena coming back very strong, because that's from the Dominican Republic and there's a lot of Dominicans coming to New York and more than 200,000 are already here. It's in the salsa category and it's very popular."

Miami

Moving down the East Coast to the next big Latin market we come to Florida, or more specifically, to Miami. Although Miami has a large Latin population, consisting mostly of Cubans with a mix of Puerto Ricans and South Americans, it's a small record buying market making up about 5% to 10% of the total Latin sales. Two major labels, RCA and CBS International, are there under the corporate division of Latin American Operations and the area boasts a lively concert scene and an intense Latin radio market composed of six stations, four AM and two FM.

"Miami isn't a large selling market," notes Caytronics' vice president of sales, Lee Shapiro. "They love music but they aren't noted for buying records. They think more of material things and the family comes first, I guess. If things are at all tight, they don't buy records. That's not true with the Mexican market in the West or the Puerto Rican market up North. They have to have their music and they buy it."

Shapiro, who started on the anglo side of the music business back in 1934, says that although salsa is popular in both New York and Miami, "the Puerto Ricans in New York go for salsa more whereas in Miami a good ballad or a romantic singer can do just as well as a hot salsa tune. There is more of an international flavor in the market, with artists from Spain and other countries as opposed to the New York market, which sells a certain amount of international things but really goes more for salsa."

"The music is always the main thing in Latin music in Miami," agrees George Beillard, owner of Ultra Records, a 16-year-old record chain and recording company in Miami. "For example, Lissette, a well known Puerto Rican singer, is a big seller here, as well as Carlos from Brazil and Julio Iglesias."

"This is not the best selling time of the year. The main problem is that we don't have many big hits just now and not a lot of new releases. Disco music is hitting us also and the young kids are preferring disco to Latin music. The Latin disco from Spain is improving in popularity, mostly old songs translated into Latin disco. And salsa is beginning to sell well in Miami, especially Celia Cruz. In Miami, there are more and more stores every day. Latin sales are growing."

With six stations vying for the Latin audience, competition on the Miami airwaves is tough and promotion is the order of the day. The top station in the market is WQBA-AM and the newest and most experimental station is WQBA-FM.

The two sister stations complement each other in a very unique fashion. The AM side of the duo has been on the air for 25 years and No. 1 for the last nine. The music is mostly ballads from Spain, Argentina, Columbia, with some salsa in the mix as well as news, soap operas and public affairs programming. Like a lot of Spanish stations today, the WQBA-AM doesn't have a tremendous pull among the young. That's what prompted the opening up of the FM outlet.

"We did some surveys among young Latins here," says Julio Mendez, operations manager of WQBA-AM and FM. "We found most of them were listening to American radio, rock and disco. And yet every week there were different dances going around, salsa dances, and the people who went to these dances were young people, teens. And so we said to ourselves that all these kids who are listening to this music really need a station for both the Latin and anglo sides of their taste. So we developed a format of 50% Spanish and 50% American and it seems to be working."

WQBA-FM or Super Q as it is called, went on the air March 9 and so far the company's very satisfied with the Latin response to it.

WQBA-FM wanted a fresh image and so it hired young kids ranging in age from 16 to 25, some of whom had never been on the air before. Also the station's playlist is computer programmed with data fed in from various American and Spanish record outlets and trade charts.

Mendez maintains that the format of WQBA-FM is the future of Latin radio.

"I think that this format will be part of a lot of Latin radio stations in the future. It's a must for us because we want to keep Spanish radio alive."

"The American stations have it easy. Maybe 75% of the Latins here speak English and so they're open to American radio. But with the Spanish stations it's different. Americans can't understand us and so they really can't listen. We're restricted

to our Latin population here and we don't want to lose any of them.

"The whole thing is we play a lot of anglo music but we are a Spanish station. Except for song titles our DJs only speak Spanish. All our commercials are in Spanish."

"And looking ahead 10 or 15 years, if you are a teenager listening to Spanish radio now, when you get to be in your mid-twenties or thirties and you're turning more to news and into your community, instead of listening to WQBA-FM you can listen to our AM station. We're not just keeping alive Spanish music, but Spanish radio."

Southwest and West Coast

Moving westward along the border of the U.S. are two of the most profitable areas for the Latin music industry; the Southwest, including Texas, New Mexico, Colorado and Arizona and the West Coast, California.

Here the Mexican population is dominant and Mexican music, as exemplified by such styles as ranchera, norteno, Tex mex, Mexican balladas, onda chicana and cumbia, is supreme.

Manual Rangel, one of the leading distributors in the Southwest, sees some changes in the market. Although 8-track still has its traditional hefty chunk of the sales, as much as LP sales in many cases, he sees the long standing emphasis on catalog sales as waning.

"Sales are still mostly dependent on catalog," he says, "but over the last three years it's becoming more of a hit market. This is not to the exclusion of catalog or to the extent of the hit oriented anglo market, but the hits are more short-lived. They become catalog a lot sooner and they don't stay as strong a catalog item as they used to."

Caytronics estimates that 75% of its sales are west of the Mississippi. Hence there's a very developed distribution system in the West and Leo Lozano, Caytronics' Texas promotion manager, has seen a number of musical trends from this vantage point, including the surprisingly strong showing of Roberto Jordon with an LP of Mexican disco and the molding of old Mexican songs into the disco format by various other artists.

But despite these new trends, says Lozano, the traditional Mexican norteno and ranchera sounds are dominant and cumbia, the Mexican equivalent of salsa, prevails over its East Coast counterpart.

"Salsa has been trying to break into the market for the last year and a half or so," he says, "but it hasn't really worked and there's not that much demand for it. The Puerto Ricans and the Cubans who live in Texas, they go for that kind of music. They are familiar with it. But in Texas it's something new."

One radio station that seems to be anticipating a salsa breakthrough is the two-year-old KAMA-FM in El Paso, the one

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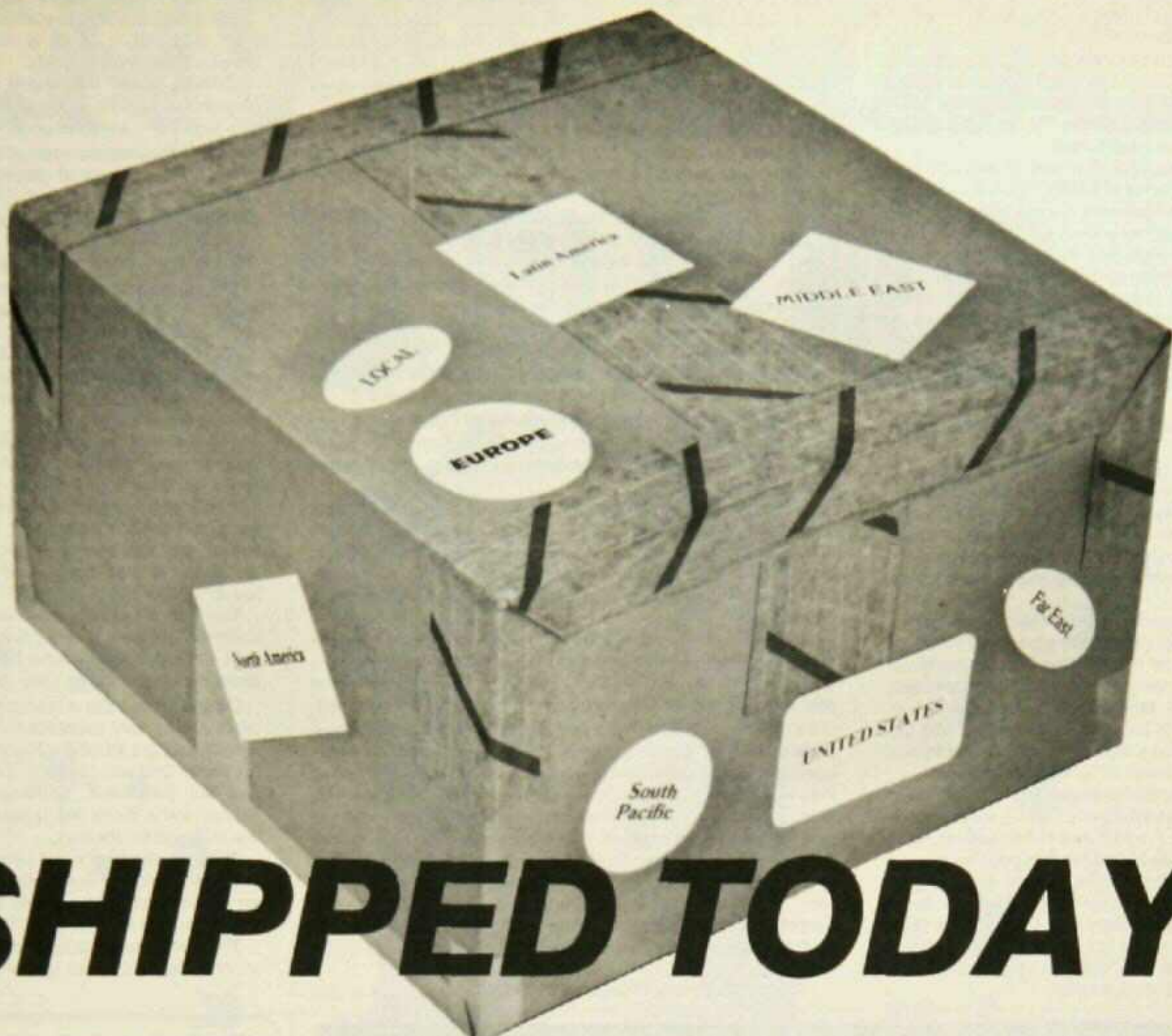
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and only all-salsa station in the region. The AM side of KAMA has been a strong No. 1 in El Paso for the past five years and concentrates on contemporary Spanish sounds: one third from Mexico, one third from domestic Latin artists and one third from South America, Spain and so on.

El Paso enjoys a population of 67% Spanish surnames and there are enough Puerto Ricans and Cubans in that mix to give the area a cosmopolitan feel, thus warranting the salsa station, which ranks number two on the FM dial, playing Colon, Cruz and the usual salsa assortment.

"We have quite an audience for that sort of music," says Ernie Quinones, program director of KAMA. "This is a very untapped market and the potential here is incredible. We have the U.S. Army Air Defense school and an Air Force base here and although we have more Mexicans, we do have thousands and thousands of Puerto Ricans and Cubans in the area."

"The chief difficulty, says Quinones, is getting salsa product, both in the retail stores and on the station's turntables.

"Usually the stores are a bit behind what we're doing here, especially with the big hits. And I'll call up the record companies and ask them to send me a certain salsa record and to put the station on the list. They'll send me the record but that's it. Apparently they can't believe there's a salsa station in El Paso.

Quinones maintains that the trend toward mixing English and Spanish music on contemporary Spanish radio is foolish.

"American music is a mistake. If a guy wants to hear Latin music that's what he wants to hear. If he is anglicized enough to want to hear American music then that's what he's going to listen to. You lose more people by mixing anglo sounds than you gain."

On the East Coast, the majority of Latin talent is domestic. Companies such as Coco and Fania have as much as 70% of their artists from the U.S. and Puerto Rico. But as you move West and the Latin sounds become more Mexican oriented, artists from outside the U.S. take up a larger percentage of sales. Caytronics gets 75% of its artist from outside and Orfeon, a Mexican-based company with its main U.S. headquarters in Los Angeles, claims about 80% Mexican product.

But the trend toward more home-grown talent in the West is growing and the best representatives of that growth are the artists on the Fama, Falcon, Freddie and Hurricane labels.

Los Tigres Del Norte and Los Humildes, two popular groups on the Northern California Fama label, are no strangers to chart action, winding up respectively on the number three and 21 spots on Billboard's last year end Latin charts (Billboard, Dec. 23, 1978). The music is real nitty gritty norteno and represents a rarity in that few California Latin bands have made the charts both here and in Mexico.

Native talent springing from the Southwest and gaining latin acceptance both here and in Mexico is a more common occurrence.

House of Falcon, which boasts such popular Texas artists as Carlos Guzman, Ramiro Sanchez, Country Roland Band, Robert Pulido and Los Classico, celebrates its 30th anniversary this October making it one of the oldest Texas labels in the land.

"Things have become more modernized," opines Jean Le Norman, promotion director for the firm. "They're looking for something new. The industry is the biggest it has ever been. There's been a steady increase but the last four or five years has really boomed. The onda chicana sound is No. 1."

LeNorman says business is a lot more competitive nowadays. More Latin companies are springing up in the U.S. and the Mexican companies are getting stronger and more adept in the U.S. market all the time.

"We have to push 10 times harder," she says. "We've worked hard and we still do. We regularly service the radio stations and call on the record shops and distributors. Our groups cover more territory with personal appearances, tours than a lot of other Latin companies do. And we have our own television program, 'Fanfarria Falcon,' featuring mainly artists on our label. It's a beautiful promotional tool."

The tv show, which has traveled the airwaves for 14 years, is shown on 200 tv and cable stations throughout the U.S.

Freddie Records, another big producer of Texas talent, is in fine shape with such big selling artists as Carlos Miranda, Freddie Martinez, Augustin Ramirez, Joe Bravo, Los Chachos and Ramon Ayala.

"We think this is going to be one of our best years," says Jessie Salceda, promotion and sales manager for the firm, which just opened up a new 24-track studio for its artists. "Texas bands are popular and getting more so. Mostly we sell to Texas people but lately we have had a lot of followers in Mexico."

Although Salceda complains that radio stations in the area tend to ignore the Texas breed of Latin artists, the big stations in the area KAMA, KCOR, KUKA, KEDA and others claim the mix between talent north and south of the border is pretty fair.

Taking the notion of "the family that plays together stays together" to its logical extreme, Hurricane Records in Albuquerque, New Mexico continues to achieve success with what may well be the only musical dynasty in the U.S. Latin market. Al Hurricane, president of the company, is very strong with his ranchera style. His brother Tiny Morrie sold nearly a million copies—an amazing amount in the Latin field—and hit the charts in England 10 years ago with the bilingual "Lonely Letters" and three years ago hit the charts above and below the border with "No Hay Amour." The rest of the family, including such popular artists as Gloria Pohl and Gaby, isn't doing badly either.

"The hardest thing I've found in the last 15 years is to get

the records on the air," says Bennie Sanchez, the mother of Al, Morrie and Gaby and a pivotal focus in the label's growth. "Once it's on the air people hear it and if it's good then they're going to buy it."

Hurricane's newest addition is Lorenzo, Tiny Morrie's nine year old son whose "Sweet Senorita" record is already hitting the charts of both Spanish and anglo stations.

Los Angeles is a big center for the Latin music industry. Pico Blvd. in the city's center is strewn with Latin one-stops, distributors and record labels.

Orfeon, one of the largest companies in the West, had a phenomenal 100% increase in sales last year and describes this year as "normal to good."

KALI is the phenomenon of the L.A. Latin radio scene. After more than 20 years of playing traditional music in the old Latin soap operaish format, KALI has jumped on the contemporary Spanish radio bandwagon, updated its style to a slick Top 40 format and come out No. 1 among the Spanish stations and number four among all the stations in L.A.

The station mixes a few American market hits such as "Chiquitita" by Abba and "Ring My Bell" by Anita Ward with such Latin talent as Juan Gabriel, Rigo Tovar, Felino, Napoleon, Jose Jose and Danny Daniel. This mix, along with community affairs programs and a problem hotline, has boosted the station's standing not only among the 25-34 age group but among the younger Latins.

"That's what we want to get the most of," says Raul Ortal, programming director of KALI. "The anglo stations were getting a lot of our young people. We wanted them back. The image of Spanish radio has not been very good in the anglo market and it doesn't have to be. Latin radio in L.A. and all over the country has been very conservative but this is changing. We're part of that change and other stations are going to follow it."

The record industry may be in flux, but the Latin concert business, despite soaring ticket prices, is better than ever says Gabriel Valdivia, who books acts for his father, affectionately known in the Latin field as El Gordo Delgado.

Delgado has been a leader in the concert business for 20 years and is very successfully branching out into the movie field by using a lot of the top singers and artists he books for his films. Delgado concentrates on the West Coast, Chicago and the Southwest, booking hundreds and hundreds of dances and a thrice yearly caravan of 15 or so artists to tour the major Latin regions.

Although the firm's last caravan in May came at the height of the gas shortage it was, according to Valdivia, "the best one we've ever had" and sported such topnotch artists as Lucha Via, Fernando Allende and 10-year-old Pedrito Fernandez.

The next caravan, scheduled for September, promises to be an ever bigger success sporting such superstars as Juan Ga-

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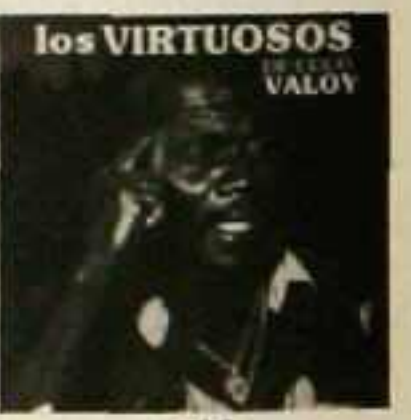
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United States

• Continued from page LA-74

briel and Yolanda Del Rio, who leaped to stardom in Delgado's first film effort, "La Hija De Nadie."

Piracy

Echoing many of the Latin industry leaders interviewed, Frances Bast, promotion person for Orfeon, says that one of the biggest problems in the Latin field is piracy.

"Piracy is 40% of the sales in all the U.S.," she insists. "We've had many meetings with different Latin record companies and the FBI was in on it but it's only subsided a little. It's incredible. We've had defective merchandise returned to us and found out it was defective because it was pirated."

"If we could just lower piracy to 10% it would be great. You can imagine the growth we'd have. The Mexican people don't care as much what kind of sound they get from their records because they tend to use cheaper sound equipment. That's why pirated records sell so well. They don't care what the sound quality of their records is as long as it's cheaper."

ALARM (U.S. Latin Record Merchandisers) is the West Coast piracy organization but there is really no comparable organization on the East Coast.

"Piracy is a killer," says Coco's Averne on the Atlantic shores. "Although they're trying hard the FBI has had less effect among the Spanish counterfeiters than with the American. The FBI has contacted us many times and had lots of raids but just last week we became aware that the same people who've been at it since the beginning are still in business."

"There's nothing like ALARM here and that's a problem. I don't know if it's distrust of each other or a feeling that one Latin label doesn't need the other one, but the meetings that have been attempted have never been productive and all the companies over here have never been fully represented."

Chicago

Chicago is a fast growing and fairly new market for Latin music. Composed of 65% Mexican, 20% Puerto Ricans and a 5% mix of Cuban and South and Central Americans, the city is a rather diverse blend of ethnic cultures and tastes.

WOJO-FM, Chicago's only full time, 24-hour Spanish radio station, reflects that blend. Salsa mixes the ranchera, cumbia and tropical styles and artists from all over the Latin section of the world.

"We feel we are programming for the Spanish speaking, not just any one or two groups," asserts Jorge Infante, program director of the station. "We are telling them this is for everyone. I feel the music doesn't belong to any specific country. If it's good, who cares? Enjoy the music."

The live talent scene in Chicago is very lively with the Aragon Ballroom heading the long list of hit Latin night spots. The record selling business, according to Noel Munoz of Pan American, the largest Latin retail chain and distributor in the city, "is very good and every year it's getting better and better. In the early '70s there weren't a lot of Latinos here but now it's different. The Latino is dominating Chicago."

"Although we still sell a lot of Mexican and ranchera music, now we sell everything, from Brazil, Argentina, South America, Spain, Cuba, everywhere."

With the steady increase in the U.S. Latin industry, there has been speculation over the years about whether or not the major American companies will really get into the field and bend their superior distribution and promotion forces to the task of selling Latin artists to the mass market.

"I can't see the Latins ever getting to the point of the majors or being taken over by them. Spanish music is for the Spanish people. It will increase in its support but I don't see the possibility of any real crossover. Most of the Mexican musicians, like Santana and Malo have had the most success so far. But East Coast people like Ray Barretto, the Fania All Stars and Eddie Palmieri, who have done things with the majors in the past, haven't done as well."

"The ethnic music business is a good business if you're satisfied with small numbers," says Cayre of Caytronics. "We have 4,000 selections in our catalog and we're happy to sell 1,000 copies of each a year for a four million copy total. If we sell more, great."

"I don't think the multinational major corporations are satisfied with those numbers. The profitability of the entire Latin industry is probably the last three digits they wipe off when they even out the balance sheet."

Still, the Latin beat goes on, small but prosperous. The record companies grow wiser and the Latin population grows larger. Billboard

Bahia Movement

• Continued from page LA-64

various other influences. Singer Maria Creuza follows the same style as Moraes.

Within the pure modern samba movement one finds Martinho de Vila, the major figure on RCA who attains sales of 600,000 units on a single release.

In the last few weeks, Adolfo Pino, president of RCA, put together a push for the penetration of da Vila and Creuza in Japan, where there is great acceptance of Brazilian music.

RCA is planning the construction of an industrial plant with modern recording studios in a sector of Rio de Janeiro called Barra de Tijuca.

The head office of RCA was moved from the state of San Pablo to the state of Rio de Janeiro for reasons of artistic creativity. This reflects a tendency of the record industry to decentralize, breaking up its previous concentration in San Pablo.

FABIAN ROSS Billboard

MJS

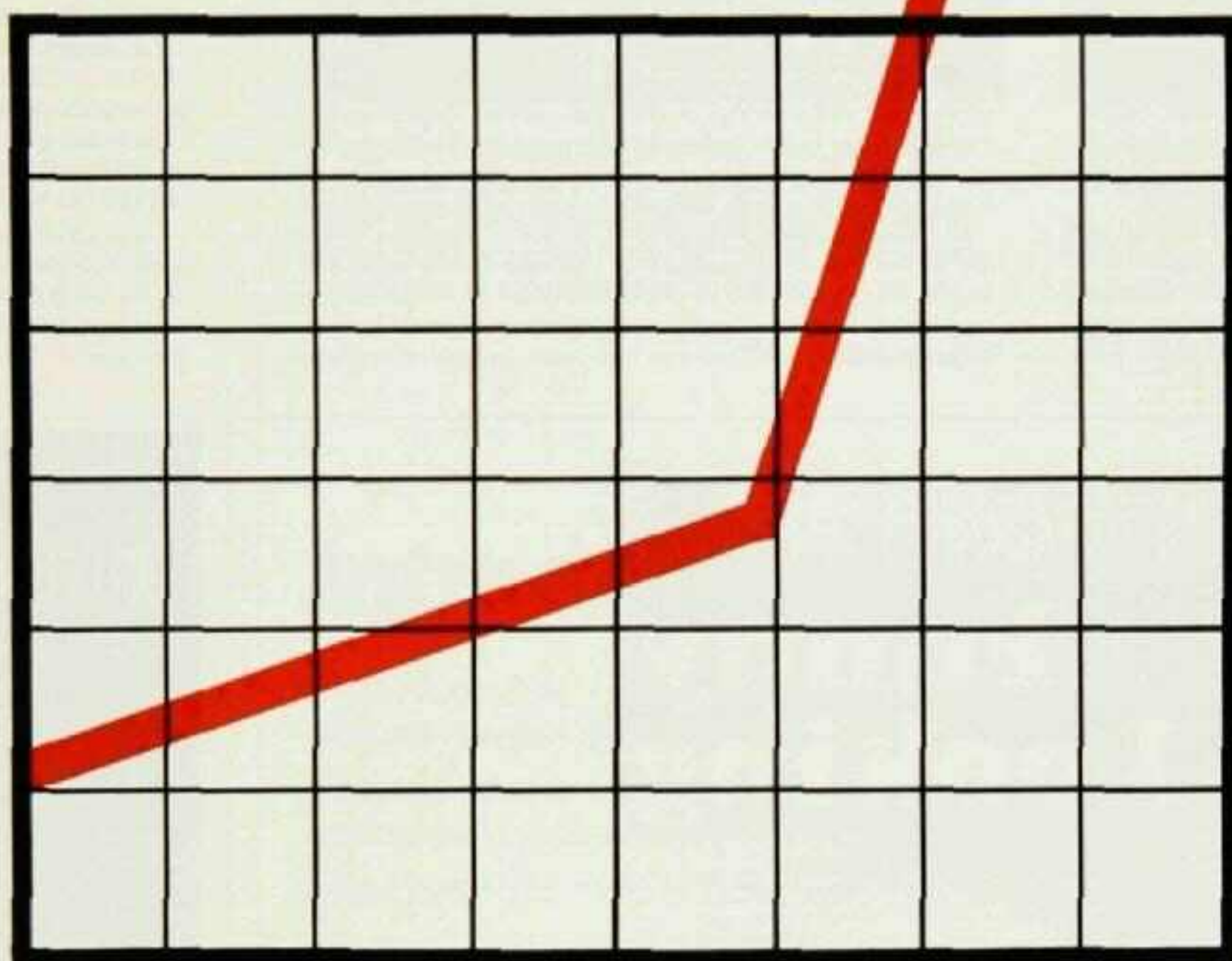
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Continued from page LA-18

Mexico was catching onto the sound in differentiating with tropical, however this has simmered down for the time being. Reason: the late and sustaining surge of disco.

Cuba, although still quietly trying to break through in other markets, could be hampered in the open commercialism which exists in the free trade-type common market of the Caribbean (also elsewhere, i.e. Pacto Andino and Alale). Their sole company for all artists (Egrem) is attempting to function via the "barter" route. In other words, no advances for lines they import for sale within Cuba—and nothing much to offer (so far) in their indigenous sounds outside.

Although, unconfirmed reports have it that the Cubans, through buying contacts in, say Mexico and Venezuela, are beginning to make a little more headway in reaching into the mainstream of the commercial world. They are importing better recording and manufacturing equipment, and are placing some of their more current numbers and artists on a "spot" basis, i.e., Polygram and Musart in Mexico, a recent survey in Venezuela.

"But they are not going to make the necessary progress with decent imports unless they begin to show some attempt with advances," claims an anonymous industry observer. The CBS breakthrough early in the year with a music festival in Havana helped somewhat in matters of opening up to the outside world.

The danzon and artists like Jose Antonio Mendez, Pablo Milanes, Silvio Rodriguez and Elena Burque are known quantities in the Latin world, but it is the opinion of many that they will have to come up with more like a Grupo/Trakere to compete with the vast supply of contemporary product around—and to once again re-capture a dominance in Latin music they held at one time prior to the years of Premier Fidel Castro.

Apparently, the Cuban Egrem record and tape company is coming up with cash for the updated studio equipment (reports of one 16-track in Havana and another in Santiago now). "Therefore they should apply some similar good faith for licensee and royalty arrangements," cites another industry executive.

On the leeward side of Puerto Rico, the Dominican Republic, a rising market not only for music but for tourism, continues with its listening tastes of the merengue and baladas. Again, though, like in most countries, youth will not be denied. They want their disco sound as much as anything else.

Whatever recordings are done in the country (right next door to Haiti on the same island) are accomplished via 8-track. Consequently, some of the more aware and informed artists are forsaking their own backdoor facilities for those (16-tracks) in Miami, an approximate two-hour flight from

Many of the four million inhabitants of the Dominican Republic are impoverished which raises another question of where is the market for sales of record and tape product? One observer just frowns and exclaims: "We just find a way—and we are in the midst of too many things going on." One of them was the Miss Universe finals being held in the tiny country last year. And the other was Pope John Paul II making his initial stopover there (prior to Mexico) early this year.

Besides the Gonzalez (of Puerto Rico) operation in Musicalia, there are quite a few other dedicated dealers and distributors. In the lineup are: La Guarachita, Distribuidora Karen, Salon Mozart, Distribuidora Musicales Del Caribe and the Antor Brothers' Continental De Discos.

Inasmuch as the Antor (also in Venezuela) operation has had relatively good success in pressing material for CBS in Santo Domingo for the Caribbean area, it has prompted another major international chain to perhaps shift its thinking.

Nothing is set yet, but Andre Toffel, Latin American coordinator for Polygram (based in Mexico), will make an investigatory trip to several islands in the Caribbean before the end of the year to see if the idea is feasible and "the climate is right for a co-venture setup for manufacturing."

Toffel, who thoroughly covers the Latin American territory for Polygram by making a minimum of two swings per year into every single country, feels that all will depend on the climate of conditions at the time and the right sort of "partner." He adds that there is no particular island where they would zero in for such an investment. "I'll just be hopping to all of them over a period of weeks," he concludes.

RCA has always kept a close look at the Caribbean, and is expected to intensify its coverage even more so in the future now that the Latin American operations of the company (neighbors with CBS) is solidly entrenched in the Miami area with Jose Vias at the helm. Formerly Guillermo Infante of RCA De Mexico made frequent trips into the territory.

Should the Polygram move for a manufacturing setup come to pass in the Caribe (they also are looking for a similar plan of capital inversion in Mexico), they too are future odds-on favorites to nestle into new headquarters in Miami for a head-to-toe oversee of the tropical islands expanse plus all of Latin America.

Jamaica, with very little Latin-type product for the consumer still has one major and very active record and tape manufacturer and distributor sustaining there with good success—Byron Lee's Dynamic Sound. There are others also functioning there with basically English-language material.

In Haiti, the land of calypso (Trinidad is another), the barrier of the French language has stalled any real evolution of music. Because of the strong domination of native customs, traditional dances and religious ceremonies, the infiltration of other neighboring influences has been somewhat negative.

indigenous melodies. Sois Julio Iglesias (CBS) breaking through via his vocal interpretations in French. (Also in many other languages.) He has had some comparatively big sellers there of late.

Over towards the southwestern side of the Caribbean, right off the Venezuelan coast, Aruba and its sister islands of Curacao and Bonaire (the Netherlands Antilles group), there is something of a "market mix." Equally accepted are: U.S. soul, English rock and Mexican ranchera. So are the tropical and salsa sounds coming from nearby Caracas and Maracaibo.

Song festivals are abundant and well attended and covered. Puerto Rico is a good example of where a lot of such activity takes place. Also Cuba, where one was held in late July coordinated by government authorities.

The tropical winds whirl in all different directions throughout the Caribbean in a similar fashion with the many styles.

MARV FISHER
Billboard

Portugal

Continued from page LA-58

voted Portugal's most promising girl singer. She is recognized as a clever interpreter of Brazilian music.

And Polygram Portugal is putting big promotional power behind top fado singer Carlos do Carmo, soon off to Brazil to promote his "Greatest Hits" album on tv and radio networks in Sao Paulo and Rio de Janeiro. On the "exchange" side, Polygram Portugal invited Brazilian chart singer Fafa de Bellem to tour and she is also featured in a tv special.

The huge success of several Brazilian tv series in Portugal have undeniably boosted interest in Latin American acts, and record sales have noticeably improved. This merely confirms how profitable it would be to have a regular exchange of artists between the two tv organizations. In the general partnership between the two territories, the appointment of Claudio Conde as managing director of Polygram, Portugal is significant, for he was for three years with Polygram Brazil.

Exchanges between Portugal and other Latin American territories, particularly recorded product, is rare at the moment but recently Argentinian singer Daniel Magal broke big in Portugal, having won a gold disk for his chart-topping performance with "Cara de Gitana." This could well boost interest for non-Brazilian South American acts.

Soon after the April revolution in Portugal, various groups from Chile decided to stay on as refugees and their music has built a substantial fan following and some are having records produced in Portugal, attracting predictably bigger-than-average sales.

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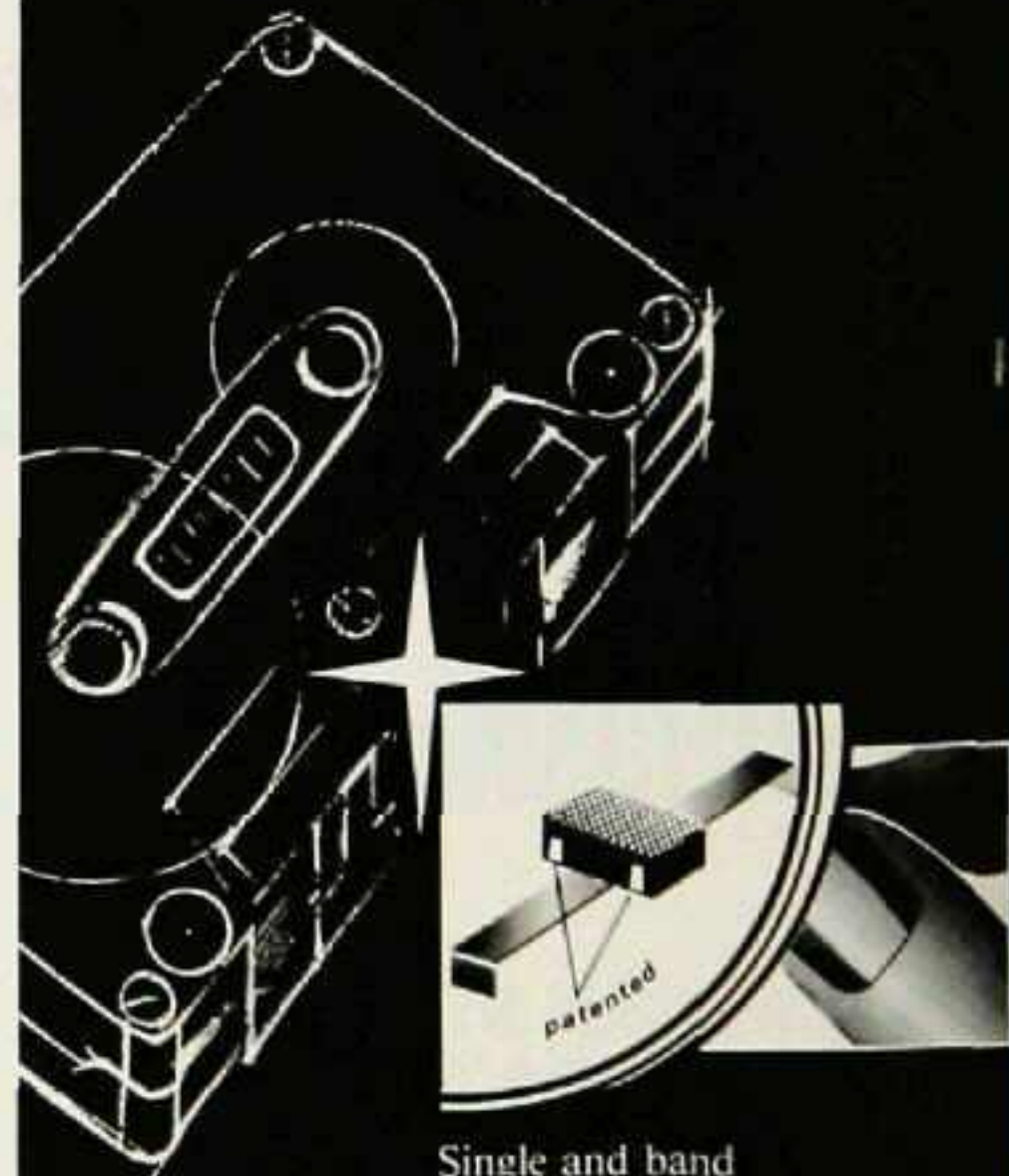
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Nicaragua Effect

Continued from page LA-19

ing October, November and December, months traditionally optimal for disk sales which amount for 60% of yearly sales, the drop was 40% compared to 1977. It must be mentioned that in these months the celebrations include those of Virgen Purisima, patron saint; Christmas and New Year, where the acquisition of records is vitally important. True, there were sales, but below normal volume.

January through April 1979, things got very bad. Disorders, fires, looting, public demonstrations, gunfights and aerial attacks totally intensified. In the universities and lesser-class suburbia of Managua, the capital, the situation got agitated. All the people started to live times of excitement, repression, anguish, tension and expectation. The commerce closed down completely. Most buildings and main businesses had been destroyed or assaulted. There was a state of siege. The leading record stores in Managua and the provinces were looted or set on fire.

The effect of this situation reached the record market of the other Central American countries. According to Byron Galvez, president of Discos de Centroamerica, in April and May its sales had a 25% drop, in Guatemala and El Salvador. These two countries are fearful of these political upheavals, and are easily affected in sales. The fear of the implantation of a political regime different from the established, has a considerable effect in people's willingness to invest.

Even if the lowering in sales has not been quite as marked as in Nicaragua, where sales reached level zero during June, July and August '79, the volume of sales has been affected in the rest of Central American countries.

Most of the managers of the labels distributing records in Central America agree that Nicaragua is a place full of very positive and musical people, and that normalization will come soon to the music market. They cited as an example the situation of the Nicaraguans after they were hit by the 1972 earthquake. Within a few days of the catastrophe, the people went back to record buying. Sales were considerably higher after the earthquake, in the Nicaraguan market.

Despite the fact that this tragic situation of revolution has a higher death and damage toll than the 1972 earthquake, the managers of the record distribution companies have trust in the positiveness and enthusiasm of the Nicaraguans, who are slow to cry and fast to laugh and sing.

Engineer Soto, C.B.S. Indica's Central America manager, says that the reconstruction of Nicaragua is a Herculean task, and that in the future, sales will depend on the help rendered to record store owners from the distribution companies. This will come specifically in credits, because the majority of clients will have a series of expenses for the reconstruction of destroyed shops, buying audio equipment and incurring other extra expenses. So, the distributors will have to develop a policy of help to its clients, through long-term credits.

Alejandro Hutt, Dicesa's manager, expresses his view that the normalization of the situation of the record market will take approximately one year, during which time the Nicaraguan clients will have to be helped through the period of restoration and normalization.

One of the most prominent record store owners in Nicaragua, Mr. Andino, says that there could be changes in the musical tendencies. He goes on to add that Nicaragua has been a consumer of varied music, from ranchera, disco, salsa, rock, to classical, but that after the implantation of the Sandinista government, there could be more revolutionary music.

Billboard

Argentina

Continued from page LA-66

Di Meola). Recent achievements of the company have been singles by Toto, Cherry Laine, Pedrito Fernandez, Meat Loaf, Daniel Magal and Los Prados.

Richard Clayderman keeps bringing out Tonodisc's line of greatest hits. All six major companies (dominating 90% of the market) and the smaller ones, keep putting out compilation albums with positive results.

Recent months have seen a trend in decreasing sales of singles (\$3.50 each) and an increasing sale of cassettes (\$12.50 each). Surely because record playing equipment is very expensive, much more of those thousands of radio-cassettes will be coming in from Miami Beach in the bags of 100,000 Argentine tourists.

Argentina is a \$100 million record and tape market. It is not easy to survive in any business with an inflation rate superior to 10% . . . monthly.

The scene is totally ripe for any bright initiative (for existing or still not started record companies) with potential for conquering the whole market.

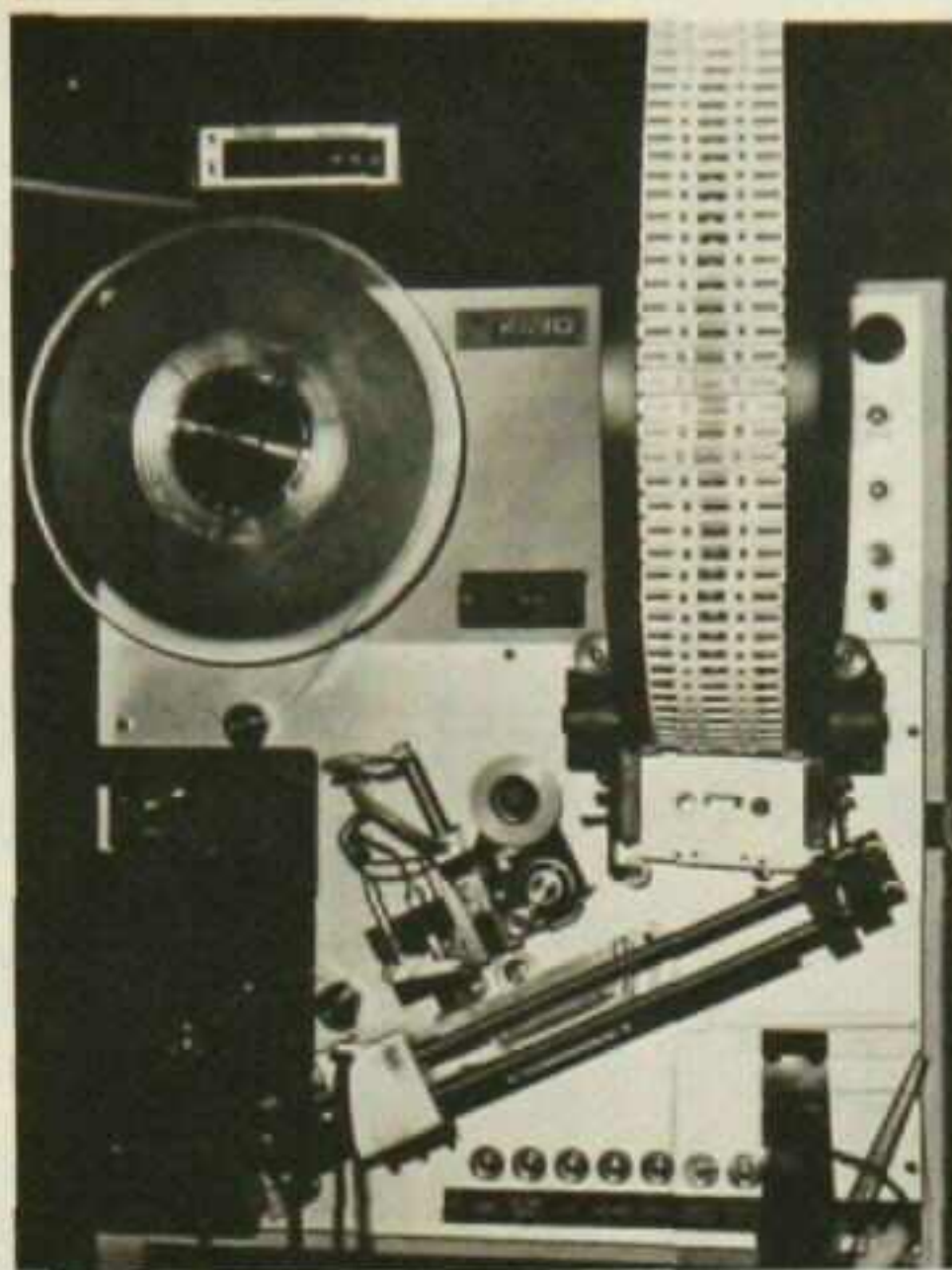
The right move from now on must be to hit and take over the market. That is the challenge. There are seven million youngsters in Argentina, waiting for a production line tuned with their tastes and needs. The eighties will hopefully bring the proper answer.

Billboard



CREDITS—Editor, Earl Paige. Assistant editor, Susan Peterson. Editorial planning, Marv Fisher, Billboard's correspondent in Mexico. Cover and interior art, Bernie Rollins.

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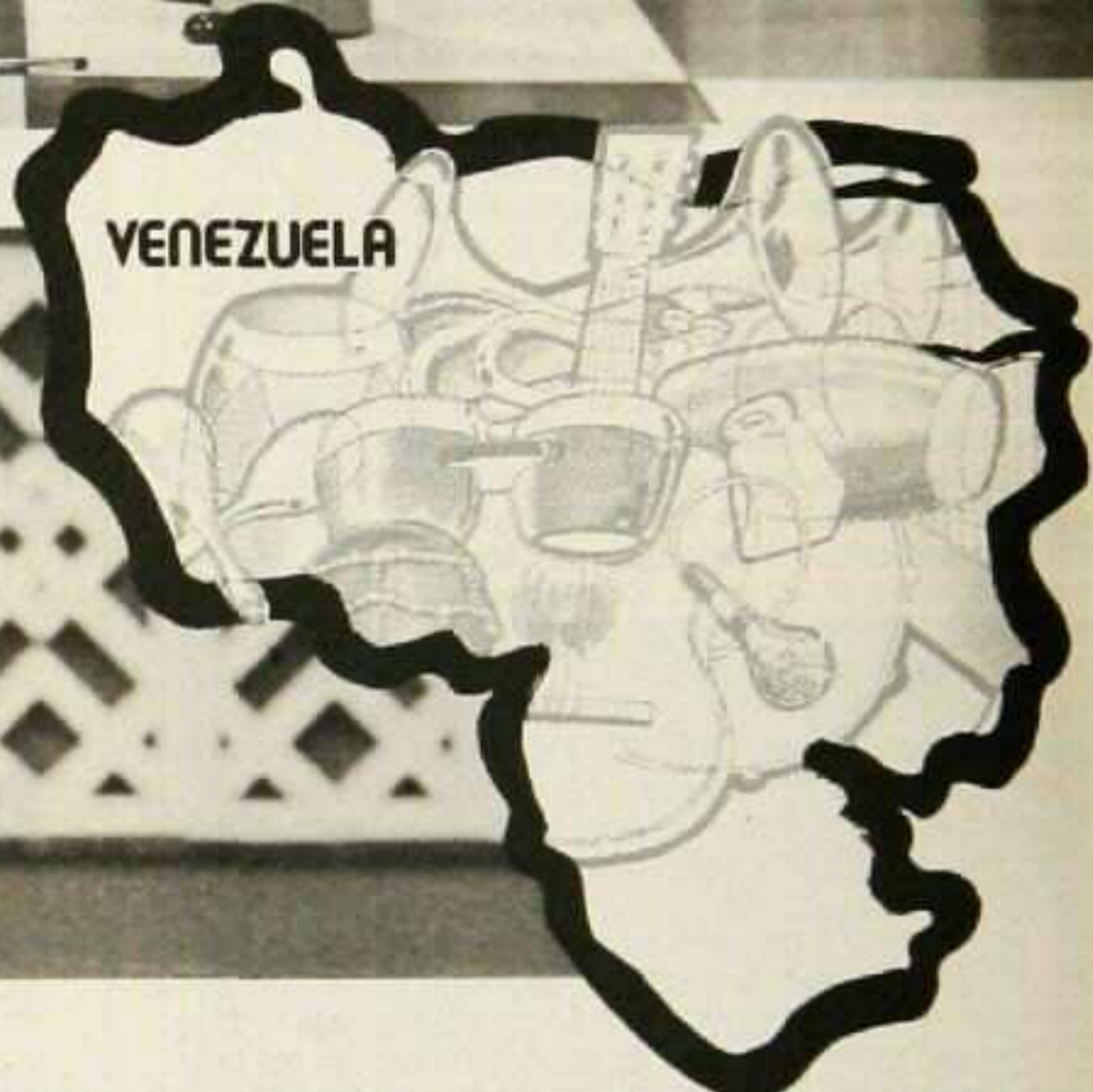
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Discomoda's Los Melodicos are typical of Venezuela's emphasis on the tropical and salsa sounds.



The on-charging Mirla has broken through not only in Venezuela, but in Spain, with the recent "Cuando El Amor Se Va."



VENEZUELA

BUSINESS JUMPING IN 'PETRO-DOLLAR' NATION



enezuela, with slightly over 13 million inhabitants, has to be considered the most concentrated population in Latin America. In a short span of some two years, using the music industry as a barometer, the market—in record and tape sales—has leaped from a ho hum \$40 million annual retail income to what is heading for a phenomenal

\$100 million.

There really is no stopping to estimate or count in this so-called "petro dollar" country. It is still trial and error—and go. And they really are going.

LPs are selling at a par with the U.S. (at approximately \$8 per unit), and at the pace the public buys it is easy to see why the percentage growth is zooming along at around a 50% pace.

Product does not gather dust in the stores. In fact, the longevity of a new release is anywhere between two to three months. Then the demand for "more" goes out to keep the growing number of presses humming. There is virtually no singles market.

The same lineup of leading competitors for the share of the market is still there alive and well and vying for their ever bigger share. They are: Grupo Ricken (comprised of Top Hits, Los Ruices, La Cordica, among other labels), El Palacio De La Musica, Velvet, Discomoda, Polydor (Polygram) and CBS.

But there are others on the scene adding to the drive and thrive

of the tempo. They include: Grabaciones Mundiales, Suramericana, Discorona and other small independent producers like Kriterion.

As if taking a page out of the TV Globo success story with its Som Livre disk subsidiary in Brazil, broadcaster ownership of record companies could be starting to happen here. Only with a double swat. One of the video channels moving into the disk and tape area is Radio Caracas. The other is Venevision.

The product is not like in other parts of the Latin American region where international entries (mostly American and European) are beginning to create an imbalance with local talent. Although it is getting there via more and more salsa from the outside—and the ever present disco.

As for live disco, there has been a sharp upturn. A big reason is that there is a growing affluency. The solid support of a relatively new disco, City Hall (which can accommodate around 1,500-1,600 on the dance floor), is one example. Its reported monthly gross is between \$125,000 and \$190,000. Some estimates are higher.

There are others in the area also attracting a steady flow of customers. Some of these are La Conga, Genesis, Sunshine, Hawaii Kai and Crazy, among close to a dozen top-flight places. There are more grandiose plans for the future, including one which will have a capacity of around 2,500.

The entire emphasis is on swift progress. And along with Brazil and Mexico such strides will assuredly be taken

(Continued on page LA-87)

Cesar Monge Albondiga, left, displays a showy smile in handshake with Velvet president Jose Page. A new deal was signed for Albondiga's big-selling Dimension Latina. Singer Andy Montanez, right, is laughing it up with plenty of expression too.



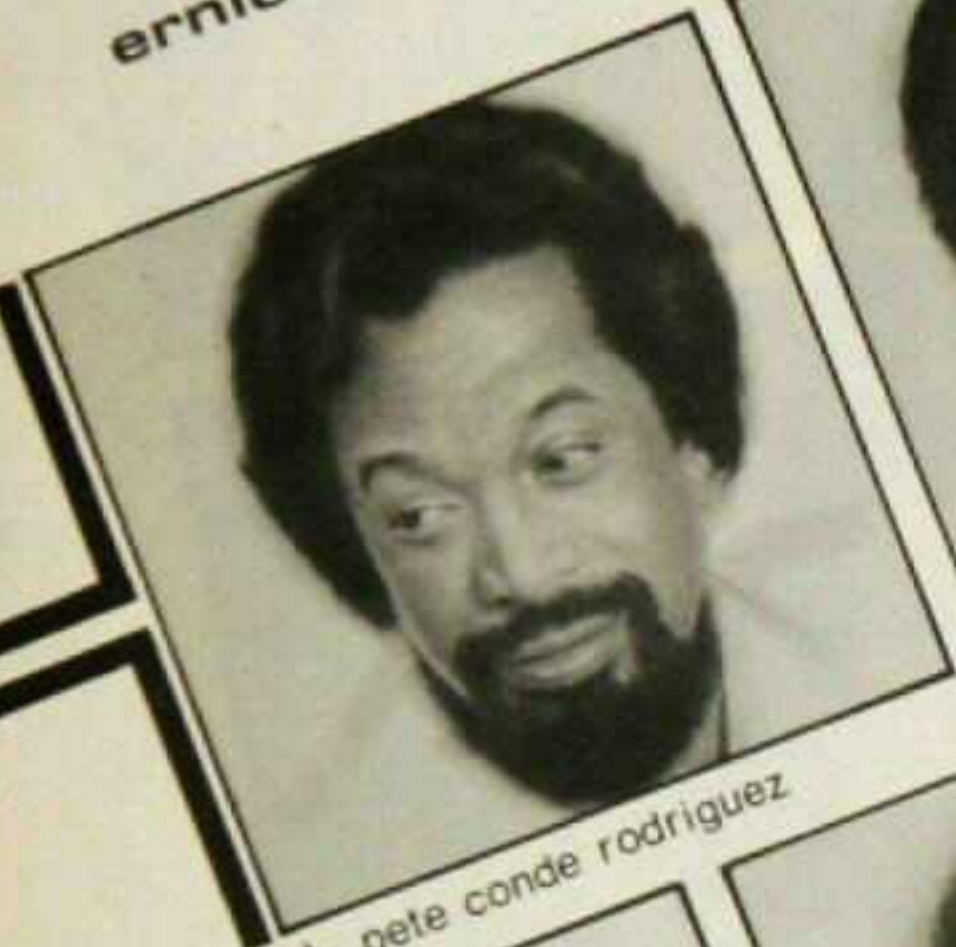
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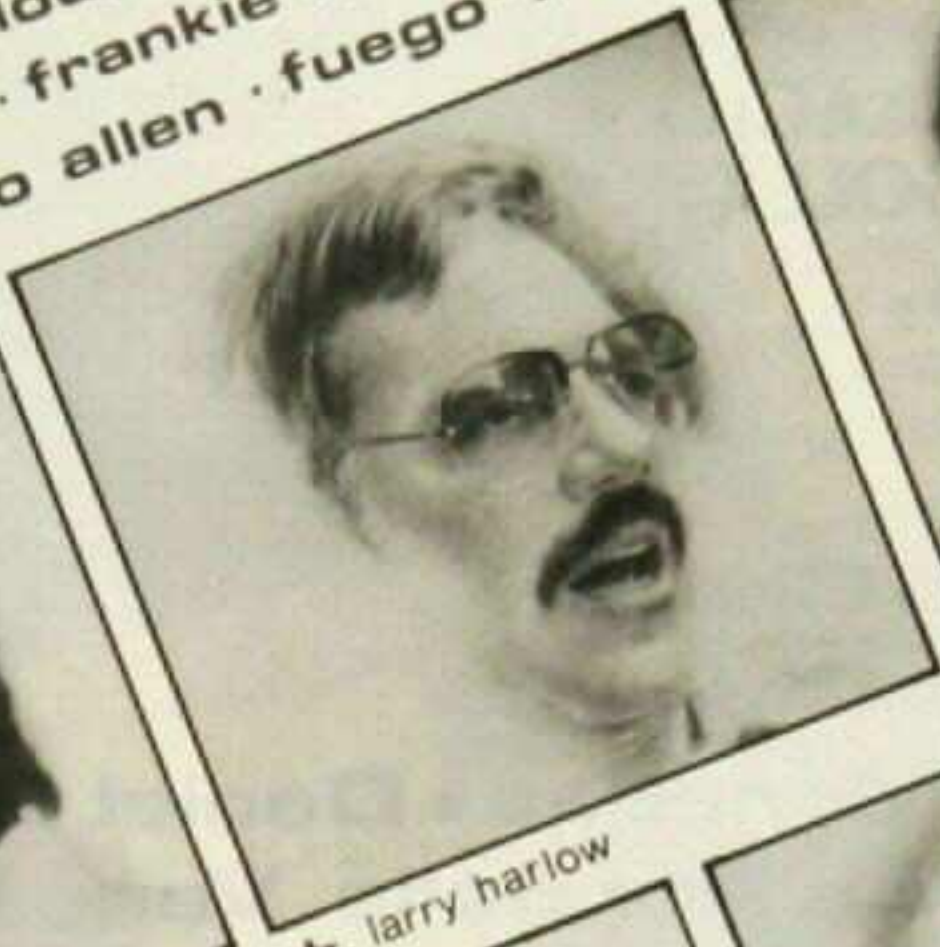
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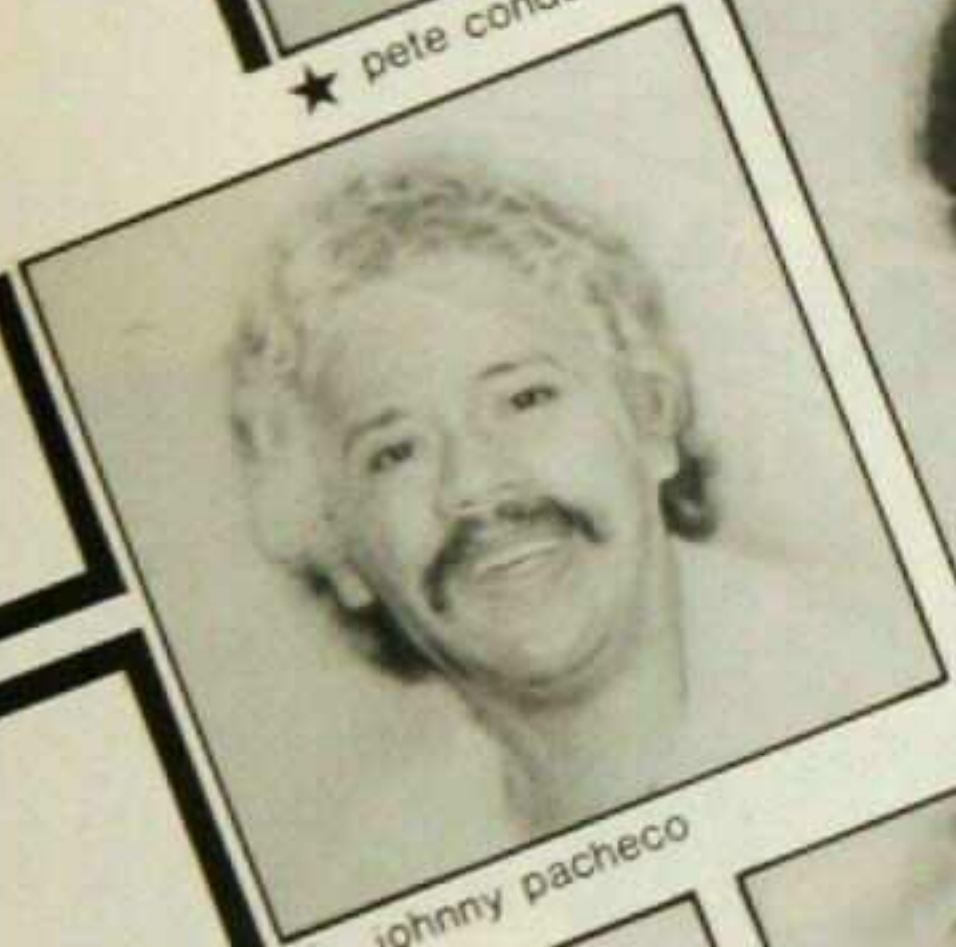
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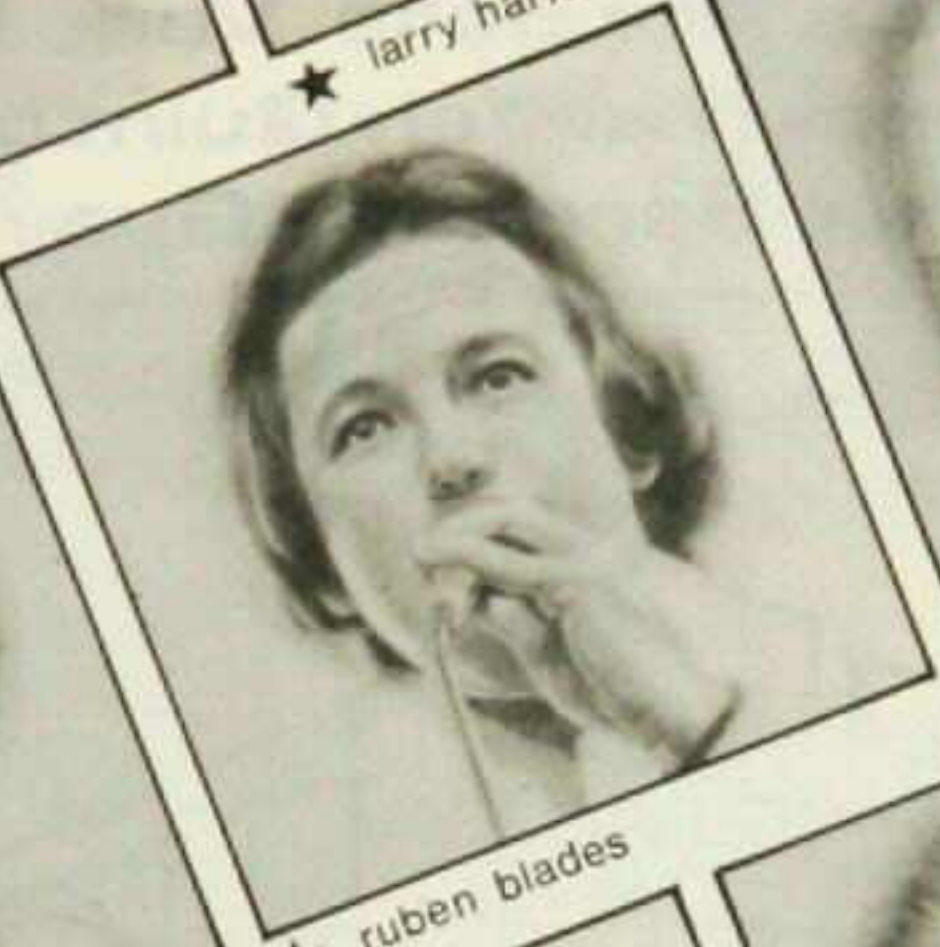
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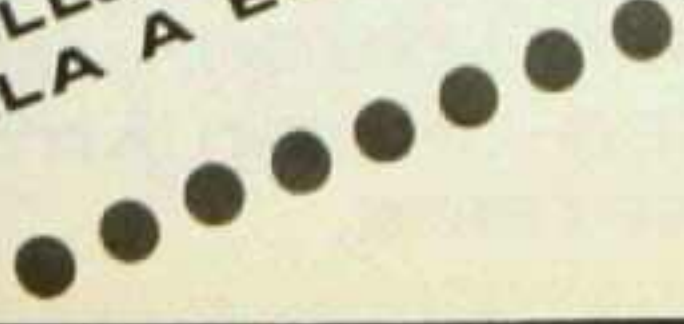


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VENEZUELA

• Continued from page LA-80

within the next three to five years. For sure, such signs are here in this long established oil-rich nation.

Patterns of change in the record/tape market are obvious, i.e. people moving from one label to another (Billo's Caracas Boys is one classic example in a switch from Top Hits to Velvet). There also are complaints from the local talent lately that not enough recordings are taking place in the local studios.

The whole case in point is predicated on the rising costs in putting out a local album. What used to be cheap is now expensive. Consequently, the choice is now obtaining a master from the outside—and selling the same rather than the local product. Estimates for a homemade LP run as high as \$23,000.

But the demand for Venezuelan product still arises, and costly or not, material is still coming out of the studios. Artists, besides Billo's Caracas Boys, who command maximum attention by the labels and the public include: Oscar D'Leon, Dimension Latina, Las Gaitas De Joselo, Hugo Blanco (latter selling some 80,000 units in one recent month), Maria Teresa Chacin, Neida Peidomo, Delia, Jose Luis Moreno, Pablo Herrera, Los Terricolos (who also hold some fancy sales marks in Mexico), among two or three dozen.

An important factor in why the singles market has literally disappeared is that the people prefer to buy other things now at the same cost. "Therefore, if they want their special kind of music they'll simply come up with the cost of an LP or cassette without hesitating," says Gonzalo Pena De La Torre, new general manager of the CBS affiliate in the territory.

De La Torre also contends that even the lower classes are coming up with the 28 to 34 Bolivars (the equivalent to approximately \$8) for cassettes. He points out that the cost for a cassette player in the country is \$40 as opposed to \$150 to \$200 for a record player. "Besides, the cassette equipment is more mobile—and with the weather basically springtime all year in the country the Venezuelans are constantly on the move to the beaches and to the mountains," he states.

While CBS relies heavily on a lot of Spanish material from Julio Iglesias, Miguel Bose, Los Pecos, Victor Manuel and Superpop plus the perennial breadwinner Roberto Carlos of Brazil, a company like El Palacio De La Musica rides along with the crest of popularity of numerous Fania (salsa) stars.

Some of those who have made heavy impact for Ernesto Aue's heavily entrenched El Palacio via masters from Jerry Masucci's New York-based label include: Ruben Blades, Willie

(Continued on page LA-94)

A Billboard Spotlight

NOVEMBER 3, 1979, BILLBOARD



La Dimension Latina from Venezuela, a real show at international salsa festivals.



Oscar D'Leon, the super rhythmical salsa vocalist for Grupo Ricken's Top Hits label.



David Soul, bottom left, in conversation with Los Ruices general manager Carlos Vidal, right, during last May's personal appearance tour to Caracas. Public relations director for Ruices and two other Grupo Ricken labels, Christian Roux, listens in on the between shows chat.



Discorona head Evelio Alvarez Cortez, left, makes presentation to Grupo Miramar, all except head peeking over center. Award was for its huge sales in Venezuela during past year. Miramar, under direct contract to Federico Riojas' Mexican Accion label, has also scored solid returns in other Latin American markets.

It's always upbeat and happy time in Caracas. Part of Discorona's Cardenales Del Exito tune up for a recent recording session.



Nohemi Berlatty has been doing a lot lately in helping to build the ranking and share of the market for Discorona.



Spanish star Camilo Sesto in a welcome to Caracas by Cordica general manager Sussy Von Schwedler, one of the rare female executives in all Latin America.



A proud moment during Velvet's 1978 celebration of its 20th anniversary. Jose Page, looking to his left in dark suit from center, the founder and president of the formidable independent, is shown with his brother, Roberto, glasses, open dark shirt, white suit, holding drink, during the occasion.

Los Tigres take a breather during a session at one of four operational recording facilities of Grupo Ricken. Three are equipped with 24 channels.

Rudy Hernandez has a lot to smile about in her quest for success with Discos Velvet. Last June she cut a recording with mariachis in Mexico City's Lagab studios.



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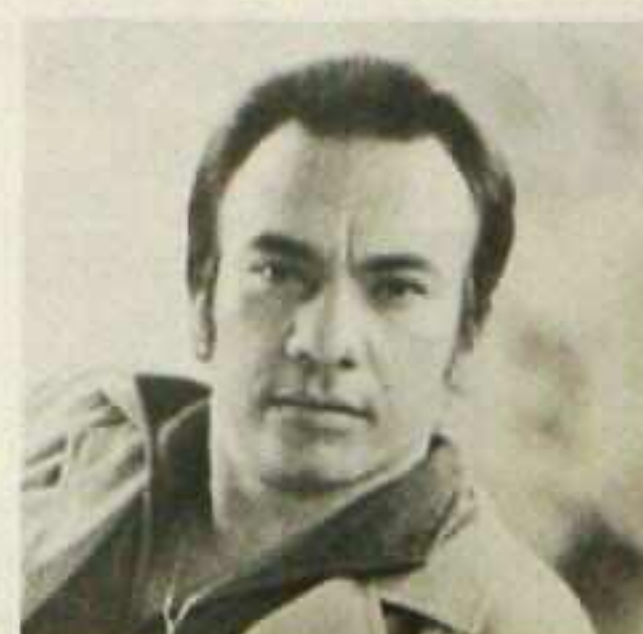
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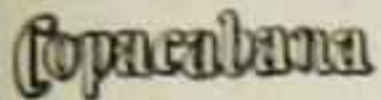
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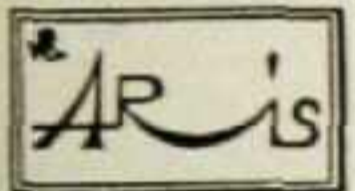
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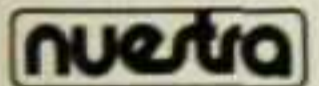
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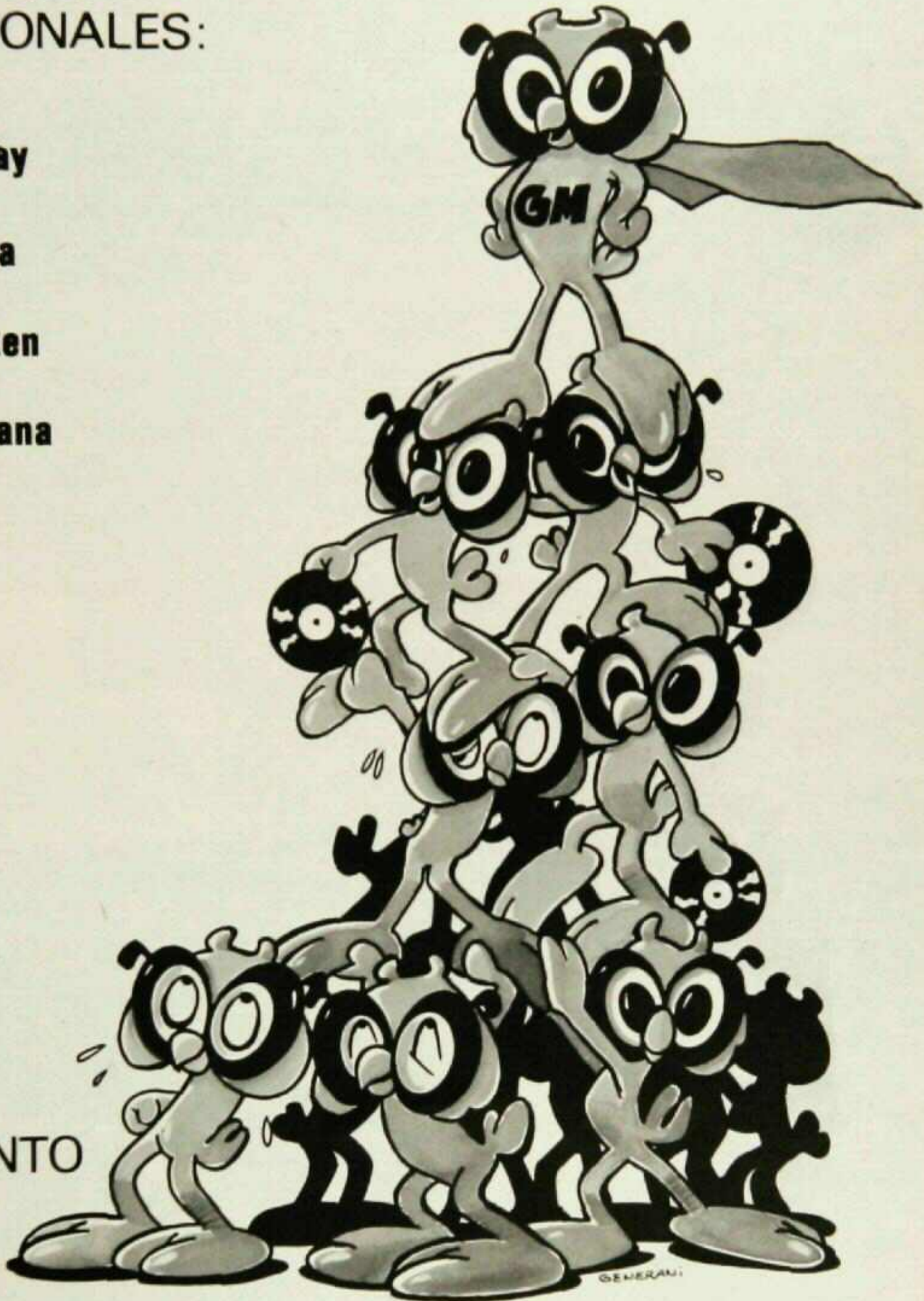


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 Senior Vice President: Mr. Nicholas Cirillo



• Continued from page LA-87

Colon, Hector Lavoe, Celia Cruz, Johnny Pacheco, Cheo Feliciano, Papo Lucas, Robert Rohena, among a few who have become household words in this part of the world (that includes most of the Caribbean area, Colombia, Ecuador, Peru and Panama, as well).

"It is our biggest line (constitutes about 30%)," reports Aue. "But we also have others which create solid business for us." Among his other licensed material are Motown, London, Decca, Peerless, UA and Seeco.

Aue feels that one of the big ways to sustain sizable income is to lay the "Afro beat" on heavily. It is one of the ways to keep his presses (he is involved in the construction of a new plant to open within a few months) humming. Most of his factory presses (semi-automatic) are, like in most of Latin America, from Finebilt.

The other big factories for records and tapes include those of Grupo (Wilhelm) Ricken, the founder and president of Top Hits; Los Ruices, La Discoteca and Cordica labels; Discomoda and Antor, the latter where CBS and Polydor basically do their LP manufacturing.

There are other smaller ones like Discorona and a soon-to-be plant operated by Venevision (Rodven) which recently received the permit to build its facility. All have anywhere from 12 to 30 presses. All are stocked with some of the most modern equipment for tape, as well. Velvet is functioning in such a high-level fashion.

A little over a year ago, A. Andrade Silva formed a partnership with Aue in Grabaciones Mundiales, resulting in an added pressure for more manufacturing space. The latter company has come up with some consistently selling product from Chic, Rod Stewart, Sister Sledge and George Benson, among others who find their way onto the local charts.

One of the needs which still poses somewhat of a barrier for the country is more technology. Though it is coming along as evidenced by all of the companies in the area. Another is the lack of FM stations in the country.

By apparently antiquated laws, there is only one FM outlet allowed to transmit. And that is strictly cultural. In toto, there are some 155 AM stations in heated competition for the pop and disco ratings.

"But we are hopeful these laws will be modified shortly," exclaims radio executive Carlos Raybans, who also feels the balance of airplay is a little one-sided now with a heavy surge of outside product being inserted on the playlists.

The estimate of the market, like in all other markets of the Latin American bloc, are still somewhat conservative when it comes to retail consumption. SACVEN (Venezuelan record association) president Hans Albrecht (who runs the last world-

wide outpost for BASF record and tape distribution) claims: "Cassette piracy still rides herd over the market." Consequently, the actual market is a much larger gross than the \$100 million.

More examples of the public consuming music at almost the same pace as they drink coffee is via Polydor's entries. Besides the still steady Bee Gees, the company has such artists on the scene as Trigo Limpio, Paco De Lucia (latter with semi-classical music which sells at the same rate as pop) Donna Summer and Gloria Gaynor, latter who early last month made some major personal appearances in Caracas, the hep, swinging city of a shade over 3 million people.

A pair of Gaynor's gigs were at the 10,000 to 16,000 seating capacity (depending on the event) Poliedro and at the plush City Hall disco. Other venues in the Venezuelan capital include the Tamanaco (600), Hilton (1,300), and La Scala (450). Promoters also use some key movie houses.

One of the factors of a company like CBS which maintains its strong presence in the market is that they are constantly on top of the pace via market research. De La Torre adds, "Record and tape shares are variable, depending what you have going for you at the time." He calls it a "consumer profile."

Ricken and his key lieutenants—Carlos Vidal (Top Hits, Los Ruices, La Discoteca) and Sussy Monge de Von Schwedler (Cordica—major licensed labels being RCA and Ariola)—may falter here and there, but on the whole because of their massive impact on the market with all labels (share ranges from 30% to 35%) they sustain very steadily.

Through their recording setup, Intersonido, the five Ricken studios, three of them 24 tracks and equipped to the hilt with Quad Eight, Studer, Dolby, JBL, Newman, etc. lines, are in a most enviable position to satisfy the demands.

Like his personality reflects, Ricken states, "We keep looking for the very best to gain the maximum results." He has come a long way in setting up his all-encompassing musical empire in 25 years, an occasion being celebrated this year.

Velvet's Jose Page is another innovator of the Venezuelan territory. In slightly over 20 years, his mark on the scene has been felt and respected. He is particularly proud of his cassette duplicating setup (fully installed within the past 12 months).

Page, the happy Cuban exile, has also spread his wings into the U.S., with the branch's headquarters in San Juan, Puerto Rico, a one hour flight from Venezuela. "We know that we have to maintain our position on more than one front," he contends. His production, manufacturing and distribution keeps him and his staff on a tight daily schedule.

Polydor's longtime post commander Harry Alexi brought Helga Moslener from the company's main headquarters in W. Germany a couple of years ago to inject some added promo-

tional savvy, and the timing worked, particularly with the surge of the Bee Gees last year.

Moslener's contention is that the in-store promotions in the country are too limited, "and if they were extended with new techniques the gross retail returns would jump to even greater heights."

At the pace Venezuela is going (it is starting to increase even more in the interior, particularly the oil-center city of Maracaibo), there are some who feel the pressing and tape duplicating installations will not be sufficient for the near future. "We know it might sound unbelievable in comparison to the slack in sales in most other countries of the world, but our basic problem here is finding more and quicker ways in which to get product out at a faster rate," says 26-year-old international head of Discomoda, Peter Cernick.

The young, lanky Cernick, a key executive of one of the oldest companies in the territory, founded and still headed by Cesar Roldan, views the market as having a few pitfalls—but nevertheless making headway. "Through his personal market research, he saw the overall sales just sustaining this past year. His estimates were just at an overall \$80 million.

Discomoda lost some important international labels in the past year (ABC and WEA) but is making it up with what it has in Rifi, Pye, Penny Farthing, Ampro and Gamma. He is confident the company will come up with others before the year is out. He adds, "We have to since we are upping our presses from 24 to a total count of 30."

Radio, though somewhat depersonalized, is playing just about everything. And because of the fierce competition (personnel bring in releases from the U.S. before the local manufacturers have a chance to distribute them), it depresses some sales.

An importer like Allum's, though, has all it can do to keep up with the public wants because of the advance plays provided by radio. But it reflects with the top flight labels, and they labor that much harder. Thus, the flood of product—and the consumption of same.

Jazz has had some lift of late in the market, with some of the traditional, as well as the crossover styles contributing to the acceptance. A big factor has been with some occasional live presentations and some increase in airplay.

With all of the top labels of Ricken, CBS, El Palacio, Polydor, Discomoda, Velvet and the rest of the pack—including the new Grabaciones Mundiales, Discorona (with its Nohemi Berlotty leading artist and such lines as Coro, Gas, Vogue, Tropical, among several) and Suramericana included in a list of some two dozen overall labels—Venezuela can only be described as something very vital.

By all observation and analysis, it has still not reached its peak. Providing there are no major setbacks in the economy, which is unlikely at present, it should reach its second plateau of some \$200 million in a very short time.

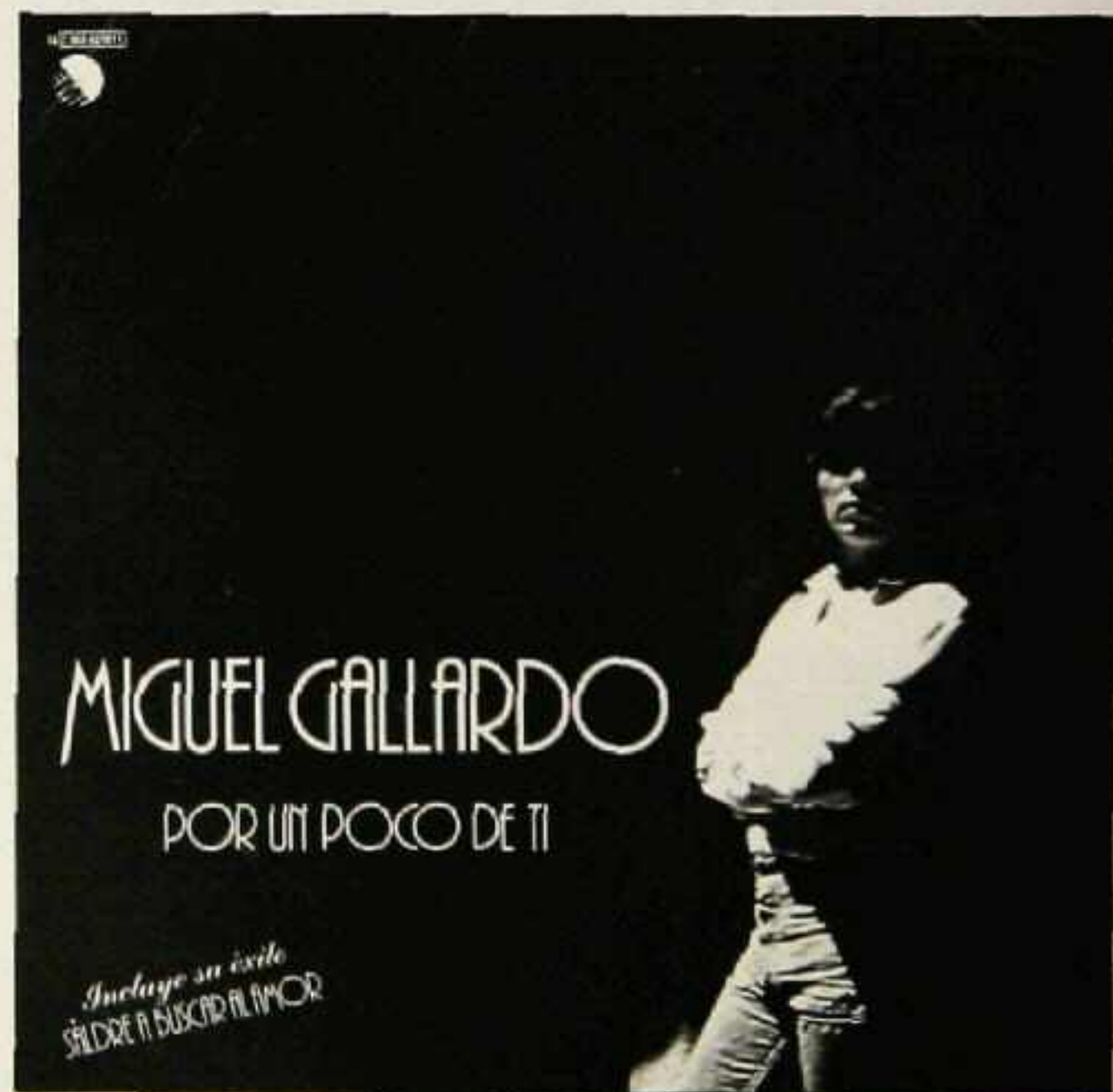
MARV FISHER

A Billboard Spotlight

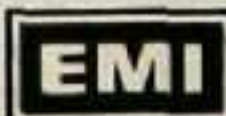
NOVEMBER 3, 1979, BILLBOARD



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Videodisk Jukebox Will Test U.S. Music Mart

Continued from page 9
 from 2-inch quad videotapes acquired from record companies and other sources by Video Music, headed by former musicians Johnny Holliday and Jack Millman.

According to Holliday, promotional tapes have been borrowed from Warner Bros./Reprise, A&M, RSO and Chrysalis, among others, with acts including Ashford & Simpson, Rod Stewart, Carlene Carter, Al Jarreau, Blondie, Ian Hunter, Tim Curry and Chaka Khan, to mention just a few.

Other material to be shown, also in basic 3 to 3½-minute segments, includes vintage takes from the Steve Allen jazz shows of the early '60s with Stan Kenton, Lou Rawls and the Crusaders, in black and white, and three songs from the new "Jan And Dean" syndicated tv special, including their hit "Papa Doo Run Run."

Both Barone and Holliday see the test period as critical in showing the industry the value of the promotional and entertainment applica-

tions of the jukebox. Six trade names will be tested with consumers, and the sales impact, esthetics and software mix all will be carefully tracked as to audience reaction.

Black, rock, country and ethnic material will get full exposure, along with disco and other formats, Barone indicates, with the tapes linked as closely as possible to available industry product.

Attendees at the Video Music Conference will get a close look at the machine and disks, with small group demonstration/presentations scheduled during the meeting. Reac-

tion from producers, record companies, and distributors and retailers is being sought, both Barone and Holliday indicate, with the timing ideal for their purposes.

New long-form program presentations include Keef & Co., Los Angeles and London, which has provided a video transformation of much of the new Wings "Back To The Egg" album, and Megavision, another L.A. firm which put together the highly regarded Warner Bros. product presentation used at a number of industry meetings this year.

Additions to the conference program include Barry Menes, partner in the L.A. law firm of Goller, Gillin & Menes, on the video rights panel, and Joe Barone, chief executive officer, Showtime Systems International, the videodisk jukebox distributor, at the in-house session.

The Video Showcase segments of the program, open to all participants, are filling up rapidly with seven-minute ¾-inch U-Matic tapes from attending label representatives and independent producers. Highlighting the "best of the best" creative efforts in video music to date, the

tapes must be in Billboard's L.A. office no later than Monday (5) to be included on the program.

Registration to the conference, including an opening reception, three continental breakfasts, two lunches, a closing brunch and an evening at Trans-American Video's Celebrity Theatre, co-hosted by the Record Plant is \$275 or \$195 for panelists students and spouses. Full information is available from Billboard International Video Music Conference, 9000 Sunset Blvd., Los Angeles 90069, (213) 273-7040.

Pro & Semi-pro Audio Mart Solid

Continued from page 50
 a self-contained 15-inches by 19-inches package that allows the user to record basic tracks, overdub in sync and remix to stereo—all on standard cassette tape.

"Our reps are discovering that achievable good results for the Portastudio have been better than we anticipated. In other words, people are learning how to use it faster than we expected. We felt there might be a longer process of education at the rep and dealer level.

"The entire Tascam line seems strong and the majority of our dealer accounts are reporting plus business."

Another manufacturer, Larry Jaffe, director of marketing and sales for professional products at dbx, Inc., notes, "Business has been incredible. The marketplace appears strong and we are making gains with respect to our position in the marketplace."

Jaffe indicates action has been good at the major recording studio level, at the smaller studio and sound reinforcement level and the disco market.

"The disco business," he points out, "is still strong and the major recording studio market business is doing well."

Jaffe adds that since dbx products are used at the smaller studio level in addition to larger facilities he is able to get a good measure of the vitality of the semi-pro and creative audio market.

"That market is still quite strong," he states.

Dave Angress of Sound Genesis, San Francisco, also reports plus business for studio, semi-pro and sound reinforcement products.

The firm carries more than 80 lines of professional p.a. mikes and recording equipment and has blossomed into one of the biggest pro and semi-pro dealers in the country.

Says Sound Genesis' Dave Angress: "Business has been good on all levels. There is a lot of recording studio action in the Bay Area, not only the large professional operations but smaller, semi-pro operations as well."

Mike Harris, Harris Audio, Miami, also indicates plus business. His operation caters to pro and semi-pro recording studios as well as broadcasters in the area.

The new 64:1 system is a pacesetter for high-speed duplicating. It's designed with the most sophisticated electronics and dependable transport mechanisms.

The pacesetter features include an 8MHz quartz bias oscillator in each slave, slanted loop-bin with an adjustable capacity and new transport design for improved tape path, built-in variable-frequency cue tone generator, all TTL control logic and plug-in electronics.

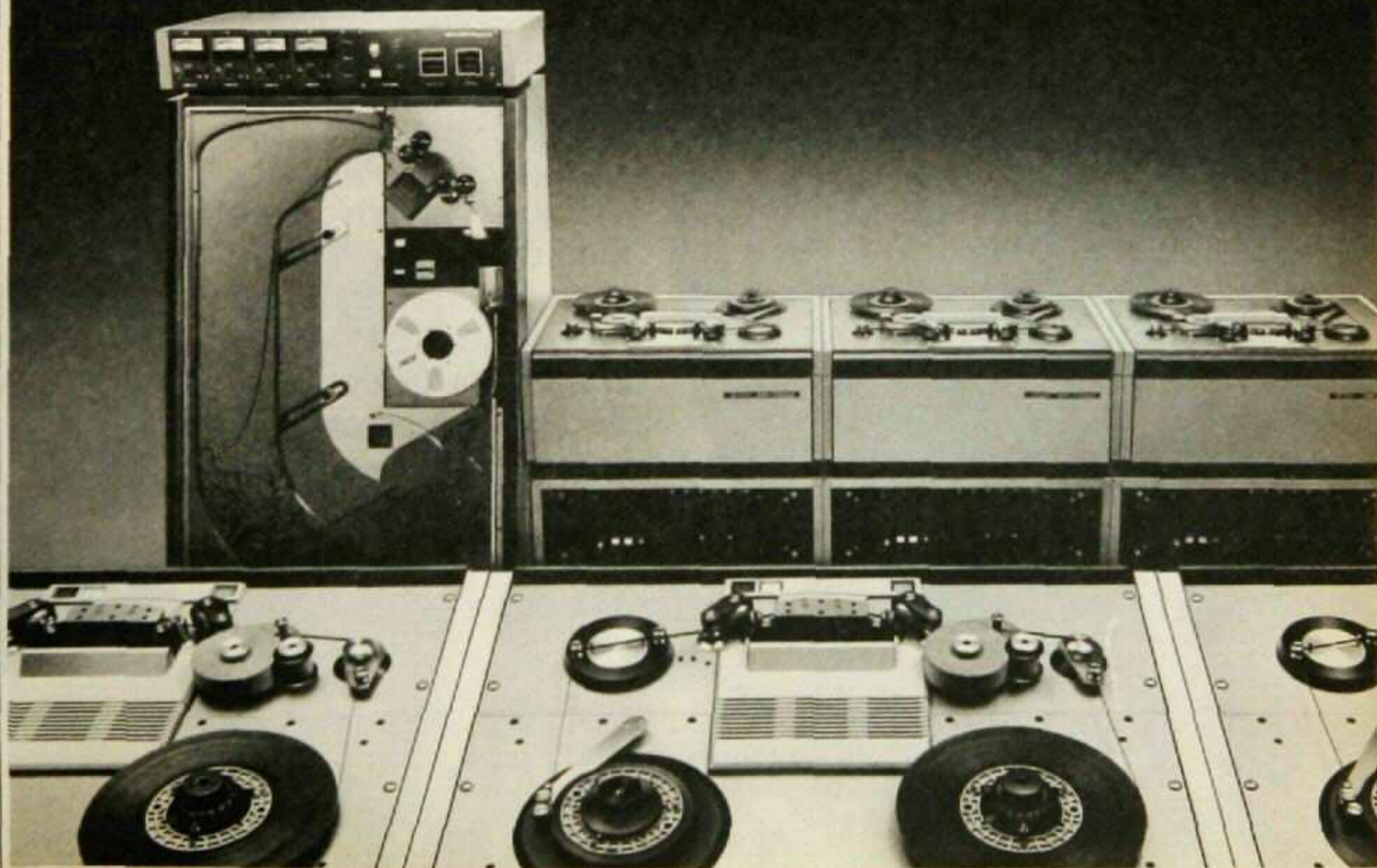
Behind the DP-7000 stand technology and reliability proven through a wide range of our professional sound equipment up to the 24-track recorder. For details, please contact your nearest Otari.

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 Otari Electric Co., Ltd.
 4-29-18 Minami Ogikubo, Suginami-ku, Tokyo 167
 Phone: (03) 333-9631

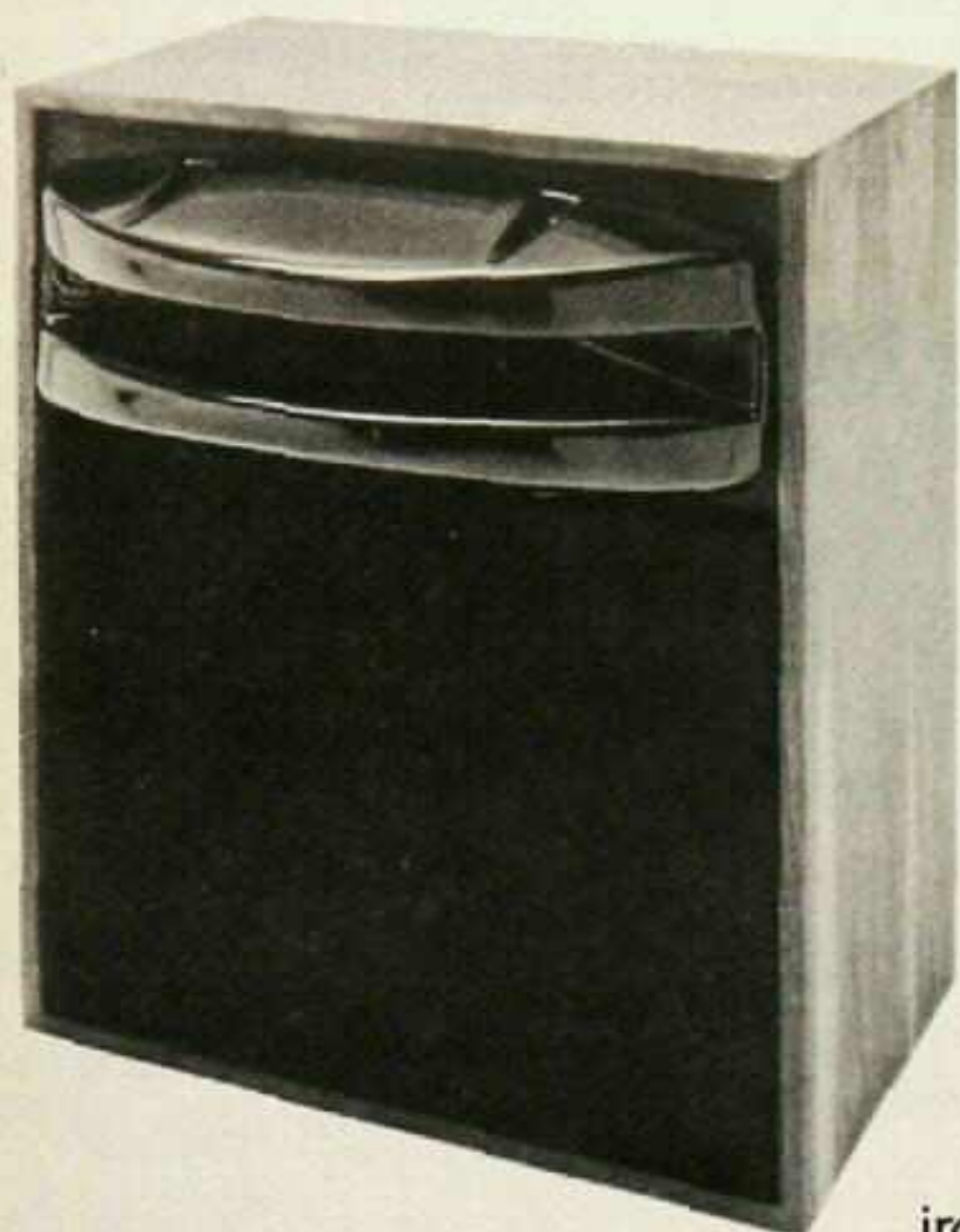
Introducing the second-generation 64:1 duplicating system.

OTARI DP-7000



NOVEMBER 3, 1979, BILLBOARD

IF IT'S GAUSS, YOU'LL HEAR



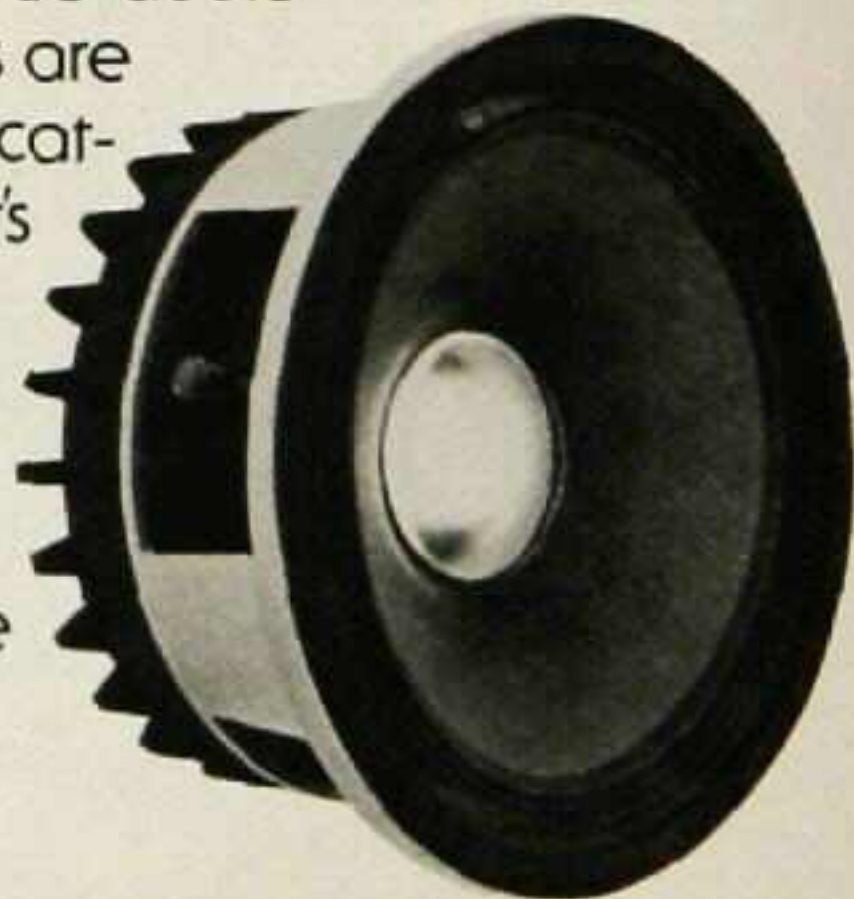
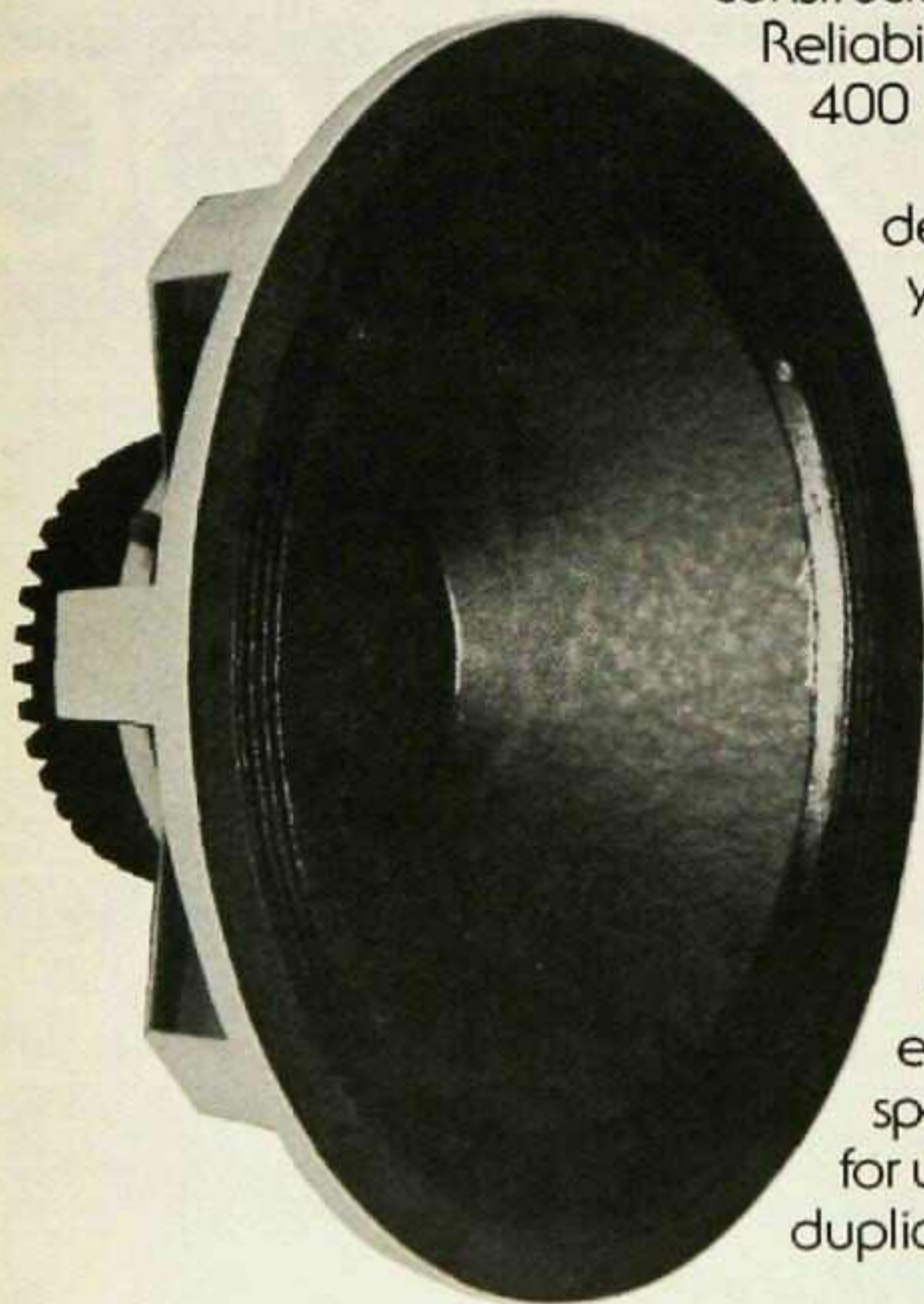
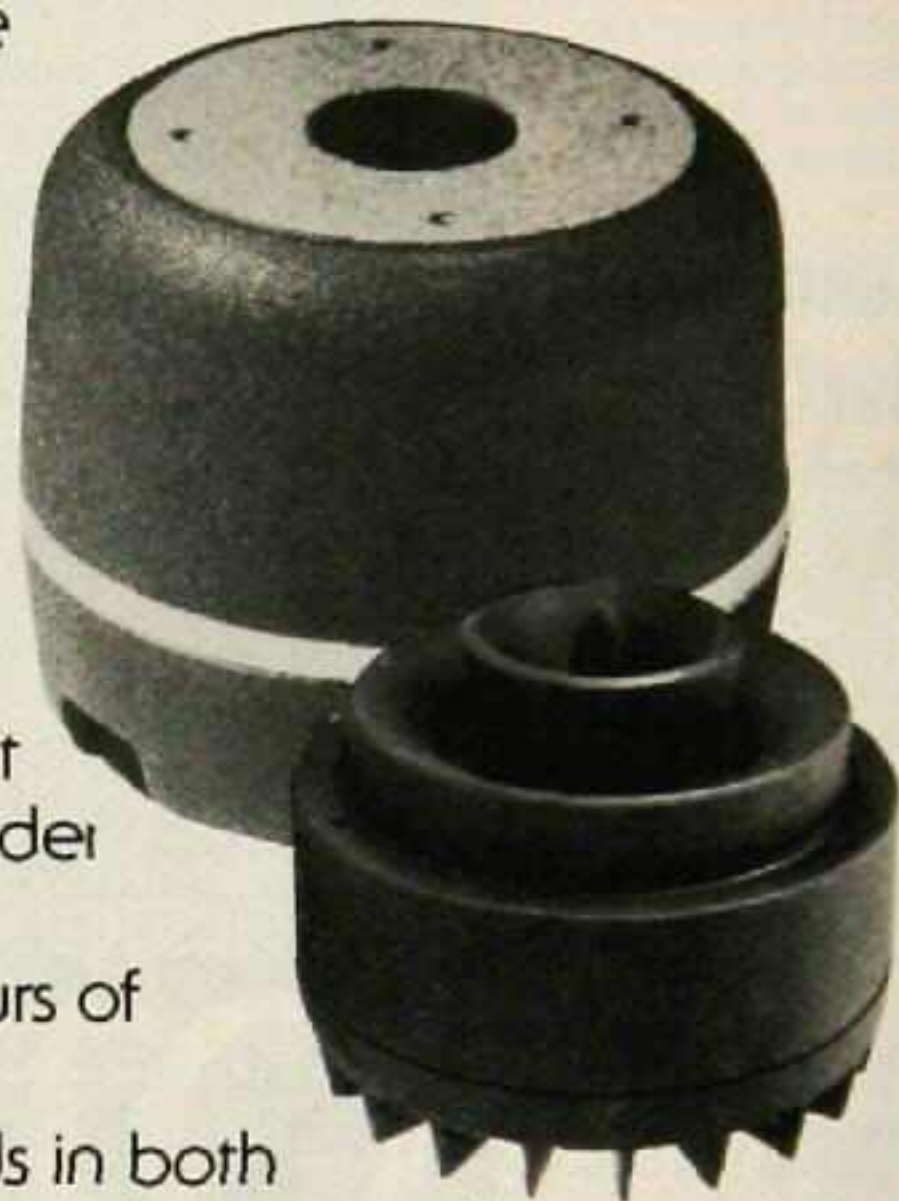
Gauss offers a complete range of speakers and monitors. From compression drivers to compression tweeters. From 10" to 18" loudspeakers. Studio monitors. Disco monitors. Horns. And now, a new and more powerful line of 12," 15" and 18" dynamic cone loudspeakers. Loudspeakers that typically offer double the power, (400 watts RMS), at the same prices you used to pay for our 200 watts RMS speakers.

New speakers. Better speakers. But, with the built in reliability and cast iron warranty you've come to expect from Gauss. Reliability that comes from our unique double-spider construction and die cast frame.

Reliability that comes from hours of 400 watts RMS testing.

Gauss' quality standards in both design and manufacture add up to quality you can hear. But don't take our word for it. See your professional equipment dealer. Test one of our speakers against two of theirs. You'll hear the difference.

Whenever you turn on a high quality stereo tape, you're probably hearing Gauss. Because Gauss high speed audio tape duplicating systems are operating in major duplicating facilities worldwide. It's no accident. Gauss high speed tape duplicating equipment was developed specifically for superb quality for up to 8 track, 1/4" or cassette duplication.



THE DIFFERENCE.

With a duplication ratio up to 64:1, Gauss' closed-looped dual capstan drive virtually eliminates wow and flutter. And, the Gauss 10 MHz bias system assures less noise and distortion on the duplicated tape. But that's not the only reason Gauss is in the leading studios.

Gauss systems are modularly engineered. That means you can start with a master and slave...then add up to 20 slaves as your business grows. And, Gauss' modular design means you'll never have to own a system that's out of date. As we improve the equipment, we improve it modularly. You add the improved modules (like 64:1 duplicating), when you need them.

Gauss engineering brings you a better product in sound. In speakers. In high speed tape duplicators. Listen. You'll hear the difference.



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AES Broadens Scope Via Semi-Pro, Career Sessions

• Continued from page 1

In addition, the AES has developed as a meeting ground for organizations interested in various disciplines represented by member segments.

This year the new Society of Professional Audio Recording Studios will have its organization meeting during the AES, the Electronics Industry Assn. and National Assn. of Broadcasters will organize a new

committee to study and recommend improvements to radio broadcasting systems, and the Recording Industry Assn. of America's engineering committee will hold a semi-annual meet-

ing to report on subcommittee progress.

The studio group has drawn much attention, with allegations of exclusivity and exorbitantly high dues leveled against the 26 founding

members. However, interim president Joe Tarsia of Sigma Sound, in an open letter to the industry, emphasizes that the organization "is aware of and sensitive to certain critical comments that have been made."

With the organizational meeting during AES, he maintains "judgments at this time about the organization are premature and therefore invalid."

The group's interim board meets Wednesday (31) at the Waldorf, with the general membership meeting Thursday (1) in the Parron North Suite from 10 a.m.-5 p.m. All technical and non-technical seminars will be Friday and Saturday at the nearby Doral Inn.

Included are: sessions on a record company executive's view of recording studios; music in advertising with Elliot Lawrence, musical consultant to the N.W. Ayer ad agency; two afternoon multitrack tape machine sessions, featuring Ed Engberg, Ampex; Kuni Maro Tanaka, Mitsubishi; Bruno Hochstrasser, Struder Revox America; Russell Hamm, Gotham Audio; Bob Brown, 3M Mincom; M. Hosoda, Steven Krampf and M. Gonda, Otari; J.W. Park, Sony, and Lutz Meyer, MCI.

Also: the economy and its impact on the studio industry, Stephen Cohen, Wharton School of Business; leasing and financing, Sanford Schneiderman, Terminal Marketing Co., and protection under the law, Malcolm Rosenberg, SPARS legal counsel.

The joint EJA/NAB radio broadcast system improvement committee meets in the Barron Suite Center Friday (2) at 10:30, with membership open to technically qualified individuals and organizations holding a business or professional interest. The committee will investigate and recommend improvements in AM and FM transmission and reception, with further information available from E.M. Tingley at the EIA, (202) 457-4975, or Christ Payne at the NAB (202) 293-3558.

The semi-pro studio operation concept, chaired by Larry Blakely, head of the Creative Audio and Music Electronics Organization, indicates an AES determination to increase the spectrum of information presented during the conventions, Plunkett says.

A special program on employment opportunities for audio engineering as a profession, moderated by Almon Clegg of Technics, indicates a growing AES concern for the field of audio education.

On the awards list, to be presented at the annual banquet Sunday night, Masuo Hayashi, secretary of the AES Japan section for more than 20 years, will receive a special citation. Organized in 1953, it is the oldest AES international section.

Honorary memberships go to John McKnight, outgoing president, who turns the gavel over to Peter Burkowitz of Polygram Record Operations in Hamburg, for eminence in the fields of magnetic recordings and standardization; Donald Powers, for eminence in the field of voice communication, and Emil Torick for eminence in the science of audio engineering.

Fellowships are given to: Richard Campbell for contributions to the engineering of intercommunication systems in high-noise environments and technical leadership in standardization; John Pfeiffer for introduction of developments in audio engineering for artist-engineer relationships in the composing, recording and producing of enduring music.

STEPHEN TRAIMAN

New realms of expression from MXR.

The Pitch Transposer is MXR's newest addition to our professional line. It is one of our most innovative products, and possibly the most revolutionary signal processor in the music industry today. It is a unique, high-quality unit which provides a cost effective and flexible package for today's creative artists.

The Pitch Transposer extends your musical boundaries by creating live instrumental and vocal harmonies. It has 4 presets which allow the artist to predetermine the intervals to be processed. Transposed intervals can be preset anywhere from an octave below to an octave above the original pitch. The chosen interval is activated by means of touch controls or a rugged footswitch. LED indicators display which of the four presets has been selected.

A mix control is provided, enabling the unit to be used in one input of a mixing console, or with musical instrument amplifiers. A regeneration control provides for the recirculation of processed signals, creating more and more notes, depending upon the selected interval. This results in multitudes of voices or instrumental chords. An entire new range of sound effects and musical textures, unattainable with any other type of signal processor, is suddenly at your fingertips.

With many other pitch transposition devices a splicing noise, or glitch, is present. The MXR Pitch Transposer

renders these often offensive noises into a subtle vibrato which blends with the music, and is, in some cases, virtually inaudible. The result is a processed signal which is musical and usable.

We have been able to maintain a high level of sonic integrity in this most versatile signal processor. The frequency response of the processed signal is beyond 10 kHz, with a dynamic range exceeding 80 dB.

A micro computer based display option allows the user to read the created harmonic interval in terms of a pitch ratio, or as a musical interval (in half steps). This unique feature allows the pitch to be expressed in a language meaningful to both musicians and engineers.

We designed our Pitch Transposer as a practical musical tool for those actively involved in creative audio. It reflects our commitment to provide the highest quality signal processors with the features and performance that will satisfy the creative demands of today's musical artist. See your MXR dealer.

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Stevie Wonder and TDK. Both bring great music to millions.

There's nothing like music to bring people together. Your TDK cassette customers care about music. And Stevie Wonder makes the kind of music they care about. With seven gold albums and 22 gold singles, it makes perfect sense to bring Stevie Wonder and TDK together.

Beginning this fall, Stevie Wonder will be singing the praises of TDK's full line of quality cassettes. Exciting TV and radio advertising will turn on your customers across the country. A full schedule of TDK magazine and newspaper ads will be read by millions. And Stevie Wonder in-store displays and posters will create the kind of store traffic you've always dreamed about.

As our featured cassette this fall, TDK D offers co-op and promotional opportunities unprecedented in the history of premium cassette merchandising. Tie-in with TDK advertising and take advantage of special promotions including TDK D in multi-packs. Remember, with hardware sales slowing down, tape has never been a more important profit-center. And economical TDK D has never been a more attractive value. Your customers recognize TDK quality, and the D cassette delivers it consistently. Watch for Stevie Wonder and TDK D this fall. Millions will.



TDK.
The Amazing Profit Machine.

Biggest Display Of Technological Progress Set For AES

• Continued from page 44

mixer's position. Also on exhibit will be the Prime Time, Delta T and the new model 91 Digital Audio Delay.

DeltaLab Research will introduce the DL-4, Time Line. The delay unit

was designed for the performing musician and offers a dynamic range of 90 dB with a frequency bandwidth of 20 Hz to 15 kHz, at all delay settings. The DL 4 can be controlled by a footswitch and will pro-

vide over 1/2-second of delay, expandable to 2.5 seconds with another new DeltaLab add-on product the Memory Module.

• **Aphex Systems Ltd.** will show the R&R Audio CX-1, configured

with separate expander and compressor sections. The expander may be used as a noise gate while simultaneously using the compressor or limiter section. An LED bar graph indicates degree of compression, ex-

pansion or the sum of the two, or output level. Other products on exhibit will include the Aphex Aural Exciter, B&B VCA's and VCA assemblies, parametric equalizers, the QAS-24 Grouper System and B&B op-amp modules.

• **Allison Research** will exhibit Fadex, a programmable fader system that can be adapted to both new and existing non-automated consoles. The 65-K automation programmer which can interface to the Fadex system will also be displayed.

• **Ashly Audio** will showcase its "SC" series of signal processing devices. Among these are the Peak Limiter/Compressors, SC-50 (mono) and SC-55 (stereo). The units boast a frequency response of 20 Hz to 20 kHz, ± 0.5 dB; distortion less than 0.05% and hum and noise level at 90 dB. Other products in the line include the SC-63 and SC-66A Parametric Equalizers; Electronic Crossovers; Instrument Preamp, and Keyboard Input Processor.

• **BGW Systems** will show its complete line of power amplifiers and electronic crossovers, including power amplifier model 50A and the Model 20 Professional Electronic Stereo Crossover. The latter may be used as a stereo two-way or mono four-way crossover. Provision is made within the unit for user adjustment of high pass, low-pass and subsonic filter sections. Up to 120 different roll-off curves are possible within each filter section. The device is packaged in a 1 3/4-inch rack-mount panel and features 1/2-inch phone jacks.

• **The Orban** exhibit will include the model 672A Equalizer which combines parametric characteristics in a graphic configuration. Each graphic band features both tuning and bandwidth control, a 3:1 tuning range, and a ± 16 dB boost/attenuate range.

• **Crown** will spotlight the PA52, 600-watt per channel, two-channel power amplifier. The amplifier includes an analog computer section which monitors internal conditions to limit output when failure thresholds are approached.

• **Dbx** will show a stereo version of the Model 163, "Over Easy" compressor, the new model 164. The stereo unit adjusts compression ratios automatically from 1:1 to Infinity:1.

TAPE RECORDERS & RELATED EQUIPMENT—The Teac booth will feature the model 85-16, 1-inch, 16-track recorder/reproducer. The package includes dbx noise reduction integral with the electronics. The transport operates at 15 i.p.s. and accepts 10 1/2-inch NAB reels. DC servo motors are used for both reeling and capstan functions. A four-digit electronic display of tape speed or elapsed time and a zero search function are additional features.

• **Stephens Electronics** will be displaying its line of capstanless multitrack transports. The 40-track two-inch recorder/reproducer will be featured as well as a portable 24-track model. The company's Q-II Autolocator and other accessories will also be demonstrated.

• **Ampex** will exhibit its mastering system consisting of ATR-100 1/2-inch two-track, and ADD-1 digital delay unit. The package is offered as a high quality disk mastering system, intended to replace conventional tape preview hardware in mastering operations. The company will also introduce the ATR-124, 24-track analog recorder based on the design concepts of the ATR-100 1/2- and 1/2-inch series of recorders.

(Continued on page 60)

JBL. WHEN EXCELLENCE COUNTS.

Whenever and wherever excellence in sound is essential, JBLs are essential.

No other speaker is good enough for top recording professionals, performing musicians on tour and *anyone* who listens for a living.

Because no other speaker is created with JBL's combination of advanced design, high-technology computer and laser research, extensive listening tests and quality of craftsmanship.

And no other speaker has the benefit of JBL's history of over three decades of experience in professional sound.

The JBL heritage of excellence and reliability can be found in a wide variety

of applications.

At outdoor concerts ranging from rock to Beethoven, thousands of listeners can hear the artists clearly... thanks to JBLs.

In recording studios, you'll find more JBLs than any other monitor. In fact, most major albums are mixed or mastered on JBLs, according to a recent Recording Institute of America survey.

Under the lights at discos around the world, more dancers are moving to JBLs... by far the leading disco speakers (Billboard's International Disco source-book).

Night club performers rely on JBL's

new Cabaret Series loudspeakers—the first JBLs made especially for club musicians.

Theater owners who want their audiences to experience today's great new multiple sound tracks are installing JBLs.

And serious musician/songwriters who rely on home recording are following the lead of the big recording studios: They're turning to JBLs, too.

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fact: this condenser microphone sets a new standard of technical excellence. & it sounds superb!

The Shure SM81 cardioid condenser is a new breed of microphone. It is a truly high-performance studio instrument exceptionally well-suited to the critical requirements of professional recording, broadcast, motion picture recording, and highest quality sound reinforcement — and, in addition, is highly reliable for field use.

Shure engineers sought — and found — ingenious new solutions to common

problems which, up to now, have restricted the use of condenser microphones. Years of operational tests were conducted in an exceptionally broad range of studio applications and under a wide variety of field conditions.

As the following specifications indicate, the new SM81 offers unprecedented performance capability — making it a new standard in high quality professional condenser microphones.



SM81 puts it all together!

- WIDE RANGE, 20 Hz to 20 kHz FLAT FREQUENCY RESPONSE.
- PRECISE CARDIOID polar pattern, uniform with frequency and symmetrical about axis, to provide maximum rejection and minimum coloration of off-axis sounds.
- EXCEPTIONALLY LOW (16 dBA) NOISE LEVEL.
- 120 dB DYNAMIC RANGE.
- ULTRA-LOW DISTORTION (right up to the clipping point!) over the entire audio spectrum for a wide range of load impedances. MAXIMUM SPL BEFORE CLIPPING: 135 dB, 145 dB with attenuator.
- WIDE RANGE SIMPLEX POWERING includes DIN 45 596 voltages of 12 and 48 Vdc.
- EXTREMELY LOW RF SUSCEPTIBILITY.
- SELECTABLE LOW FREQUENCY RESPONSE: Flat, 6 or 18 dB/octave rolloff.
- 10 dB CAPACITIVE ATTENUATOR accessible without disassembly and lockable.

Outstanding Ruggedness

Conventional condenser microphones have gained the reputation of being high quality, but often at the expense of mechanical and environmental ruggedness. This no longer need be the case. The SM81 transducer and electronics housing is of heavy-wall steel construction, and all internal components are rigidly supported. (Production line SM81's must be capable of withstanding at least six random drops from six feet onto a hardwood floor without significant performance degradation or structural damage.) It is reliable over a temperature range of -20° F to 165° F at relative humidities of 0 to 95%!

Send for a complete brochure on this remarkable new condenser microphone! (AL577)

SM81 Cardioid Condenser Microphone



THE PERFECT SPLICE

Brady Splicing Tapes make it easy. That's because we developed the tapes, the adhesives and even the equipment to put it all together. So you get the right combination for perfect performance on manual or automated splicing equipment — in audio or video cassettes or 8-track cartridges. The kind of performance that has made Brady the No. 1 supplier to the industry.

To assure smooth trouble-free feeding and operation, Brady splicing tapes are tested for separation under impact, for adhesive ooze, tensile and shear strength. And width tolerances are guaranteed by electronic measurement.

Adhesive coating thickness within micron limits eliminates layer to layer impressions that can cause sound or picture distortion.

In every way, Brady makes sure you get the perfect splice. And Brady offers a complete line of splicing tapes for audio cassettes, 8-track stereo cartridges, master recordings, plus a wide selection of other tapes and materials.

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NOVEMBER 3, 1979, BILLBOARD

Winter AES Diversity Keys 64th AES Confab

• Continued from page 44

tical digital audio disk is "The MD (mini-disk) System—A Contribution To DAD Standardization," by Weland and Redlich of Teldec. The Teldec digital audio disk, which is contained in a protective sleeve for storage and during display, will be described by the authors, as well as some refinements in techniques of its manufacture.

• Two additional papers prominent within Saturday's (3) Sound Reinforcement / Architectural Acoustics session, are J. Christopher Jaffe's "Horizontal And Vertical Surround Concert Hall Designs," followed by J. Robert Ashley's "Auditory Backward Inhibition Can Ruin A P.A. System." The divergent points of view encompassed by the two papers are expected to generate a lively interchange concerning concert-hall design philosophies.

• In Sunday's Digital Techniques session a comparison between PCM codes for digital tape recording will be presented in a paper titled, "Comparisons Of Performances Between RSC Code And IPC Code When Applied To PCM Recording Systems." In the same session, Dr. Joshi Doi of Sony's Audio Technology Center will deliver a paper, "On Bit Reduction Of Digital Audio Systems." Doi will discuss the trade-offs between efficiency and synchronization when a variable length code is employed.

• During the four-day conven-

tion the AES technical council has scheduled its first official meeting. Richard Campbell will preside over the council members who represent diverse interests in the audio industries.

The technical council was recently created after a re-evaluation by AES board of governors of its standards activities. The new AES council will be meeting presumably to formulate and organize efforts in the area of audio standards, including issues pertaining to digital recording.

Apparently the AES is not the only technical group to have recently reviewed its standards activities in light of FTC proposals to put certain rules into effect, to "protect" the consumer from "over-engineering" that might be dictated by standards. In contrast, digital audio standards activities are moving ahead without constraint outside the U.S.

The Electronic Industries Assn. of Japan is extensively engaged in development of standards for a digital VTR format and has also formed a group specifically for purposes of developing standards for a digital audio disk. The companies represented in these activities include Mitsubishi, Teac, Sony, Hitachi, Nippon Columbia, Philips, Matsushita, JVC, Pioneer, Sanyo and Toshiba.

There is concern among American firms, including some represented at the AES, that the federal government's constraint of U.S. standards activities will force an acceptance of standards that have been created without U.S. representation. The AES technical council's activities are viewed by its members as significant in this light.

• A first for an AES convention is the Friday evening panel-session dealing with disk and recorded tape manufacturing, titled, "Recorded Audio Product Manufacture."

The panel is about equally divided between disk and tape, with disk interests represented by Carl Rodia, Audio Matrix; Lou Porrata, CBS Records, and Marvin Bornstein, A&M Records. Robert Piselli, BASF Systems; John French, of Grandy, and Julius Konins of Cassette Productions, will address themselves to issues related to the manufacture of prerecorded tape product.

Piselli will describe performance criteria for duplicating tape and also review the history and promise of certain formulations including iron oxide, chromium, metal and others.

French will discuss the material requirements for duplicating heads including design changes necessary

for metal tape. Konins' remarks will be directed at explaining methods involved in production of high quality prerecorded tapes, with particular attention given frequency response, noise and distortion and tape motion.

Rodia's comments are expected to center on the electroplating processes employed in disk manufacture, including process control and quality maintenance. CBS' Porrata will cover pressing and aspects involved in producing a high-fidelity product. A&M's Bornstein will discuss quality control techniques and parameters for product evaluation.

• Two special sessions augment this convention. Almon Clegg of Technics will moderate a symposium Saturday afternoon dealing with employment opportunities in audio engineering. A panel of six speakers includes industry representatives Robert Schulein of Shure Brothers, and Roy Friedman of Columbia Records. Educators Marshall Leach of Georgia Tech and Ted Craiger of the Univ. of Miami, as well as students Robert Cochran of Northwestern Univ. and Greg Davis of Harrison Systems, will also participate on the panel.

(Continued on page 62)

TEMMER TRIP

China Upgrading Audio Facilities

NEW YORK—Both the broadcasting and recording facilities are in the process of upgrading in the Peoples Republic of China, reports Stephen Temmer, president of Gotham Audio and Gotham Export, who just returned from a six-week Far East trip.

During 12 days as guest of the China Record Co., Temmer gave four days of seminars on recording techniques and new developments in acoustics to 25 engineers from across China.

Temmer also visited the Broadcasting Administration in Peking and the Chicago Record Co. factory in Shanghai, where his hosts indicate he was the first recording engineer to visit since World War II.

Broadcasting and recording facilities are being updated from levels of technology formerly supplied by Russia prior to the 1966 Cultural Revolution, according to Temmer, with plating and pressing equipment of modern design now being installed.

Stereo cutting facilities are already operational, but disks presently sold in China are either 7 or 10-inch diameter, predominately of the flexible sound sheet type and available only in mono, Temmer reports.

The biggest factor holding back disk growth is the manufacture and distribution of record players, with only about 140,000 built last year.

Temmer plans to return next spring to continue the educational process which he maintains must preclude any possible meaningful purchase of facilities.

Both ElectroSound, through Audiomatic Corp., and Cetec Audio have sold and installed the first tape duplicating equipment in China earlier this year, and indications are the cassette market may rival or exceed disks.

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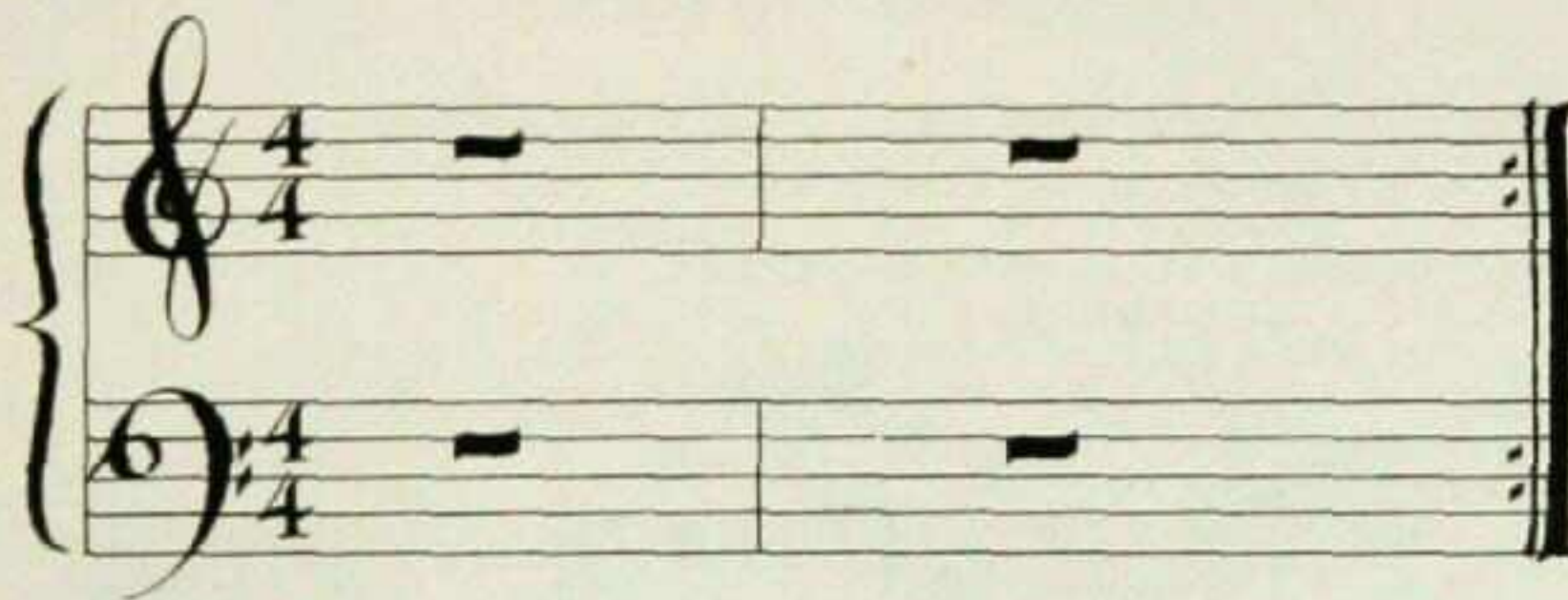
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PLEASE OBSERVE THE
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OF SILENCE.



When these fine artists wanted silence with their music, that's just what they got. Distortion-free, no-hiss silence. Because like Herb Pilhofer of Sound 80, they all recorded with 3M's Digital Mastering System.

We congratulate their success. And invite you to a demonstration of the 3M system in Suite 511 at the AES show.

To hear for yourself just how clean and pure sound can really be.

3M DIGITAL MASTERING SYSTEM. SILENCE NEVER SOUNDED SO GOOD.

3M

Biggest Display Of Technological Progress For AES

Continued from page 56

• **3M** will show its digital mastering system comprised of 32-track recorder plus a 2/4-track master digital recorder. Features of the recorders are remote control of logic

functions and a 10-location memory storage/recall. Tape products will include the Scotch 226/227 Audio Mastering Tape and Scotch 265 Digital Master Recording Tape.

• **Neal-Ferroglyph** will exhibit

the SP-7, "custombuilt" reel-to-reel 1/4-inch recorder/reproducer. Several mono or stereo head configurations, tape speed options from 15/16 i.p.s. to 15 i.p.s.

• **Otari's** exhibit will highlight

the MTR-90, 24-track two-inch recorder, first introduced last May in Los Angeles. This multitrack system features a direct tape drive system, sans pinch rollers. The transport operates at both 30 and 15 i.p.s. tape

speeds and includes a speed control to effect a $\pm 20\%$ variation in tape velocity.

• **BTX Corp.** will exhibit the 4600 SMPTE Tape Controller, a microprocessor based system to control synchronization of up to four audio and/or video transports. The unit may also be programmed to provide a sequence of up to 30 edit functions, including punch-ins/outs.

CONSOLES & MIXERS—TO
Electronics will show its full line of mixer modules designed for use in churches, auditoriums, hotels, convention centers and stadiums. The line includes microphone and phono preamps, line amplifiers, signal generators, 1/2-octave equalizers, power amplifiers, and meter modules.

• **Auditronics** will exhibit its line of consoles including "The Memphis Machine," a 32-input automation ready board. *Auto-Trak* is the company's automation system which employs the Allison 65-K Programmer.

• **The Soundcraft Electronics** booth will feature a new line of consoles, the Series 400 and Series 1600 boards. The 1600 series of record/mixdown consoles are outfitted up to 24-track capability and are designed for a "split" configuration where submaster and monitor functions occupy separate board sections. The British manufacturer will also show the SCM 381-8, an 8-track one-inch recorder.

• **Quantum Audio Labs** will exhibit the Gamma-A Recording Console. This is an 8-buss, modular board with four effects busses which can serve multiple functions such as echo send, cue send, foldback etc. Up to 32 channels are available with balanced inputs for both microphone and line.

• **Yamaha** will exhibit the PM2000 mixing console. The boards are standard as 24 or 32-input mainframes and feature transformer isolated microphone inputs, panning and equalization on each input channel as well as switching for 8-assign busses.

• **Neve** will show its newest line the 8108, microprocessor assisted recording consoles. Console operation is simplified by microprocessor management and memory of board switching assignments. Dual linear bar graph metering and 4-band parametric channel equalizers are additional features of the line.

• **British manufacturer Trident Audio Ltd.** will show the Series-80, automation-ready 32/24/24 mixer. Fourband equalizers and auto-mute/master-mute functions are two prominent features of the Series-80 line. Other products on display will include the Fleximix Console, parametric equalizers and a stereo limiter/compressor.

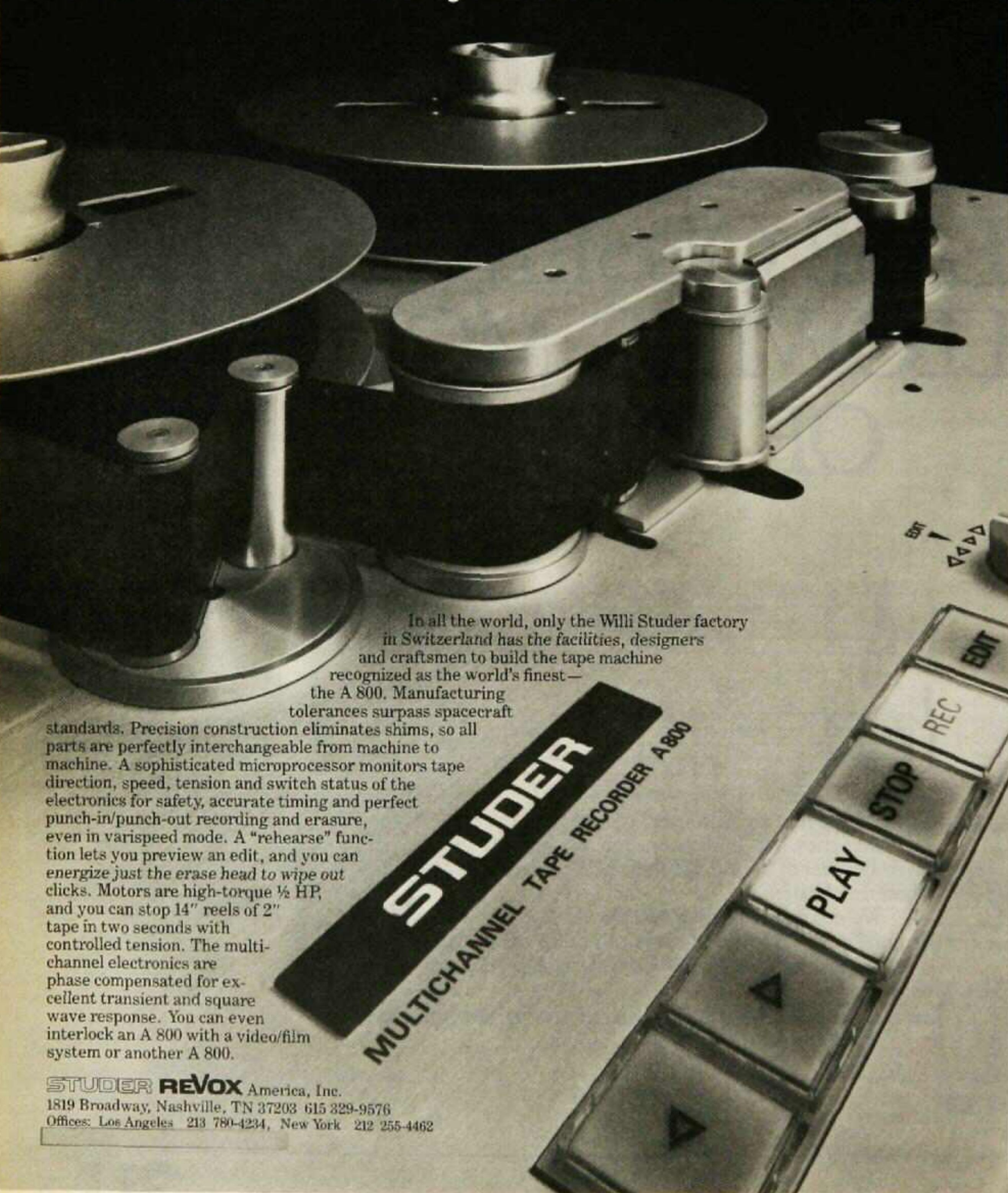
• **MCI** will exhibit the newest addition to its console line, the JH-600. This is available as an "automation only" board, with that technology factory built into the console. The board is available with Vari-Q equalizers which feature variable Q adjustment. Also shown will be the JH-500 series of boards, the JH-16 two-inch recorders as well as the company's first production JH-220 Digital Stereo Master Recorder, built for EMI.

• **Millbank Electronics** will exhibit its PAC-System a complete line of preamplifiers, amplifiers and combiner modules for use in sound reinforcement and industrial applications.

• **Solid State Logic** will show the SL-4000E series of consoles. The boards are available with up to 56-inputs and 32-group outputs. Each

(Continued on page 61)

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Winter AES

New Digital & Analog Units To Vie For Attention In N.Y.

• Continued from page 60

I/O module contains integral multi-track electronics, compressor/limiter, expander/gate, and four-band parametric equalizers. The associated Studio Computer System is a floppy-disk based automation system employing English language commands to instruct and "program" automation functions.

• Console manufacturer Quad Eight will show the Compumix III automation system standard in the company's Coronado series of boards.

• Sound Workshop will demonstrate ARMS automation available on the 1600 series boards. Also shown will be the 1280 series mixers, broadcast/disco mixers and Stereo Reverb System.

• **MICROPHONES, LOUD-SPEAKERS, ACCESSORIES**—Audio Technica will show three phantom-powered microphones. Included is the AT803R electret condenser, of less than one-inch length and operable from a remote 9-volt power supply.

• The Gotham Audio exhibit will spotlight the Neumann U89 condenser microphone, featuring an all new design capsule. Five directional patterns and two roll-off curves are features soon available in a remote pattern control version as well.

• Vitavox will exhibit the Music Motor, a high power horn loud-speaker pressure-driver. The Music Motor features a design permitting user replacement of the diaphragm assembly in the field.

• Spectra Sonics will demo its high intensity loud-speaker system, the model 3085. The system is designed for large auditoriums and arenas and is constructed in three separate sections containing loud-speakers, power supply, filters, and power amplifiers.

• Shure Brothers exhibit will spotlight the SM 81 unidirectional condenser microphone.

• AKG will bow the new D-300 series of microphones, available as cardioid and hyper-cardioid models.

• JBL will have its new 7510 automatic mic mixer, offering a standard four-input module expandable to 24-inputs; a mixer/amplifier, mixer/preamp and dual-input compressor/limiter, as well as a representative group of its monitor speaker systems.

TAPE DUPLICATING—King Instrument Corp. will make its first AES convention appearance with a line of cassette loaders which feed, wind, splice and eject the loaded cas-

sette ready for labeling. The loaders are fully automatic and can load up to 1,000 C-60s over an eight-hour shift. Other equipment shown will be the Basic I Audio Cassette Loader; 1/2-inch-Beta and VHS

videocassette loaders; 3/4-inch-U-matic videocassette loaders, and 1/2-inch-Philips type video cartridge loaders.

• Audio Ltd. will show its line of loaders, desk-top in-cassette duplicators, winders/exercisers and other

duplicating accessories. Featured will be the model 200-9 Rewinder/Exerciser/Timer which can verify purchased cassettes and/or time cassettes for exact length tailoring.

• David Lint Associates will

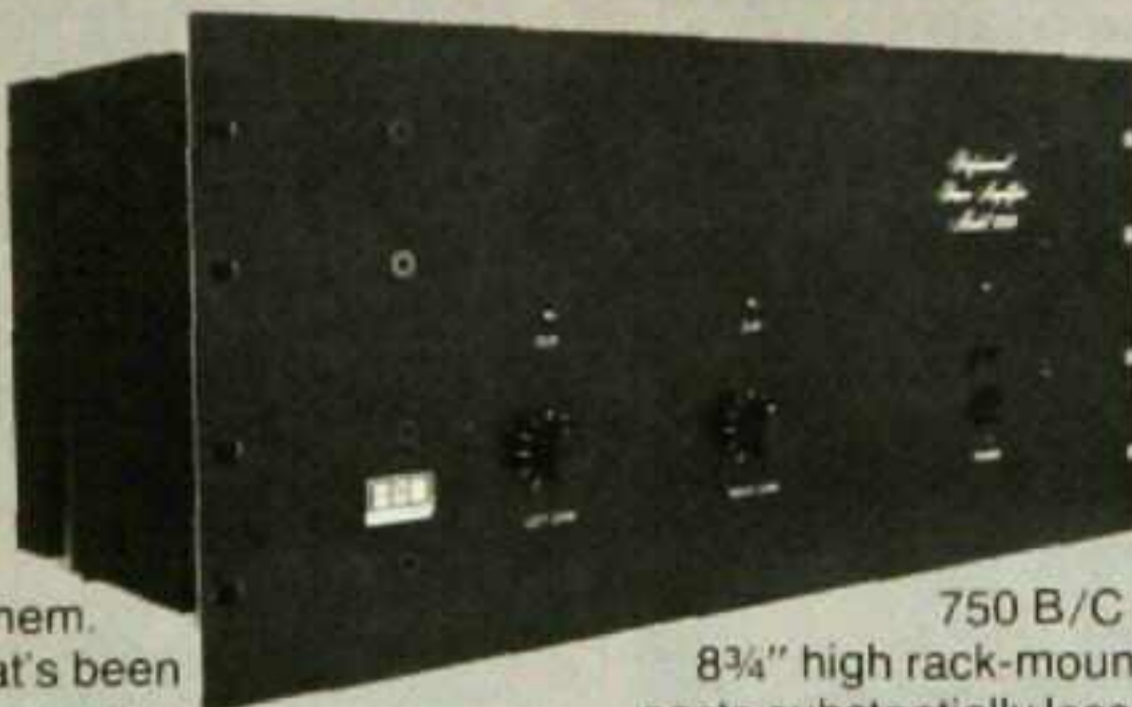
show the ITI P-1 Labelmaster, two-color cassette label printer. The unit will print on paper, mylar, fabric or foil labels and can produce up to 6000/hour two-color, or 12,000/hour one-color labels.



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New Pro Sound Expo For U.K.

LONDON—Batiste Promotions and Exhibitions, a London-based company, is staging Prosound International here in September of next year, claiming it will be "the first independent exhibition to cover all aspects of audio equipment and services."

The show is set for the West Centre Hotel, Sept. 2-4, and is aimed "at the professionals in the industry. We look to attract manufacturers and suppliers to show product to buyers from all over the world."

Competition exists with the Assn. of Professional Recording Studios Show in summer, and Discotek, the disco equipment expo run by the British Assn. of Disco Equipment Manufacturers also in September.

Video Takes

The non-exclusive agreement that brings 75 top feature films from Paramount Pictures to RCA for its SelectaVision videodisk catalog is topped by "Saturday Night Fever" and "Grease," the record industry's top selling albums of 1978 worldwide—underscoring the belief of Herb Schlosser, in charge of RCA videodisk programming, that the "video record" will play an important role in creating a mass market for home video. RCA also has acquired the videodisk rights to 20 top features from The Rank Organization in the U.K.

Announced jointly by Schlosser and Dick Frank, president of Paramount Television Distribution, the agreement released to the home video market, and both firms will explore the co-development of specialty programming just for the videodisk.

Schlosser predicted to the Caucus

of Producers, Writers and Directors recently that videodisk players will be in 30% to 50% of U.S. color tv homes in 10 years, or between 25 and 40 million machines in use—a multibillion-dollar industry. While half the initial 300 titles in the first RCA catalog and released in the first year will be feature films, Schlosser emphasized the diversity of the mix, including some creative programming in the music area.

Paramount's Frank notes that 10 of the 75 titles also are licensed to MCA for its DiscoVision videodisk catalog, and 36 are being tested by fotomat and Paramount as well, in the videocassette format. He agrees with Schlosser that the exploration of ideas for new videodisk material is a definite concept for future programming, once a market is firmly established.

Nebule Productions got some great exposure for its "Video Wallpaper" concept of tension-relieving mood music videocassettes, seen on NBC-TV's "Prime Time Sunday" Oct. 21. The firm, headed by brothers Roy and Terry Kamen, has 14 30-minute titles available in 1/2-inch Beta or VHS and 3/4-inch U-Matic at

\$60 and \$120 each respectively. (Nebula Productions, 31-90 140th St., Flushing, N.Y. 11354, (212) 886-6242.) * * *

Inovision of Dallas has mailed the first 32-page four-color catalog in conjunction with a membership pitch that offers introductory gifts and a standard 22% discount off list for a variety of video hardware and software products. Included is the IAI Records & Videotaps 40-minute "Collection I" of top jazz performances augmented by visual interpretations of the music by video artist and IAI president Carol Goss. Annual Inovision Club membership is \$57.50, including discount rental and purchase privileges. (Inovision, 14580 Midway Rd., Dallas, 75234, (800) 527-0263.) * * *

Fall season for Moogtown Video's "Manhattan Alley" on Channel J, Telepromoter and Manhattan Cable in New York, includes new tapes on the Police, Todd Rundgren, Rick Derringer, Ellen Foley, Robert Fripp, GQ, Joe Jackson, M, Graham Parker & the Rumour, New England, Orleans, Raydio, Spyro Gyra and Tycoon. Shows air three times a week. STEPHEN TRAIMAN

Mixed Reaction On In-Store Video

• Continued from page 44

customers around the video unit.

Label panelists had mixed views, as some felt video was not cost effective particularly in the current economy.

CBS' Paul Smith said the label is still committed to video, but chided accounts who screen "the same thing over and over again." He also pointed to the importance of video for international affiliates which can share in the costs of producing this promotional vehicle.

The merchandisers cited the importance of displaying album product alongside video promotions.

Home video in either tape or disk form also entered the discussion among label executives.

Gary Mankoff of Infinity said the label plans to tie-in with parent MCA's DiscoVision and sees greater hardware capacity from MCA as a

result of its new joint venture with IBM.

Said Smith: "We're interested in any entertainment medium that's viable and will sell product in whatever way it makes sense." He noted the recent formation of CBS Record Group's New Ventures division under Walter Yetnikoff as a strong commitment to this area.

Motown's Mike Lushka said the label's film division had made a deal with MCA for the release of two motion picture properties on videodisk by the end of next year: the Diana Ross-starring "Lady Sings The Blues" and "Mahogany."

Diversity Marks 64th AES Meet

• Continued from page 58

Specific topics planned for discussion are employment opportunities in audio engineering, educational requirements, adequacy of curricula to meet industry demands and available means for finding employment.

An additional special session is concerned with "Industry Evolution And The Semi-Pro Studio." This panel discussion meeting Saturday morning is moderated by Larry Blakely, president of the Creative Audio and Music Electronics Organization.

A panel of six industry experts will discuss who is building the economy studio and why; the impact on pro studios; and future prospects for the semi-pro movement. Session panelists are Tom Rush, Columbia Records; Bill Robinson, Capitol Records; Dave Harrison, Harrison Systems, Inc.; Vincent Testa, Modern Recording; Ham Brosius, Audiotechniques, and Michael Tapes, Sound Workshop, Inc.

A Friday morning tour of New York studios has also been added to the itinerary for those registered for the technical sessions. Included in the tours are Soundmixers, CBS Records, Media Sound, A&R, Soundworks, Regent Sound, Record Plant, Hit Factory, Sigma Sound and Sound Ideas. Studio staff personnel will be on hand at each location to answer questions and explain details of the operation.

IRWIN DIEHL

JBL/Capitol Little River Band Tie

LOS ANGELES—JBL, Inc. and Capitol Records have teamed up for a new promotional effort involving the Little River Band.

The speaker firm has secured the rights from the label and the group to print a commemorative poster utilizing artwork from the group's latest "First Under The Wire" LP which was recorded and mixed using JBL professional series loudspeakers.

Featuring the tag line, "JBL—First With The Pros," the posters are available free to all JBL's hi fi dealers nationwide in quantities sufficient for store display and distribution among store customers through the new year.

In addition to the new Little River Band poster, JBL is also offering its dealers a wide range of point-of-purchase materials in support of its current six month long "Extra Measure" campaign.

Items including "First With the Pros" posters, Extra Measure hang tags, rulers, banners and T-shirts, Rod Stewart shirts and the specially produced digital JBL Superecord

Digital Met Taping

• Continued from page 44

ter" and "Great Performances" programs have been carried on DATE, with others scheduled for the current season. Digital Recording Systems is exploring future sessions with some of the leading orchestras involved in the productions, after the encouragement from the Met based on the initial digital taping experience.

STEPHEN TRAIMAN



Joint Promo: JBL poster for Capitol group Little River Band is the latest cross-merchandising venture for the firm.

are available to franchised accounts direct from the factory or through local representatives.

CentraCart Not Seen

WASHINGTON—The new 3M CentraCart Radio Cartridge System was not shown at the recent National Radio Broadcasters Assn. convention here Oct. 7 as indicated in the exhibit report (Billboard, Oct. 27, 1979). It had been expected and was included in NRBA show information, but 3M decided the working prototype needed more time, and had to forego the exhibit.

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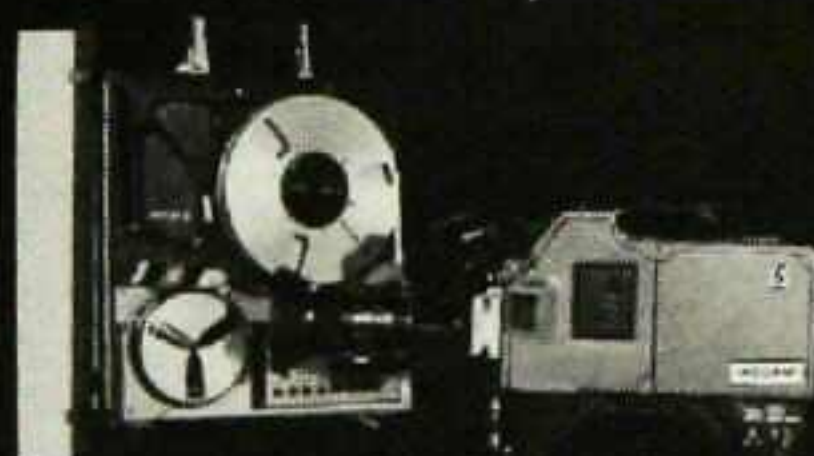
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HAWK TALK—Ronnie Hawkins, right, chats with Don Grierson, vice president, a&r, EMI-America/UA Records, left, and producer Keith Allison in the control room of Larrabee Studios, Los Angeles. Hawkins, who has just signed with UA, is prepping a debut LP called "The Hawk."

Rozzelle Invents Clapping Device

LOS ANGELES—Studio musician Rod Rozzelle here has invented a new percussion instrument called the Clapper which simulates the sound of 10 hands clapping.

The lightweight device, which can be held in one hand, is made of impact-resistant, high grade industrial plastic and lacquered wood.

According to Rozzelle, a drummer and percussionist, the device, which retails for \$46.95, is being used by such L.A. studios as Motown Studios, Studio 55, Gold Star, Devonshire, Doctor Music and the Mom & Pops Company Store.

Producers who are using the device, adds Rozzelle, are Freddie Perren, Phil Spector, Hal Davis and Larry Farrow.

BOOGIE MOTEL

Foghat Has Own Studio

LOS ANGELES — The Bearsville group Foghat has built its own recording studio called Boogie Motel, located in Port Jefferson, N.Y.

The band's recent LP, also called "Boogie Motel," was cut there, according to group member Dave Peverett.

Although a private facility at the moment, Peverett indicates it will be flexible to accommodate outside groups.

The 24-track complex, a refurbished building, contains a Neve console and MCI tape equip-

ment as well as a complete array of outboard gear.

"We thought," says Peverett, "about building a demo studio but then we decided to go ahead and have a professional studio. It gives us more flexibility. And we've reached a point in our career where we want to be more involved in the production of our LPs."

"Boogie Motel" was produced by the group as well as manager Tony Outada. Engineering was handled by Don Berman, assisted by Bob Coffee. Mastering took place at Masterdisk Corp. by Bob Ludwig.

KIMBALL BREAKS ICE

First-Ever AES Exhibit By Piano Manufacturer

By ALAN PENCHANSKY

CHICAGO—Kimball International, Inc., a leading piano and organ manufacturing and importing company, will be exhibiting at the AES convention beginning Thursday (1) in New York.

Kimball is the U.S. importer of the famed German Boesendorfer concert grand piano. In 1966 the Boesendorfer company was purchased by Kimball, which also manufactures its own line of pianos in the U.S.

According to Wade Bray, a former recording studio engineer now working for Kimball, it will be the first AES exhibit by a piano manufacturer solely of a piano line. Kimball is headquartered in Jasper, Ind.

Bray, formerly chief engineer with Swartwout Productions of Scottsdale, Ariz., is heading up a major push for recording studio sales of the Boesendorfer instruments.

The Boesendorfer line of five instruments begins with the model 170, measuring 5-feet, 8-inches in length and selling for \$25,000. At the top of the line is the model 290 9-foot, 7-inch Imperial Concert Grand, \$52,000.

The Imperial Grand is designed with nine extra notes in the base register, and other of the Boesendorfer pianos have an extended lower range. This unique feature is partially the reason for the special tonal properties that have brought the Boesendorfers acclaim.

As part of Kimball's marketing thrust a special digitally-mastered record album has been produced. The promotional LP includes recordings of performances on Boesendorfer and Kimball pianos.

The album was recorded on 3M digital equipment and Bray hopes to have it ready for AES attendees to receive.

Bray also plans to loan the big black half-ton Imperial Grand to key studios in markets such as L.A., Nashville, Miami and New York. This will give performers and engineers a chance to become familiar with the tonal and mechanical performance of the instrument.

About 700 Boesendorfers are being produced annually today, says Bray. The factory's output has been increased in the last dozen years, however an annual limit of 1,000 instruments won't be exceeded.

Bray says the Boesendorfer factory was threatened with closing when Kimball took over. It's stressed that total autonomy over design and production remains in the hands of the German operation.

"The Boesendorfer is still the only completely hand-made piano in the world," Bray states. He says more than one year is required to make an instrument, not counting the time spent in curing of building materials.

According to Bray, the new studio sales effort is only six months old. Only in the last three years have enough pianos begun to roll out of the plant to permit a substantial American marketing effort.

Chicago's Universal Recording is one of the first studios in the country to take delivery. Sound 80 studios in Minneapolis also is using an Imperial Grand in recordings, according to Bray.

Studio Track

LOS ANGELES—Quincy Jones is producing the Brothers Johnson at Kendun. ... Bones Howe is producing and engineering final mix-downs for the upcoming Jerry Lee Lewis LP. Geoff Howe assisting, at Filmways/Heider.

At Sierra Pacific: Rick Rouse recording for Scotti Brothers Records, Lee Norris producing, Patrick McDonald engineering, Delaney Bramlet continuing to work on a new project, and the Statons recording for Legend Records, Jeff and Mike Staton producing themselves.

Record Plant action sees: Jeffrey Lesser producing Viva Beat for Polydor, Mike Beiriger engineering, Brooks Arthur producing Bernadette Peters for MCA, David Latman engineering, and Mark Tobin producing David Spanos for Wind-song, Andy Johns at the board.

Steve Goodman producing Michael Simmons at Studio 21, N.Y., Frank Heller engineering, Larry Osterman and Al Garrison producing Max Demian's second RCA LP at RCA Studios, N.Y.

At House of Music, West Orange, N.J., the Feelies finishing final mixes on a new LP for Stiff Records, Jim Bonnell engineering, assisted by Julian Robertson. ... Rich Goldman and Shawn Sandridge producing Dayton for UA at 5th Floor Recording, Cincinnati, Gary Platt engineering. ... Jim Ed Norman producing Sonny Throckmorton for Phonogram/Mercury at Audio Media Studio, Nashville. ... Karan Tobin recording for Arista at Soundshop, Nashville, Travis Turk engineering. ... The Enactron mobile truck on location in Austin for a Willie Nelson movie called "The Honeysuckle Rose."

Danny Janssen and Garey Mielke producing Dean Andre for Flaminash Records, James Simcik engineering with Dan Lazerus and Dan Everhart assisting—at One Step Up.

Wilton Felder working on a solo LP at Wizard Studios to be called "Inherit The Wind."

Recently at Secret Sound Studio, N.Y., the King Biscuit Flour Hour, with featured guests Stephen Stills, Country Joe, Canned Heat, and

John Sebastian, at the "Reunion Concert," produced by Charles Kaplan for DIR Broadcasting with Michael Barry and Darroll Gustamachio at the board.

Jimmy Johnson and David Hood producing Jackson Highway at Muscle Shoals Sound Studios, Sheffield, Ala., Steve Melton engineering, Mary Beth McLemore assisting. This is the first MSS Records project for Capitol.

Joel Diamond producing Ritchie Adams for Infinity at Hit Factory, N.Y.

Mike Flicker producing Heart for Epic at Seattle's Kaye-Smith.

Merle Haggard tracking and mixing a new LP at Filmways/Heider, San Francisco, Lewis Talley coordinating the project with Ashley Brigdale engineering and Marnie Moore assisting at the console.

Leon Russell producing himself, recording

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Frankford/Wayne Adds a Room

NEW YORK—Frankford/Wayne Mastering Labs here has opened its new cutting room E.

According to Tom Steele, president and chief engineer, the new room is completely computerized. It is equipped with Gerry Block's Compudisk microprocessor computer pitch and depth control.

The system, according to Steele, claims to add up to 50% more level or 30% more time to the disk. The

room also contains a microprocessor controlled tape machine and console.

The new room is available on an appointment only basis and will be initially operated by Steele. Room E is the facility's fifth cutting room.

Other staff engineers at the facility include Dom Romeo, Tom Coyne, Herb Powers, and assistant Ken Eichler.

The facility also has three cutting rooms in Philadelphia.

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Now It's the Rapping DJ Setting New Trend

• Continued from page 4

Hill Gang, on Sugar Hill Records, is now number 41 on Billboard's Disco Top 100, and number 50 on Billboard's Soul chart.

Another chart-riding rapping record is Fatback Band's "King Tim III," which is number 42 on Billboard's Disco Top 100 and 47 on the soul chart.

The music of the rapping deejays features a style reminiscent of New York's street corner "doo wop" groups in the early days of rock. It also recalls the early efforts of r&b radio deejays like "Jocko," and "Mr. Jive."

Jerry Thomas, co-producer of Fatback Band's "King Tim III," recalls first hearing a rapping deejay in action at the Apollo Theatre here. The spinner he heard was "Hollywood," one of New York's most celebrated exponents of the art, rapping to the Apollo audience between acts.

Later Thomas accidentally heard a cassette of Roy Ayers' "Running Away" with a "rap" recorded over it. Fascinated by the sound, Thomas made some inquiries and found the voice was that of King Tim III, a local deejay.

Thomas and other members of Fatback Band decided to record a disk with Tim, and the result was "King Tim III." It was originally the B side of a single, with the A side a midtempo dance tune titled, "Candy Sweet."

Continues Thomas: "We asked our label (Spring Records) to push both sides because we felt so strongly about 'King Tim III.'" Eventually demand for the rapping side made Spring switch it to the A side of the record.

However, by that time the Sugar Hill Gang's "Rapper's Delight" had exploded in the New York market. This 12-inch 33 1/3 r.p.m. disk featuring a trio of rappers—Big Hank, Wonder Mike and Master Gee—has been something of a New York City anthem for the past few months.

Its appeal has been so strong that WKTU-FM had the three deejays record a special promo for the station which segues from the original version.

The recording, distributed by Roulette, has attracted a great deal of media attention. The local NBC-TV station has done a spot on the trio for its evening news.

King Tim III will also be getting media exposure as Fatback Band has added him to its live show. His rap is being used as the show's closer on all the band's dates.

Meanwhile, deejay "Hollywood" is reportedly assembling a rap record.

Women are also getting into the rapping act. The Philadelphia-based rapper, Kurtis Blow, will soon re-

lease a "Christmas Rapping" 12-inch record "with holiday appeal." He is also putting together an album titled, "Kurtis Blow Live From Post-War Harlem."

So hot have rapping records be-

come that even though Blow has not yet released his product, he has landed a spot as the opening act for Cameo and the Emotions at a concert to be held at the Beacon Theatre here Nov. 21.

'GAZINOS' CROWDED

In Istanbul, Old Gives Way To New

ISTANBUL—The Western World's disco concept is fast outstripping belly dancing and Turkish classical music and dance as the most popular entertainment form in this 2,600-year-old Islamic city on the Bosphorus.

Replacing the sounds of Turkish lutes, harps, drums and crescents is the pulsating, sensuous beat of disco music.

On downtown Istanbul's main street, stretching past the three international hotels that dominate the

city's new skyline, are some of the most modern and up-to-date discotheques in Turkey. In this hub of night-time activity, Turks join with tourists to abandon their traditional mores and "get down and boogie."

Many of these latter day "gazinos," (Turkish for nightclub) are well supplied with the latest disco sounds which filter in from Western Europe and the U.S. sometimes weeks after they've topped the popularity charts in those countries.

(Continued on page 67)

Here are some reasons why GLI is #1 in disco throughout the world



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Start New Pool In Sacramento

SACRAMENTO—The Sacramento Area Nightlife Disco Assn. has been formed with 25 initial members, 15 of whom had been in the Satellite Pool, a division of the 125-member Bay Area Disco DJ Assn.

The new pool is a division of Ice Promotions, an independent firm working disco, Top 40 and rock records. The association is headed by Jim Schramm, president; Craig Walker, vice president and Ron H. Wayne, secretary.

The pool will have a ceiling of 25 members, though a waiting list is being compiled. There is a \$50 annual fee, in addition to monthly dues of \$35. Casablanca has committed to servicing the pool, according to Walker, with Warner Bros., CBS, RCA, Ariola and Ocean also expected to jump in.

The pool is located at 1500 Howe Ave., Sacramento 95825, (916) 922-5973.

A Pregnant Grace Jones: Bigger, Better Than Ever

NEW YORK—Grace Jones, the flamboyant disco performer, is thinking about growth these days. Its most obvious manifestation is her pregnancy, which has forced her to cancel more than \$500,000 in concert appearances.

But professional growth is also on Jones' mind. "I feel that I've done everything I can as a performer in the disco club setting," she says. "When I tour again, which should be in March, the show will be much more developed than in the past. I'll be singing in many different styles and using an even more elaborate presentation than before. The show will probably be something of a mini-opera."

Jones' stage show is already known as one of the more spectacular in all of popular music. At clubs like Studio 54 she has ridden motorcycles, been carried on the shoulders

of hulking musclemen and in general given as much, or more, visually as musically.

She notes that "I was one of the first disco acts to bring a show into the clubs" but Jones' extravaganzas have apparently outgrown this environment.

"For what I have in mind," she says, "I need more space and larger audiences so I can afford to add some extra elements."

"I also plan to add live musicians to my show, who will play along with the tracks." She anticipates using mostly percussion players, since Jones wants a more rhythmic African flavor to her music.

Jones has a new album, "Muse," out on the Island label, distributed by Warner Bros. Tom Moulton produced it as well as her two previous albums, "Portfolio" and "Fame."

(Continued on page 65)

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Osko's Opening To L.A. Public

LOS ANGELES—Osko's, the local discotheque which began a private membership drive in May, has reverted to its prior practice of admitting the general public.

"The club is just too large to be strictly private," explains Osko's assistant Diane Gomes. "We have a capacity of 1,000 persons, so we'd need 5,000 members to ensure that we're filled every night."

While \$100 memberships are still being sold, the emphasis is again on street admittance, at the rate of \$5 on weekends and \$2 during the week.

The club has also instituted an underage night for discogers in the 12-20 age range on Mondays from 8 p.m. to 2 a.m. at which only juice is served. It has also added a Comedy Cave on Wednesday through Saturday nights from 9 p.m. to 2 a.m. at which comedians from the Comedy Store and Improv clubs perform.

Adult disco events continue every night but Monday.

Grace Jones Grows

Continued from page 64

But there too she is thinking about doing something different. Moulton will undoubtedly produce some cuts on her next album, but Jones feels that working with other producers might give her music more diversity.

The question of who will produce her next album is somewhat pressing, because she wants to record in October. "I won't be able to tour, so I wanted to use this free time to record an album for the spring, when I'm touring again," she says.

NELSON GEORGE

NOVEMBER 3, 1979, BILLBOARD

ATLANTA

- This Week**
- 1 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
 - 2 DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (12 inch)
 - 3 COME TO ME—all cuts—France Joli—Prelude (LP)
 - 4 LOVE INSURANCE—Front Page—Panorama (12 inch)
 - 5 HARMONY—Suzi Lane—Elektra (LP/12 inch)
 - 6 FEVER—all cuts—Fever—Fantasy (LP/12 inch)
 - 7 DANGER—Gregg Diamond—TK (12 inch)
 - 8 BACKSTREET—Patti Whalley—Warner/WFC (12 inch)
 - 9 POP MUZZIK—M—Sire (12 inch)
 - 10 ANOTHER CHA CHA—Santa Esmeralda—Casablanca (LP)
 - 11 POW WOW/GREEN LIGHT—Cory Daye—New York Int'l (LP/12 inch)
 - 12 HOLLYWOOD—Freddie James—Warner (LP/12 inch)
 - 13 GIORGIO—all cuts—Gorgio—Casablanca (LP)
 - 14 THE BREAK—Kat Mandu—TK (12 inch)
 - 15 PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca (LP/12 inch)

DALLAS/HOUSTON

- This Week**
- 1 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
 - 2 HARMONY/DOH LA LA—Suzi Lane—Elektra (LP/12 inch)
 - 3 FEVER—all cuts—Fever (LP)
 - 4 I'LL TELL YOU—Sergio Mendes—Elektra (12 inch)
 - 5 DON'T LET GO—Isaac Hayes—Polydor (12 inch)
 - 6 LOVE INSURANCE—Front Page—Panorama (12 inch)
 - 7 POP MUZZIK—M—Sire (12 inch)
 - 8 DEPUTY OF LOVE—Don Armando—ZE (12 inch)
 - 9 I DON'T WANT THE NIGHT TO END—Sylvia Vartan—RCA (12 inch)
 - 10 HOLD ON I'M COMIN'—Karen Silver—Arista (12 inch)
 - 11 HOLLYWOOD—Freddie James—Warner (LP/12 inch)
 - 12 DANGER—Gregg Diamond—TK (12 inch)
 - 13 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Siders—Earmarc (LP/12 inch)
 - 14 ROCK IT—Lipps, Inc.—Casablanca (12 inch)
 - 15 NIGHT DANCER—Jean Shy—RSO (12 inch)

NEW ORLEANS

- This Week**
- 1 FEVER—all cuts—Fever—Fantasy (LP)
 - 2 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Siders—Earmarc (LP/12 inch)
 - 3 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
 - 4 GIORGIO—all cuts—Gorgio—Casablanca (LP)
 - 5 POP MUZZIK—M—Sire (12 inch)
 - 6 HARMONY—Suzi Lane—Elektra (LP/12 inch)
 - 7 DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
 - 8 KEEP ON MAKING ME HIGH—Uyque—DJM (LP/12 inch)
 - 9 SWEET TALK—Robin Beck—Mercury (LP/12 inch)
 - 10 DON'T LET GO—Isaac Hayes—Polydor (12 inch)
 - 11 ROCK IT—Lipps, Inc.—Casablanca (12 inch)
 - 12 LOVE INSURANCE—Front Page—Panorama (12 inch)
 - 13 POW WOW/GREEN LIGHT—Cory Daye—New York Int'l (LP/12 inch)
 - 14 THE BREAK—Kat Mandu—TK (12 inch)
 - 15 LOVE MESSAGE—Musique—Prelude (LP)

PITTSBURGH

- This Week**
- 1 POP MUZZIK—M—Sire/Warner (12 inch)
 - 2 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
 - 3 HARMONY—Suzi Lane—Elektra (12 inch)
 - 4 LADIES NIGHT—Kool and The Gang—De Lite (LP/12 inch)
 - 5 LET ME KNOW (I HAVE A RIGHT)—Gloria Gaynor—Polydor (12 inch)
 - 6 DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
 - 7 WHEN YOU TOUCH ME/PARADISE EXPRESS—Tanya Gardner—West End (LP/12 inch)
 - 8 ANOTHER CHA CHA—Santa Esmeralda—Casablanca (LP)
 - 9 MR. BIG SHOT—Simon Orchestra—Polydor (LP/12 inch)
 - 10 I'LL TELL YOU—Sergio Mendes—Elektra (12 inch)
 - 11 MUSIC MAN/REVENGE—Revanche—Atlantic (LP)
 - 12 PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca (LP/12 inch)
 - 13 COME TO ME—all cuts—France Joli—Prelude (LP)
 - 14 FANTASY—Bruno Pagan—Elektra (LP/12 inch)
 - 15 THE BREAK—Kat Mandu—TK (12 inch)

BALT./WASHINGTON

- This Week**
- 1 WHEN YOU TOUCH ME—Tanya Gardner—West End (LP/12 inch)
 - 2 DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
 - 3 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Siders—Earmarc (LP/12 inch)
 - 4 FEVER—all cuts—Fever—Fantasy (LP/12 inch)
 - 5 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
 - 6 I DON'T WANT TO BE A FREAK—Dyasty—Solar (12 inch)
 - 7 LADIES NIGHT—Kool and The Gang—De Lite (LP/12 inch)
 - 8 HARMONY/DOH LA LA—Suzi Lane—Elektra (LP/12 inch)
 - 9 FANTASY—Bruno Pagan—Elektra (12 inch)
 - 10 WEAR IT OUT—Starguard—Warner (12 inch)
 - 11 TIME & CHANCE—Queen Samantha—TK (12 inch)
 - 12 I'LL TELL YOU—Sergio Mendes—Elektra (12 inch)
 - 13 LOOKING FOR LOVE—Fat Larrys Band—Fantasy/WMOT (12 inch)
 - 14 COME TO ME—all cuts—France Joli—Prelude (LP)
 - 15 DEPUTY OF LOVE—Don Armando—ZE (12 inch)

DETROIT

- This Week**
- 1 WHEN YOU TOUCH ME—Tanya Gardner—West End (LP/12 inch)
 - 2 HARMONY—Suzi Lane—Elektra (LP/12 inch)
 - 3 DON'T LET GO—Isaac Hayes—Polydor (LP/12 inch)
 - 4 FEVER—all cuts—Fever—Fantasy (LP)
 - 5 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
 - 6 COME TO ME—all cuts—France Joli—Prelude (LP)
 - 7 LET ME KNOW (I HAVE A RIGHT)—Gloria Gaynor—Polydor (12 inch)
 - 8 DEPUTY OF LOVE—Don Armando—ZE (12 inch)
 - 9 DANGER—Gregg Diamond—TK (12 inch)
 - 10 LADIES NIGHT—Kool and The Gang—De Lite (12 inch)
 - 11 POP MUZZIK—M—Sire (12 inch)
 - 12 GIVE ME BACK MY LOVE AFFAIR—Sister Power—Ocean (12 inch)
 - 13 THAT'S WHAT YOU SAID—Luisetta Holloway—Salsoul (12 inch)
 - 14 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Siders—Earmarc (LP/12 inch)
 - 15 PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca (LP/12 inch)

NEW YORK

- This Week**
- 1 HARMONY—Suzi Lane—Elektra (LP/12 inch)
 - 2 DEPUTY OF LOVE—Don Armando—ZE (12 inch)
 - 3 POP MUZZIK—M—Sire (12 inch)
 - 4 DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
 - 5 LADIES NIGHT—Kool and The Gang—De Lite (12 inch)
 - 6 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca (12 inch)
 - 7 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
 - 8 GIORGIO—all cuts—Gorgio—Casablanca (LP)
 - 9 LOVE INSURANCE—Front Page—Panorama (12 inch)
 - 10 FANTASY—Bruno Pagan—Elektra (LP/12 inch)
 - 11 WHEN YOU TOUCH ME—Tanya Gardner—West End (12 inch)
 - 12 WEAR IT OUT—Starguard—Warner (12 inch)
 - 13 FEVER—all cuts—Fever—Fantasy (LP/12 inch)
 - 14 COME TO ME—all cuts—France Joli—Prelude (LP)
 - 15 HOLLYWOOD—Freddie James—Warner (LP/12 inch)

SAN FRANCISCO

- This Week**
- 1 FEVER—all cuts—Fever—Fantasy (LP/12 inch)
 - 2 GIORGIO—all cuts—Gorgio—Casablanca (LP)
 - 3 HARMONY—Suzi Lane—Elektra (LP/12 inch)
 - 4 TAKE A CHANCE/SWEET SAN FRANCISCO—Queen Samantha—TK (12 inch)
 - 5 DEPUTY OF LOVE—Don Armando—ZE (12 inch)
 - 6 THIS IS HOT—Pamela Stanley—EMI (12 inch)
 - 7 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
 - 8 HOW HIGH—Salsoul Orch./Cognac—Salsoul (LP/12 inch)
 - 9 POP MUZZIK—M—Sire/Warner (12 inch)
 - 10 DON'T LET GO—Isaac Hayes—Polydor (12 inch)
 - 11 LOVE INSURANCE—Front Page—Panorama (12 inch)
 - 12 COME TO ME—all cuts—France Joli—Prelude (LP)
 - 13 FANTASY—Bruno Pagan—Elektra (LP/12 inch)
 - 14 DON'T DROP MY LOVE—Anita Ward—TK (12 inch)
 - 15 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Siders—Earmarc (LP/12 inch)

BOSTON

- This Week**
- 1 LADIES NIGHT—Kool and The Gang—De Lite (LP/12 inch)
 - 2 DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
 - 3 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
 - 4 HARMONY/DOH LA LA—Suzi Lane—Elektra (LP/12 inch)
 - 5 POW WOW/GREEN LIGHT—Cory Daye—New York Int'l (12 inch)
 - 6 POP MUZZIK—M—Sire (12 inch)
 - 7 WEAR IT OUT—Starguard—Warner (12 inch)
 - 8 WHEN YOU TOUCH ME—Tanya Gardner—West End (LP/12 inch)
 - 9 WHEN YOU'RE #1—Gene Chandler—20th Century (12 inch)
 - 10 I DON'T WANT TO BE—Cameo—Chocolate City (12 inch)
 - 11 LET ME KNOW (I HAVE A RIGHT)—Gloria Gaynor—Polydor (12 inch)
 - 12 I'LL TELL YOU—Sergio Mendes—Elektra (12 inch)
 - 13 LOVE INSURANCE—Front Page—Panorama (12 inch)
 - 14 FANTASY—Bruno Pagan—Elektra (LP/12 inch)
 - 15 COME TO ME—all cuts—France Joli—Prelude (LP)

LOS ANGELES

- This Week**
- 1 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
 - 2 LOVE INSURANCE—Front Page—Panorama (12 inch)
 - 3 HARMONY—Suzi Lane—Elektra (LP/12 inch)
 - 4 THIS IS HOT—Pamela Stanley—EMI (12 inch)
 - 5 FEVER—all cuts—Fever—Fantasy (LP)
 - 6 GIORGIO—all cuts—Gorgio—Casablanca (LP)
 - 7 ROCK IT—Lipps, Inc.—Casablanca (12 inch)
 - 8 DON'T LET GO—Isaac Hayes—Polydor (12 inch)
 - 9 POP MUZZIK—M—Sire (12 inch)
 - 10 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca (12 inch)
 - 11 HOLD ON I'M COMIN'—Karen Silver—Arista (12 inch)
 - 12 ANOTHER CHA CHA—Santa Esmeralda—Casablanca (LP/12 inch)
 - 13 BOYS WILL BE BOYS/SADNESS IN MY EYES—Duncan Siders—Earmarc (LP/12 inch)
 - 14 THE BREAK—Kat Mandu—TK (12 inch)
 - 15 GET LOOSE/SEXY THING—Bob McGilpin—Butterfly (LP/12 inch)

PHILADELPHIA

- This Week**
- 1 LADIES NIGHT—Kool and The Gang—De Lite (12 inch)
 - 2 THE RAPPERS DELIGHT—Sugar Hill Gang—Sugar Hill (12 inch)
 - 3 WEAR IT OUT—Starguard—Warner (12 inch)
 - 4 DON'T LET GO—Isaac Hayes—Polydor (LP/12 inch)
 - 5 DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
 - 6 DEPUTY OF LOVE—Don Armando—ZE (12 inch)
 - 7 L'OUVERT—John Giblin/Jam Band—TEC (12 inch)
 - 8 I DON'T WANT TO BE A FREAK—Dyasty—Solar (12 inch)
 - 9 HOW HIGH—Salsoul Orchestra/Cognac—Salsoul (LP/12 inch)
 - 10 THE SECOND TIME AROUND—Shalamar—Solar (12 inch)
 - 11 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca (12 inch)
 - 12 LOOKING FOR LOVE—Fat Larry—Fantasy/WMOT (12 inch)
 - 13 SWEET RELEASE/BOOGIE MAN—Direct Current—TEC (LP)
 - 14 COME TO ME—all cuts—France Joli—Prelude (LP)
 - 15 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)

SEATTLE/PORTLAND

- This Week**
- 1 FEVER—all cuts—Fever—Fantasy (LP)
 - 2 POP MUZZIK—M—Sire (12 inch)
 - 3 HARMONY—Suzi Lane—Elektra (12 inch)
 - 4 DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
 - 5 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
 - 6 PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca (LP/12 inch)
 - 7 GIORGIO—all cuts—Gorgio—Casablanca (LP)
 - 8 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Siders—Earmarc (LP/12 inch)
 - 9 GIMME BACK MY LOVE AFFAIR/SISTER POWER—Sister Power—Ocean (LP/12 inch)
 - 10 LADIES NIGHT—Kool and The Gang—De Lite (12 inch)
 - 11 HOLLYWOOD—Freddie James—Warner (LP/12 inch)
 - 12 GET LOOSE/SEXY THING—Bob McGilpin—Butterfly (LP/12 inch)
 - 13 SWEET TALK—Robin Beck—Mercury (LP/12 inch)
 - 14 RRRRROCK—Froy—TK (12 inch)
 - 15 HOLD ON I'M COMIN'—Karen Silver—Arista (12 inch)

CHICAGO

- This Week**
- 1 DEPUTY OF LOVE—Don Armando—ZE (12 inch)
 - 2 DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
 - 3 HARMONY/DOH LA LA—Suzi Lane—Elektra (LP/12 inch)
 - 4 POP MUZZIK—M—Sire (12 inch)
 - 5 LADIES NIGHT—Kool and The Gang—De Lite (LP/12 inch)
 - 6 GIORGIO—all cuts—Gorgio—Casablanca (LP)
 - 7 KEEP ON MAKING ME HIGH—Uyque—DJM Records (LP/12 inch)
 - 8 FEVER—all cuts—Fever—Fantasy (LP/12 inch)
 - 9 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
 - 10 LOVE INSURANCE—Front Page—Panorama (12 inch)
 - 11 LOVE MESSAGE—Musique—Prelude (LP)
 - 12 WHEN YOU TOUCH ME/PARADISE EXPRESS—Tanya Gardner—West End (LP/12 inch)
 - 13 ONE WAY TICKET—Eruption—Arista (LP/12 inch)
 - 14 WEAR IT OUT—Starguard—Warner (12 inch)
 - 15 DON'T LET GO—Isaac Hayes—Polydor (12 inch)

MIAMI

- This Week**
- 1 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
 - 2 DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
 - 3 POP MUZZIK—M—Sire (12 inch)
 - 4 HARMONY—Suzi Lane—Elektra (LP/12 inch)
 - 5 GIORGIO—all cuts—Gorgio—Casablanca (LP)
 - 6 FEVER—all cuts—Fever—Fantasy (LP)
 - 7 WHEN YOU TOUCH ME—Tanya Gardner—West End (12 inch)
 - 8 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Siders—Earmarc (LP/12 inch)
 - 9 ANOTHER CHA CHA—Santa Esmeralda—Casablanca (LP)
 - 10 COME TO ME—all cuts—France Joli—Prelude (LP)
 - 11 NIGHT DANCER—Jean Shy—RSO (12 inch)
 - 12 POW WOW/GREEN LIGHT—Cory Daye—New York Int'l (LP/12 inch)
 - 13 LOVE INSURANCE—Front Page—Panorama (12 inch)
 - 14 THE BREAK—Kat Mandu—TK (12 inch)
 - 15 TIM—all cuts—TJM—Casablanca (LP/12 inch)

PHOENIX

- This Week**
- 1 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
 - 2 FEVER—all cuts—Fever—Fantasy (LP/12 inch)
 - 3 PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca (LP/12 inch)
 - 4 GIORGIO—all cuts—Gorgio—Casablanca (LP)
 - 5 GIMME BACK MY LOVE AFFAIR/SISTER POWER—Sister Power—Ocean (12 inch)
 - 6 GET LOOSE/SEXY THING/54—Bob McGilpin—Butterfly (LP/12 inch)
 - 7 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Siders—Earmarc (LP/12 inch)
 - 8 HOLD ON I'M COMIN'—Karen Silver—Arista (12 inch)
 - 9 THE BITCH—Olympic Runners—Polydor (LP/12 inch)
 - 10 REVENGE—all cuts—Revanche—Atlantic (LP)
 - 11 ANOTHER CHA CHA—Santa Esmeralda—Casablanca (LP)
 - 12 CATCH THE RHYTHM—Boris Midney—RFC/Warner (LP/12 inch)
 - 13 ROCK IT—Deborah Washington—Arista (LP/12 inch)
 - 14 ONE WAY TICKET—Eruption—Arista (12 inch)
 - 15 COME TO ME—all cuts—France Joli—Prelude (LP)

MONTREAL

- This Week**
- 1 HOLD ON I'M COMIN'—Karen Silver—QUA
 - 2 FOUND A CURE—Ashford And Simpson—WEA
 - 3 EVERYBODY GET UP AND BOOGIE—Freddie James—LON
 - 4 THE BREAK—Kat Mandu—LON
 - 5 DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—CBS
 - 6 LOVE INSURANCE—Front Page—RCA
 - 7 KEEP ON MAKING ME HIGH—Uyque—LON
 - 8 DEPUTY OF LOVE—Don Armando—QUA
 - 9 STOP YOUR TEASING—Hydro—LON
 - 10 COME TO ME—France Joli—CAP
 - 11 E=MC²—Gorgio—POL
 - 12 YOU CAN DO IT—Al Hudson And The Partners—MCA
 - 13 SPOOKS IN SPACE—Aural Exciters—QUA
 - 14 GOTTA GIVE IN TO LOVE—Bonnie Boyer—CBS
 - 15 GIVE ME BACK MY LOVE AFFAIR—Sister Power—QUA

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Disco Mix

By BARRY LEDERER

NEW YORK—The end of an era was celebrated Saturday (27) at Fire Island Pipes with the official closing of the Sandpiper Disco. The 14-year-old club had seen the rise of many of New York's top deejays including Tom Moulton, Larry Saunders, Tom Savarese, Richie Rivera, Alan Dodd and Howard Merritt.

Such records as Love Unlimited's "Love's Theme," Ritchie Family's "Brazil" and Gloria Gaynor's "Never Can Say Goodbye" were broken there. Winding up this season, deejay Robbie Leslie planned the evening with a mixture of current material and past hits. Such favorites as the Detroit Emeralds' "Feel The Need In Me," Buddy Miles' "Pull Yourself Together" and Everyday People's "I Like What I Like," were shared with up and coming hits such as "All Night Man," by Loose Change (Casablanca), "Evita" Boris Midney, RSO and "Smack Dab In The Middle" by Janice McClain on RFC. The last record played was "It's All Over" by Charles Mann.

Amii Stewart's 12-inch 33 1/2 r.p.m. titled, "Jealousy" has been eagerly awaited by deejays, and lives up to the expectations created by "Knock On Wood." This disk makes much better use of Stewart's obvious vocal abilities than what we've heard so far. The throbbing and danceable synthesizer track has a male choral overlay that adds to the intensity of the record. Produced by Barry Leng and disco consultant Rand Bohn, this record should make Ariola's disco promotion director Jack Witherby's convalescence much quicker.

Shatamar returns with an appropriately titled

LP "Big Fun," on Solar. "The Second Time Around" is the 12-inch 33 1/2 r.p.m. taken from the album and remixed for disco play. The group captures attention with sparkling vocals that are perfectly matched to the silky arrangements by Gene Page. A lengthy instrumental section carries the disk to an energetic finish at 7:05. Other LP cuts that should not be overlooked include "Giri" and "Right In The Socket."

Receiving extensive play in clubs around the country is the Jean Shy 12-inch 33 1/2 r.p.m. "Night Dancer" on RSO. The artist's captivating vocals enhance the rich arrangements by producer Bob Esty. Although the disk runs a long 10:25 minutes, the energy level never drops which makes for delightful dancing from beginning to end.

West End Records' current 12-inch 33 1/2 r.p.m. of "On The Run" by Colleen Heather, is part of a surprise package of slick tunes from her upcoming LP titled "Heartbreaker." The title cut sets the pace for the versatile artist's vocal tour de force that almost covers the musical spectrum. Mixing credits go to Buttermilk Bottom's deejay Walter Gibbons for "On The Run" and "One Night Love Affair" and producer Bob Motta for "Magic," "It's Not The End Of The World" and "Heartbreaker" which he mixed with the assistance of "Little" Tom Baratta.

The music of the Rolling Stones has been revamped and discotized by Hot Ice, a newly-formed group on Radio Records. Both sides of the LP are segued.

Also in this area is the new wave music of Ian Dury and the Blockheads with the 12-inch 33 1/2 r.p.m. "Hit Me With Your Rhythm Stick" on Stiff Records, distributed by Epic. This shows signs of success as it has made a nice fusion of rock disco that should find acceptance with progressive deejays.

A small label, Reflection Records, has a big record in "Late Night Surrender" by Jere Palmer. Running 7:22 minutes, this 12-inch 33 1/2 r.p.m. has a spicy texture in its rhythm and vocal arrangements. A good percussion break increases the intensity and returns before the record fades. This newcomer is well produced by Ron Carran, Bill Haller and Richie Taninbaum.

Two of the current 12-inch 33 1/2 r.p.m. records from TK have been produced by Frederick Knight and warrant attention. From the Controllers comes "I Can't Turn The Boogie Loose" which has a slow and fast version on either side. Both tempos work well in a range from funk to hard hitting r&b, giving the deejays leeway in their play. Second is James Bradley and "Wrapped Up In Your Love" that offers 8 minutes of catchy melody and a strong, midtempo beat.

Disco Top 100

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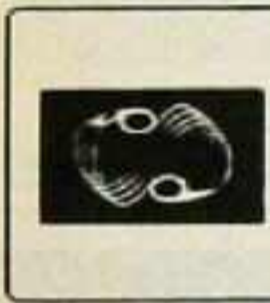
This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
★	1	11	MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch) FLY 3103/FLY 13934	★	60	2	LOVE RUSH—Ann-Margret—Ocean (12-inch) OR 8911
★	3	12	HARMONY/OOH LA LA—Suzi Lane—Elektra (LP/12-inch) 6E 207/AS 11417	★	51	6	MISS THING—Melba Moore—Epic (12-inch) 48-50771
★	7	9	BEAT OF THE NIGHT/PUMP IT UP—all cuts—Fever—Fantasy (LP) F-9580	★	67	2	SING A SIMPLE SONG/DANCE TO THE MUSIC—Sly Stone—Epic (12-inch) 48-50794
★	4	2	DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch*) FE 35745	★	53	7	DON'T STOP—L.A.X.—Prelude (LP) PRL 12171
★	5	4	POP MUZIK—M—Sire/Warner (12-inch) DSRE 8887	★	54	5	DIM ALL THE LIGHTS—Donna Summer—Casablanca (LP/12-inch) NBLP 7150
★	6	6	LADIES NIGHT—Kool & The Gang—De-Lite (LP/12-inch*) DSR 9513	★	55	11	CATCH THE RHYTHM—Caress/Boris Midney—Warner/RFC (LP/12-inch*) RFC 3384
★	10	9	E=CM—all cuts—Giorgio—Casablanca (LP) NBLP 7169	★	56	7	SWEET BLINDNESS—Mighty Pope—Warner/RFC (12-inch) DRCS 8885
★	14	7	DEPUTY OF LOVE—Don Armando's Second Avenue Rumba Band—ZE (12-inch) ZEA 12-003	★	57	9	I JUST WANT TO BE—Cameo—Chocolate City (12-inch*) NBLP 2008
★	9	5	COME TO ME—all cuts—France Joli—Prelude (LP) PRL 12170	★	69	3	DON'T DROP MY LOVE—Anita Ward—TK (12-inch) TKD 420
★	10	8	LOVE INSURANCE—Front Page—Panorama/RCA (12-inch) YD 11677	★	59	7	FOUVERT—John Gibbs/Jam Band—TEC (12-inch) 61A
★	13	9	WHEN YOU TOUCH ME/PARADISE EXPRESS—Taana Gardner—West End (LP/12-inch) WES 107/PDD 513	★	65	2	ROCK IT—Deborah Washington—Ariola (LP) SW 50066
★	12	9	THE BREAK—Kat Mandu—TK (12-inch) TKD 155	★	77	2	I'M CAUGHT UP—Life—TCT (LP/12-inch) 1001/TD201A
★	15	7	SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP) EMLP 4001	★	62	4	KING TIM 111—Fatback Band—Spring (LP) SP-1-6723
★	18	8	TAKE A CHANCE—Queen Samantha—TK (12-inch) TKD 415	★	63	11	IT'S A DISCO NIGHT—Isley Brothers—T-Neck (LP/12-inch) PZ 36077/428-2289
★	23	5	DON'T LET GO—Isaac Hayes—Polydor (LP/12-inch*) 1-6224	★	64	15	RISE—Herb Alpert—A&M (12-inch) SP 12022
★	16	17	ANOTHER CHA CHA—Santa Esmeralda—Casablanca (LP) NBLP 7175	★	75	4	(not just) KNEE DEEP—Funkadelic—Warner (LP/12-inch*) BSK-3371
★	17	5	WEAR IT OUT—Stargard—Warner (12-inch) DWBS 8891	★	66	12	HANDS DOWN—Dan Hartman—Blue Sky (12-inch) ZS8-2778
★	22	7	THIS IS HOT—Pamala Stanley—EMI (12-inch) 7800	★	67	5	I HAVE A DESTINY—Deniece McCann—Butterfly (LP/12-inch) FLY 3106/13937
★	19	20	HOLLYWOOD—Freddie James—Warner (LP/12-inch*) DWBS 8857	★	68	5	MARISSA—Machine—RCA (12-inch) JD 11707
★	20	2	NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch) NBD 20199	★	69	14	GROOVE ME—Fern Kinney—TK (12-inch) TKD 401
★	25	6	I'LL TELL YOU—Sergio Mendes-Brasil '88—Elektra (12-inch) AS 11425	★	70	23	YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12-inch) T583/DC 103
★	22	11	POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12-inch*) BXL 3408	★	71	6	BACKSTREET—Patti Whatley—Warner/RFC (12-inch) DRCS 8884
★	23	16	PUT YOUR FEET TO THE BEAT—The Ritchie Family—Casablanca (LP/12-inch*) NBLP 7166	★	72	NEW ENTRY	TEMPEST TRIO—all cuts—Tempest Trio—Marlin (LP) 2232
★	24	11	MUSIC MAN/REVENGE—Revanche—Atlantic (LP) 19245	★	73	16	STAND UP, SIT DOWN—AKB—RSO (12-inch) RSS 302 AS
★	25	10	DANGER—Greg Diamond's Starcruiser—TK (12-inch) TKD 408	★	74	13	CAN'T LIVE WITHOUT YOUR LOVE—Tamiko Jones—Polydor (12-inch) PDD 513
★	29	6	HOW HIGH—Salsoul Orchestra featuring Cognac—Salsoul (12-inch) SG 305	★	75	10	TUMBLE HEAT—Michele Freeman—Polydor (12-inch) PDD 514
★	27	12	GIMME BACK MY LOVE AFFAIR—Sister Power—Ocean (12-inch) OR 7501	★	76	3	BODY LANGUAGE—Spinners—Atlantic (12-inch) DSKO 205
★	28	9	LOOKING FOR LOVE—Fat Larry's Band—Fantasy/WMOT (12-inch) D-137	★	77	9	SWEET RELEASE/BOOGIE MAN—Direct Current—TEC (LP) TEC 159
★	29	10	ROCK IT—Lipps, Inc.—Casablanca (12-inch*)	★	78	5	SING, SING, SING—Charlie Calello Orchestra—Midsong (LP) MS1-010
★	71	3	KEEP ON MAKING ME HIGH—Unyque—DJM Records (LP/12-inch) DJM-26	★	79	9	I DON'T WANT THE NIGHT TO END—Sylvie Vartan—RCA (12-inch) PD 11594
★	31	13	FANTASY—Bruni Pagan—Elektra (LP/12-inch) 6F-215/AS 11423	★	80	4	HANG ON IN THERE BABY/MY KNIGHT IN BLACK LEATHER—Bette Midler—Atlantic (12-inch) DSKO 201
★	41	4	THE RAPPERS DELIGHT—Sugar Hill Gang—Sugar Hill (12-inch) SH 542	★	81	6	RRRRROCK—Foxy—TK (12-inch) TKD 412
★	33	9	HOLD ON I'M COMIN'—Karen Silver—Arista (12-inch) CP 707	★	82	7	SHARE MY LOVE—D'Llegance—RSO (12-inch) RSS 306
★	38	6	MR. BIG SHOT—Simon Orchestra—Polydor (LP) PD 1 6216	★	93	2	I CAN'T TURN THE BOOGIE LOOSE—Controllers—TK (12-inch) TKD 409
★	35	17	FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch) HS 3357/DWBS 8874	★	84	14	OPEN UP FOR LOVE—Siren—Midsong (12-inch) MD 513
★	40	5	LET ME KNOW (I Have The Right)—Gloria Gaynor—Polydor (LP/12-inch*) PD-1-6231	★	85	3	HIT ME WITH YOUR RHYTHM STICK/REASONS TO BE CHEERFUL—Ian Drury—Stiff/Epic (12-inch) 48-50779
★	37	11	SEXY THING/GET LOOSE—Bob McGilpin—Butterfly (LP/12-inch) FLY 3104/31940	★	86	3	GIRL YOU NEED A CHANGE OF MIND—Paul Lewis—Sunshine Sound (12-inch) SSD-4214
★	38	20	THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch) M-8 823R-1/M00026D-1	★	87	10	LOVE DANCIN'—Mariena Shaw—Columbia (LP/12-inch*) JC-35632
★	39	12	WHEN YOU'RE #1—Gene Chandler—20th C. (12-inch) TCD 80	★	88	4	SLEAZY—Village People—Casablanca (LP) NBLP-2-7183
★	44	6	ONE WAY TICKET—Eruption—Ariola (12-inch) AR-9020	★	92	2	RED HOT—Mary Wilson—Motown (12-inch) 65743
★	41	8	THAT'S WHAT YOU SAID—Loleatta Holloway—Salsoul (12-inch) GG 503	★	90	NEW ENTRY	HYDRO—all cuts—Hydro featuring Lorna—Prism (LP) PLP 1003
★	47	6	TJM—all cuts—TJM—Casablanca (LP) NBLP 7172	★	91	NEW ENTRY	EVERYBODY GET UP—Ron Woods—Columbia (LP/12-inch) JC 36123/43-11075
★	88	3	THE SECOND TIME AROUND—Shalamar—Solar (LP/12-inch) BXL 1 3479/JD 11733	★	92	13	SHOE SHINE—Jim Capaldi—RSO (12-inch) RSS 370
★	70	4	NIGHTDANCER—Jean Shy—RSO (12-inch) RSS-308	★	93	NEW ENTRY	DANCING IS DANGEROUS—Noel—Virgin (12-inch) ST DSKO-37353
★	52	6	SWEET TALK—Robin Beck—Mercury (LP) SRM 1-3787	★	94	NEW ENTRY	PEOPLES PARTY—Gonzales—Capitol (12-inch) 8521
★	53	4	GO DANCE—Billy Moore—Emergency (12-inch) EMDS-6503	★	95	6	THE BITCH—Olympic Runners—Polydor (LP/12-inch*) PD 1 6196
★	47	7	I DON'T WANT TO BE A FREAK—Dynasty—Solar (12-inch) YD 11693	★	96	12	ROCK ME—Cerrone—Atlantic (12-inch) SDKO 194
★	48	9	OOOH WHAT A LIFE—Gibson Bros.—Island (12-inch) CP 706	★	97	NEW ENTRY	MUSIC—One Way/AI Hudson—MCA (LP) 3178
★	78	3	LOVE MESSAGE—Musique—Prelude (LP) PRL-12172	★	98	19	SHINING/NIGHT RIDER—Venus Dodson—Warner/RFC (LP/12-inch*) 3348
				★	99	3	WHATCHA DO TO ME—Louis Love—Ocean (12-inch) 7504 A/S
				★	100	3	GET IT UP—Ronnie Milsap—RCA (12-inch) JD 11683

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Ciao Disco Mirrors European Club Concept

By MAURIE ORODENKER

PHILADELPHIA—A concept in discotheques, completely new to the local scene, was introduced here Oct. 17 with the opening of Ciao, the first European-type disco in this part of the country.

Instead of an elaborate light show and over-amplified music, emphasis at Ciao is on elegance with soft lights, tempered musical sounds and a club-like setting that could be compared to a sedate hotel lobby.

Ringed the dance floor, which utilized one third of the upstairs room, hub of the activity, are comfortable chairs and small cocktail table settings for spectators.

For those preferring conversation there is a private couples room with its own bar where special seating allows the music to be felt, as well as heard.

Ciao is private. It opened on a club membership basis at charges designed to reach out for the young professionals who can afford \$150, plus a cover charge. For membership without the cover, there is a gold membership costing \$300. A corporate membership allowing two

"cover free" gold cards costs \$500.

The club, operated by Joseph DiLullo, is deliberately located in Fox Chase, an area of this city far removed from the city center, and without another discotheque for miles.

The ground floor of the building houses DiLullo's, an Italian restaurant which attracts diners from a wide area. The disco/restaurant complex represents an investment of more than \$1 million, half of which was financed by the Small Business Administration.

While mini-strobes and Tivoli tubes illuminate the walls, the original brick facing is retained. Lighting experts Marilyn Lowey and Michael Kronas, of Imero Fiorantino Associates, New York, have focused the lighting over the dance floor. The black wooden floor is flooded with lights to create a "space frame" without resorting to gimmicks. A bubble machine and two foggers are located in the ceiling.

The music, with a distinct European flair, is mastered from an enclosed control room built in an al-

cove opposite the dance floor, and behind the over-sized two-level bar. The bi-amplified sound system was developed by GLI of New York, under the supervision of sales manager Paul Friedman. There are 12 custom-built speakers located around the dance floor utilizing floor and ceiling to enhance the stage setting for the "space frame" concept.

In addition to the amplifiers and mixers, there are three Technics turntables, two for playing of the records, and the third for the transposition of sound effects while the music is being played.

The music, programmed by Frank Lembo, head of the locally-based Pocono Record Pool, is a mixture of European disco imports with current crossovers of black-oriented Philadelphia r&b. The imports include disco hits from Italy and Germany. No Top 40 tunes will be played.

Valerie Luzi is Ciao's head deejay. She will rotate with Frank Sestito and Garmen Nataro, who will spin

on Sundays, Mondays and at private parties. The spinners share their booth with Pocono pool lighting technicians Keith Wenstrup, John Campbell and Lorri Morri.

One of the club's most popular concepts is Bodysonic. Pioneer Electronics of America selected Ciao to

introduce to the North American market its new Bodysonic cushions first demonstrated at Billboard's Disco Convention. These seats contain specially developed transducers which transmit music vibrations directly to the person sitting against the cushion.

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AND WORLDWIDE

Disco Fever Grips Istanbul

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The Sultan Disco 2000, in the Istanbul Sheraton Hotel, 24 floors above the hustle and bustle of the city's crowded streets, is one of the best equipped discos in this part of the world. The club, offering a panoramic view of the city's skyline and the Bosphorous Straits, pioneered the extensive use of video as part of its overall entertainment package.

In addition, a Los Angeles roller disco troupe calling itself LoAn excites the audience nightly.

Dozens of other small, less spectacular clubs are dotted around the city and do a windfall business catering to both visitors and natives.

Although the 1976 disco movie hit, "Saturday Night Fever," has not yet been released here, its fame has preceded it and has not only generated a greater interest in the disco scene, but has also spawned numerous Travolta clones from among hip young Turks.

The feeling among disco entrepreneurs here is that the disco business could be greater, but its growth is being hampered by political unrest and shortages of various kinds including light bulbs and gasoline, two staples of the industry.

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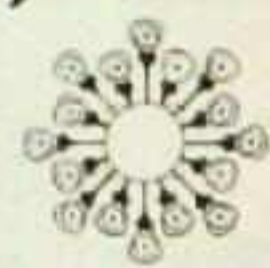
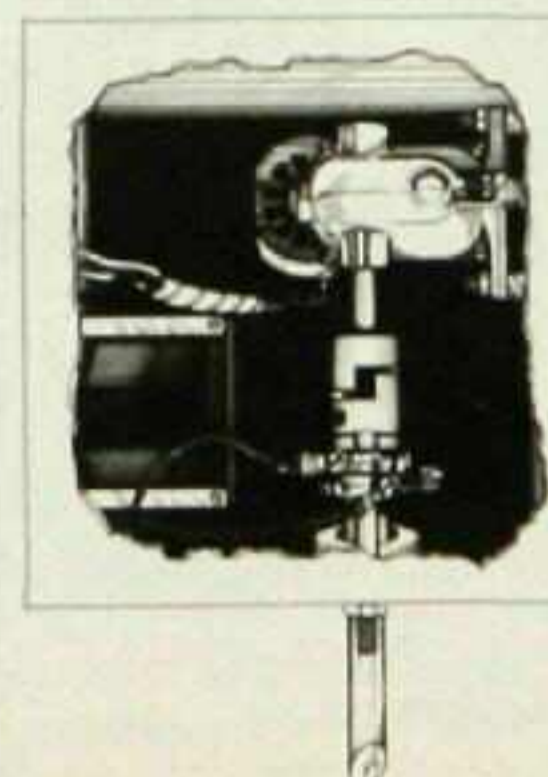
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Effectiveness Of DJ Week Being Questioned

• Continued from page 3

its overwhelming hotel facilities, the Opryland Hotel ranks far down the list for service, food and general cooperation. One DJ mentioned problems in obtaining hospitality suite information from the front desk, while others mentioned poor room service and meal accommodations.



CBS artist Janie Fricke entertains on label show at Opry House.

Since this year's convention took place primarily within the Opryland complex, located approximately 15 miles outside Nashville, and the hotel was also handling other conventions at the same time, many attendees were forced to book reservations in downtown hotels. This resulted in cab fees of up to \$20 for a one-way ride to the Opryland facility. No shuttle service was provided.

Comments Chuck Chellman, a key organizer of the Federation of International Country Air Personalities: "A small or medium-market DJ comes to Nashville for the week and has to taxi back and forth to Opryland several times for various events. If he's staying downtown, it costs him and his station a fortune in travel expenses."

Another thorn in the side of the convention is the fact that it is scheduled only a week or so prior to the ARB ratings periods, a situation that is critical in gauging the attendance of disk jockeys from around the country.

"Many air personalities are not allowed by their stations to be gone so close to the Arbitrons," notes

Terry Slane of WGTO-AM, Cypress Gardens, Fla., this year's CMA small market DJ of the year. "Thus the key programming people are unable to attend."

Echoing this sentiment, Bob Cole, program director of KOKE-AM in Austin, Tex., adds, "It is almost impossible to come to Nashville only a week before the ratings period."

Besides conflicts with forthcoming ratings battles, many DJs believe that this year's convention seemed to attract fewer important air staffers.

"A lot of the DJs I'm used to seeing before at the convention didn't seem to be around this year," says Dale Turner, music director and assistant program director for WSAI-AM in Cincinnati. "Either they can't break loose right before a ratings book or else they just aren't finding the benefits of attending any more."

"It's ironic," says Rick Blackburn, vice president of marketing for CBS here. "It's called the DJ convention when each year, radio participation is less and less. We need to get more radio people coming here from all markets, especially the major ones."

And on the other side of the coin, many jocks aren't finding the chances to meet and interview the artists, a prime reason for their trips to Nashville.

King Edward Smith IV of WSLC-AM, Roanoke, views the situation this way: "Jocks from the smaller markets who don't regularly have the opportunity of talking with major artists or seeing them perform look forward to convention week as a way of satisfying this element. They're eager for interviews with bigger acts, but now they aren't getting to the top-name artists because those names aren't attending the DJ taping sessions."

Smith also points out that many of the stellar caliber artists will fly in off the road for an appearance on the CMA Awards Show at the start of the convention week, then fly out again the next day, making personal contact an impossibility.

Says Smith: "Perhaps if the week were reversed and the CMA Awards Show came at the climax of the

week's activities more artists would stay in town and visit."

Chellman agrees. "The week should be tailored expressly for the DJs and music industry executives and made more logical and convenient. We should encourage more radio people to come in by simplifying things."

Some DJs are also beginning to feel that the overall atmosphere of drinking and partying is slowly eroding the positive benefits to be derived from the convention week when measured against the increasing attendance costs.

Several jocks reiterated Slane's statement, "I'd like to get more out of my time at the convention and not just party the entire time. I'd like to learn something when I come, maybe have some afternoon sessions before the evening's social events begin."

However, although some agree with KOKE's Cole when he comments, "It's becoming more and more a birthday celebration for the 'Opry' and less and less of a DJ convention," WSM's long-time air personality, Ralph Emery, disagrees.

Emery, a veteran of 26 consecutive conventions, points out, "The CMA/WSM/DJ week has always been a p.r. project with a built-in element of partying to it. The original concept was to celebrate the 'Opry's' birthday and to romance the DJs at the same time. This was accomplished by getting the 'Opry' performers more personal contact with the air people—and hopefully more airplay as a result. It worked both ways."

This year's convention/"Grand Ole Opry" birthday celebration saw combined label shows and a few labels which had none. Says Jim Fogle, president of MCA/Nashville which sponsored its own label showcase, "We look at this time as a way of entertaining DJs and providing them with performing talents from our company. But we are also re-evaluating our role in the convention week as well. We bring in some of our executives for inter-company meetings and to meet our country artists."

"I think the labels' emphasis regarding live shows should be on Fan Fair," notes Jerry Bradley, RCA's local division vice president. "In the last couple of years, we've seen a definite decline in the attendance for our label show, and it doesn't make sense to put your biggest artists on a bill when there are hundreds of empty seats."

Comments WASI's Turner, "Personally, I don't mind having fewer label shows because they are basically designed for the fans anyway."

"It's a must for us to be able to meet with the people face to face that we've been talking with over the telephone for 12 months," emphasizes Joe Patrick, program director for WQYK-FM in St. Petersburg, Fla.

With 1979's decreased attendance overall at the convention and a spreading, malingering malaise among many of country music's air personalities, revamped scheduling for the event is considered a foremost topic of discussion.

October has been declared national country music month by both the president of the U.S. and numerous state governors. Chuck Chellman believes that re-scheduling the birthday celebration during the last week of September would give the radio people time to get their interviews with artists and still get back

home to promote the coming month as country music month.

"As it is now, October's half over by the time the jocks get back and immediately they're thrown into the ratings fever. We're losing the maximum effectiveness of our own country music month promotion." It is also pointed out that the original

MAIL-ORDER GIANT

Country Sales 60% Of Candlelite Total

By KIP KIRBY

NASHVILLE—With a gross volume reportedly totaling more than \$45 million annually, Candlelite Music, Inc. has made a name for itself as an exclusive broadcast and mail-order marketer of records and tapes in the U.S. and Canada. Around 60% of its volume is in country music.

The company's operation encompasses merchandising by mail-order, broadcast advertising on tv and radio, catalog shipment, extensive brochure mailings and an in-house record club. It differs from other independent marketers such as K-tel and Ronco, notes president Wesley Wood, in that the firm has no retail outlets for its product and relies upon direct consumer response for its orders.

Candlelite maintains a production plant called PSI Industries in Rye, N.Y. This facility manufactures up to 90,000 8-tracks and cassettes daily for its clients, which include record companies, custom labels and educational and institutional firms.

Most recently, Candlelite paid \$1.2 million to purchase the consumer-oriented Country Music magazine, a move designed to allow the company further expansion in direct-response consumer marketing through print sales.

Candlelite Music was founded 10 years ago in New York City, its present address, by Wood and his partner, Wayne Stierle, president and coowner of the operation. Its first venture was in tv advertising of country and rock product; since that time, it has grown into a large-scale merchandising effort that does 60% of its volume annually in country product.

Its broadcast division specializes in multiple-record sets by such artists as Hank Williams, Elvis Presley and Jim Reeves. It reportedly accounts for \$15 million in sales each year, with 90% of consumer orders brought in through response to tv ads and 10% attributed to radio ads.

Candlelite's record continuity operation direct-markets by mail 15-volume packages under the title of "Country Music Cavalcade." These sets, each containing three records or two 8-track tapes, are available to subscribers in blue denim or leatherette deluxe bookshelf bindings.

Each volume, priced separately at \$10, features a different theme, such as country classics, contemporary and MOR country, gospel songs and trucking tunes. Shipment is at six-week intervals until all 15 volumes have been received.

Another facet of Candlelite's mail-order department is the special-edition treasury sets. These are seven-record volumes containing complete collections by well-known artists. Every fourth quarter, the company issues a holiday country

"Grand Ole Opry" celebration commenced in November, rather than October.

Missing from this year's festivities, or present in scaled-down dimension, were lavish record company parties, social events and hospitality suites, "understandable cutbacks in

(Continued on page 70)

Christmas package treasury set featuring various artists such as Chet Atkins and Johnny Cash playing their favorite Yule music.

Treasury sets, priced at \$25 each for the seven-unit package, account for approximately 20 million mailings annually for Candlelite, according to Wood.

"The thrust of our business is to people in the 35-plus age bracket who order all their recorded music by mail and don't frequent record stores," he explains.

Besides tv and radio advertising, Candlelite maintains a blanket ad schedule in national consumer publications and mails more than 20 million four-color brochures to homes across the U.S. and Canada in a direct-marketing solicitation program.

To boost sales of its treasury set editions and other recorded product, the company set up a record club about a year ago called the Candlelite Inner Circle, available to all members on the in-house mailing list.

New albums and tapes are sent out to customers for previewing and review; the customer is allowed to keep one record free of charge and receives a 10% discount off the price of the entire multiple-record set before it is pre-packaged for inclusion in a treasury set or "Cavalcade" edition.

Candlelight leases its product from various major record labels such as Columbia, Capitol, RCA, United Artists and MCA, and from a selected number of independents, such as Roulette Records. Royalty payments and licensing are handled directly through the record companies and publishers.

Its fulfillment order center occupies 35,000 square feet of space on Long Island and is fully automated and computerized. At the present, says Wood, the facility is shipping an equal amount of country albums to prerecorded country tapes, while in the fields of rock and pop, approximately 70% of its mailings are in LP form, with 30% in prerecorded tape.

In the country tape area, he adds, Candlelight customers tend to order a higher percentage of 8-tracks to cassettes. Total mailings overall for the company reach an estimated 2½ million annually, claims Wood.

Ahead for the company will be expansion into the visual arena. "We're considering getting into the videocassette field," Wood comments, "perhaps through the marketing of videotapes and films by mail. Or even the purchase of a broadcasting station. We intend to become a fully-rounded direct-mail merchandiser utilizing every degree of communication response that's available to us."

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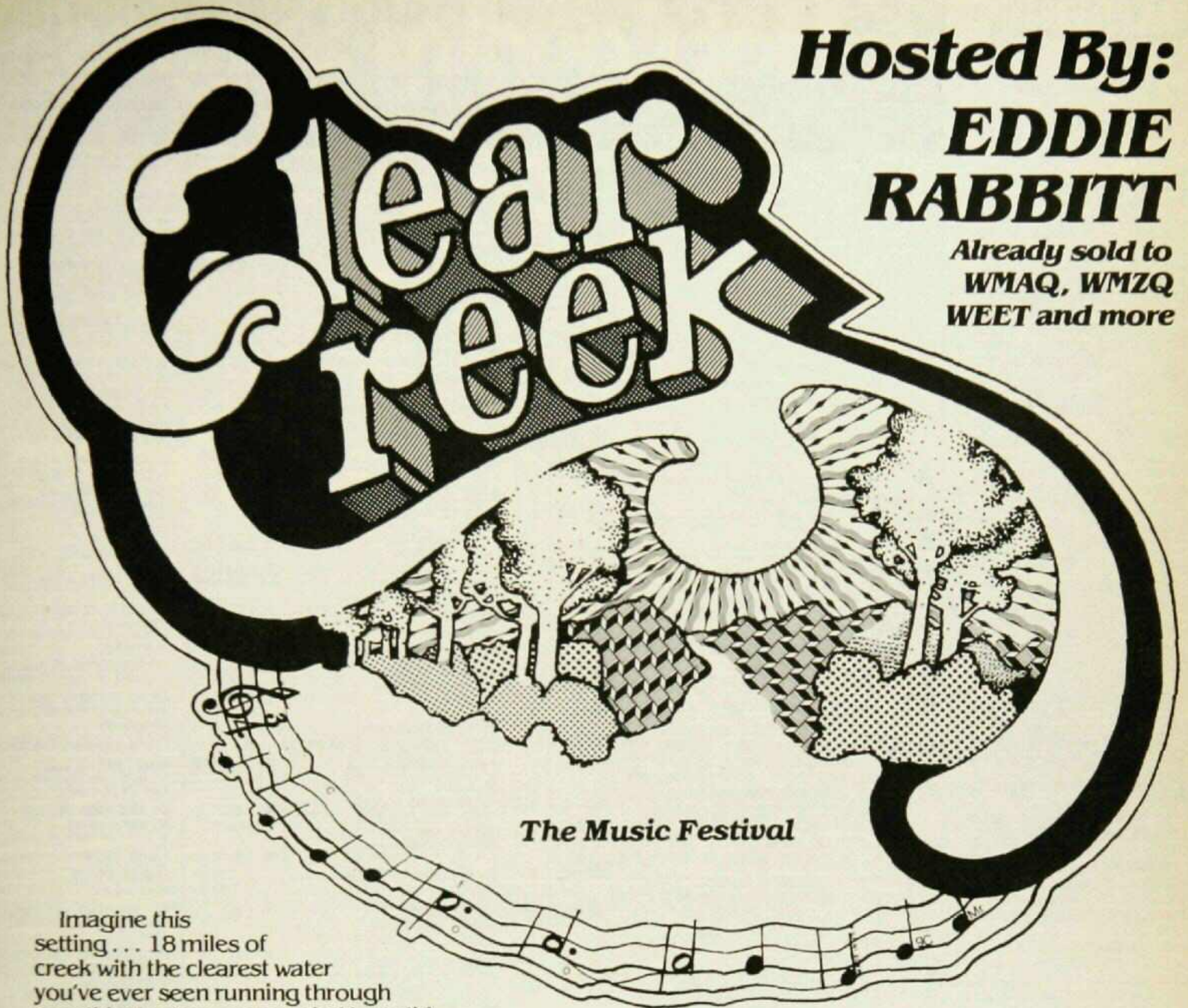
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DJs Questioning Convention Week

Continued from page 68
view of the current economic situation," adds Ed Salamon, program director from WHN-AM, New York.

But the cutbacks may also have kept some of the labels from ferrying in their top level execs for the event, thus making it impossible for the DJs to meet big brass.

However, of all the disk jockeys surveyed, almost all agreed that the traditional event is still a "must" on their calendar, expressing deep concern that the convention not suffer any permanent, unalterable damage.

"CMA week is highly beneficial," stresses Salamon. "It's very much a personal thing, meeting with others in your business, cementing relations that normally are done by letter and phone."

Skewing rumors that DJ attendance this year was down from previous conventions, Jerry Strobel, manager of the Opry House and public relations director, points out that the total figure of disk jockeys registered was actually up by nearly 25%, jumping from 327 last year to a current 425 DJs.

"We feel that this one was very successful. We had disk jockeys in from 32 states and five foreign countries. The quantity and quality of the talent appearances and the various events made this year's convention one of our best ever."

Strobel addresses the issue of the spread-out locale of the "Opry" birthday week, noting that the Opryland Hotel will belong entirely to WSM's registered participants in 1981, opening more rooms and facilities for activities.

Also, he says, "We're considering sponsoring a shuttle to handle transportation to and from town. We had shuttle running one year and no one used it. But with so much more of the convention now taking place outside town at Opryland, we're re-evaluating this."

RCA's Bradley views the future success of the "Opry" celebration resting in the hands of the Federation of International Country Air Personalities. "It is the only organization set up to represent the country air people," he underlines.

"The restructuring could allow for 40% educational purposes and 60% relaxation and social activity," Bradley offers. "The important thing is to get more people down here."

"The time has probably come for some re-evaluation," concedes WMS's Emery. "Maybe the jocks and the record labels are on different wavelengths and need to sit down and discuss what they are looking for from the convention."

The Federation apparently agrees and is now preparing a questionnaire that will deal directly with this issue. Says Turner, who is also vice president of the organization, "We're working with WSM and the CMA to rearrange the showcases and parties toward the beginning of the week to make the whole thing more compact."

"If there were any way to get the convention switched to September, we'd double our attendance figures for sure."

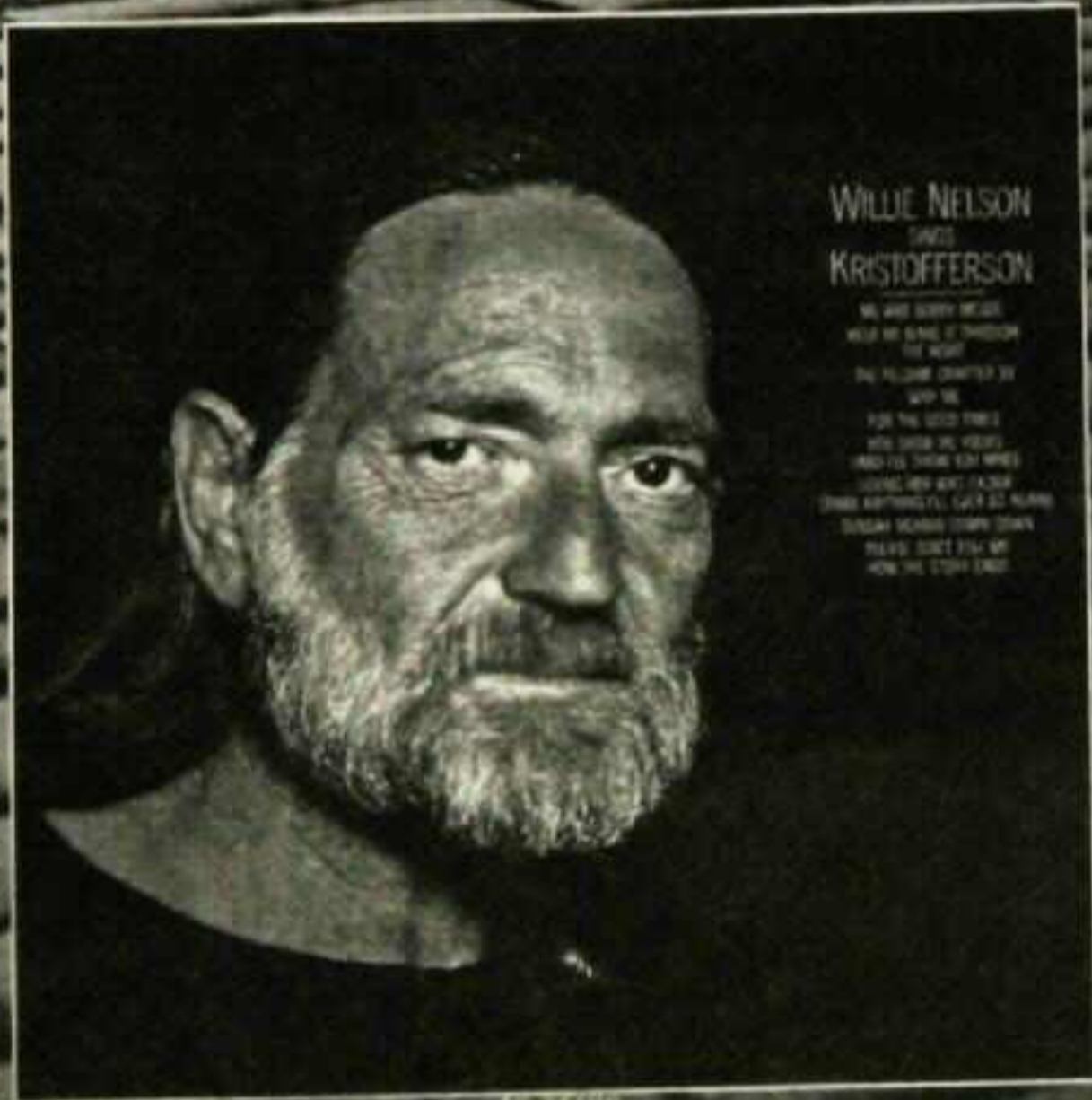
"However, as it now stands, we will be mailing our members forms asking key questions, such as: 'If you didn't attend this year's convention, why not?' and 'What can we do to encourage your attendance next year?' The answers we receive may play a large part in determining how future DJ weeks come off."

Billboard Hot Country Singles

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Table with columns: This Week, Last Week, Weeks on Chart, TITLE-Artist, and STAR PERFORMER. Lists top country singles with chart positions and artist names.

NOVEMBER 3, 1979, BILLBOARD



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KRISTOFFERSON

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THE NIGHT COMES BY
AND WE
FOR THE GOOD TIMES
WE'VE HAD WE
WANT TO LIVE THE NIGHT
THE NIGHT COMES BY
AND WE
FOR THE GOOD TIMES
WE'VE HAD WE
WANT TO LIVE THE NIGHT


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single from his new album,

“WILLIE NELSON SINGS KRISTOFFERSON”.

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2 SINGLES IN TOP 20

Downing Makes It With Switch

• Continued from page 38

Tony Bongiovi and Lance Quinn of the Power Station in New York City, Downing shifted his booking this year to Top Billing, Inc. in Nashville, a strategy designed to put him more squarely into the center of country performing circles.

And based on his track record for the past 12 months, Downing received Billboard's 1979 new male country singles artist award onstage at a label showcase held at the Exit/In during CMA week.

His two-decade career has seen him signed as a solo artist to a variety of labels, including Columbia, Carlton and White Rock, while his r&b success has taken him around the world. Downing has performed internationally all over Europe, Southeast Asia and the Far East, and once entertained at a command performance before the king of Thailand.

Yet through it all, he says, he continued to harbor the desire to make the transition into the country field. His country roots stem from an upbringing as one of a dozen children raised on an Oklahoma farm, and his first professional break came when country artist Wanda Jackson hired his group as her backup band.

"But the problem with my career," he recalls, "is that everyone has always had a different idea about what I should be doing. One guy thought I ought to be the new Fats Domino, while another guy wanted to make me into the next Little Richard. It wasn't until I finally began singing what I like best—country music—that I started to become successful."

"Mr. Jones" was Downing's first single for Warner, reaching a respectable number 20 position on the



Big Pipes: Big Al Downing launches into a funky version of "I Ain't No Fool."

country charts. This was followed by another self-penned, "Touch Me," this time a number 18 record.

His stage shows include a '50s medley of rock'n'roll hits and some uncanny impressions of artists like Jerry Lee Lewis, Ray Charles, Elvis Presley and Fats Domino. (The latter, a good friend of Downing's, recorded two of his songs, "Heart-break Hill" and "Mary, Oh Mary").

But Downing's sights are now firmly fixed on establishing his own identity as a country talent. And he claims no regret about the number of years he's spent pursuing his career. "I started singing profes-

sionally at 14 and I'm 39 now," he explains. "I'm thankful that things are starting to happen now rather than when I was younger because I'm more secure. I've already been through the poverty and hard knocks now, and I can appreciate success."

Downing is working on his first LP for Warner Bros., due out after the first of the year. His touring schedule is concentrated on exposing him to country audiences through dates with names such as the Bellamy Brothers, Razy Bailey, T.G. Sheppard, Donna Fargo and Bill Anderson.

Nashville Scene

By KIP KIRBY

When popular rock band the Doobie Brothers hit Nashville right in the midst of the recent CMA activities, the group got some extra assistance by two unexpected drop-ins at Municipal Auditorium. Longtime country favorite Buck Owens came onstage during the show to sing "Together Again" with vocal support from Doobie Mike McDonald, while Elektra artist Susie Allanson (in town cutting a new LP) joined in for the night's finale, "Listen To The Music."

Over at the Exit/In the same evening were Billy Joe Shaver and Johnny Paycheck, cramming that club full of CBS execs and industry guests who hurried to witness the BMI awards banquet to catch their dual talents. Shaver's band includes his virtuoso guitarist son, age 17, and the troupe will be opening dates for Paycheck in Texas.



ZIPPA ZELLA—RCA's Zella Lehr belts out a tune during a showcase appearance at Nashville's Exit/In.

Riders In The Sky created the perfect musical aura to highlight Casablanca West's grand opening in Nashville. The label's premiere festivities at the Radisson Hotel drew Neil Bogart, Snuff Garrett, Charlie Daniels, artist Carol Chase and a host of other Nashville industry guests on hand to welcome the new record company to town.

Nashville songwriter (and member of the Tennessee Pulleybone) Dave Gillon received a thrill during DJ week when Kenny Rogers kicked off the 13th annual CMA Awards Show with Gillon's tune, "Heart To Heart." The song was originally a big hit for Roy Clark a few years back, and Rogers has been performing it in his live concerts, though to date has not recorded it on an LP.

Is it true that Capitol recording group the Knack was so impressed by Don Schlitz' appearance on the CMA Awards Show wearing one of its T-shirts that the whole group is now running around in Don Schlitz T-shirts? (Schlitz won his CMA trophy for "The Gambler" as song of the year). . . . Either way, Schlitz has been busy in a flurry of openings for such acts as Dr. Hook and Robert Palmer, besides putting finishing touches on his forthcoming Capitol album.

Mississippi Whiskers' Hugh Bennett reports a spate of activity at his club this past month. In and out performing or sitting in were Mickey Newbury, Johnny Cash, Joe Sun and the Cates (on an Ovation Records' showcase) and Dick Feller. Also on the agenda was a scheduled Atlanta Songwriters Assn. showcase Oct. 20 featuring Joe South, Sammy Johns, Diane Pfeifer and Ray Whitley.

Ray Price skedded to make his motion picture debut in Willie Nelson's "Honeysuckle Rose," now filming in Austin. Price will play himself in a concert sequence. It'll be the first professional one for the two in 15 years—Nelson was once a member of Price's backup band, the Cherokee Cowboys.

The annual blues festival sponsored recently on the lawn of Vanderbilt Univ. by its concerts committee had an unannounced guest when Gregg Allman showed up for the afternoon. Allman jammed with headliners Muddy Waters, Paul Butterfield, Rick Danko and the Thunderbirds. Also along for the music was Epic artist Marshall Chapman. . . .

Chet Atkins made a rare Nashville appearance Oct. 18 at the Opryland Stage Door Lounge. . . . Also at the Stage Door was a taping by Show Time cable tv with guest stars Tom T. Hall, Barbara Mandrell and Janie Fricke.

Not only has Dolly Parton lost 45 pounds on her recent diet, RCA now reports she's lost some r.p.m.'s as well. According to her label, various radio stations around the country have been playing her single, "Great Balls Of Fire," at a slowed-down 33-1/3, which certainly gives an entirely new dimension to Parton's singing.

A new 12-year-old singing discovery who goes by the name of "Tatty" is making waves in local music circles. . . . She's being produced by Rob Galbraith (who also produces Ronnie Milsap) and has already appeared in concert with various artists, including Jacky Ward.

Appropriate Gift: Mercury/Phonogram's Reba McEntire sent each staff member at the label's Nashville office a satin pillow embroidered with the title of her latest single, "Sweet Dreams." . . . And the label's popular foursome, the Statler Brothers, added yet another plaudit to its stack of awards when it won WHN-AM's fourth annual listeners award as "best group or duo."

Watch for the Oak Ridge Boys to liven up Dick Clark's "New Year's Rockin' Eve" the night of Dec. 31 over ABC-TV. . . . John Schneider of the "Dukes Of Hazzard" and Erin Moran of "Happy Days" will host the show from Hollywood, with Clark emceeing live portions direct from New York's Times Square.

Don Williams' two week sellout tour of the

Billboard Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 11/3/79

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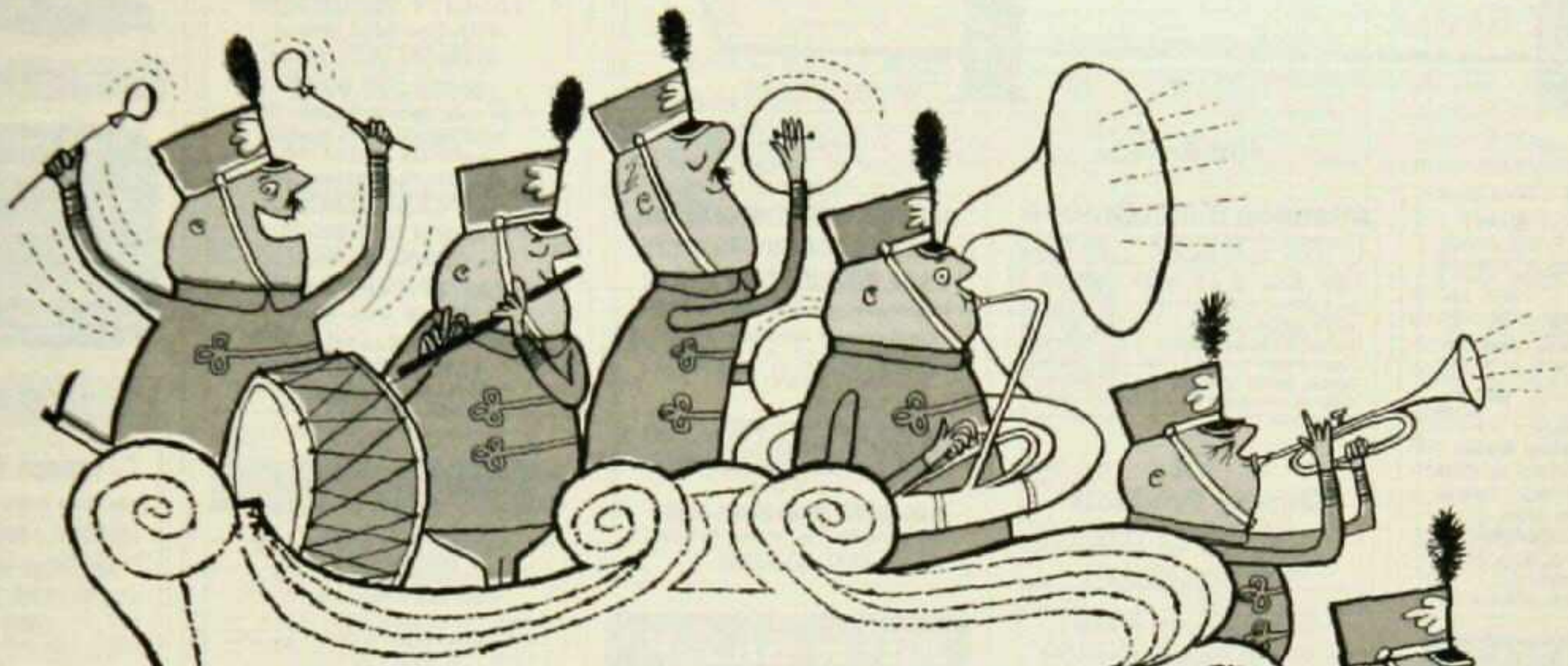
This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 1	27	1	GREATEST HITS—Waylon Jennings, RCA AHL 13378
★ 2	6	2	KENNY—Kenny Rogers, United Artists UAR 929
3	3	47	THE GAMBLER—Kenny Rogers, United Artists UA-LA 934-H
4	4	13	3/4 LONELY—T.G. Sheppard, Warner/Curb BSK 3353
5	5	18	FAMILY TRADITION—Hank Williams Jr., Elektra/Curb KE 194
★ 6	24	6	MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic JC 35751
7	7	5	MISS THE MISSISSIPPI—Crystal Gayle, Columbia JC 36203
8	8	20	IMAGES—Ronnie Milsap, RCA AHL 13346
9	9	17	THE TWO AND ONLY—Bellamy Brothers, Warner/Curb BSK 3347
10	10	7	JUST FOR THE RECORD—Barbara Mandrell, MCA 3165
★ 11	20	11	ONE FOR THE ROAD—Willie Nelson and Leon Russell, Columbia KC 2036064
12	12	20	GREAT BALLS OF FIRE—Dolly Parton, RCA AHL 13361
13	13	8	VOLCANO—Jimmy Buffett, MCA 5102
14	14	10	SHOT THROUGH THE HEART—Jennifer Warnes, Arista AB 4212
15	17	11	YOU'RE MY JAMAICA—Charley Pride, RCA AHL 13441
16	15	11	OUR MEMORIES OF ELVIS, VOL. II—Elvis Presley, RCA AQL 13448
17	19	26	BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BSK 3358
18	16	23	LOVELINE—Eddie Rabbitt, Elektra KE 181
★ 19	27	26	THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096
20	22	4	STRAIGHT AHEAD—Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
21	21	5	FOREVER—John Conlee, MCA 3174
22	24	30	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY 1135
23	18	29	CLASSICS—Kenny Rogers & Dottie West, United Artists UALA 964H
24	26	93	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
★ 25	NEW ENTRY	1	I'LL ALWAYS LOVE YOU—Anne Murray, Capitol S0012112
26	23	13	THE LEGEND AND THE LEGACY, VOL. I—Ernest Tubbs, Cachtel CL 33001
27	20	8	STAY WITH ME/GOLDEN TEARS—Dave & Sugar, RCA AHL 13260
28	29	48	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia RC 2-35642
29	31	3	SHOULD I COME HOME—Gene Watson, Capitol ST 11947
30	30	4	JUST GOOD OL' BOYS—Moe Bandy & Joe Stampley, Columbia JC 36202
31	32	10	A RUSTY OLD HALO—Hoyt Axton, Jeremiah JH5000
32	34	78	STARDUST—Willie Nelson, Columbia JC 35305
33	25	12	RANDY BARLOW, Republic 6024
★ 34	36	13	THE VERY BEST OF LORETTA LYNN & CONWAY TWITTY, MCA 3154
★ 35	46	38	THE BEST OF BARBARA MANDRELL, MCA AY 1119
36	37	3	IF LOVE HAD A FACE—Razy Bailey, RCA AHL 13391
37	38	3	DON'T LET ME CROSS OVER—Jim Reeves, RCA AHL 13454
38	42	90	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
39	33	59	EXPRESSIONS—Don Williams, MCA AY 1069
40	35	37	NEW KIND OF FEELING—Anne Murray, Capitol SW 11849
41	41	13	MR. ENTERTAINER—Mel Tillis, MCA 3167
42	28	22	CROSS WINDS—Conway Twitty, MCA 3086
43	44	71	WHEN I DREAM—Crystal Gayle, United Artists UALA 858 H
44	48	51	ROSE COLORED GLASSES—John Conlee, MCA AY 1105
45	39	22	SERVING 190 PROOF—Merle Haggard, MCA 3083
46	43	55	MOODS—Barbara Mandrell, MCA AY 1088
47	47	9	SILVER—Johnny Cash, Columbia JC 36086
48	49	6	ALL AROUND COWBOY—Marty Robbins, Columbia JC 35085
49	50	4	THE ORIGINALS—Statler Brothers, Mercury SRM 1 5016
50	40	7	JIM ED & HELEN—Jim Ed Brown & Helen Cornelius, RCA AHL 1-3258

U.K. recently really illustrated his across-the-board drawing power: Among those who came to see him, play were Eric Clapton, Jeff Beck and Albert Lee, no unknown talents in these. . . . And Williams' SRO appearance at Bingley Hall in Stafford, England, was only the second show in history to draw an over-capacity crowd of 7,000 persons for a one-man headline date there. Rumor has it that nearly 5,000 Don Williams al-

bums were sold at the concession stands that night.

Republic Records artist Tom Grant, whose current single, "Sail On," is doing well in the charts, taped "Superstars And New Faces Of The '80s" in Las Vegas recently at the Aladdin Hotel. The show was emceed by Jimmy Dean with other guests including Freddy Fender, Jim Stafford and Hoyt Axton.

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"LAST DATE"
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Don Gibson
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General News WEA In Germany

Continued from page 1

it's believed that Govi was in trouble to the tune of \$3 million. WEA Germany's managing director, Siegfried Loch, announced that his deputy director, Klaus Ollman, will be joining Govi to oversee financial affairs, in conjunction with Wiegard, who stays on.

As to the circumstances which led to the chain's difficulties, Wiegard blames a program of too-rapid expansion and problems with a projected store opening in Munich.

The stores have gained a reputation for discounting, and for strongly featuring imported product. Acknowledging the irony of the latter, in view of the conflict caused throughout Europe by parallel imports, Nesuhi Ertegun notes, "We're not especially in favor of imports, but if they're part of the scene, we might as well do them ourselves."

He does suggest, however, that such imports will figure less prominently than before in Govi store stocks under the new ownership.

Ertegun also discloses that the chain will probably be trimmed from 20 to around 15 stores, all of which, he says, are in prime locations.

Beyond fine tuning, the closure of some stores and, of course, improvement of financial procedures, Ertegun doesn't anticipate any substantial changes in Govi under WEA. "The stores will have a lot of autonomy. It's a German operation, in competition with other chains in the market there."

L.A. Disco Event

LOS ANGELES—Evelyn "Champagne" King and Samantha Sang headline "The Great American Disco Concert" at the Sports Arena here Wednesday (31).

Also on the show are Debbie Jacobs, Carrie Lucas, Santa Esmeralda, the New Horizons Disco Roller Show and Jeff Kutash and his Dancin' Machine.

Tickets for the show, presented by Nest-Ce Pas?, Inc. and Drew Cummings Productions in association with KHS-FM, are \$12.50 and \$10.50. Event starts at 8 p.m.

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RADIO-TV JOB MART

NETWORK STRIKE SETTLED

U.K. Labels Launch TV Product Blitz

• Continued from page 4

Colin Ashby, K-tel U.K. managing director, notes: "We changed our minds after studying what our competitors were doing, and the general state of the market. It's a good commercial, and we wanted to see whether that could work on behalf of tracks which are that little bit older."

"Hot Tracks" is just one of a number of titles due to get more than \$9 million (at rate card prices) worth of promotion from the company through the next couple of months.

The others include Don Williams' "Horizons," the London Symphony Orchestra's "Encore," Elvis Presley's "Love Songs," a Motown collection entitled "Together," a general pop package tagged "Night Moves" and the Moody Blues' "Out Of This World."

K-tel will also be introducing a new (to this market, at least) promotional strategy with a 1,200-strong team of women delivering glossy, four-page advertisements to 10 million homes nationwide. This is a two-week campaign, kicking off Monday (5) despite the return of commercial tv.

Says K-tel Ashby: "The delivery campaign will cost approximately \$300,000, but it augments the planned tv promotion. We have the product to make it worthwhile."

K-tel's competitors are also weighing in with heavyweight drives, including WEA's package of Rod Stewart's "Greatest Hits" (representing the company's largest tv expenditure to date, it claims) and EMI's collection of Diana Ross' "20 Golden Greats" (with a \$600,000 push).

The Stewart drive begins nationally Nov. 21 and runs through Dec. 16. At the artist's insistence, the retail price of the album, with 10 tracks, is pegged at just under five pounds (under \$11).

EMI, meanwhile, invited the media to a special presentation here two days before the tv return-to-work to unveil its advertising plans, fronted by the Ross Collection, which gets national promotion from Monday (5). Company optimism about this is fueled by the fact that its earlier, tv-promoted album of the Supremes' greatest hits was a major seller.

Other EMI tv titles are a Motown ballad compilation, "The Last Dance," a children's disk, "All Aboard," and the long-delayed "Semi-Detached Suburban" by Manfred Mann.

Multiple Sound Distributors, locally owned tv mass merchandiser in competition with K-tel and Arcade, has a wide range of titles on its Warwick label, including a "Country Guitar" package, "Golden Greats" offerings by Johnnie Ray, Guy Mitchell and the Bachelors, Mary O'Hara's "Tranquility," titles from singer-comedians Harry Secombe and Des O'Connor, a Mantovani orchestral disk and soundtracks from "Yesterday's Heroes" and "The Bitch."

Ronco's "Rock'n'Roller Disco" is another of the early albums to make use of the tv settlement.

And CBS is looking to "Abba's Greatest Hits, Vol. 2" as a cornerstone of its Christmas sales, although this was not originally planned as a pure tv compilation. Nevertheless, the \$400,000 tv campaign links up with the group's U.K. tour dates, and the small screen commercial is an extension of a massive national press and commercial radio drive.

Aside from advertising, the local disk industry didn't suffer too much from the ITV blackout. There are only a limited number of programs featuring recording artists, and the nation's most-watched musical synopsis of the current charts, "Top Of The Pops," beams out via the BBC.



Billboard photo by Don Albert

Veteran Triumph: Radio and television personality Colin Fluxman, right, goes into the audience at the South African Sarie ceremony to present disabled singer Gene Rockwell, veteran of the local music scene, with his award.

S. Africa's Sarie To Smith

By DON ALBERT

JOHANNESBURG—What the Grammy is to the U.S., the Sarie is to South Africa. And over the past 15 years, it's helped to promote local talent, mainly through the South African Broadcast Corp. and especially Springbok Radio, the commercial service.

Sarie '79 took place at the Johannesburg's Civic Theatre late last month, a glittering affair with local artists (to whom the awards are restricted) performing in between the presentations, made by radio and television personalities.

Biggest triumph of the night, all agreed, was that of Richard Jon Smith, named top 20 artist of the year—at which point, he broke into tears. Said he: "I'm overwhelmed."

Smith is the first black artist to win a Sarie, sparked by his Bullet Records recording of "Michael Row The Boat Ashore," which topped the South African charts for nine weeks this past summer.

Top female vocalist was Sonja Herholdt, who's claimed this prize for five consecutive years—a historic achievement, matched by no one else in this category.

Top male vocalist was Anton Goosen, who also picked up a Sarie for the best song.

The country duet of Lance James and Barbara Ray won the vocal group award, while producer Graham Beggs accepted the Sarie for Clout, which topped the contemporary pop music category. Group was on tour in Europe, where it's enjoyed a number of hit records through Carrere Records.

Gene Rockwell took the LP of the year award for his "Big 10-4" disk, while other honors went to Hennie Hartman (best recording engineer), Dan Hill and Kevin Kruger (sharing best arranger), John Ireland (most promising male vocalist) and Suzy Smith (best up-and-coming female vocalist).

Baxtop was voted most promising band, and free champagne ended the night.

LONDON'S ROB DICKENS

Fronts Warner Music Intl

• Continued from page 10

have its own setup, Japan in particular.

Dickens, who secured U.K. representation of such writer/performers as Joni Mitchell, Neil Young, Steely Dan, Boz Scaggs, Bob Seger and Andrew Gold, believes he can "give added perspective to board level discussions, particularly at the international level."

His new status adds weight to his long-standing personal hopes of pushing British and international signings even harder in the U.S., where he believes the market is wide open to new talent.

Silvers terms the company's international division "our fastest growing segment of Warner Bros. Music. In only seven years it has paid off in large profitability."

"Our policy at Warners here,"

says Dickens, "has been not to worry about money where something really good is concerned. We believe in our signings and will pay out money because we want those creative artists. It is a matter of backing up a belief in the artist."

On the question of big advances, Dickens maintains that "so many publishers spend on the wrong things. They go along with trends simply because they thought they should follow them. I'd rather gamble on my beliefs than other peoples' successes."

His recent signings have included the Jags, Madness (a Stiff label signing), the Korgis via a deal with the Rialto label, now with Pye Records, and his contact for the Amacarta Co. has brought publishing involvement with Dollar, Judas Priest and Tourist.

NOVEMBER 3, 1979, BILLBOARD

Mao Sleeve Nixes A&M 'Propaganda'

TAIPEI—Not in Taiwan, you don't. Release an LP with Chairman Mao on the cover, that is.

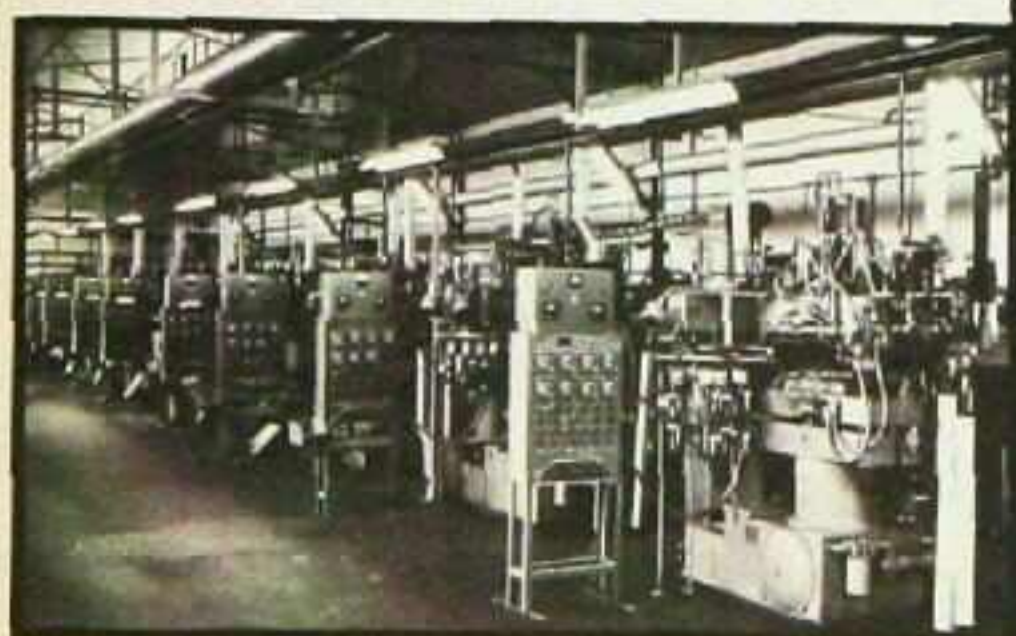
When A&M's local licensee, Kolin, saw the artwork for "Propaganda," the sampler album featuring the Police and Joe Jackson, among other new wavers, it advised the label not to bother.

The cover features a Brian Davis illustration depicting the late Chairman of the People's Republic of China as a guitar-toting front man for a rock band, performing on stage before thousands of Chinese.

When it comes to their next door neighbor, it seems the Taiwanese are still sensitive.

Earlier this year, Cat Stevens fell foul of other Eastern sensitivities with his "Back To Earth" album on Island.

The use of a Koranic verse on the jacket was considered "unbecoming" in Malaysia (where EMI distributed) and likely to offend the predominantly Muslim population. The record was withdrawn, and the sleeve altered.



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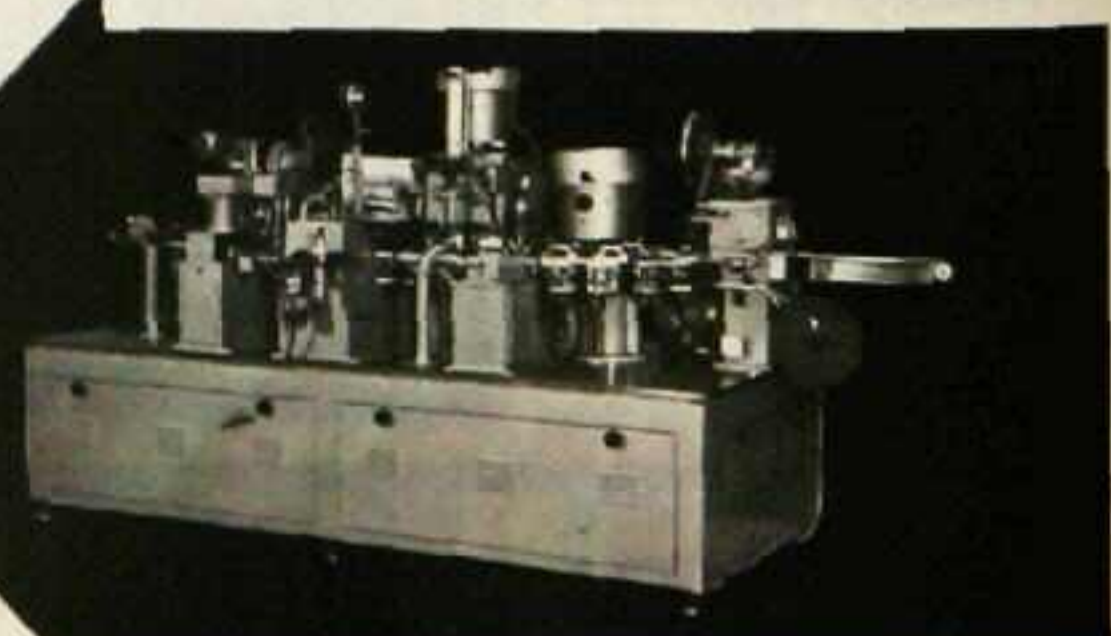
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RCA Meet Emphasizes Catalog \$

By WOLFGANG SPAHR

HAMBURG—RCA Germany's recent sales convention, staged in this city under the slogan of "Full Steam Ahead," placed especial emphasis on catalog action.

Its sales team's success in getting back product into the retail stores is the real secret of company growth, claimed national distribution manager, Harold Heilmann. RCA here is targeting an 8% market share by the year's end, with sales of over \$50 million (Billboard, Aug. 4, 1979).

The aim of the confab was not financial analysis, however, but a talent presentation, during which the firm claimed to have plugged various gaps in the repertoire range by new signings.

These include Hans Scheibner, Anna Prucnal, Judy Winter and Ingrid Caven. Also discussed was new product and new tours by John Denver, Wallenstein, Baccara, Torfrock and Klaus Hoffmann.

RCA Germany's local repertoire, fostered under own management, is internationally oriented for the most part, the only German-language hit being "Dein Erster Brief" (Your First Letter) by Johnny Hill, followup to his "Teddy Bear" smash.

And more local artists are being produced abroad, such as Inga Rumpf by Richard T. Bear in the U.S. Peter Bergner's "City Life" LP was also produced in New York.

Jeanette, an English singer living in Madrid, waxed "Little Man From Japan" in Germany, however, under the production aegis of Ralph Siegel.

Other product unveiled at the meeting included a fresh album by Baccara; "Hello Tiger," a 45 from female group, Super; a new Waterloo & Robinson album from the Rolf Soja outfit; Lesley Hamilton's revival of the oldie, "My Jukebox Baby," the RCA debut, on single, of John Kincade, with "21," and releases from the Scorpions, French singer Liliane Riboni and Timothy Touchton.

Several of the new signings—Caven, Winter and Scheibner— toil in the chanson field. Caven is already popular in France and Winter is known as an actress.

On the instrumental side, Anthony Venture has three albums, including the eighth volume of his "Je T'Aime" series, while the Alexander Lupien Choir and Orchestra presents standards in modern choral arrangements. Other acts are Hery Arland and Ady Zehnpfennig.

Former BASF executive Klaus Laubrunn introduced repertoire on his Heimat-Melodie label, the outcome of links between his firm, Radio Luxembourg and the Heinrich Bauer publishing house.

International Briefs

• **PARIS**—Plans by the French railway network to include television entertainment on its long-distance trains from next May could provide extra exposure for recording artists. The tv will be located in the buffet coaches, and feature hour-long light entertainment, including six minutes of commercials. If the idea is popular, at least 120 coaches will be equipped by the end of 1980. Footage will come from the state-owned Production Unit, which has many clips of leading pop artists.

• **DUBROVNIK**—The International Council of Authors and Composers (CISAC) met in this Yugoslav city Oct. 23-24, discussing a variety of topics. These included the prospects of promoting music from developing nations, the economic situation of serious music composers, the cost of orchestral music for symphonic and chamber music and the blueprint to establish a European composers council. Among foreign representatives there was Peter Mennin, president, Juilliard School of Music, and former member of the board of the American Society of Composers, Authors and Publishers (ASCAP), representing the society.

• The seven winners of Yamaha's Popular Song Contest, known as Popcorn and open to Japanese songwriters, will represent their homeland in this year's World Popular Song Festival in Tokyo Nov. 9-11. Popcorn's finals were held at Tsuzumagi, Oct. 7. Also joining the contestants from countries previously announced (Billboard, Sept. 22, 1979) in November will be the winners from the Indonesian national song festival, held Oct. 6. In total, the Yamaha-sponsored event will will 22 songs representing 20 nations.

• **LONDON**—British character actor, Victor Maddern, has gone into the disk business with an album of prayers, sold by mail-order from his rural farmhouse home, and aimed at raising \$2 million for various charities. The album, "Just For Today," is made up of religious leaders and actors reciting their favorite hymns; retail price is \$8. Maddern is seeking international deals.

• **CASCAIS**—This Portuguese locale played host to the 10th anniversary Woodstock package recently, in a concert organized by the Cascais Pop promotion firm. Bill toppers were Arlo Guthrie and Country Joe MacDonald, who have been with the tour to other European nations, including Italy. Portuguese disk company, Radio Triunfo, is re-releasing the Atlantic label triple-LP soundtrack of the "Woodstock" movie.

• **PARIS**—The first concert given in Egypt by a Jewish artist is commemorated here by Phonogram's release of an album of the event, featuring African-born (but French) Enrico Macias, who gave a "peace and friendship" theme to some of the custom-written numbers. Radio Luxembourg broadcast the concert over its European network, and the LP sleeve carries a credit line, "in collaboration with RTL." A feature of the production is the obvious enthusiasm of the Cairo audience.

To Halt Blackouts

• **PARIS**—France has passed legislation to prevent industrial action blacking out television and radio, as in Britain recently (see separate story).

The bill, now known as the Vivien Law, was introduced after a series of employe walkouts disrupted French heats of this year's Eurovision Song Contest.



EAST MEETS—Ken East, president of EMI Music, left, chats with Dr. Hook's Dennis Loccorriere and Ray Sawyer. Next to East is EMI Records a&r director Brian Shepherd. Occasion was a special reception for the band, whose royalties dispute with Capitol/EMI is apparently now settled.

Greece: Rock 'N' Roll Is The Word New Wave Gathers Momentum; Disco Days Numbered?

By JOHN CARR

ATHENS—Disco is still the most popular type of international repertoire in Greece, but rock'n'roll is poised to take over at the summit.

That's the consensus of views from the major Greek record companies, now slowly picking themselves up from an unusually severe summer sales slump.

With international product now an estimated 40% of sales in Greece, rock could turn out to be the long-term industry booster, it's felt.

WEA's newly established (in July) branch, headed by ex-EMI executive Evdoros Dimitriou, helped set the pace recently when it bowed the WEA International Roadshow. That's a novelty in promotional circles here, and in its wake, there was a significant increase in retail interest for WEA rock acts like Dave Edmunds and AC/DC.

The company has also done well on catalog items such as the "Woodstock" package, apparent confirmation of rock's long-term appeal.

Overall, it's looking for an 8% market share by the year's end. Notes publicity chief, Areti Katsa-georgi, "We're carrying on the pio-

neering work done by Polygram Greece with the new wave, notably Dire Straits."

Polygram here claims sales of 50,000 for that group's eponymous first album—that's gold status in this market—and is looking for similar sales on "Communique."

Yannis Petridis, Polygram's international repertoire manager, sees a definite swing in youth tastes from disco to rock. The company is now pushing its back catalog in rock along with new releases in the genre on Philips, Polydor, Chrysalis, Virgin and Stiff, and including all the Procol Harum and Jethro Tull catalogs.

Slated for the Polygram push in the new wave field are Magazine (Virgin), Graham Parker (Vertigo) and Ian Dury (Stiff). And the company thinks the two Who albums now hotly promoted, "Quadraphenia" and "The Kids Are Alright," could well reach the sales level of "Saturday Night Fever" last year, which sold more than 50,000 double albums. "The Kids Are Alright" includes a 30-page booklet, and is set for December release to link with the movie action.

Portugal, Too: Rock Pays

By FERNANDO TENENTE

LISBON—The trend among Portuguese record companies to hire dynamic young promotion staffers has paid off in solid sales for British new wave releases here.

Pioneer firms have been Valentim De Carvalho and Vadeca. At the former, the work of David Ferreira and Francisco Vasconcelos has yielded success for such acts as Police, the Tom Robinson Band, X-Ray Spex, Squeeze, Joe Jackson and particularly for Arista's current compilation, "That Summer," featuring Elvis Costello, the Boomtown Rats, Ian Dury and other top U.K. names.

Vadeca's young international manager, Idilio Viana, has also contributed to the progress of this British product. He built a reputation for imaginative promotion at Rossil before taking on the Vadeca post, handling primarily the Virgin roster (the Sex Pistols, the Motors, Devo and more) for which the company is Portuguese licensee.

Other factors in the U.K. breakthrough include radio support from commercial station RDP-4 and, improbably, from Radio Renascena, private station of the Catholic Church.

Also influential has been the 2001 DISCO to, Estoril, which plays only

NEW LEGAL ACTION

Continue Conflict Over U.K. Imports

LONDON—Polydor Records' High Court case here against three major retail/import companies, involving importation of Bee Gees' albums from Portugal, is not expected to be heard for at least six weeks.

But the conflict over imports continues, with CBS Records and the Mechanical Copyright Protection Society taking the latest legal action against retailers. This, while the Record Wholesalers Assn. hurriedly formed to fight and possibly finance the majors' attack on imports alleg-

edly in breach of copyright, is quiet (others would say ineffective).

The MCPS is applying in court for injunctions against the Harlequin retail chain and Robinson's Records of Manchester, claiming the companies failed to put MCPS stamps on imports from the U.S. and Canada.

And Harlequin has been issued with an injunction to stop selling the imports. An out-of-court settlement of this matter is expected.

Meanwhile, CBS U.K. moved into the High Court Oct. 18 against the Our Price Records retail outlet, and gained an undertaking that the company will not import or sell records and tapes in the U.K. of material on which CBS holds the copyright in Britain.

These disks and tapes are originally manufactured and distributed by CBS Inc.

Our Price Records has also undertaken to hand over, to CBS, all copies of "infringing" tapes and records in its possession. Also agreed is the provision of an account of profits made, and a promise to settle all debts owed CBS U.K. under the infringements.

O'Kelly Finds Common Sense

AUCKLAND—The Boomtown Rats' manager, Fachtna O'Kelly, a relative freshman to the music industry, is one new-waver who doesn't see a villain behind every record company door.

In New Zealand to set up a 1980 tour by the group, whose "I Don't Like Mondays" is a major chart item here, O'Kelly says he's found that most negotiations with labels to be "just common sense."

He adds: "We've made business mistakes, but we've learned from them. We don't feel that we've been badly ripped off in any way."

There speaks a man who had no music business experience when he became the Rats' manager three years ago, after toiling as a journalist on a Dublin daily newspaper.

The Boomtown Rats are signed to Polygram labels (mostly Mercury) worldwide, except the U.S., where it's to CBS.

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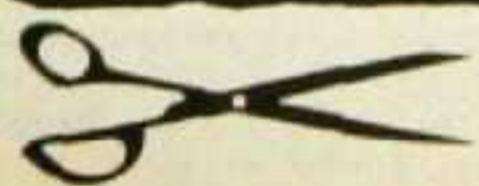
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Disk Libraries As Boost To Sales?

NICE—Jacqueline Haim-Vittone is convinced that lending people records, like lending people books, is a stimulus to direct sales of those records.

Why does her opinion count, whatever industry skeptics may say?

The Big Country

LONDON—Some 2,000 fans were expected to gather at Pontin's Holiday Village, Hemsby, for what's claimed to be Britain's largest residential country music festival. It was scheduled to run for eight days from Saturday (20).

Artists involved include Marvin Rainwater, Jim Glazer with Colorado, Jon Derek and Country Fever, plus U.K. acts Miki & Griff, Poacher and the Hillsiders. A "Country Hall of Fame" presentation was set to feature film clips of artists like Jim Reeves and Johnny Cash.

Pontin executive, Michael Austin, expects the event to be extended to other of the company's vacation centers.

Because she runs this summer resort city's discotheque (that's using the word's original meaning as a disk library) which lends out from its stock of 12,000 recordings, from Bob Dylan to Dvorak.

Furthermore, though acknowledging that such discotheques are hardly part of the normal promotion chain of records, she says they're becoming "more and more vital in this field."

There are disk libraries in other parts of France and Europe, including Britain, where local industryites raised a row when one library introduced a loan service for singles, in addition to albums.

Haim-Vittone's view is that the customer in the usual record store is under some pressure. Album sleeves may be sealed, making it difficult to hear the product before the purchaser gets it home.

She also feels that hearing a record in-store is very different to hearing it at home, in a relaxed environment. "And in these days of expensive records," she notes, "making the right choice is even more important to the consumer."

The Nice discotheque, in existence for seven years, has a loan policy of first checking out the care customers take with records. They're allowed to take the product home on trial. If the disks are returned undamaged, then the subscriber pays an initial fee of \$5, plus 25 to 50 cents for each title borrowed.

Claims Haim-Vittone: "If the customer is really satisfied with the recording, then he or she goes to a retail outlet and buys it."

"Obviously we can't produce statistics of the ratio of borrowed disks to bought ones, but we're sure sales are increased by our policy."

And those industry skeptics? Well, they might ask her if she can produce statistics of how many borrowers have tape recording equipment at home.

TICKETS ROW MARS SHOWS BY CLAPTON

WARSAW—Eric Clapton's sell-out success on a three-concert visit to Poland Oct. 15-17 was marred by the anger of thousands of local fans, who found the majority of tickets had somehow bypassed official channels and were available only at hugely inflated prices on the black market.

Tickets for the shows, two in Warsaw and one in Katowice, were pegged at \$8.50. But fans who stood in line at boxoffices found that most had already gone. Ticket touts, however, had plenty to offer, at prices ranging from \$12.50 to \$24.50.

For the first date in the Polish capital, organizers experienced problems when crowds of dejected fans tried to gatecrash the 3,500-seat theatre for what was hailed as "Poland's pop event of the year."

But a second concert for Katowice was called off by Clapton, who said he was unhappy at the way guards and bouncers treated cheering fans at the first show. "Kids were dragged out by the hair, then punched and kicked," he said.

Clapton's Polish dates were part of a European tour, including appearances in Yugoslavia. Trek is expected to continue to the Far East, among other markets.

Maffay To Metronome; Big \$ Deal

HAMBURG — Peter Maffay's switch to Metronome Musik from Teldec is seen here as a blow to the latter, acknowledged as the company which built the artist's career to the point where he can command such rewards.

The \$3 million deal is also one of the most generous negotiated in this market.

Maffay's "So Bist Du" single and "Steppenwolf" album were major contributors to Teldec's first-half sales surge (Billboard, Aug. 11, 1979), which was 40% ahead of the same period last year.

And both records, released on the firm's Telefunken label, still figure on the national charts, after more than six months.

In the first-half chart analysis, Teldec was the fifth ranking company in singles, with 7.8% of the hits, ahead of Metronome's 5.4% in seventh slot. Neither placed so strongly in albums.

But despite Maffay's departure, Teldec can take consolation from the sales generated this year on Richard Clayderman and Patrick Hernandez.

Former's "Ballade Pour Adeline" single and album have been major hits, along with the latter's "Born To Be Alive" on Aquarius.

Metronome's business this year has derived largely from licensed repertoire, such as M's "Pop Muzik" from MCA, and from its own Brain, Nature and Zebra labels, plus the Metronome imprint itself.

Intl Divisions Merge

LONDON—The International divisions of EMI Records U.K. and Liberty/United Records U.K. (latter is the new identity for United Artists Records) are being merged. General manager of the combined operation is Paul Watts; Kick van Hengel is deputy general manager.

Canada High Court Ruling Yields New Debate

By DAVID FARRELL

TORONTO—The recent Supreme Court of Canada decision that a pressing plant shares liability with a record label for copyright infringement (Billboard, Oct. 27, 1979) is being strongly applauded here by the publishing community.

Known as the Blue Crest Music vs. Compo Co. case, publishers are pleased with the outcome, though the ramifications of the precedent setting ruling have yet to be fully assessed by the industry.

One of the key topics of discussion arising from the court decision centers on the recent failure of GRT Canada which defaulted in making its second quarter mechanical payments to the Canadian Musical Reproduction Rights Agency, this country's counterpart to the Harry Fox Agency.

A figure of \$500,000 is cited by several key sources as a fairly accurate sum that GRT is in arrears for.

The agency's general manager, Cyril Devereux, would not confirm the figure, but raised an interesting point in the dispute on company bonding, required in Canada, to cover mechanical payments in cases such as the GRT failure.

"Our Copyright Act demands that every person proposing to make contrivances, under provisions of section 19 of the Act, must file with the (Copyright) commission a bond of a recognized guarantee company of Canada in the penal sum of \$5,000, payable to Her Majesty, for the benefit of the owners of the copyright, to secure payment of all royalties," Devereux notes, loosely reading from the Copyright Rules of Canada.

"Now the question that needs to be interpreted is whether the \$5,000 pertains to per song or the entire copyright (of a work, as in the case of an album)."

Although the Act demands posting of a bond to cover mechanical payments, Devereux suggests that there are labels operating in this country that have become lax about posting such insurances. He also points out that the agency has been casting a vigilant eye on the industry here to police releases that have not filed for copyright licenses, such as Canusa Records of Montreal, which was found guilty by the Supreme Court after a protracted 10-year court battle.

Devereux notes that even major labels have been lax in making payment for mechanical copyrights, in some cases fulfilling their obligation

three to four months late and, in some cases, paying a lower rate than contracted.

With the precedent-setting court decision, handed down Oct. 2 but kept under wraps by lawyers through to the week of Oct. 15, the mechanical agency's general manager says copyright holders now have some muscle in gaining satisfaction from companies violating the copyright act or simply going belly up.

"I've already put manufacturing plants on notice that they can be held liable financially in cases of copyright violation. The ramifications of this case will likely mean the plants are going to have to take out an insurance policy to cover themselves in the case of a producer going bankrupt," he reports.

GRT Close Sparked By U.S. Parent

TORONTO—GRT Canada Ltd. failed financially as a direct result of adverse publicity surrounding its parent company, GRT Inc., reports the label's last paid employee, Jeff Burns.

Currently expediting legal and financial matters with a receiver at the label's Canadian head office here, Burns stated last week that GRT Canada had \$500,000 worth of business on back-order, but couldn't get credit at any of the local pressing plants to make good the orders.

"The parent company's financial position definitely put us up against the wall," he reports. "All our suppliers wanted cash and accounts were taking their time in paying us, our cash flow problem got out of control, and then the Bank of America called our loan for \$675,000 and that was it," he explains.

Further compounding the company's last few troubled weeks here was the fact that Black & White Sales of Toronto, also in receivership, owed GRT \$225,000, which it failed to pay.

Foreign licenses distributed by GRT in Canada included Charisma, Passport, Fantasy and Vogue. Mechanicals owed to these companies should all be covered by advances paid by GRT, Burns says. In the case of Charisma, GRT paid \$1.5 million to represent the U.K. label's roster in this country.

First-Half Disk Sales Climb

TORONTO—Updated figures for the Canadian disk and tape market for the period ending July 31, 1979, indicate a 5% rise in unit sales and a 31.6% rise in dollar volume.

Inflation and the rise in retail list prices brought total sales for the first half of 1979 to \$121.9 million (U.S.). Equivalent figures for 1978 were \$92.6 million.

Unit sales were listed at approximately 48.7 million for the period ending July 31, 1979, while unit sales for the same period in 1978 were 46.5 million.

Due to an error in transmission, the unit figures were inadvertently represented as total dollar volume for the first half in an earlier story (Billboard Oct. 13, 1979).

The latest statistics from the government also show that disk sales alone rose nearly 10% in the first half of this year compared to last year. Disks alone accounted for 39.1 million units in sales for the period ending July 31, 1979.

Tape sales rose from 9.5 million units for the first half of 1978 to 11.2 million units for the same period this year, but 8-tracks dropped from 8.2 million units to 5.7 million units.

Cassette sales rose from 2.9 million units in that period last year to 3.8 million units this year.

Unit sales figures are based upon net shipments. Dollar volume is represented in American dollars and is based on distributors net selling price.

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BRITAIN

(Courtesy of Music Week)
As of 10/27/79
SINGLES

This Week	Last Week	Title	Artist
1	5	ONE DAY AT A TIME	Lena Martell, Pye
2	1	VIDEO KILLED THE RADIO STAR	Buggles, Island
3	9	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN	Dr. Hook, Capitol
4	3	DON'T STOP 'TIL YOU GET ENOUGH	Michael Jackson, Epic
5	6	EVERYDAY HURTS	Sad Cafe, RCA
6	30	GIMME GIMME GIMME	Abba, CBS
7	10	CHOSEN FEW	Dooleys, GTO
8	2	MESSAGE IN A BOTTLE	Police, A&M
9	18	TUSK	Fleetwood Mac, Warner Bros.
10	4	DREAMING	Blondie, Chrysalis
11	12	OK FRED	Errol Dunkley, Scope
12	7	SINCE YOU'VE BEEN GONE	Rainbow, Polydor
13	8	WHATEVER YOU WANT	Status Quo, Vertigo
14	11	QUEEN OF HEARTS	Dave Edmunds, Swan Song
15	20	THE DEVIL WENT DOWN TO GEORGIA	Charlie Daniels Band, Epic
16	27	GONNA GET ALONG WITHOUT YOU NOW	Viola Wills, Ariola/Hansa
17	26	MAKING PLANS FOR NIGEL	XTC, Virgin
18	23	MY FORBIDDEN LOVER	Chic, Atlantic
19	15	YOU CAN DO IT	Al Hudson & The Soul Partners, MCA
20	17	BACK OF MY HAND	Jags, Island
21	33	CRAZY LITTLE THING CALLED LOVE	Queen, EMI
22	NEW	SHE'S IN LOVE WITH YOU	Suzi Quatro, RAK
23	21	THE GREAT ROCK 'N' ROLL SWINDLE	Sex Pistols, Virgin
24	29	LUTON AIRPORT	Cats UK, WEA
25	23	LIVE ON STAGE	Kate Bush, EMI
26	NEW	ON MY RADIO	Selector, 3-Tone
27	25	STAR	Earth Wind & Fire, CBS
28	22	THE PRINCE	Madness, 2-Tone
29	NEW	THE SPARROW	Rambblers, Decca
30	16	IF I SAID YOU HAD A BEAUTIFUL BODY	Bellamy Brothers, Warner Bros.
31	19	CRUEL TO BE KIND	Nick Lowe, Radar
32	37	LET ME KNOW (I HAVE A RIGHT)	Gloria Gaynor, Polydor
33	NEW	RISE	Herb Alpert, A&M
34	35	SPIRIT BODY AND SOUL	Nolan Sisters, Epic
35	NEW	SMASH IT UP	Damned, Chiswick
36	40	NUCLEAR DEVICE	Stranglers, United Artists
37	14	CARS	Gary Human, Beggars Banquet
38	26	LOVE'S GOT A HOLD ON ME	Dollar, Carrere
39	NEW	YOU'VE GOT MY NUMBER	Undertones, Sire
40	NEW	HEARTACHE TONIGHT	Eagles, Asylum

LPs

1	1	REGGATTA DE BLANC	Police, A&M
2	NEW	TUSK	Fleetwood Mac, Warner Bros.
3	2	EAT TO THE BEAT	Blondie, Chrysalis
4	3	WHATEVER YOU WANT	Status Quo, Vertigo
5	4	THE LONG RUN	Eagles, Asylum
6	5	OFF THE WALL	Michael Jackson, Epic
7	9	OUTLANDOS D'AMOUR	Police, A&M
8	24	LENA'S MUSIC ALBUM	Lena Martell, Pye
9	8	DISCOVERY	Electric Light Orchestra, Jet
10	6	THE PLEASURE PRINCIPLE	Gary Numan, Beggars Banquet
11	19	MR. UNIVERSE	Gillian, A&M
12	NEW	BOMBER	Motorhead, Bronze
13	7	OCEANS OF FANTASY	Boney M., Atlantic/Hansa
14	11	DOWN TO EARTH	Rainbow, Polydor
15	10	STRING OF HITS	Shadows, EMI
16	12	PARALLEL LINES	Blondie, Chrysalis
17	17	I AM	Earth, Wind & Fire, CBS
18	40	ONE VOICE	Barry Manilow, Arista
19	NEW	THE UNRECORDED JASPER CARROTT	Jasper Carrott, DJM
20	15	THE RAVEN	Stranglers, United Artists
21	22	A CURIOUS FEELING	Tony Banks, Chansma
22	14	GREATEST HITS 1972-1978	10cc, Mercury
23	18	BREAKFAST IN AMERICA	Supertramp, A&M
24	20	SURVIVAL	Bob Marley & The Wailers, Island
25	38	VOULEZ VOUS	Abba, Epic
26	21	UNLEASHED IN THE EAST	Judas Priest, CBS
27	NEW	SKY	Sky, Ariola
28	31	QUADROPHENIA	ORIGINAL SOUNDTRACK, Polydor
29	16	THE CRACK	Ruts, Virgin
30	24	WAR OF THE WORLDS	Jeff Wayne's Musical Version, CBS

31	13	IN THROUGH THE OUT DOOR	Led Zeppelin, Swan Song
32	NEW	DAYS IN EUROPA	Skids, Virgin
33	NEW	UNDERTONES	Undertones, Sire
34	29	REPLICAS	Tubeway Army, Beggars Banquet
35	30	FACADES	Sad Cafe, RCA
36	27	NOT THAT I AM BIASED	Max Boyce, EMI
37	NEW	WELCOME TO THE CRUISE	Judie Tzuke, Rocket
38	34	MANHLOW MAGIC	Barry Manilow, Arista
39	NEW	LOVE HUNTER	Whitesnake, United Artists
40	NEW	LIVE AND LEARN	Elkie Brooks, A&M

JAPAN

(Courtesy of Music Labo)
As of 10/29/79
SINGLES

This Week	Last Week	Title	Artist
1	1	SEXUAL VIOLET NO. 1	Masahiro Kuwana, RCA (Nichion)
2	2	KANPAKU-SENGEN	Masashi Sada, Freeflight (Masashi)
3	3	AI-NO-SUICHUKA	Keiko Matsuzaka, Columbia (Nichion)
4	6	NIJI-TO-SHLAKER NO-KORO	Turip, Express (Shinko)
5	5	YUUKI-GA-AREBA	Hideki Saijou, RCA (Giele)
6	9	MANGEKYO	Hiromi Iwasaki, Victor (TV Asahi, NTV, Giele)
7	4	OMOIDEZAKE	Sachiko Kobayashi, W. Pioneer (Daichi)
8	14	OYAJI-NO-ICHIBAN-NAGAI-HI	Masashi Sada, Freeflight (Masashi)
9	11	MY LADY	Hiromi Gou, CBS/Sony (Burning)
10	13	WANTED	The Dooleys, GTO (PMP)
11	10	SHINAYAKA NI-UTATTE	Momoe Yamaguchi, CBS/Sony (Tokyo)
12	18	ANNA	Kai Band, Express (Shinko)
13	8	YOAKE	Chiharu Matsuyama, Canyon (STV Pack)
14	16	YOSLBA-IINONI	Toshi Itoh/Happy & Blue, Canyon (Victor)
15	12	GINGATETSUDO 999	Godiego, Nippon Columbia (NTV)
16	7	SMILE ON ME	George Yanagi & Rainy Wood, Bourbon (Freeway)
17	17	MY SHARONA	The Knack, Capitol
18	NEW	REVIVAL	Miyuki Nakajima, Aard Vark (Yamaha)
19	20	YOSEBA-IINONI	Yasuo Tanagi, CBS/Sony (Watanabe)
20	15	BREAKFAST IN AMERICA	Supertramp, A&M (PMP)

LPs

1	1	THE LONG RUN	Eagles, Asylum
2	2	MY GENERATION	Kai Band, Express
3	3	ITSUKA TSUMETAI AMEGA	Iruka, Orplid
4	8	CIRCUS BOUTIQUE	Circus, Alfa
5	4	TAKURO TOUR	Takuro Yoshida, For Life
6	6	BREAKFAST IN AMERICA	Supertramp, A&M
7	7	NEKKYO-LIVE	Kenichi Hagiwara, Bourbon
8	5	GET THE KNACK	The Knack, Capitol
9	9	SNEAKER DANCER	Yosui Inoue, For Life
10	14	CITY CONNECTION	Terumasa Mino, Flying Disk
11	20	SOLID-STATE SURVIVOR	Yellow Magic Orchestra, Alfa
12	12	VOULEZ VOUS	Abba, Discomate
13	11	IN THROUGH THE OUT DOOR	Led Zeppelin, Swan Song
14	NEW	THREE AND TWO	Offcourse, Express
15	17	ALICE 7	Alice, Express
16	18	10 CARET DIAMOND	Hiromi Iwasaki, Victor
17	15	YOKOHAMA	George Yanagi & Rainy Wood, Bourbon
18	10	DREAM POLICE	Cheap Trick, Epic
19	16	KOKYOSHI GINGATETSUDO 999	Original Sound Track, Columbia
20	19	BIG GAME '79	Hideki Saijou, RCA

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 10/29/79
SINGLES

This Week	Last Week	Title	Artist
1	1	WE DON'T TALK ANYMORE	Cliff Richard, EMI
2	2	EL LUTE	Boney M., Hansa
3	4	A WALK IN THE PARK	Nick Straker Band, Decca
4	3	BOY OH BOY	Racey, RAK
5	5	DON'T BRING ME DOWN	Electric Light Orchestra, Jet
6	16	MAYBE	Thom Pace, RSO
7	6	I WAS MADE FOR LOVIN' YOU	Kiss, Casablanca
8	9	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN	Dr. Hook, Capitol
9	11	SO BIST DU	Peter Maffay, Telefunken
10	7	DAS LIED VON MANUEL	Manuel & Pony, Polydor

11	8	KINGSTON KINGSTON	Lou & The Hollywood Bananas, Hansa
12	10	I DON'T LIKE MONDAYS	Boomtowntown Rats, Mercury
13	13	TU SEI L'UNICA DONNA PER ME	Alan Sorrenti, Decca
14	22	EL LUTE	Michael Holm, Ariola
15	19	WHATEVER YOU WANT	Status Quo, Vertigo
16	12	GLORIA	Umberto Tozzi, CBS
17	15	SCHWARZES GOLD	Peter Alexander, Ariola
18	17	BRIGHT EYES	Art Garfunkel, CBS
19	23	NACHTS WENN ALLES SCHLAEFT	Howard Cependale, EMI
20	14	MOSKAU	Genghis Khan, Jupiter
21	18	MY SHARONA	The Knack, Capitol
22	20	I WANT YOU TO WANT ME	Cheap Trick, Epic
23	21	UNDER FIRE	Clout, Carrere
24	NEW	GIMME GIMME GIMME	Abba, Polydor
25	26	FABULOUS LOVER LOVE ME	Amanda Lear, Ariola
26	NEW	SHE'S IN LOVE WITH YOU	Suzi Quatro, RAK
27	24	BREAKFAST IN AMERICA	Supertramp, A&M
28	NEW	YOU CAN DO IT	Al Hudson & The Soul Partners, MCA
29	NEW	DREAMING	Blondie, Chrysalis
30	30	VOULEZ VOUS	Abba, Polydor

LPs

1	2	FREI SEIN	Peter Maffay, Telefunken
2	1	OCEANS OF FANTASY	Boney M., Hansa
3	3	EVE	Alan Parsons Project, Arista
4	4	STEPPENWOLF	Peter Maffay, Telefunken
5	5	TRIUMPH DER GOLDENEN STIMME	Karel Gott, Polydor
6	7	BREAKFAST IN AMERICA	Supertramp, A&M
7	6	DIE STIMME DER PRAERIE	Ronny, K-tel
8	8	ZAUBER DER GITARRE	Ricky King, Epic
9	12	DISCOVERY	Electric Light Orchestra, Jet
10	9	GENGHIS KHAN	Genghis Khan, Jupiter
11	20	HENRY JOHN DEUTSCHENDORF GENNANT JOHN DENVER SIENE GROSSEN ERFOLGE	John Denver, RCA
12	10	COMMUNIQUE	Dire Straits, Vertigo
13	13	DYNASTY	Kiss, Casablanca
14	18	ROCK 'N' ROLL JUVENILE	Cliff Richard, EMI
15	25	DIRE STRAITS	Vertigo
16	11	TREUMERERINEN	Richard Clayderman, Telefunken
17	16	VOULEZ VOUS	Abba, Polydor
18	14	TEENS AND JEANS AND ROCK 'N' ROLL	Teens, Hansa
19	19	GONE TO EARTH	Barclay James Harvest, Polydor
20	NEW	PYRAMID	Alan Parsons Project, Arista

AUSTRALIA

(Courtesy Kent Music Report)
As of 10/22/79
SINGLES

This Week	Last Week	Title	Artist
1	1	BORN TO BE ALIVE	Patrick Hernandez, CBS
2	2	I DON'T LIKE MONDAYS	Boomtowntown Rats, Mercury
3	5	WE DON'T TALK ANYMORE	Cliff Richard, EMI
4	6	HOT SUMMER NIGHTS	Night, Planet
5	4	I WAS MADE FOR LOVIN' YOU	Kiss, Casablanca
6	3	MY SHARONA	The Knack, Capitol
7	8	DON'T BRING ME DOWN	ELO, Jet
8	10	LET'S GO	The Cars, Elektra
9	7	GOLD	John Stewart, RSO
10	13	GOOSE BUMPS	Christie Allen, Mushroom
11	9	UP THERE CAZALY	Two-Man Band, Fable
12	19	GIRLS TALK	Dave Edmunds, Swan Song
13	15	ARE 'FRIENDS' ELECTRIC	Tubeway Army, Atlantic
14	14	HIT AND RUN	Jo Jo Zep & Falcons, Mushroom
15	17	HALFWAY HOTEL	Voyager, Vertigo
16	11	SOME GIRLS	Racey, RAK
17	18	THE NIPS ARE GETTING BIGGER	Mental As Anything, Regular
18	12	IF I SAID YOU HAD A BEAUTIFUL BODY	Bellamy Bros., Warner Bros.
19	16	BAD CASE OF LOVIN' YOU	Robert Palmer, Island
20	NEW	NICE LEGS SHAME ABOUT THE FACE	Dave & the Deros, Mushroom
1	2	THE LONG RUN	Eagles, Asylum
2	1	SLOW TRAIN COMING	Bob Dylan, CBS
3	3	DISCOVERY	ELO, Jet
4	5	DYNASTY	Kiss, Casablanca
5	6	IN THROUGH THE OUT DOOR	Led Zeppelin, Swan Song
6	4	GET THE KNACK	The Knack, Capitol
7	7	S. J.J. Cale	Shelter

8	8	BOP TILL YOU DROP	Ry Cooder, Warner Bros.
9	9	MARATHON	Santana, CBS
10	15	EAT TO THE BEAT	Blondie, Chrysalis
11	13	REPLICAS	Tubeway Army, Atlantic
12	11	BREAKFAST IN AMERICA	Supertramp, A&M
13	10	CANDY-O	The Cars, Elektra
14	16	INTO THE MUSIC	Van Morrison, Mercury
15	14	EVE	Alan Parsons Project, Arista
16	12	BOMBS AWAY DREAM BABIES	John Stewart, RSO
17	17	FIRST UNDER THE WIRE	Little River Band, Capitol
18	18	ENGLISH HISTORY	Jon English, Mercury
19	19	RUST NEVER SLEEPS	Neil Young & Crazy Horse, Reprise
20	20	NIGHT, NIGHT, PLANET	

ITALY

(Courtesy Germano Ruscitto)
As of 10/23/79
SINGLES

This Week	Last Week	Title	Artist
1	4	SOLI	Adriano Celentano, Clan/CGD-MM
2	2	SUPER SUPERMAN	Miguel Bose, CBS/CGD-MM
3	1	TU SEI L'UNICA DONNA PER ME	Alan Sorrenti, EMI
4	3	BALLA	Umberto Balsamo, Polydor/Phonogram
5	9	E LA LUNA BUSSO'	Loredana Berté, CGD-MM
6	12	COMPRAMI	Viola Valentino, CGD-MM
7	7	IO SONO VIVO	Poo, CGD-MM
8	5	FORSE	Pupo, Baby/CGD-MM
9	10	RING MY BELL	Anita Ward, TK-CBS/CGD-MM
10	8	SPLENDIDO SPLENDENTE	Donatella Rettore, Arston
11	6	GLORIA	Umberto Tozzi, CGD-MM
12	NEW	COGLI LA PRIMA MELA	Angelo Branduardi, Polydor/Polygram
13	NEW	I WAS MADE FOR LOVIN' YOU	Kiss, Casablanca/Durium
14	11	HOT STUFF	Donna Summer, Durium
15	NEW	THE LOGICAL SONG	Supertramp, A&M/CBS/CGD-MM
16	16	GOOD TIMES	Chic, Atlantic/WEA
17	NEW	POP MUZIK	M. MCA/Ricordi
18	18	FINE DI UN VIAGGIO	Le Orme, Philips/Phonogram
19	NEW	TUTTO E' MUSICA	Anna Rusticano, Fontana/Polygram
20	14	ELECTRIC DELIGHT	Rockets, Rockland/CGD-MM

HOLLAND

(Courtesy TROS Radio)
As of 10/23/79
SINGLES

This Week	Last Week	Title	Artist
1	1	A BRAND NEW DAY	The Wiz Stars, MCA
2	2	DON'T STOP 'TIL YOU GET ENOUGH	Michael Jackson, Epic
3	4	WE BELONG TO THE NIGHT	Ellen Foley, Epic
4	3	ARUMBAI	Massada, Telgram
5	5	SURE KNOW SOMETHING	Kiss, Casablanca
6	7	SAIL ON	Commodores, Motown
7	9	MESSAGE IN A BOTTLE	Police, A&M
8	12	WHATEVER YOU WANT	Status Quo, Vertigo
9	6	IF I SAID YOU HAD A BEAUTIFUL BODY	Bellamy Brothers, Warner Bros.
10	10	TUSK	Fleetwood Mac, Warner Bros.
11	13	YOU CAN DO IT	Al Hudson & The Soul Partners, MCA
12	16	RADIO	Dolly Dots, WEA
13	15	STREET LIFE	Crusaders, MCA
14	14	HEARTACHE TONIGHT	Eagles, Asylum
15	8	SURF CITY	Jan & Dean, Dureco
16	NEW	GIMME GIMME GIMME	Abba, Polydor
17	NEW	KNOCK ON WOOD	Amii Stewart, Ariola
18	19	DREAMING	Blondie, Chrysalis
19	11	QUIEREME MUCHO	Julio Iglesias, CBS
20	20	LOST IN MUSIC	Sister Sledge, Atlantic

SWEDEN

(Courtesy GLF)
As of 10/23/79
SINGLES

This Week	Last Week	Title	Artist
1	4	OH SUSIE	Secret Service, Sonet
2	1	BOBBY BROWN	Frank Zappa, CBS
3	2	I DON'T LIKE MONDAYS	Boomtowntown Rats, Mercury
4	NEW	KEEP ON JOGGIN'	Goran Rydh, CBS
5	5	BRIGHT EYES	Art Garfunkel, CBS
6	6	BALLADE POUR ADELINE	Richard Clayderman, Sonet
7	3	BORN TO BE ALIVE	Patrick Hernandez, Mariann
8	7	RING MY BELL	Anita Ward, TK

9	9	KNOCK ON WOOD	Amii Stewart, Ariola
10	NEW	FABULOUS LOVER LOVE ME	Amanda Lear, Ariola
LPs			
1	NEW	KEEP ON BOPPIN'	Boppers, SOS
2	1</		

2nd Gospel Music Bash March 23-26

NASHVILLE—The second annual Gospel Music Week will be held in Nashville March 23-26 at the Opryland Hotel. Also taking place that week will be the 11th annual Dove Awards.

A registration fee of \$100 allows participation in all Gospel Music Week seminars, workshops, showcases, concerts and the Dove Awards banquet. The fee for attending the Dove Awards banquet without participating in other activities is \$35. The general GMA membership meeting has been set for the morning of March 25, and will include the installation of newly elected board members.

The next quarterly board meeting of the GMA is slated for Jan. 14-16 in Washington, D.C. In that period, the GMA will sponsor its annual congressional country ham breakfast on Capitol Hill.

Nominating ballots for the 11th annual Dove Awards are being distributed and tabulated by the ac-

counting firm of J. Alan Hopper & Co. of Nashville. The nominating ballot, the first of three ballots sent to members of the Gospel Music Assn. were to be turned in no later than Thursday (25).

After the qualified nominating ballots have been tabulated, a second ballot will be mailed Nov. 15 to vote for the qualified persons or items who received five or more nominating votes. The top five finalists in each category, except for song of the year which will be the top 10 songs, will be listed in alphabetical order for the third and final ballot. The final ballot will be mailed Dec. 13 and must be returned to the accounting firm by Jan. 3.

The winners will be announced at the 11th annual Dove Awards banquet during Gospel Music Week.



GOSPEL SINGIN'—Jim Meyers, president of the Gospel Music Assn. and Ed Shea, Southern regional director of ASCAP sit with President Carter during the recent Gospel Singin' held on the south lawn of the White House.

Gospel Scene

By MIKE HYLAND

"The Highest Praise," written by Chris Waters and Randy Cox has been recorded by more than seven acts. The most recent version was cut by Doug Oldham for Impact Records. The song was performed on the PTL's Labor Day live special.

Roseway International Records of Seattle, Wash. has been known for its country releases, until recently when the label signed two gospel artists, Gladys Hardy and Robert Kaerberlin. The label has recently released singles on both artists.

A new label out of New York, Sound & Rhythm Records has issued its first single "Blessed Be God," written, produced and recorded by label president Vince Anthony. Anthony scored last year with a record called "A Christmas Glow."

The 20 member group, Truth recently appeared before 15,000 at Texas Stadium (home of the Dallas Cowboys) between a high school and a college football game. The group was originally to take place at the White House performance in September, but were forced to cancel when the White House realized the security and logistic problem in clearing the group to perform.

Doug Oldham will be touring the country beginning later this month playing major halls and large churches. Accompanying Oldham on the tour will be Bridge.

Christian station WAEC-AM in Atlanta recently sponsored a 10½ hour show, believed to be the largest Christian concert ever held at the Omni in Atlanta. Participating in the first annual Atlanta Jesus Music Festival were Keith Green, Chuck Girard, Benny Hester, Sweet Comfort Band, Jamie Owens-Collins, Mike Warnke and Kelly Willard.

The first gospel music picture disk has been issued in limited quantities with the release of Chuck Girard's fourth solo album, "Take It Easy" on the Good News label.

New Pax artist Don Francisco recently performed before more than 1,200 people at Koinonia in Nashville. He has just completed his third album "Got To Tell Somebody," which will be released shortly.

Nancy Honeytree's latest album, "Maranatha Marathon," features the artist on the album's cover jogging. Promotion plans by Myrrh Records include local marathons in conjunction with in-store autograph sessions, album giveaways, and a special drawing for jogging suits.

Andrae Crouch and his sister Sandra were presented gold records as cowriters of the song "Jesus Is The Answer," which was featured on Paul Simon's album "Live Rhymin'." Crouch's 10th album for Light Records includes performances by Stevie Wonder, Joe Sample, Kristle Murden, and the McCrarys.

Derrick Johnson, founder of ReGeneration, has been signed by producer-director Bob Jani to write a special Christmas medley for Radio City Music Hall's annual Christmas production. Titled "The Magnificent Christmas Spectacular," Johnson's music will be performed by the New Yorkers and will run from Thanksgiving Day through Dec. 30.

Tempo Music Publications will be hosting more than 50 premieres of "The Day That Never Ends," a new musical composition and recording by Otis Skillings. The work deals with the second coming of Christ, and it is based upon Biblical prophecies concerning the return of Christ interwoven with Scripture-based narration. The premieres began in September and will continue through October and November.

"Love Is The Reason" is a new pop single release by David Meece on Myrrh Records.

Chuck Girard and Barry McGuire appeared before a soldout crowd of more than 3,000 people at Arizona State Univ. recently. The two, from similar backgrounds in secular music, felt their current ministries in gospel music worked well, and additional concert pairings may be taking place. Girard is currently on tour in New Zealand and Australia, following his successful tour of those countries a year ago.

Good News recording artist Terry Clark has been selected for inclusion in the 1979 edition of Outstanding Young Men Of America. The criteria for selection includes voluntary service to community, professional leadership, academic achievement, business advancement, cultural accomplishments and civic and political participation.

Praise Handles Herald's Labels

NASHVILLE—Praise Records, a Canadian label and distribution company will handle all recorded product by the Herald Assn. labels throughout Canada. The agreement includes the Herald, Klesis and Mark Five labels and will cover promotion of the product throughout Canada.

Headquartered in Johnsonville, S.C., the Herald Assn. labels cover MOR, contemporary and traditional music by such artists as the Singing Echos, Jerry Arhelger, Erv Lewis, Judy Herring and Sandy Bond.

Blackwoods TVer

NASHVILLE—The Blackwood Brothers are set to begin production of a new television show scheduled to air across the country in early 1980. Titled "The Blackwood Brothers," the show will be carried by the PTL network satellite.

Production of the show will be handled by LESEA Broadcasting of South Bend, Ind. The show will feature the Blackwood Brothers and James Blackwood along with special guests. Director of the series is Ron Blackwood. All musical soundtracks will be by Voice Box Records of Memphis.

Billboard Best Selling Gospel LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	42	WALTER HAWKINS & THE LOVE CENTER CHOIR Love Alive II, Light LS-5735
2	4	13	CHANGING TIMES Mighty Clouds Of Joy, Epic JE 35971
3	3	9	GIVE ME SOMETHING TO HOLD ON TO Myrna Summers, Savoy 14520
4	2	47	JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR I Don't Feel Noways Tired, Savoy DBL 7024
5	5	22	COME LET'S REASON TOGETHER Florida Mass Choir, Savoy 7034
6	8	9	I MUST TELL JESUS Sara J. Powell, Savoy 14516
7	7	9	THINK OF HIS GOODNESS James Cleveland & The Cleveland Singers, Savoy 14538
8	6	22	BECAUSE HE LIVES International Mass Choir Of Churches, Tomato 9005
9	10	22	WHAT A WONDERFUL SAVIOR Donald Vails & The Voices Of Deliverance, Savoy 7025
10	11	60	MYRNA SUMMERS I'll Keep Holding On, Savoy 14483
11	18	5	IT'S A NEW DAY James Cleveland & The Southern California Community Choir, Savoy SGL 7036
12	22	26	JACKSON SOUTHERNAIRES Legendary Gentlemen, Malaco 4362
13	12	30	FOUNTAIN OF LIFE JOY CHOIR Gospel Roots, 5034 (TK)
14	9	26	REV. CLAY EVANS Everything Will Be Alright, Jewel 0146
15	15	69	JAMES CLEVELAND & CHARLES FOLD SINGERS Volume 3, Is There Any Hope For Tomorrow? Savoy DBL 7020
16	13	5	LIVE IN NEWARK Bishop Jeff Banks & The Revival Temple Mass Choir, Savoy 14503
17	NEW ENTRY		IN GOD'S OWN TIME, MY CHANGE WILL COME James Cleveland & The Tribone Mass Choir, Savoy 14525
18	NEW ENTRY		TO ALL GENERATIONS Rev. Milton Brunson & The Thompson Community Singers, Creed 3091
19	16	5	WHEN JESUS COMES Sarah Jane Powell, Savoy 14465
20	14	13	PRAY AGAIN Shirley Finney, Savoy 14513 (Arista)
21	25	13	YOU LIGHT UP MY LIFE Rev. Isaac Douglas, Creed 3090 (Nashboro)
22	NEW ENTRY		THE BEST OF THE ROBERTA MARTIN SINGERS Savoy 7016
23	26	5	HEAVEN IS MY GOAL Dr. Charles Hayes & Cosmopolitan Church Of Prayer Choir, Savoy SGL-7026
24	19	42	JAMES CLEVELAND & THE NEW JERUSALEM BAPTIST CHURCH CHOIR Everything Will Be Alright, Savoy 14499
25	17	9	I'VE BEEN TOUCHED The Johnson Ensemble, Tomato 7027
26	24	102	ARETHA FRANKLIN WITH JAMES CLEVELAND Amazing Grace, Atlantic 2 906
27	21	51	SHIRLEY CAESAR: From The Heart, Hob HBL 501
28	31	22	LIVE IN WASHINGTON, D.C. Gospel Music Workshop Mass Choir, Savoy SGL-7033
29	29	120	SHIRLEY CAESAR First Lady, Hob HBL 500
30	34	77	DONALD VAILS CHORALEERS: Live, He Decided To Die, Savoy 7019
31	23	13	THE FRITHFUL DAUGHTER, "LIVE" Dorothy Norwood, Savoy 14515 (Arista)
32	NEW ENTRY		HOMEcoming Pilgrim Jubilee Singers, Nashboro 72712
33	32	179	WALTER HAWKINS & THE LOVE CENTER CHOIR Love Alive, Light LS 5686 (Word/ABC)
34	35	13	SALUTE TO PAUL BEASLEY Gospel Keynotes, Nashboro 7210
35	NEW ENTRY		SAVED & SATISFIED Rev. Cleophus Robinson, Nashboro 7215

Mahalia Award For J. Aaron Brown

NASHVILLE—J. Aaron Brown, director of Canaanland Music has been awarded the Mahalia Jackson Memorial Award by the National Gospel Symposium of Music. The award was presented in Washington, D.C., by Walter Kennedy of the Symposium for Brown's humanitarian contribution to the late Rev. Cleavant Derricks.

Derricks, author of such standard gospel compositions as "Just A Little Talk With Jesus," "We'll Soon Be Done With Troubles And Trials," and "When God Dips His Pen Of Love In My Heart," never received remuneration for his works until aided by Brown.

Brown successfully worked with Derricks, securing a recording contract with Canaan Records. He also published and secured numerous recordings of new songs by Derricks and aided Derricks and his family in performing onstage at various gospel festivals and conventions.

Ex-Rockers At Calif. Concert

NASHVILLE—With many of today's rock stars recording gospel or contemporary Christian music, the recent Hosanna, U.S.A. concert, at the Anaheim Convention Center, featured many former rockers, with the promoters hoping to draw more than 10,000 patrons.

In addition, the promoters estimated another eight million would watch a condensed version of the concert on television.

Scheduled to appear were Denny Correll, Benny Hester, Michael Omatian and Leon Pittilo, backed by a 30-piece rock orchestra. The concert was produced by Skip Konte, who also served as executive producer of ABC-TV's "Cal Jam II."

The condensed concert for tv is being syndicated in more than 200 markets around the country. A second tv special will follow, also several live albums are planned, as well as a nine-city Hosanna, U.S.A. road show.

The touring version, which will feature many of the same acts, will appear in Los Angeles, Seattle, Detroit, Chicago, Atlanta, Houston, New York, Denver and Tulsa.

Billboard Hot Soul Singles

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Soul Sauce

Promoters, BMA Spur 'Rumblings'

By JEAN WILLIAMS

LOS ANGELES—There are some underground rumblings concerning the validity of certain black concert promoters. However, those posing questions and/or statements to this reporter refuse to go on record for fear of alienation or of being labeled a turncoat or worse.

Some even suggest the topic is so sensitive it should not be broached by blacks, but they admit that if white reporters touch the subject they will be termed racists.

Some of the questions being asked are: "With the new black promoters group (the United Black Concert Promoters) formed out of the Black Music Assn., shouldn't the members be active concert promoters?"

"Why can't the promoters and others involved in the problems they're addressing themselves to set up business guidelines for themselves and stick to them, particularly after announcing them to the world. We all make mistakes but sometimes we have to live with our mistakes and do better next time—if only for the sake of credibility."

The person was speaking of a press conference called by the promoters at which time they (the black promoters) vowed not to take Teddy Pendergrass dates, only to announce the following week they would accept dates.

"When the promoters announced they would not take dates because they originally were turned down," one source said, "they should have stuck by their guns after they announced it to the world. That's not called biting off your nose to spite your face. That's called losing respect and credibility."

"At the recent press conference in New York where the Black Music Assn.'s officials and several artists were on hand, there was absolutely no excuse for some promoters not to attend—especially since the conference was to help both the artists and promoters iron out some of their problems."

"The excuse that I thought someone else would be there ain't no damned excuse at all. If you're a member of a group, why the hell don't you know who will represent your group?"

Says another industry observer: "The problem is that there are too many good black promoters in this country and the apparent instability of a few will continue to perpetuate the myth that black promoters are incapable of handling first rate productions."

"The proof is what Leonard Rowe is doing with the Jackson's tour," he continues. "He's not the only good promoter but he's the first black to handle a tour of this magnitude."

"Leonard planned long and hard for his tour and all I'm saying is that the name of the game in concert promotion and any other damn business is respect and credibility."

"We're not a bunch of nitwits who have no idea how the game is played. But if the Black Music Assn. is to be the organization for black music, then maybe the black concert promoters should be a division of the Black Music Assn. as opposed to an offshoot and run by persons whose primary concern is concert promotion as opposed to a sideline or no involvement at all."

NOVEMBER 3, 1979, BILLBOARD

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))		
★	2	9	LADIES NIGHT—Kool & The Gang (C.M. Brown, Kool & The Gang, De-Lite 801 (Mercury) (Delightful Gang, BMI))	★	44	5	GLIDE—Pleasure (N. Phillips, B. Smith, Fantasy 874 (Three Hundred Sixty, ASCAP))	★	79	3	YOUR LONELY HEART—Natalie Cole (N. Cole, Capitol 4767 (Cote Arama, BMI))		
★	1	11	KNEE DEEP—Funkadelic (G. Clinton, Warner Bros. 49040 (Malibu, BMI))	★	41	6	YOU'RE SOMETHING SPECIAL—Five Special (R. Banks, T. Green, R. Johnson, Elektra 46531 (AI Home/Baby Dump, ASCAP))	★	80	2	DEJA VU—Dionne Warwick (I. Hayes, A. Anderson, Arista 0459 (Keco/Angela, BMI))		
★	5	5	STILL—Commodores (L. Ritchie, Motown 1474 (Jobete, Commodores Entertainment, ASCAP))	★	36	7	COME TO ME—Franca Joli (T. Green, Prelude 800) (Cicada PRO/Turner, BMI)	★	71	33	12	SAIL ON—Commodores (L. Ritchie Jr., Motown 1456 (Jobete/Commodores Entertainment, ASCAP))	
★	8	10	CRUISIN'—Smiley Robinson (W. Robinson, M. Taylor, Tania 54306 (Motown) (Bertram, ASCAP))	★	37	39	7	(OOH-WEE) SHE'S KILLING ME—Johnny Taylor (M. Backus, R. McCormick, Columbia 1-11084 (Muscle Shoals Sound, BMI))	★	82	3	TO BE LOVED—Michael Henderson (B. Gordy Jr., T. Carter, Buddah 615 (Arista) (Merrimac, ASCAP))	
★	5	15	DON'T STOP TIL YOU GET ENOUGH—Michael Jackson (M. Jackson, C. Phillips/Gene, Epic 5-50742 (Merac, BMI))	★	38	43	6	REMEMBER WHO YOU ARE—Sly & The Family Stone (S. Stewart, H. Banks, Warner Bros. 49062 (Trocca, BMI)/Bubba, ASCAP)	★	73	66	7	SUMMER LOVE—David Oliver (C. Womack, M. Wells, Mercury 76006 (Released/Welcom, BMI))
★	6	14	RISE—Nerb Albert (A. Arner, R. Bellacci, AAM 2151 (Almo/Belucci, ASCAP))	★	47	5	KING TIM III—Fettaband (T. Demery, B. Curtis, Spring 199 (Mercury) (Dita, BMI))	★	74	NEW ENTRY	NO MORE TEARS—Barbra Streisand/Dionne Warwick (P. Jabara, B. Roberts, Columbia/Casablanca 1-11125 (Oiga/Fedora, BMI))		
★	16	7	I WANNA BE YOUR LOVER—Prince (Prince, Warner Bros. 49050 (Emory, BMI))	★	48	6	THE SECOND TIME AROUND—Shalamar (L. Sylvers, W. Shelby, Solar 11705 (RCA) (Spectrum VII/Roy, ASCAP))	★	85	2	PEANUT BUTTER—Tennessee Featur'ng Lenny White (D. Blackman, Elektra 46552 (Nodine/Mchoma, BMI))		
★	10	8	I JUST CAN'T CONTROL MYSELF—Nona's Divine (W. Stokes, L. Smith, R. Carter, Infinity 50027 (WCA) (Willow Girl, BMI))	★	41	42	7	WHILE WE STILL HAVE TIME—Candy & Roy (T. Wortham, C. Biggs, Casablanca 2702 (Mighty Three, BMI))	★	86	2	SHAKEDOWN—Gail & James (L.M. Bell, K.C. James, AAM 2185 (Mighty Three, BMI))	
★	9	18	I DO LOVE YOU—C.C. (E. R. LaBass, H. Lane, R. Orer, P. Service, Arista, ASCAP/Careers, BMI) Arista 0426	★	55	5	BODY LANGUAGE—Spinners (E. Fox, F. Fuchs, A.R. Scott, Atlantic 3619 (Goma, BMI)/Louise-Jack, ASCAP)	★	77	76	9	LET'S TURN IT OUT—Skiyy (R. Muller, Salsoul 2102 (RCA) (Doe To One, ASCAP))	
★	10	12	BREAK MY HEART—David Ruffin (D. Garner, Warner Bros. 49030 (Greenwood/Forgetting, BMI))	★	53	5	I FOUND LOVE—Dionne Warwick (J.D. Williams, J. Baskett, R. Nichols, ARC/Columbia 1-11063 (Rev-Brick/Mace/Randy, BMI))	★	88	2	HOW HIGH—Salsoul Orchestra (S. O'Donnell, C.H. Jennings, Salsoul 77096 (RCA) (Salsoul, ASCAP))		
★	12	19	I JUST WANT TO BE—Cameo (C. Johnson, L. Blackman, Chocolate City 019 (Casablanca) (Better Days, BMI)/Better Nights, ASCAP)	★	54	5	LOVE HURT ME, LOVE HEALED ME—Larry Williams (J. Fontana, J. Winder, T. McFadden, WCA 41119 (Open O-Lite/Jobete/Trocca, BMI))	★	89	2	PURE FIRE—Sun (R. Tancey, Capitol 4780 (Glenwood/Deltona, ASCAP))		
★	24	4	DO YOU LOVE WHAT YOU FEEL—Nona's Divine (D. Williams, WCA 41131) (Overdot, ASCAP)	★	45	6	HIGH STEPPIN', HIP DRESSIN' FELLA—Love Unlimited (R. White, F. Wilson, P. Point, Unlimited Gold 9-1409 (CBS) (Seven Songs/Bo Oaks, BMI))	★	90	2	FOR YOU—Neal Pointer (N. Pointer, United Artists 1211 (Olive Tree, ASCAP))		
★	13	10	DIM ALL THE LIGHTS—Dionne Warwick (D. Summer, Casablanca 2701) (Sweet Summer Night, BMI)	★	59	4	STRANGER—LTD (J. Riley, L.L. Osborne, AAM 2192 (Rino/McDonnell, ASCAP/Inna/McDonnell, BMI))	★	81	34	15	STREET LIFE—Crossaders (J. Sample, W. Jennings, MCA 41054 (Four Knights/Ivring, BMI))	
★	14	12	BETWEEN YOU AND ME—Curtis Mayfield & Linda Clifford (C. Mayfield, SCO 941 (Mayfield, BMI))	★	57	5	LOOKIN' FOR LOVE—Fat Larry's Band (L. James, D. James, Fantasy/WMOI 857 (Parker/WMOI, BMI))	★	82	83	8	CLOSER—Johnny Nash (J. Nash, E. Brown, D.E. Brown Jr., W. DeLandro, Epic 8-50737 (Venas, BMI)/Arnas, ASCAP)	
★	17	11	SO GOOD, SO RIGHT—Brenda Russell (B. Russell, Horizon 123 (AAM) (Buffalo Road, ASCAP))	★	58	5	MELLOW, MELLOW RIGHT ON—Loverly (C. Robinson, L. Brown, F. Simon, J. Simon, ARI 300 (Exagis, BMI))	★	93	2	BUSSLE—Dyna-7 (G. Grist, C. Bures, S. Hamlin Jr., G.B. Hairston, W.T. Robinson, A.R.L. Avey, V. Burks, Source 41121 (MCA) (Acent/OPV VII, BMI))		
★	23	5	I CALL YOUR NAME—Switch (B. De Barge, G. Williams, Gordy 7175 (Motown) (Jobete, ASCAP))	★	62	4	WEAR IT OUT—Stargard (B. Wright, C. Fearing, R. Ruffalo, Warner Bros. 49066 (Palms/Charville, BMI)/Daz/Modern American, ASCAP)	★	94	NEW ENTRY	BE WITH ME—Tyronne Davis (P. Richmond, D. Ellis, R. Locke, Columbia 1-11128 (Gentel/Tyrona, BMI))		
★	22	8	DON'T LET GO—Isaac Hayes (I. Hayes, Polydor 2011 (Screen Gems/EMI, BMI))	★	60	6	I DON'T WANT TO BE A FREAK—Dynasty (L. Sylvers, N. Beard, D. Griffey, Solar 11694 (RCA) (Spectrum VII/Roy, ASCAP))	★	95	NEW ENTRY	BREAKIN' THE FUNK—Faze-O (K.D. Harrison, R. Neal Jr., R. Adams Jr., The 800 (Atlantic) (Match, BMI))		
★	18	11	YOU GET ME HOT—Jimmy "Bo" Horne (H.W. Casey, R. Feick, Sunshine Sound 1014 (T.K.) (Sherlyn/Merck, BMI))	★	51	40	7	MY FLAME—Bobby Caldwell (B. Caldwell, Double 18 (T.K.) (Sherlyn/Landryanna, BMI))	★	96	NEW ENTRY	WALKING ON SUNSHINE—Lenny Grant (L. Grant, Epic 9-50788 (Merac, ASCAP))	
★	50	4	RAPPER'S DELIGHT—Sugar Hill Gang (C. Robinson, M. Jackson, M. Wright, G. O'Brien, Sugar Hill 542 (Roulette) (Sugar Hill, BMI))	★	52	29	9	IT'S A DISCO NIGHT—The Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, D. Isley, R. Isley, T. Neck 9-2287 (CBS) (Bovine, ASCAP))	★	97	NEW ENTRY	BOOGIE DOWN—Street Players (M. Dillman, Arista 7770 (Mo-Se, BMI))	
★	20	11	FIRECRACKER—Mass Production (B. Williams, Cotillion 44254 (Atlantic) (Two Pepper, ASCAP))	★	53	32	10	LOVE ON YOUR MIND—Con Funk Shun (T. Pfligt, Mercury 76002 (Val le Joe, BMI))	★	98	56	11	REACHIN' OUT—Lee Moore (P. Moore, Source 41066 (MCA) (Acent, BMI))
★	21	13	STRATEGY—Archie Bell & The Drells (C. McFadden, J. Whitehead, J. Cahert, F.R. 9-3718 (CBS) (Mighty Three, BMI))	★	64	4	DON'T DROP MY LOVE—Anita Ward (T. Knight, Juana 3425 (T.K.) (Knight After Knight, BMI))	★	99	NEW ENTRY	ROCK ALONG SLOWLY—Duncan Siders (S. Anzalone, EarMoc 5501 (Casablanca) (Collins/Apple Parking, ASCAP))		
★	26	8	RRRRROCK—Foxy (L. LaBeaux, Dash 5054 (T.K.) (Sherlyn/Landryanna/Buckaroo, BMI))	★	55	31	9	IS IT LOVE YOU'RE AFTER—Beechy (Miles Gregory, Whitfield 49049 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI))	★	100	NEW ENTRY	MISS THING—Melba Moore (M. Moore, B. Hayes, M. Farrow, Epic 9-50762 (Eptember, ASCAP/Unsign/Edon Dawn, BMI))	
★	23	12	FOUND A CURE—Ashford & Simpson (N. Ashford, V. Simpson, Nick O-Vul, ASCAP) Warner Bros. 8870	★	56	38	11	READY FOR YOUR LOVE—Chapter 8 (D. Washington, Arista 7763 (Woodong/Chapter 8/U.S. Anafella, BMI))	★	91	18	10	COME GO WITH ME—Teddy Pendergrass (K. Gamble, L. Huff, P.R. 9-3717 (CBS) (Mighty Three, BMI))
★	24	20	LOVER AND FRIEND—Minnie Riperton (M. Riperton, Rudolph, S. Lewis, Duster, Capitol 4761 (Winnor's/Bull Pen, BMI))	★	67	4	NO LOVE, NO WHERE, WITHOUT YOU—Linda Williams (L. Williams, Arista 0442 (IVS/OA, BMI))	★	92	87	3	I WANNA TASTE YOUR LOVE—Joe Simon (J. Simon, V. Pike, Spring 3003 (Mercury) (Possa, BMI))	
★	25	27	MORE THAN ONE WAY TO LOVE A WOMAN—Royce (R. Parker Jr., Arista 0441 (Royce/Ola, ASCAP))	★	77	2	ROLLER-SKATIN' MATE—Peaches & Herb (D. Fikaris, F. Perren, Polydor/MVP 2031 (Peteo/Vibes, ASCAP))	★	93	15	14	SING A HAPPY SONG—O'Jays (K. Gamble, L. Huff, P.R. 9-3707 (CBS) (Mighty Three, BMI))	
★	61	3	MOVE YOUR BOOGIE BODY—Bar-Kays (J. Alexander, L. Dobbins, A. Jones, M. Beard, F. Thompson, W. Stewart, C. Allen, L. Smith, H. Henderson, M. Byrnes, S. Guy, Mercury 76015 (Bar-Kays/Warner-Tamerlane, BMI))	★	69	4	CONCENTRATE ON YOU—Stanley Turrentine (H. Johnson, Elektra 46533 (Jobete, ASCAP))	★	94	46	14	I FEEL YOU WHEN YOU'RE GONE—Gangsters (Gangsters, Heat 01978 (Fini Mack, BMI))	
★	27	28	NEVER CAN FIND A WAY (HOT LOVE)—Vernon Beach (V. Beach, H. Redman Jr., J. Gibson, Chocolate City 3201 (Casablanca) (Rock/Sand B, BMI))	★	70	3	JUST A TOUCH OF LOVE—Slave (M. Adams, D. Webster, M. Hicks, R. Turner, S. Arrington, S. Young, Cotillion 45005 (Atlantic) (Cotillion/Spartan/Slave Song/It's Still Our Funk, BMI))	★	95	35	11	LADIES ONLY—Aretha Franklin (A. Franklin, Atlantic 3605 (Pundit, BMI))	
★	28	25	I BETCHA DIDN'T KNOW THAT—MC & The Sunshine Band (T. Knight, S. Derr, T.K. 1035 (Moosong/East Memphis/Two-Knight, BMI))	★	73	3	I ONLY HAVE EYES FOR YOU—Heaven & Earth (A. Dubois, Mercury 76012 (Ravick, ASCAP))	★	96	72	16	BETTER NOT LOOK DOWN—B.B. King (J. Sample, W. Jennings, MCA 41062 (Irving/Four Knight, BMI))	
★	65	3	EGO TRIPPING OUT—Marvin Gaye (M. Gaye, Tania 54305 (Motown) (Buggin, ASCAP))	★	74	3	LOVE ME—Phyllis Hyman (J. Mims, R. Lucas, Arista 0463 (Frisco Butterfly, BMI))	★	97	84	4	AROUND AND AROUND—Ullanda (U. McCullough, F. Floyd, Ocean/Arista 7500 (Ullanda LA/FBI, ASCAP/Reimers/Six Continents, BMI))	
★	30	7	DON'T THE DOG—Creme D'Coque (T. Camille, C. Barker, Venture 112 (Bertram, BMI))	★	81	2	SPARKLE—Cameo (A. Lockett, L. Blackmon, Chocolate City 3202 (Casablanca) (Better Days, BMI)/Better Nights, ASCAP)	★	98	75	11	DO IT WITH YOUR BODY—7th Wonder (J. Weaver, E. Hock, Parachute 527 (Casablanca) (Newop, BMI)/Echo Ruma, ASCAP)	
★	51	4	IN THE STONE—Earth, Wind, & Fire (M. White, D. Foster, A. Willis, ARC/Columbia 1-11093 (Sagittari, ASCAP/North/Ivring/Foster) (Frens, BMI))	★	73	3	I ONLY HAVE EYES FOR YOU—Heaven & Earth (A. Dubois, Mercury 76012 (Ravick, ASCAP))	★	99	95	3	RED HOT—Mary Wilson (F. Busby, J. Duarte, Motown 1467 (Jobete, ASCAP))	
★	52	4	A SONG FOR DONNY—Whispers (D. Hathaway, Solar 11739 (RCA) (Kumbia, ASCAP))	★	67	68	4	BE EVER WONDERFUL—Buckie Robbins (M. White, L. Dunn, AAM 2180 (Sagittari, ASCAP/North, BMI))	★	100	97	23	I'LL NEVER LOVE THIS WAY AGAIN—Dionne Warwick (R. Kent, W. Jennings, Arista 0419 (Irving, BMI))
★	49	4	MY FORBIDDEN LOVER—Chic (B. Edwards, W. Rodgers, Atlantic 3620 (Chic, BMI))	★	78	3	MEET THE BEAT—East Coast (C. Palminteri, T. Barbella, RSD 1002 (Mocastuck, BMI))						

TURNAROUND BY BLACK PROGRAMMERS

Ethnic Market Rallies To Blues

Continued from page 26
Brooks Blues Band, from which the first 45 was drawn. Other Alligator acts are the Fenton Robinson Blues Band, Koko Taylor and Her Blues Machines, the Son Seals Blues Band and Albert Collins and the Icebreakers.
Has there been a sudden upsurge in popularity of blues among black listeners? Iglauer feels acceptance of traditional forms has grown. But he does not count out the possibility that the black market for blues simply has been overlooked.
According to Iglauer, program directors at black Southern stations express elation over the prospect of blues 45s because of the dearth of such records.
Support for Alligator releases is coming from stations in more than a dozen Southern markets including Huntsville, Ala. (WEUP-AM); Savannah, Ga. (WEAS-FM); Little Rock, Ark. (KOKY-AM);

Birmingham, Ala. (WATV-AM) and Greenville, S.C. (WESY-AM). The Lonnie Brooks record is also reportedly getting airplay in Seattle (KYAC-AM), Milwaukee (WNOV-FM), San Francisco (KJAZ-FM), L.A. (KKGO-FM) and St. Louis (KBDY-FM).
Iglauer says that for many years only the long established blues artists, such as B.B. King and Bobby Bland, got black radio exposure. The prevailing philosophy held that blacks viewed blues as "Uncle Tom" music, old-fashioned and reminiscent of bad times. Iglauer says he subscribed to this notion.
"No blues artists would get played on black stations in Chicago except for those established in the '60s," comments Iglauer.
The appearance of Purvis Spann's blues-flavored WXOL-AM in Chicago has significantly affected blues records sales, explains Iglauer. Chicago's leading black stations WVON-AM and

WBMX-FM reportedly will not touch a blues release.
Iglauer says the turnaround in Chicago has occurred in the last eight months. "For the first time in the history of Alligator we've sold significant quantities on the South and West sides of town," he relates.
Iglauer credits Ira Selkowitz, Alligator's radio promo director, with engineering the nationwide black radio push.
Two new singles are planned by Alligator, and Iglauer says the label has strengthened its distribution on the basis of airplay in the South. Tara Distributing in Atlanta recently was added.
Alligator next will come with singles by Koko Taylor and Jimmy Johnson.
Iglauer expects sales of more than 5,000 singles through one Memphis one-stop alone. He says the Lonnie Brooks single recently went on 1,500 jukeboxes in Mississippi through Hotline Distributing of Memphis.

Arista Goal: Develop Own Acts

Davis, Arnold Indicate Future Is With 'Fresh' Talent

By PAUL GREIN

LOS ANGELES—Whereas a year ago Arista had a flurry of name-artist signings in the soul area (Dionne Warwick, Ohio Players, Bobby Womack, Eddie Kendricks), now its focus is on developing new artists.
Most of the acts which have been brought in by senior vice president Larkin Arnold reflect this approach: GQ, which had a gold single and platinum album with "Disco Nights"; Linda Williams, musical conductor to Natalie Cole; Chuck Cissel, a veteran Broadway performer; Hiroshima, an Asian-American fusion act and the Waters, the two-brother, two-sister group which does extensive background vocal work.
"Discovering and developing new acts is what I like best," says Arnold. "If you look at our soul and jazz roster and compare it to those of other companies, outside of Capitol it's about the youngest as far as the age group of the acts and the number of releases they've had out. Their futures are ahead of them."
"Besides," adds Arnold, "you can get a lot of new acts for a \$25,000 to \$40,000 advance, whereas a big act may ask for a \$250,000 advance per album."
Observes Arista president Clive Davis: "It really goes in cycles; if a great established name became available again I'd be interested in that. There's never a concerted effort one way or another. If a pattern develops, it's more coincidence than premeditation."
Despite dance-oriented hits in the past by the likes of GQ and Raydio,

Arista has never made a full-blown commitment to disco. "I think history is showing that's wise," says Davis. "I didn't want to load us with overhead and I didn't believe in putting in a new department until it justified itself.
"You build up gradually and do it selectively. There are artists who will do disco numbers: 'You Know How To Love Me' by Phyllis Hyman has strong disco pickup or 'Who's Been Sleeping In My Bed' by Barry Manilow. But I didn't want to make disco look like a second coming."
Arnold adds that several of Arista's hits in the clubs crossed over from soul-oriented radio. "To me there's a clear distinction between disco music and regular black dance music which we've had throughout our history as a people."
While Larry and Fonce Mizell recently netted a production deal with Elektra/Asylum based on their success with A Taste Of Honey, one of Arnold's signings at Capitol, Arnold says he's not interested in production deals for Arista. "We want to have as much direct contact with the artists as possible," he explains, "and not have to go through two or three levels of people first."
Davis echoes the point: "I've never been interested in those amorphous, open-ended deals where you take producers and make them talent-discoverers. There's an enormous difference between the two."
The increased credibility Arista has gained in the soul market comes as the company approaches its fifth anniversary. "A lot of these artists have been developing," says Davis. "You don't just explode overnight. It's been a slower build for Harvey Mason, who broke on his third album, But Raydio, Dionne and GQ all broke on their first album because we were able to establish a big hit single."

artist he had signed at Capitol in addition to signing long-time Natalie Cole associate Linda Williams.
Can Natalie herself be far behind? It's said she has just 18 months left in her current Capitol contract. "I tried to forget all that privileged material when I left," parries Arnold.
While Arnold says that an encore of the fortuitous Dionne Warwick/Barry Manilow pairing depends on the two stars synchronizing their hectic time schedules, he adds that another Arista act has been enlisted as producer on a label project: Ray Parker Jr. produced the single on the upcoming Gene Page LP.

BMA ACCEPTS AN APOLOGY

NEW YORK—The Black Music Assn. has accepted an apology from United Black Concert Promoters president Dick Griffey for that organization's failure to send a representative to a "unity" press conference Oct. 5 in New York (Billboard, Oct. 20, 1979), according to association spokeswoman Vicki Wilson.
The failure of any promoters' representative to attend that conference angered Black Music Assn. president Kenneth Gamble, who said that despite the promoters group's membership in the Black Music Assn., his organization "would no longer do business" with them.
That position has now been changed and Wilson says the Black Music Assn. is "pleased" that the two groups are now cooperating. Griffey has recently made statements supporting the association's attempts to ease tension between black promoters and artists. The concert group has now committed itself to helping create a code of ethics and business conduct for concert promoters.
A performing artist rights committee that includes Teddy Pendergrass and Maurice White of Earth, Wind & Fire has already been formed for that purpose. The promoters, says Wilson, will sit down with members of that committee and Black Music Assn. officials to decide on promoter policy.

Turner accuses the Berkeley, Calif., label of failure to live up to its promise to him to release a single and two albums as part of a June 1978 pact he allegedly inked.
Turner claims his entire career was damaged because Fantasy has never released "Ike Turner, A Single Man" and "Ike & Tina: Last Time Together." The suit asks a cumulative \$5.1 million damages.

Ike Turner Files

LOS ANGELES—Ike Turner and Bolic Recording Co. are suing in Superior Court here, asking multimillion-dollar damages from Fantasy Records.
Turner accuses the Berkeley, Calif., label of failure to live up to its promise to him to release a single and two albums as part of a June 1978 pact he allegedly inked.
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Billboard Soul LPs

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Table with columns: This Week, Last Week, Weeks on Chart, TITLE, Artist, Label & Number (Dist. Label), This Week, Last Week, Weeks on Chart, TITLE, Artist, Label & Number (Dist. Label). Lists various soul LPs and their chart performance.

DONALD BYRD

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Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 11/3/79

Number of LPs reviewed this week **60** Last week **35**

Spotlight

Pop

PEACHES & HERB—*Twice The Fire*, Polydor PD16239. Produced by Freddie Perren, MVP. PD16239 (Polydor). The year's hottest duo is back with more of the immaculately produced disco pop that made "2-Hot" a number two album for six weeks in May and June. While sizzling uptempo tracks like "Roller Skatin' Mate" and "Howzabout Some Love" dominate here, there is also one ballad gem, "I Pledge My Love," and an excellent midtempo soul number in the Spinners vein, "Put It There." That track is sprightly and danceable, but is geared more to pop and soul radio than the fast-changing disco market. Excellent horn and string arrangements spark the eight cuts, with Perren's rhythm arrangements lending spice.

Best cuts: "Put It There," "I Pledge My Love," "Gypsy Lady," "Love Lift," "Howzabout Some Love."

Dealers: Group has a visual identity, which should bring sales from non-disco buyers.

MELISSA MANCHESTER—*Arista AL9506*. Produced by Steve Buckingham. Manchester's eighth album for the label has her tackling some spicy rock-oriented tracks in addition her trademark MOR ballads. Lisa Dal Bello's "Pretty Girls," the first single from the set, has Manchester at her lusty best, while another uptempo rocker, "How Does It Feel Right Now" also shows more spark and spunk than past Manchester releases. But the best cut on the album may be a mellow, softly sung version of "Whenever I Call You Friend," which she cowrote with Kenny Loggins and which he made into a top five single a year ago. The Tower of Power horn section augments a six-man rhythm section on several of the cuts.

Best cuts: Those cited, plus "Fire In The Morning," "Holdin' On To The Lovin'," "Don't Want A Heartache."

Dealers: Manchester's last album produced a top 10 single.

BOB MARLEY & THE WAILERS—*Survival*, Island ILPS 9542. Produced by Bob Marley & The Wailers, Alex Sadkin. From the title, cover graphics to the lyrics, this is probably Marley & the Wailers' most political work to date. Veteran reggae group offers a highly rhythmic, entrancing soundtrack for the trials and tribulations of the third world. While some may not be able to swallow Marley's beliefs, the music itself is solid. All the cuts have the sensuous pulse for which reggae is known though Marley overlays diverse melodies so the songs never sound too much the same. The female backup, the I Threes, round out the songs nicely as does the horn section—especially on the steamy "Wake Up And Live."

Best cuts: "Survival," "Wake Up And Live," "So Much Trouble," "Africa Unite," "Zimbabwe."

Dealers: This group has a large following and is currently on tour.

CAPTAIN & TENNILLE—*Make Your Move*, Casablanca NBLP7188. Produced by Daryl Dragon. The duo debuts on Casablanca after five LPs on A&M with a set of sensual romantic material like the fast-climbing single "Do That To Me One More Time." The act maintains the mood through both uptempo and ballad material, half of which was written by Toni. It stumbles twice on side two, in a remake of the Turtles' "Happy Together" which gets sidetracked on a synthesizer tangent, and on the closing number, "Never Make A Move Too Soon," which has Toni doing a blues singer's rap with only minimal effectiveness. But her strong, radiant voice overcomes these flaws to carry the album.

Best cuts: "Love On A Shoestring," "No Love In The Morning," "How Can You Be So Cold," "Do That To Me One More Time."

Dealers: Duo has an apparent hit with the first single and is working hard to support its label debut product.

ORIGINAL MOTION PICTURE SOUNDTRACK—*Skatetown U.S.A.*, Columbia JC36292. Various producers. This collection from the film of the same name contains old and new songs by such diverse artists as Dave Mason, Earth, Wind & Fire, the Emotions, Patrick Hernandez, the Jacksons, Heatwave, Marilyn McCoo & Billy Davis Jr., John Sebastian and the Hounds. In general the music is more disco on side I and more rock on side II. Three of the selections here are by Dave Mason who also appears in the film which is geared to the teenage market.

Best cuts: "Feelin' Alright," "Under My Thumb," "Shake Your Body (Down To The Ground)," "Roller Girl."

Dealers: LP will do as well as the film.

Soul

T-CONNECTION—*Totally Connected*, Dash 30014 (TK). Produced by T. Coakley. Sextet offers a textbook example of what soul funk should be. Obvious inspirations are Parliament and Earth, Wind & Fire though the band is not a slavish imitator. Of the eight cuts, "Choosing" and "Let's Do It Today" are midtempo ballads which helps break up the funk. Of the remaining songs, all are disco-funk with "That's Love" being the cream of the crop. It possesses a grabber of a hook and cool harmonies. Punchy horn section enlivens some cuts and production is strong throughout.

Best cuts: "That's Love," "Choosing," "Totally Connected," "Let's Do It Today."

Dealers: Last LP went top 20 on the soul charts and went top 60 on the pop charts.



BEE GEES GREATEST, RSO RS24200. Produced by Bee Gees, Karl Richardson, Albhy Galuten. Twenty of the Bee Gees' all-time classics are contained on this beautifully packaged two record set. With the exception of the previously never released "(Our Love) Don't Throw It All Away" (penned for Andy Gibb), "If I Can't Have You" and "Rest Your Love On Me," the latter two B-sides of "Stayin' Alive" and "Too Much Heaven" respectively, all the material is culled from "Main Course" through "Spirits Having Flown." Side one is an incredible dance-oriented side with powerhouse tracks like "Jive Talkin'," "Night Fever," "Tragedy," "You Should Be Dancing" and "Stayin' Alive." Side two is comprised of some of the best Bee Gee ballads while the remaining sides are a mix of both.

Best cuts: All.

Dealers: This makes an attractive Christmas gift with a \$13.98 list.



ATLANTA RHYTHM SECTION—*Are You Ready*, Polydor PD26236. Produced by Buddy Buie. This two-pocket live set cut in the South mixes energetic renditions of the band's recent big hits and older material with some fresher material. The live element enhances the cuts with the group able to spread out and jam a little more than on a studio set. Opening with "Tara's Theme" from "Gone With the Wind" the 13 selections are mostly upbeat and characterized by the band's Southern boogie rock approach. The guitar work of Barry Bailey, J.R. Cobb and Paul Goddard is particularly outstanding. And as evidenced by the cut "Long Tall Sally," this quintet can rock with the best of them.

Best cuts: "Long Tall Sally," "So Into You," "Champagne Jam," "I'm Not Gonna Let It Bother Me Tonight," "Imaginary Lover."

Dealers: This band has amassed quite a following as well as platinum records.



PABLO CRUISE—*Part Of The Game*, A&M SP3712. Produced by Bill Schnee. The leading exponents of uptempo good-time pop-rock return here with another collection of summer-sounding gems. Most of the cuts here are upbeat formula rockers like past hits "Whatcha Gonna Do" and "Love Will Find A Way," with the accent on guitar and synthesizer programming. There are also a couple of more mellow, ballad-oriented tracks, which better show off the group's impressive harmony vocal skills. When it comes to concocting clever, catchy pop-rock singles, this four-man group is in a league with the Doobie Brothers, the Steve Miller Band and the Little River Band: few others have that consistency at being commercial without being crass.

Best cuts: "I Want You Tonight" (the single), "Part Of The Game," "When Love Is At Your Door," "Givin' It Away," "For Another Town."

Dealers: Group's last LP, "Worlds Away," hit number six and A&M is on a hot streak with rock acts.



TOM PETTY AND THE HEARTBREAKERS—*Damn The Torpedoes*, Backstreet/MCA MCA 5105. Produced by Tom Petty, Jimmy Iovine. Petty debuts on the Backstreet label with nine fresh urgently sounding rockers, all containing invigorating melodies and layered textures. Petty's sound at times is reminiscent of the Byrds, an obvious influence, yet also manages to forge his own identifiable sound. Petty plays 12 and six-string guitars, harmonica and carries the lead vocals in his own commanding way. Musical support comes from his band consisting of Benmont Tench, keyboards; Mike Campbell, guitar; Stan Lynch, drums and Ron Blair, bass. A thoroughly satisfying effort that should greatly expand the audience that Petty established with his first two albums.

Best cuts: "Don't Do Me Like That," "Here Comes My Girl," "Even The Losers," "You Tell Me."

Dealers: Expect immediate radio acceptance on this eagerly awaited release.

Country

WILLIE NELSON—*Willie Nelson Sings Kristofferson*, Columbia 36188. Produced by Willie Nelson. Nashville's best singer sings Nashville's best writer, resulting in a power-packed combination that should assault both country and pop charts. Nelson chooses Kristofferson's classic songs though performed by many others in the past, gain new meaning with his soulful interpretation. Instrumental emphasis is on guitar, percussion and harmonica—all administered in simple, easy-to-take, doses. The spotlight remains rightfully on Nelson's fascinating voice.

Best cuts: "Help Me Make It Through The Night," "For The Good Times," "Loving Her Was Easier," "Sunday Mornin' Comin' Down."

Dealers: Stock this one deep—the Nelson/Kristofferson creative tandem can't miss in country, easy listening and pop bins.

WAYLON JENNINGS—*What Goes Around Comes Around*, RCA AHL13493. Produced by Richie Albright. The durable "outlaw" of country music turns in another fine studio set with this effort. Tunes range from straight ahead country to all out rock/country with some definite crossover potential. The production utilizes electric and acoustic guitars, banjo, steel guitar, bass, harmonica, keyboards, horns, and percussion. Jennings' gruff, salty voice is also intact as it provides plenty of drama and flavor for each song. There are also one or two halting ballads in the mix.

Best cuts: "I Ain't Living Long Like This," "What Goes Around," "It's The World's Gone Crazy," "Ivory Tower," "Out Among The Stars," "If You See Her."

Dealers: Jennings' track record speaks for itself. He's a proven country superstar.

EDDIE RABBITT—*The Best Of Eddie Rabbitt*, Elektra 6E235. Produced by David Malloy, Snuff Garrett. Most greatest hits or best of packages usually contain five or six hits, but with Eddie Rabbitt, all 10 tracks on this album have been No. 1 hits. All of the tracks were produced by Malloy except for "Every Which Way But Loose," which was produced by Garrett as part of that film's soundtrack. Rabbitt has become a country superstar and one listen to this compilation will tell you why.

Best cuts: All of them.

Dealers: Rabbitt's recent crossover success coupled with his already strong following and Christmas sales should yield a very big album.

DON WILLIAMS—*Portrait*, MCA 3192. Produced by Don Williams, Garth Fundis. Williams is a classically mellow, understated artist with a unique quality to his voice. He's found his groove long ago and continues here to work well within that style, depending on strong material (mostly ballads and midtempo tunes) and simple arrangements to lend warmth to his efforts. Lyrics are a key element in Williams' performances, as he possesses the rare ability to make each word he sings believable and sincere.

Best cuts: "We've Never Tried It With Each Other," "You Get To Me," "Woman You Should Be In Movies."

Dealers: Williams is a consistent seller in his field. Display to the forefront.

MEL TILLIS—*Me And Pepper*, Elektra 6E236. Produced by Jimmy Bowen. Tillis' first album for the label sparkles with choice material and crisp production provided by his long time producer Bowen. The album opens with Tillis' current top 10 hit, "Blind In Love," and moves through several uptempo numbers as well as a few country tinged tunes such as "Lying Time Again," and "Uphill All The Way." While there are several MORish tunes, Tillis doesn't forego his country base. The musicians skillfully surround Tillis' voice with tasty playing and arrangements. This album is loaded with hit singles.

Best cuts: "Blind In Love," "This Is Me," "I'm Sorry," and "All My Love."

Dealers: Tillis has a built-in audience and with a new label behind him, his debut should score well. Excellent cover graphics.

GEORGE JONES—*My Very Special Guests*, Epic JE35544. Produced by Billy Sherrill. Like the title implies, Jones' latest LP features many guest stars. A long time in the making, it features James Taylor, Willie Nelson, Pop and Mavis Staples, Linda Ronstadt, Waylon Jennings, Johnny Paycheck, Emmylou Harris, Tammy Wynette, Elvis Costello, and Dennis L. Corriere and Ray Sawyer of Dr. Hook. Each of the 10 songs features a different vocal partner working with Jones.

Best cuts: "Night Life," "Stranger In The House," "It Sure Was Good," "Here We Are," and "I Gotta Get Drunk."

Dealers: Jones coupled with the talents on this album should provide the country legend with a hit album and many hit singles.

HANK WILLIAMS JR.—*Whiskey Bent And Hell Bound*, Elektra/Curb 6E237. Produced by Jimmy Bowen. Hank Jr.

(Continued on page 86)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Cary Darling, Dave Dexter Jr., Paul Grein, Mike Holland, Kip Kirby, Roman Kozak, Irv Lichtman, Jim McCullough, Dick Nusser, Alan Penchansky, Eliot Tiegler, Adam White, Gerry Wood, Jean Williams.

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Pop

STEVIE WONDER—Send One Your Love (4:00); producer: Stevie Wonder; writer: Stevie Wonder; publishers: Jobete/Black Bull TM ASCAP; Tamla T54303F (Motown). The first single from "Stevie Wonder's Journey Through The Secret Life Of Plants" is this softly-swaying midtempo ballad, which features some tasty harmonica breaks. Already on the charts at a starred number 51.

recommended

SUZI QUATRO—She's In Love With You (3:34); producer: Mike Chapman; writers: N. Chinn, M. Chapman; publishers: Chinnichap, Adm. by Careers BMI RSO RS1014.

ABBA—Chiquitita (4:38); producers: Benny Andersson, Bjorn Ulvaeus; writers: Benny Andersson, Bjorn Ulvaeus; publisher: UNICEF ASCAP; Atlantic 3629.

THE RECORDS—Teenarama (3:57); producer: Robert John Lange; writers: Will Birch, John Wicks; publishers: Nymph, O.P./Virgin BMI; Virgin VA67002 (Atlantic).

CAROLYN MAS—Quote Goodbye Quote (2:28); producer: Steve Burgh; writers: Carolyn Mas, David Landau; publishers: Chappell/Eggs and Coffee and Music Landau ASCAP; Mercury 76019.

THE NOW—Can You Fix Me Up With Her (2:23); producer: Bobby Orlando; writer: Bobby Orlando; publisher: Midsong ASCAP; Midsong International MI1015.

LOUISE GOFFIN—Kid Blue (3:14); producer: Danny Kortchmar; writers: Louise Goffin, Billy Hipple; publishers: Lika ASCAP/Task Force BMI; Asylum E46561A.

DESMOND CHILD AND ROUGE—Goodbye Baby (3:22); producer: Richard Landis; writers: D. Child, M. Vidal; publishers: Desmobile/Pechugta de Tweetie/Managed ASCAP; Capitol P4791.

TANTRUM—How Long (3:48); producer: John Ryan; writers: Caulfield, Sapko; publishers: Chas. Carmen/Creative ASCAP; Ovation OV1135A.

BETTE MIDLER—Big Noise From Winnetka (3:36); producer: Arif Mardin; writers: Gil Rodin, Bob Crosby, Bob Haggart, Roy Bauduc; publisher: Bregman, Vocco and Conn ASCAP; Atlantic 3628.



Soul

PARLIAMENT—Party People (4:43); producer: Dr. Funkenstein; writers: G. Clinton, W. Collins, G. Shider; publisher: Rubberband BMI; Casablanca NB2222. A more straightforward disco effort from funkmaster George Clinton and crew than recent releases. But there is enough of the humor here to keep the fans interested in this handclapping song.

THE EMOTIONS—What's The Name Of Your Love (3:50); producer: Maurice White; writers: M. White, D. Foster, A. Willis; publishers: Saggire/Modern American ASCAP/Irving/Foster Frees BMI; ARC/Columbia 111134. This is a briskly paced tune which utilizes a driving rhythm section. Strings embellish the final product as do outstanding vocals

recommended

MASS PRODUCTION—Love You (3:45); producers: Ed A. Elerbe, Mass Production; writer: R. Williams; publisher: Two Pepper ASCAP; Cotillion 45006 (Atlantic).

TYRONE DAVIS—Be With Me (4:08); producer: Leo Graham; writers: P. Richmond, D. Ellis, R. Locke; publishers: Content/Tyronez BMI; Columbia 111128.

POCKETS—So Delicious (3:59); producer: none listed; writers: V. White, R. Wright, C. Fearing, F. White, L. Stam; publisher: none listed; ARC/Columbia 111121.

TYRONE BARLEY—Man Of Value (4:25); producer: Larry Weiss; writer: Larry Weiss; publisher: Larry Weiss ASCAP; Midsong International MI1016.

JAMES BROWN—The Original Disco Man (3:54); producer: Brad Shapiro; writer: B. Shapiro; publisher: Kayvette BMI; Polydor PD2034.

WILLIE HUTCH—Kelly Green (4:24); producer: Willie Hutch; writers: Willie Hutch, S. Leon Cavollo; publishers: Warner-Tamerlane/It's The Song BMI; Whitfield WHI49102 (Warner Bros.).

LAKESIDE—Pull My Strings (3:40); producers: Dick Griffey, Leon Sylvers, Lakeside; writer: Fred Lewis; publisher: Spectrum VII ASCAP.

FREDDIE JAMES—Hollywood (2:41); producer: Tony Green; writer: Tony Green; publishers: Cicada/Rebera (PRO)/Get Ready BMI; Warner Bros. WBS49106.



Country

JOHNNY CASH & WAYLON JENNINGS—I Wish I Was Crazy (2:41); producer: unlisted; writer: Bob McDill; publisher: Hall Clement BMI; Columbia 310742. A great duet song by two of country music's strongest luminaries. Their distinctive, individual vocal styles couple with an arrangement that derives much of its interest from instrumentation and tempo turnarounds.

THE KENDALLS—You'd Make An Angel Wanna Cheat (2:08); producer: Brian Fisher; writers: Bob Morrison, Bill Zerface, Jim Zerface; publishers: Combine, BMI/Southern Nights, ASCAP; Ovation 1136. This duo has turned up with another lilting, irresistible ear-opener featuring its famous harmonies and sparkling production fillips. Flip, "I Take The Chance," is a lovely Louvin Brothers' classic. Jeannie Kendall's vocal performance rivals Emmylou Harris' for pure country emotion.

CONWAY TWITTY & LORETTA LYNN—The Sadness Of It All (2:59); producers: David Barnes, Conway Twitty & Loretta Lynn; writer: Russell Wolfe III; publisher: Side Pocket, BMI; MCA 41141. Melodramatic ballad that weaves sorrowful feelings against a background rich with strings. The flip side, "You Know Just What I'd Do," a powerfully moving song with decisive percussion and fine production, is a winner.

MOE BANDY & JOE STAMPLEY—Holding The Bag (2:34); producer: Ray Baker; writers: B. Moore-P. Bunch; publisher: Baray, BMI; Columbia 111147. A bright song gets a lively ride from country's traditional twangs. As expected, there's tons of steel and guitar and bouncy rhythm patterns.

MICKEY GILLEY—A Little Getting Used To (3:20); producers: Jerry Foster-Bill Rice; writer: J. Taylor; publisher: First Lady Songs; BMI; Epic 950801. The trials of surviving in the

shambles of a broken love affair are depicted convincingly by Gilley. Guitars, strings and piano are upfront in this strong story song.

JANIE FRICKE—But Love Me (2:59); producer: Billy Sherrell; writer: K. Nolan; publishers: Nolan/Two One Two, BMI; Columbia 111139. A catchy number is spiced by some brash instrumentation as Fricke's well-controlled voice handles the lyrics smoothly. It's frothy, light and delivered with winsome style.

TOMMY OVERSTREET—Fadin' Renegade (2:47); producer: Bob Millsap; writer: Coke Sams; publisher: Ironside, ASCAP; Elektra E46564. Production by Millsap incorporates strings as a background with a stinging electric guitar gliding through the song. An uptempo number that Overstreet feels comfortable with.

LOUISE MANDRELL & R.C. BANNON—We Love Each Other (3:01); producer: Buddy Killen; writer: B. Killen; publisher: Tree, BMI; Epic 950789. A country love song from Louise and R.C. A medium tempo number with both vocals being very upfront. Production by Killen sparkles with a strong MOR feel, while the strings surround the vocals. A good crossover candidate.

recommended

DONNA FARGO—Preacher Berry (4:21); producer: Stan Silver; writer: Donna Fargo; publisher: Prima-Donna, BMI; Warner Bros. WBS49093.

BILLY "CRASH" CRADDOCK—Till I Stop Shaking (3:19); producer: Dale Morris; writer: John Adrian; publisher: Pick A Hit, BMI; Capitol P4792.

BIG AL DOWNING—I Ain't No Fool (2:30); producers: Tony Bongiovi/Lance Quinn/Harold Wheeler; writer: Al Downing; publisher: Al Gallico/Metaphor, BMI; Warner Bros. WBS49107.

RITA COOLIDGE—I'd Rather Leave While I'm In Love (3:28); producer: David Anderle/Booker T. Jones; writer: Carol Bayer Sager/Peter Allen; publisher: Irving/Woolnough/Unichappell/Begonia Melodies; BMI; A&M 2199S.

DEBBY BOONE—Everybody's Somebody's Fool (2:22); producer: Michael Lloyd; writer: Jack Keller/Howard Greenfield; publisher: Screen Gems, BMI; Warner/Curb WBS49107.

JOHNNY RUSSELL—Ain't No Way To Make A Bad Love Grow (2:39); producer: Jerry Kennedy; writer: Sonny Throckmorton; publisher: Cross Keys, ASCAP; Mercury 57008.

DAVID HOUSTON—Here's To All The Too Hard Working Husbands (In The World) (2:54); producer: Ray Baker; writer: Pearly Mitchell/Pat Bunch; publisher: Baray, BMI; Derrick DRC 127.

SANDY POSEY—Black Is The Night (3:40); producer: Bill Robinson/Tommy Cogbill; writer: Sandy Posey Robinson; publisher: Amy's Mom/Heavy Duty, ASCAP; Warner Bros. WBS49104.

BILLY EDD WHEELER—Duel Under The Snow (3:33); producer: Russ Miller; writer: Billy Edd Wheeler; publisher: Sleepy Hollow, ASCAP; Radio Cinema RC001.

LONNIE JONES—Heartquake (3:01); producer: Bill R. Jones; writer: Curt Lanham, L.N. Jones; publisher: Daydreamer, BMI; Dessa D794.

DARLENE AUSTIN—Rhumba Girl (2:35); producer: Bernie Vaughn; writer: Jesse Winchester; publisher: 4th Floor, ASCAP; BME 1022.

ANDY BADALE ORCHESTRA—Nashville Beer Garden (2:05); producer: not listed; writers: Stanton/Badale/Johnson/

Monk; publishers: April/Surrey/Anlon/Terry, ASCAP; GP GP577.



Disco

JACKIE MOORE—How's Your Love Life Baby (3:55); producer: Bobby Eli; writers: G. Perry, S. Barnes, S. Stein; publishers: Peabody ASCAP/Proof's in the Pudding BMI; Columbia 111140. Moore follows her big disco hit "This Time Baby" with this peppy dance-oriented track which features brassy instrumentation and sassy backup vocals.

recommended

CLAUDIA BARRY—You Make Me Feel The Fire (3:58); producer: Jurgen S. Korduletsch; writers: Evers, Korduletsch, Barry; publishers: ATV/Wooded Lake BMI; Chrysalis CHS2391.

DEBORAH WASHINGTON—Rock It (3:48); producer: George Tobin; writers: Mike Piccirillo, Gary Goetzman; publishers: High Sierra/World Song ASCAP; Anola 7772.

FEVER—Beat Of The Night (3:59); producer: Dale Reed; writers: Reed, Bomback, Wadlington; publishers: Pump It Up/Blecman & Hedges; Fantasy F878AS.

LA. WHEELS—Roller Derby Dancer (3:53); producers: Tony Camillo, Cecile Barker; writers: Joe Mason, Jim Zimmerman; publishers: United Artists/Free Flow ASCAP/Deerleather BMI; Venture V117 (Camillo Barker Enterprises).



Adult Contemporary

recommended

DICK ST. NICKLAUS—What's The Reason (3:26); producers: Dick St. Nicklaus, Velton Ray Bunch; writers: D. St. Nicklaus, M. Colt; publisher: Dick St. Nicklaus BMI; Epic 95078 (CBS).

DANA VALERY—I Don't Want To Be Lonely (3:25); producer: Kyle Lehning; writer: Mark Mueller; publisher: Duchess BMI; Scotti Bros. SB509 (Atlantic).



First Time Around

THE BUGGLES—Video Killed The Radio Star (3:20); producer: The Buggles; writers: Trevor Horn/Geoffrey Downes/Bruce Woolley; publishers: Ackee ASCAP/Carbert BMI; Island IS49114 (W.B.). A guttural sounding lead vocal leads into a catchy chorus on this novelty-oriented tune that is a No. 1 record in England. Vocals are supported by a tight and rhythmic orchestral backup.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor: Ed Harrison.

Billboard LPs

Continued from page 84

scored big earlier this year with the "Family Tradition" single and album, and is currently riding the singles chart with "Whiskey Bent And Hell Bound." This album contains mostly self-penned songs drawing on Williams' own experiences. Also included is a duet with Waylon Jennings, "The Conversation," and a bluesy acoustic version of Gregg Allman's "Come And Go Blues." Williams has found his groove, and coupled with Bowen's production, has yielded an album that shines on every track.

Best cuts: "O.D.'d In Denver," "The Conversation," "Outlaw Women," "White Lightnin'" and the title tune.

Dealers: Williams has not only increased his profile in recent years, he has greatly increased his audience. Expect strong sales.



Jazz

BOB JAMES & EARL KLUGH—One On One, Tappan Zee (CBS) FC36241. Produced by Bob James. By bringing guitarist Klugh into the studio, James has added a much-needed new sound to his output. Six tracks feature the oversized orchestra James favors, strings and all, with men like Eric Gale, Harvey Mason, Ron Carter, Ralph MacDonald and Gary King all prominent. There's a variety of moods expressed in James'

program and Klugh's pluckings help make it all an outstanding relaxed entry.

Best cuts: "Mallorca," "Winding River," "Love Lips."
Dealers: James still has two LPs on the jazz chart. This is sure to make it three.

THE BEST OF JOHN KLEMMER—Volume I/MOSAIC, MCA MCA28014. Produced by Stephan Goldman, John Klemmer. This two-pocket compilation album chronicles tenor sax player Klemmer's career from 1975 through the present with the best from his "Touch," "Barefoot Ballet," "Lifestyle," "Arabesque," "Cry" and "Brazilia" albums. Klemmer's mellow mood-setting compositions have a pop flavor to them. Yet it's the diverse elements Klemmer weaves into a thoroughly imaginative sound that draws so much attention. Each track employs different backing players, all jazz veterans.

Best cuts: "Touch," "Barefoot Ballet," "Caress," "Whisper To The Wind," "Tender Storm."

Dealers: Klemmer's appeal extends beyond the jazz audience.



First Time Around

JUDIE TZUKE—Stay With Me Till Dawn, Rocket PIG27001 (MCA). Produced by John Punter, Lem Lubin. This versatile English singer has been riding the English charts with the al-

bum and single of the title track. Tzuke has an intriguing voice that conveys warmth, sensitivity, passion and conviction. All the material is original that displays Tzuke's lyrical depth and ability to write songs based around familiar themes yet presented in fresh light. String arrangements add depth to the material and Tzuke's band supplements her vocals with musical power.

Best cuts: "Stay With Me Till Dawn," "Welcome To The Cruise," "These Are The Laws," "Southern Smiles."

Dealers: This is MCA Distributing's second release in its \$5.98 "Rising Star" series.

DICK ST. NICKLAUS—Magic, Epic NJC36178. Produced by Dick St. Nicklaus, Velton Ray Bunch. St. Nicklaus played drums for the Kingsmen on "Louie Louie," the 15-year-old rock'n'roll classic, but this his first solo LP. On it he sings and plays keyboards, while the music is more contemporary pop and MOR. With some stellar session musicians behind him, and a collection of fine songs, St. Nicklaus appears heading toward the pop sophisticated milieu occupied by such artists as Boz Scaggs and Robert Palmer.

Best cuts: "Magic," "She's My Music," "Can't Give Up," "What's The Reason."

Dealers: Pitch to older female fans.

HALLOWEEN—Come See What It's All About, Mercury SRM13801. Produced by Jerry Marcellino. Though the single

from this LP, "Lady Midnight," is disco, Halloween's debut album is not wholly a disco affair. This five-man, one-woman act proves itself a versatile group. "Go With What You Got," the best song, is a delicious piece of funk that would do Parliament proud. "Warm Blooded Lover" has the soul-rock appeal of a Toto number while "Touchin' The Moment" is a mid-tempo love song featuring the strong vocals of Adrienne Williams. The remaining four songs are tasty disco.

Best cuts: "Go With What You Got," "Warm Blooded Lover," "Lady Midnight," "Touchin' The Moment."

Dealers: Display cover as group has colorful image.

RICHARD LLOYD—Alchemy, Elektra 6E245. Produced by Michael Young. Guitarist Lloyd was a founding member of Television, one of the seminal New York new wave bands. When Television broke up after two underappreciated LPs, both Tom Verlaine and Lloyd, the two driving forces of the band, went onto solo careers with E/A. With both now having LPs out, it is apparent that Lloyd's has the greater pop sensibility, while Verlaine is the more avant-garde. Lloyd is backed by a five-piece band. This LP contains 10 catchy new wave pop songs, that are well made and well played. But Television's nervous intensity is missed.

Best cuts: "Alchemy," "Woman's Ways," "Dying Works," "Pretend."

Dealers: Display near Verlaine's LP. Television still has cult following.

MOVIE REVIEW

Quality Throughout Who's Rock Feature

"QUADROPHENIA"—A film based on the album by the Who. Musical direction: Peter Townshend and John Entwistle. Executive Producer: the Who.

NEW YORK—The Who is producing films with the same depth of vision that marked its distinguished line of albums that helped shape and define the course of rock music. This means quality work that doesn't necessarily produce landslide sales every time, but it is full of integrity and deserves to be taken seriously.

"Quadrophenia," the movie, follows the album by nine years. Both are set back farther than that, in the transitional year of 1963, before hippies and the cultural revolution. It is unabashedly a period piece, fashioned for the screen in the straightforward, cinema verite style much in vogue among British film makers of the 1960s. It is working class drama, but it also, without any fanfare at all, documents the rise of the rock'n'roll that was to flood two continents in the years to come.

The hero is a pep-pill gulping, pimply young pawn in a game he doesn't understand, a rebel who is only on the verge of finding a cause,

Plea Bargaining

The four admitting to the lesser offense were Ronald Todd, James McCarthy, Anthony J. Ciabattani and Donald Loicicero.

Vincent N. DeRosa, the employer of the four men, had been indicted for embezzlement and five counts of trademark violations for illegal use of record labels. He later admitted operating the business and was given a two-year suspended sentence and fined \$1,000.

The four men originally had been charged under the state's record piracy statute. DeRosa, a former officer of a legitimate record pressing firm, obtained master recordings of songs by Stevie Wonder, the Jackson Five, Helen Reddy and Carole King. The illicit record plant, according to authorities, produced more than 1,000 records daily.

Lifelines

Births

Son to Nancy and Albhy Galuten Oct. 13 in Miami. Father is half the producing team of Richardson-Galuten, which supervises many of the Bee Gees' records.

Daughter, Morgan Rachele, to Marsha and Scott Burns Oct. 11 in Azusa, Calif. Father is Electra/Asylum's local promotion representative in Los Angeles.

Marriages

Billy Crain, lead guitarist of the Henry Paul band, to Karen Jarnagin in Florida Oct. 14.

William Albert Anthony to Mary Joanne Impastato in Los Angeles Oct. 27. Groom is West Coast director of Nashville's Combine Music Corp.

Barbi Benton to George Gradow in Pasadena, Calif., Oct. 14. Bride is singer-actress. Groom is a lawyer.

and that through no fault of his own. He shuns the drab working class life he's destined for by trying to appear natty and Mod.

His disaffection is shown without passion. The story is told simply and directly. The message is delivered by showing the Mod life exactly as it was before the ban the bomb movement gave him something to hang his idealism on.

The story is set during the summer when the Mods, wearing their Army surplus parkas and neat button-downed shirts and desert boots, meet for a showdown with the Rockers, portrayed as greasy, swaggering motorcyclists who affect black leather uniforms. The two groups fight to an apparent draw. Dazed, both sides return to the real world, disillusioned.

The incident jolts the hero, Jimmy, into a state of "quadrophenia," defined as an advanced state of schizophrenia, and he returns alone to the seaside resort where the battle was held in the hope he can recapture the exuberance of the fray. But all he discovers is that the sharpest Mod, Ace, who he had the honor to be arrested with, is only a bellboy, hopping to the beck and call of guests at a posh hotel.

The photography is fine, and the pace is generally swift, whisked along by the power of the soundtrack, which contains not only the original album score, but a selection of r&b and pop tunes that were popular during the period.

"Quadrophenia" is too intelligently written, directed and presented to be described as a rock'n'roll movie, although the music plays a major but unpretentious part in the story. Whether the rock audience will respond to it with the fervor it responds to the Who in concert is another matter.

"Quadrophenia" can be described as an accurate dramatization of the album. Its sole fault lies in the fact that it is so accurate, so native to the British perception of that era, that it may be hard for an American audience to digest. As if to test the water, the film opens Nov. 2 in New York only.

DICK NUSSER

TREND LABEL INTO DISCO

LOS ANGELES—Trend Records, the parent company of the Trend audiophile line and Discovery jazz line, is launching a disco series, Very Disco Records. It has shipped its first disco LP, Robert Conti's "Latin Love Affair" and in three weeks will come with its second, Alan Chapman's "Dr. Disco."

The Trend audiophile line also has released three new direct-to-disk albums: "New Colors" by jazz accordionist Frank Moracco and reed player Ray Pizzi; "Alone At Last" by guitarist Tommy Tedesco and "Tenor Sax Jazz Impression" by a quartet featuring Bob Cooper.

New on the Discovery label is Pizzi's "The Lover Letter" with releases being prepared by singers Bill Henderson and David Allyn; pianist Jack Wilson and Bob Magnusson's quintet featuring reed man Joe Farrell.

CBS \$5.98

Continued from page 4

Fred Traub, vice president of purchasing at the 95-store Record Bar chain to maintain a profit margin price of the 380 titles to \$5.59 from \$6.99 when the price change went into effect, which still enabled the chain to maintain a profit margin on the product already in stock.

Traub says that just now is the chain getting its initial shipments of the reduced price merchandise but, he says, the chain will not be actively promoting the product. "It is not in our interest to promote product where there is potential difficulty in the returns," says Traub.

"We ordered the catalog items when the list was first released, and we still haven't gotten it into the store. We expect it momentarily, but we had to rewrite the whole order. In this case it has taken six weeks," says Al Franklin, head of the Franklin Music store in Hartford, Conn., pointing to the other problem in the program.

"The program could have been better handled but we have no complaints," says Max Tuchten, owner of the four-store Hear/Here chain in Chicago.

"When the program was announced we immediately started selling off the product with a 40% sale, and our customers have been happy with it," continues Tuchten, who is "having fun" with variable prices from \$4.99 down. "We can sell it as far down as \$3.99 and still not get hurt, because the product is so strong that it will all sell out eventually."

Tuchten says he included information about the sale in a co-op ad with CBS on new product but that mostly he stresses the catalog through in-store displays.

Also reducing prices immediately after the program was announced was the 60-store National Record Mart chain, which is selling product at \$4.99.

"Our reasoning was that we made enough in inventory profits when the record companies raised their prices, that it would not hurt too much to take a little bit of a loss," says Jim Grimes, vice president of merchandising for the Pittsburgh-based chain.

Grimes pronounces himself "gung-ho" on the project, and says he has had no problems with delivery or co-op monies in promoting this product.

Closeup

INTERVIEW—Big Oceans, Virgin VA13131. Produced by Colin Thurston.

Interview's debut LP is a classy mixture of new wave sensibilities with solid old wave musical and lyrical abilities. Just as Dire Straits could be called the find of 1978, this British quintet may be 1979's diamond in the rough.

The LP's divergent styles may strike as schizophrenic at first. "We want to be diverse musically. Even our name, Interview, doesn't pin us down to one style," says Jeff Starrs, lead vocalist and lyricist. Kicking off side one is "You didn't Have To Lie To Me," a Beatles-influenced piece of pop froth. The breezy melody has a hook that, once heard, will have to be surgically removed from your brain. "It was designed as a hit single," admits Starrs.

More meaty is "Here Comes The Cavalry," at which point the listener craves a lyric sheet. "We had a discussion about it and I was adamant against it," he says. "People should work to hear lyrics."

"Cavalry," a rousing mix of fine harmonies and instrumentation, deals with having faith, if not in God, then in mankind at least. "I'm aware of religion. It means a lot to me but not necessarily as a Christian or Buddhist or anything like that," says Starrs.

"Feet Start Walking," an unearthed Gary U.S. Bonds song, shows Interview moving in a funkier direction. Starrs' somewhat ragged vocals fit in perfectly.

"Love Fallout," a smooth rocker, follows. The story involves a man who visits a woman only because of her endowments as seen on a shadow. "White building has a natural reflection, its' all right! But there's a woman out there! Dancing on the third floor! Making us impolite! Depending on her union with the light," go the lyrics.

"Fire Island" sounds as if it is a plot from a Lina Wertmuller film. With an island being destroyed by some unseen force, a man who had been sent to give a lone woman resident a warning falls in love with her. He stays with her until the end. Paced by the dynamic rhythm section of guitarist Alan Brain, bassist Phil Crowther and drummer Manny

Elias, this cut is a spirited rocker that closes side one perfectly.

The closest thing to punk is "Academics To Anger." However, Starrs doesn't consider Interview a new wave band. "We feel we're on the periphery of it," he says. "Anger" is a fast-paced political science lesson. "One day everyone will have one culture! They will learn to feed it on the garbage they have earned! Leaders will break their resolutions! I've heard that fire itself will have been burned! But all I'm going to do is keep on calling! My heart loves you." Romance triumphs in the end after all.

The finest cut is "Blow Wind From Alesund" with its ear-arresting harmonies and looping gait. Pete Allerhand cuts a swath through the song with his fine guitar work while the lyrics tell of two views of a Norwegian town.

A seemingly mundane topic, the downing of telephone lines in a small French town, is the subject matter for "St. Jean Wires." This is a slow song that builds to a passionate ending equivalent to an Elvis Costello or Graham Parker song.

"Hart Crane In Mexico," a rocking ode to the obscure American poet who committed suicide in the Gulf of Mexico after allegedly struggling with alcoholism and homosexuality, is both a history lesson and glorious rock'n'roll.

The album ends, as it begins, on a light note. "Shipyards" is a tribute to the working class. Though addressing a serious issue, the tone is celebrative and has another hook that's hard to forget. CARY DARLING

Eagles Court Action

LOS ANGELES—The accounting firm of Satin, Tenenbaum & Eichler here is suing the Eagles Ltd. in Superior Court, claiming it is owed \$46,534.70 for auditing Warner Bros. Music & Publications books for the recording group.

The local pleading alleges that plaintiffs were hired to audit royalty reports and submitted statements of \$22,129.28 and \$35,479.06 for work through Jan. 31, 1979. The defendants have paid \$11,064.64, the filing states.

NOVEMBER 3, 1979, BILLBOARD

WE BELIEVE IN WAR MCA RECORDS

Billboard HOT 100

Chart Bound

Savannah Nights—Tom Johnaton (Warner Bros.) 49086
Jealous—Robert Palmer (Island 49094)
SEE TOP SINGLE PICKS REVIEWS, p. 86

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
★	2	13	POP MUZIK—M R. Scott, Sire 49033 (Warner Bros.)	35	36	9	FINS—Jimmy Buffett (Norbert Putnam), J. Buffett, D. McCall, B. Chance, Y. Corcoran, MCA 41109	69	69	4	HIGHWAY TO HELL—AC/DC (Robert John Lange), Young, Young, Scott, Atlantic 3617
★	7	5	HEARTACHE TONIGHT—Eagles (Bill Szymczyk), D. Henley, G. Frey, B. Seger, I.D. Souther, Asylum 46545	36	40	6	VICTIM OF LOVE—Elton John (Pete Bellotte), P. Bellotte, S. Levy, J. Rix, MCA 41126	70	79	3	TRAIN, TRAIN—Blackfoot (Al Nali & Henry Weck), S. Medlocks, Atco 7207 (Atlantic)
★	4	11	DIM ALL THE LIGHTS—Donna Summer (Giorgio Moroder & Pete Bellotte), D. Summer, Casablanca 2701	37	42	6	DREAMING—Blondie (Mike Chapman), D. Harry, C. Stein, Chrysalis 2379	71	32	13	GET IT RIGHT NEXT TIME—Gerry Rafferty (Hugh Murphy & Gerry Rafferty), G. Rafferty, United Artists 1316 (Capitol)
★	4	1	RISE—Herb Alpert (Herb Alpert, Randy Badazz), A. Armer, R. Badazz, A&M 2151	38	39	11	STREET LIFE—Crusaders (Wilton Felder, Stix Hooper, Joe Sample), J. Sample, W. Jennings, MCA 41054	72	81	2	DON'T LET GO—Isaac Hayes (Isaac Hayes), J. Stone, Polydor 2011
★	8	6	STILL—Commodores (James Anthony Carmichael, Commodores), L. Richie, Motown 1474	39	45	6	HALF THE WAY—Crystal Gayle (Allen Reynolds), B. Wood, R. Murphy, Columbia 1-11087	73	41	14	DON'T BRING ME DOWN—Electric Light Orchestra (Jeff Lynne), J. Lynne Int'l 95060 (CBS)
★	6	3	DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson (Quincy Jones), M. Jackson, Epic 8-50742	40	48	4	BETTER LOVE NEXT TIME—Dr. Hook (Ron Hoffkne), S. Pippin, L. Keith, J. Slate, Capitol 4785	74	NEW ENTRY		PETER PIPER—Frank Mills (Frank Mills), F. Mills, Polydor 2002
★	14	5	BABE—Styx (Styx), D. DeYoung, A&M 2188	41	53	4	I WANT YOU TONIGHT—Pablo Cruise (Bill Schnee), C. Lerios, D. Jenkins, A. Willis, A&M 2195	75	75	12	FOUND A CURE—Ashford & Simpson (Nicholas Ashford & Valerie Simpson), Ashford & Simpson, Warner Bros. 8870
★	9	5	TUSK—Fleetwood Mac (Fleetwood Mac, Richard Dashut, Ken Caillat), L. Buckingham, Warner Bros. 49077	42	44	7	LET ME KNOW (I Have A Right)—Gloria Gaynor (Dino Fekaris, Freddie Perren), D. Fekaris, F. Perren, Polydor 2021	76	NEW ENTRY		ROCK WITH YOU—Michael Jackson (Quincy Jones), R. Temperton, Epic 950797 (CBS)
★	10	9	YOU DECORATED MY LIFE—Kenny Rogers (Larry Butler), D. Napp, B. Morrison, United Artists 1315	43	49	5	MY FORBIDDEN LOVER—Chic (Nile Rodgers, Bernard Edwards), B. Edwards, R. Rodgers, Atlantic 3620	77	87	2	WAIT FOR ME—Daryl Hall & John Oates (David Foster), D. Hall, RCA 11747
★	33	3	NO MORE TEARS—Barbra Streisand & Donna Summer (Gary Klein/Giorgio Moroder), P. Jabara, B. Roberts, Columbia/Casablanca 1-11125	44	51	4	I NEED A LOVER—John Cougar (John Punter), J. Mellencamp, Riva 202 (Mercury)	78	82	2	KNEE DEEP—Funkadelic (George Clinton), G. Clinton, Warner Bros. 49040
★	13	11	PLEASE DON'T GO—K.C. & The Sunshine Band (Casey/Finch), H. W. Casey, R. Finch, TK 1035	45	46	6	5:15—The Who (John Entwistle), P. Townshend, Polydor 2022	79	80	4	HEY, HEY, MY, MY—Neil Young & Crazy Horse (Neil Young, David Briggs, Tim Mulligan), N. Young, Reprise 49031 (Warner Bros.)
★	12	12	DIRTY WHITE BOY—Foreigner (Roy Thomas Baker, Nick Jones, Ian McDonald), M. Jones, Gramm, Atlantic 3618	46	54	4	WHO LISTENS TO THE RADIO—The Sports (Felix Soller), Cummings, Pendisbury, Arista 0458	80	84	2	POW WOW—Cory Daye (Sandy Linzer), S. Linzer, L.R. Brown, New York Int'l 11748 (RCA)
★	13	5	I'LL NEVER LOVE THIS WAY AGAIN—Donna Warwick (Barry Manilow), R. Kerr, W. Jennings, Arista 0419	47	59	3	COOL CHANGE—Little River Band (John Boylan & Little River Band), G. Shorrock, Capitol 4789	81	85	2	I STILL HAVE DREAMS—Richie Furay (Val Garay), B. Babitone, Asylum 46534
★	15	10	GOOD GIRLS DON'T—The Knack (Mike Chapman), D. Fieger, Capitol 4771	48	57	8	IF YOU WANT IT—Nikolaj (Sandy Torano & Barry Marx), S. Torano, H. Johnson, Arista 7747	82	NEW ENTRY		NO CHANCE—Moon Martin (Craig Leon), M. Martin, Capitol 4794
★	20	4	SHIPS—Barry Manilow (Barry Manilow, Ron Dante), L. Hunter, Arista 0464	49	50	6	DAMNED IF I DO—The Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons, Arista 0454	83	47	10	SURE KNOW SOMETHING—Kiss (Vinil Poncia), P. Stanley, F. Poncia, Casablanca 2205
★	16	16	LOVIN', TOUCHIN', SQUEEZIN'—Journey (Roy Thomas Baker), S. Perry, Columbia 3-11036	50	52	6	SEND ONE YOUR LOVE—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54303 (Motown)	84	50	15	CRUEL TO BE KIND—Nick Lowe (Nick Lowe), N. Lowe, I. Gomm, Columbia 3-11038
★	17	17	COME TO ME—France Joli (Tony Green), T. Green, Prelude 8001	51	58	5	CRUISIN'—Smokey Robinson (William "Smokey" Robinson), W. Robinson, M. Tarplin, Tamla 54306 (Motown)	85	NEW ENTRY		WHEN I THINK OF YOU—Laird Garrett (Michael Lloyd), J. Williams, Scotti Brothers 502 (Atlantic)
★	18	18	HOLD ON—Ian Gomm (Martin Rushent), I. Gomm, Shiff/Epic 9-50747	52	62	4	IT'S ALL I CAN DO—The Cars (Roy Thomas Baker), R. Ocaszek, Elektra 46546	86	NEW ENTRY		TOO LATE—Shoes (Mike Stone), G. Kiebe, Elektra 46557
★	19	6	SAIL ON—Commodores (James Anthony Carmichael), L. Richie Jr., Motown 1466	53	27	15	WHERE WERE YOU WHEN I WAS FALLING IN LOVE—Lobo (Bob Montgomery), S. Lorber, J. Silbar, S. Jobe, MCA/Curb 41065	87	88	3	SHE'S GOT A WHOLE NUMBER—Keith Herman (Robert W. Walker), K. Herman, R. Walker, Radio 417
★	22	19	I KNOW A HEARTACHE WHEN I SEE ONE—Jennifer Warnes (Rob Fraboni), R. Bourke, K. Chater, C. Black, Arista 0430	54	66	3	DO THAT TO ME ONE MORE TIME—The Captain & Tennille (Daryl Dragon), T. Tennille, Casablanca 2215	88	56	6	STARRY EYES—The Records (Will Birch, Dennis Weinreich), W. Birch, J. Wicks, Virgin 67000 (Atlantic)
★	24	7	BROKEN HEARTED ME—Anne Murray (Jim Ed Norman), R. Goodrum, Capitol 4773	55	63	5	LADIES NIGHT—Kool & The Gang (Emir Dondato), G.M. Brown, Kool & Gang, De-Lite 801 (Mercury)	89	NEW ENTRY		THE GIRL IN ME—Maxine Nightingale (Denny Dantes), R. Parker Jr., Windsong 11729 (RCA)
★	22	14	THIS NIGHT WON'T LAST FOREVER—Michael Johnson (Brent Maher, Steve Gibson), B.B. LaBounty, R. Freedland, EMI America 8019 (Capitol)	56	64	4	PRETTY GIRLS—Melissa Manchester (Steve Buckingham), L.D. Bello, Arista 0456	90	NEW ENTRY		READY FOR THE 80'S—Village People (Jacques Morali), J. Morali, H. Delele, P. Hurtt, B. Whitehead, Casablanca 2220
★	23	11	SAD EYES—Robert John (George Tobin), R. John, EMI 8015	57	65	4	LOVE PAINS—Yvonne Elliman (Steve Barri), M. Price, D. Walsh, S. Barri, RSO 1007	91	NEW ENTRY		LIFE DURING WARTIME—Talking Heads (Brian Eno), D. Byrne, Sire 49075 (Warner Bros.)
★	24	25	GOTTA SERVE SOMEBODY—Bob Dylan (Jerry Wexler, Barry Beckett), B. Dylan, Columbia 1-11072	58	67	3	WE DON'T TALK ANYMORE—Cliff Richard (Bruce Welch), A. Tarney, EMI America 9025 (Capitol)	92	NEW ENTRY		LAY IT ON THE LINE—Triumph (Mike Levine), Emmett, RCA 11690
★	29	11	IF YOU REMEMBER ME—Chris Thompson & Night (Richard Perry), C. B. Sager, M. Hamisch, Planet 45904 (Elektra/Asylum)	59	74	3	ESCAPE—Rupert Holmes (Rupert Holmes & Jim Boyer), R. Holmes, Infinity 50035 (MCA)	93	NEW ENTRY		I JUST CAN'T CONTROL MYSELF—Natura's Divine (Michael Stokes), M. Stokes, L. Smith, R. Carter, Infinity 50027 (MCA)
★	26	19	MY SHARONA—The Knack (Mike Chapman), D. Fieger, B. Averre, Capitol 4731	60	68	4	SLIP AWAY—Ian Lloyd (Bruce Fairbairn), R. Ocaszek, Scotti Bros. 505 (Atlantic)	94	NEW ENTRY		DON'T DROP MY LOVE—Anita Ward (Frederick Night), F. Night, Juana 3425 (T.K.)
★	35	9	YOU'RE ONLY LONELY—I.D. Souther (I.D. Souther), I.D. Souther, Columbia 1-11079	61	70	3	IN THE STONE—Earth, Wind & Fire (Maurice White), M. White, D. Foster, A. Willis, ARC/Columbia 1-11093	95	95	3	SINCE YOU'VE BEEN GONE—Cherrie & Marie Currie (Jai Winding), Ballard, Capitol 4754
★	28	21	HEAVEN MUST HAVE SENT YOU—Bonnie Pointer (Jeffrey Bowen, Berry Gordy), E. Holland, L. Duzier, B. Holland, Motown 1459	62	71	3	THIS IS IT—Renny Loggins (Tom Dowd), K. Loggins, M. McDonald, Columbia 1-11109	96	NEW ENTRY		I DO THE ROCK—Tim Curry (D. Wagner, M. Kamen), T. Curry, D. Wagner, A&M 2166
★	34	8	RAINBOW CONNECTION—Kermit The Frog (Paul Williams & Jim Henson), P. Williams, K. Ascher, Atlantic 3610	63	72	5	GET IT UP—Ronnie Milsap (Ronnie Milsap), T. Brasfield, R. Byrne, RCA 11695	97	NEW ENTRY		I CALL YOUR NAME—Switch (Bobby DeBarge), B. DeBarge, G. Williams, Gordy 7175 (Motown)
★	30	31	SO GOOD SO RIGHT—Brenda Russell (Andre Fischer), B. Russell, Horizon 121 (A&M)	64	73	3	MIDNIGHT WIND—John Stewart (John Stewart), J. Stewart, RSO 1000	98	86	5	TOUCH ME WHEN WE'RE DANCING—Bama (Jim Vinneau, Bama), T. Skinner, L.L. Wallace, K. Bell, Free Flight 11629 (RCA)
★	43	4	TAKE THE LONG WAY HOME—Supertramp (Supertramp, Peter Henderson), R. Davies, R. Hodgson, A&M 2193	65	78	2	WHAT CAN I DO WITH THIS BROKEN HEART—England Dan & John Ford Coley (Kyle Lehning), J. Coley, D. Seals, B. Gandy, Big Tree 17000 (Atlantic)	99	91	8	YOU STEPPED INTO MY LIFE—Wayne Newton (Robert Cullen & Wayne Newton), B. Gibb, R. Gibb, M. Gibb, Ares II 181
★	38	7	PLEASE DON'T LEAVE—Lauren Wood (Michael James Jackson, Ted Templeman), L. Wood, Warner Bros. 49043	66	80	13	SPOOKY—Atlanta Rhythm Section (Buddy Buie), Buie, Cobb/Sharino, Middlebrooks, Polydor 2001	100	89	5	FOOLED BY A FEELING—Barbara Mandrell (Tom Collins), K. Fleming, D.M. Morgan, MCA 41077
★	37	5	DREAM POLICE—Cheap Trick (Tom Werman), R. Nielsen, Epic 9-50774	67	88	3					
★	34	26	LONESOME LOSER—Little River Band (John Boylan, Little River Band), D. Briggs, Capitol 4748	68	30	13					

NOVEMBER 3, 1979, BILLBOARD

★ 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. BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull 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)

Babe (Styx)/Almo (ASCAP)	7	Don't Bring Me Down (United/Jet BM)	40	Don't Drop My Love (Night After Night) (BM)	40	Don't Let Go (Screen Gems/EMI)	17	Don't Stop 'Til You Get Enough (BM)	17	Dreaming (Randy Badazz/ASCAP)	48	Escape (The Holmes Love Of Music)	37	Highway To Hell (Edward B. Marks/BM)	79	In The Stone (Saffage/ASCAP)	69	It's All I Can Do (Epic/BM)	62	No Chance (Rocklam/BM)	82	No More Tears (Olga/Felvia/BM)	10	Peter Piper (Peter Piper/Unichappell/BM)	74	Since You've Been Gone (Island/BM)	95	Slip Away (Lido/BM)	61	So Good, So Right (Horizon/Road)	36	Wait For Me (Hot Chariz/Capitol/BM)	27	5:15 (Tower/Town/BM)	42
Better Love Next Time (House Of Gold/BM)	40	Don't Drop My Love (Night After Night) (BM)	40	Don't Let Go (Screen Gems/EMI)	17	Don't Stop 'Til You Get Enough (BM)	17	Dreaming (Randy Badazz/ASCAP)	48	Escape (The Holmes Love Of Music)	37	Highway To Hell (Edward B. Marks/BM)	79	In The Stone (Saffage/ASCAP)	69	It's All I Can Do (Epic/BM)	62	No Chance (Rocklam/BM)	82	No More Tears (Olga/Felvia/BM)	10	Peter Piper (Peter Piper/Unichappell/BM)	74	Since You've Been Gone (Island/BM)	95	Slip Away (Lido/BM)	61	So Good, So Right (Horizon/Road)	36	Wait For Me (Hot Chariz/Capitol/BM)	27	5:15 (Tower/Town/BM)	42		
Broken Hearted Me (Chappell/Salmakry/ASCAP)	40	Don't Drop My Love (Night After Night) (BM)	40	Don't Let Go (Screen Gems/EMI)	17	Don't Stop 'Til You Get Enough (BM)	17	Dreaming (Randy Badazz/ASCAP)	48	Escape (The Holmes Love Of Music)	37	Highway To Hell (Edward B. Marks/BM)	79	In The Stone (Saffage/ASCAP)	69	It's All I Can Do (Epic/BM)	62	No Chance (Rocklam/BM)	82	No More Tears (Olga/Felvia/BM)	10	Peter Piper (Peter Piper/Unichappell/BM)	74	Since You've Been Gone (Island/BM)	95	Slip Away (Lido/BM)	61	So Good, So Right (Horizon/Road)	36	Wait For Me (Hot Chariz/Capitol/BM)	27	5:15 (Tower/Town/BM)	42		
Come To Me (Cicada/Trumpet/BM)	21	Don't Drop My Love (Night After Night) (BM)	40	Don't Let Go (Screen Gems/EMI)	17	Don't Stop 'Til You Get Enough (BM)	17	Dreaming (Randy Badazz/ASCAP)	48	Escape (The Holmes Love Of Music)	37	Highway To Hell (Edward B. Marks/BM)	79	In The Stone (Saffage/ASCAP)	69	It's All I Can Do (Epic/BM)	62	No Chance (Rocklam/BM)	82	No More Tears (Olga/Felvia/BM)	10	Peter Piper (Peter Piper/Unichappell/BM)	74	Since You've Been Gone (Island/BM)	95	Slip Away (Lido/BM)	61	So Good, So Right (Horizon/Road)	36	Wait For Me (Hot Chariz/Capitol/BM)	27	5:15 (Tower/Town/BM)	42		
Confusion (United/Jet/BM)	47	Don't Drop My Love (Night After Night) (BM)	40	Don't Let Go (Screen Gems/EMI)	17	Don't Stop 'Til You Get Enough (BM)	17	Dreaming (Randy Badazz/ASCAP)	48	Escape (The Holmes Love Of Music)	37	Highway To Hell (Edward B. Marks/BM)	79	In The Stone (Saffage/ASCAP)	69	It's All I Can Do (Epic/BM)	62	No Chance (Rocklam/BM)	82	No More Tears (Olga/Felvia/BM)	10	Peter Piper (Peter Piper/Unichappell/BM)	74	Since You've Been Gone (Island/BM)	95	Slip Away (Lido/BM)	61	So Good, So Right (Horizon/Road)	36	Wait For Me (Hot Chariz/Capitol/BM)	27	5:15 (Tower/Town/BM)	42		
Cost Change (Screen Gems/EMI)	47	Don't Drop My Love (Night After Night) (BM)	40	Don't Let Go (Screen Gems/EMI)	17	Don't Stop 'Til You Get Enough (BM)	17	Dreaming (Randy Badazz/ASCAP)	48	Escape (The Holmes Love Of Music)	37	Highway To Hell (Edward B. Marks/BM)	79	In The Stone (Saffage/ASCAP)	69	It's All I Can Do (Epic/BM)	62	No Chance (Rocklam/BM)	82	No More Tears (Olga/Felvia/BM)	10	Peter Piper (Peter Piper/Unichappell/BM)	74	Since You've Been Gone (Island/BM)	95	Slip Away (Lido/BM)	61	So Good, So Right (Horizon/Road)	36	Wait For Me (Hot Chariz/Capitol/BM)	27	5:15 (Tower/Town/BM)	42		
Cruisin' (Bertram/ASCAP)	42	Don't Drop My Love (Night After Night) (BM)	40	Don't Let Go (Screen Gems/EMI)	17	Don't Stop 'Til You Get Enough (BM)	17	Dreaming (Randy Badazz/ASCAP)	48	Escape (The Holmes Love Of Music)	37	Highway To Hell (Edward B. Marks/BM)	79	In The Stone (Saffage/ASCAP)	69	It's All I Can Do (Epic/BM)	62	No Chance (Rocklam/BM)	82	No More Tears (Olga/Felvia/BM)	10	Peter Piper (Peter Piper/Unichappell/BM)	74	Since You've Been Gone (Island/BM)	95	Slip Away (Lido/BM)	61	So Good, So Right (Horizon/Road)	36	Wait For Me (Hot Chariz/Capitol/BM)	27	5:15 (Tower/Town/BM)	42		
Damned If I Do (WoodSongs/Carrers/Irving/BM)	50	Don't Drop My Love (Night After Night) (BM)	40	Don't Let Go (Screen Gems/EMI)	17	Don't Stop 'Til You Get Enough (BM)	17	Dreaming (Randy Badazz/ASCAP)	48	Escape (The Holmes Love Of Music)	37	Highway To Hell (Edward B. Marks/BM)	79	In The Stone (Saffage/ASCAP)	69	It's All I Can Do (Epic/BM)	62	No Chance (Rocklam/BM)	82	No More Tears (Olga/Felvia/BM)	10	Peter Piper (Peter Piper/Unichappell/BM)	74	Since You've Been Gone (Island/BM)	95	Slip Away (Lido/BM)	61	So Good, So Right (Horizon/Road)	36	Wait For Me (Hot Chariz/Capitol/BM)	27	5:15 (Tower/Town/BM)	42		
Dim All The Lights (Sweet Summer Night/BM)	3	Don't Drop My Love (Night After Night) (BM)	40	Don't Let Go (Screen Gems/EMI)	17	Don't Stop 'Til You Get Enough (BM)	17	Dreaming (Randy Badazz/ASCAP)	48	Escape (The Holmes Love Of Music)	37	Highway To Hell (Edward B. Marks/BM)	79	In The Stone (Saffage/ASCAP)	69	It's All I Can Do (Epic/BM)	62	No Chance (Rocklam/BM)	82	No More Tears (Olga/Felvia/BM)	10	Peter Piper (Peter Piper/Unichappell/BM)	74	Since You've Been Gone (Island/BM)	95	Slip Away (Lido/BM)	61	So Good, So Right (Horizon/Road)	36	Wait For Me (Hot Chariz/Capitol/BM)	27	5:15 (Tower/Town/BM)	42		
Dirty White Boy (Savarez/Evansongs/ASCAP)	12	Don't Drop My Love (Night After Night) (BM)	40	Don't Let Go (Screen Gems/EMI)	17	Don't Stop 'Til You Get Enough (BM)	17	Dreaming (Randy Badazz/ASCAP)	48	Escape (The Holmes Love Of Music)	37	Highway To Hell (Edward B. Marks/BM)	79	In The Stone (Saffage/ASCAP)	69	It's All I Can Do (Epic/BM)	62	No Chance (Rocklam/BM)	82	No More Tears (Olga/Felvia/BM)	10	Peter Piper (Peter Piper/Unichappell/BM)	74	Since You've Been Gone (Island/BM)	95	Slip Away (Lido/BM)	61	So Good, So Right (Horizon/Road)	36	Wait For Me (Hot Chariz/Capitol/BM)	27	5:15 (Tower/Town/BM)	42		
Do That To Me One More Time (Moonlight & Magnificat/BM)	55	Don't Drop My Love (Night After Night) (BM)	40	Don't Let Go (Screen Gems/EMI)	17	Don't Stop 'Til You Get Enough (BM)	17	Dreaming (Randy Badazz/ASCAP)	48	Escape (The Holmes Love Of Music)	37	Highway To Hell (Edward B. Marks/BM)	79	In The Stone (Saffage/ASCAP)	69	It's All I Can Do (Epic/BM)	62	No Chance (Rocklam/BM)	82	No More Tears (Olga/Felvia/BM)	10	Peter Piper (Peter Piper/Unichappell/BM)	74	Since You've Been Gone (Island/BM)	95	Slip Away (Lido/BM)	61	So Good, So Right (Horizon/Road)	36	Wait For Me (Hot Chariz/Capitol/BM)	27	5:15 (Tower/Town/BM)	42		
Found A Cure (Epic/BM)	75	Don't Drop My Love (Night After Night) (BM)	40	Don't Let Go (Screen Gems/EMI)	17	Don't Stop 'Til You Get Enough (BM)	17	Dreaming (Randy Badazz/ASCAP)	48	Escape (The Holmes Love Of Music)	37	Highway To Hell (Edward B. Marks/BM)	79	In The Stone (Saffage/ASCAP)	69	It's All I Can Do (Epic/BM)	62	No Chance (Rocklam/BM)	82	No More Tears (Olga/Felvia/BM)	10	Peter Piper (Peter Piper/Unichappell/BM)	74	Since You've Been Gone (Island/BM)	95	Slip Away (Lido/BM)	61	So Good, So Right (Horizon/Road)	36	Wait For Me (Hot Chariz/Capitol/BM)	27	5:15 (Tower/Town/BM)	42		

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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LPs registering greatest proportionate upward progress this week.	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE		
				ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE
★	2	3	EAGLES The Long Run A&M SP 3748	8.98	8.98	8.98	★	40	16	SOUNDTRACK The Muppets Atlantic SD 18001	7.98	7.98	7.98	71	73	5	JUDAS PRIEST Unleashed In The East Columbia JC 36179	7.98	7.98	7.98
2	1	9	LED ZEPPELIN In Through The Out Door Swan Song SS 14802 (Atlantic)	8.98	8.98	8.98	★	39	3	KENNY LOGGINS Keep The Fire Columbia KC 36172	7.98	7.98	7.98	★	82	3	GLORIA GAYNOR I Have A Right Polydor PD 1 4231	8.98	8.98	8.98
3	3	12	COMMODORES Midnight Magic Warner Bros. WS 3255	8.98	8.98	8.98	38	38	10	ASHFORD & SIMPSON Stay Free Warner Bros. WS 3257	8.98	8.98	8.98	73	77	71	THE CARS Elektra GE 135	▲	7.98	7.98
★	4	4	STYX Cornerstone A&M SP 3711	8.98	8.98	8.98	39	35	21	EARTH, WIND & FIRE I Am A&M FC 35730 (CBS)	▲	8.98	8.98	★	89	4	SHOES Present Tense Elektra GE 244	7.98	7.98	7.98
★	5	6	FOREIGNER Head Games Mercury SD 2969	8.98	8.98	8.98	★	50	3	SANTANA Marathon Columbia FC 36134	8.98	8.98	8.98	75	72	9	SAMMY HAGAR Street Machine Capitol ST 11983	7.98	7.98	7.98
6	6	5	CHEAP TRICK Death Police Epic FE 35775	8.98	8.98	8.98	41	27	7	FRANK ZAPPA Joe's Garage Zappa SR1 1503 (Mercury)	7.98	7.98	7.98	★	87	2	JEAN LUC-PONTY A Taste Of Passion Atlantic SD 19253	7.98	7.98	7.98
★	NEW ENTRY		FLEETWOOD MAC Tusk Warner Bros. WS 3250	15.98	15.98	15.98	★	46	4	BONNIE RAITT The Glow Warner Bros. WS 3269	8.98	8.98	8.98	77	76	30	VAN HALEN II Van Halen II Warner Bros. WS 3312	▲	7.98	7.98
★	8	4	HERB ALPERT Rise A&M SP 4790	7.98	7.98	7.98	43	43	20	ELECTRIC LIGHT ORCHESTRA Discovery MCA FZ 35768 (CBS)	▲	8.98	8.98	★	88	3	JIMMY MESSINA Oasis Columbia JC 36140	7.98	7.98	7.98
9	9	10	MICHAEL JACKSON Off The Wall Epic FE 35745	8.98	8.98	8.98	★	54	2	ELTON JOHN Victim Of Love MCA MCA 5154	8.98	8.98	8.98	79	79	47	KENNY ROGERS The Gambler United Artists UALA 934	▲	7.98	7.98
10	7	19	THE KNACK Get The Knack Capitol SD 11948	▲	7.98	7.98	★	63	2	JOE JACKSON I'm The Man A&M SP4794	7.98	7.98	7.98	80	53	31	G.Q. Disco Night Arista AB 4225	▲	7.98	7.98
11	10	9	BOB DYLAN Slow Train Coming Columbia FC 36120	8.98	8.98	8.98	★	55	3	VILLAGE PEOPLE Live And Sleazy Casablanca NBLP 2 7182	13.98	13.98	13.98	81	41	11	THE RECORDS Virgin VA 13130 (Atlantic)	7.98	7.98	7.98
★	17	3	BARRY MANILOW One Voice Arista AL 9505	8.98	8.98	8.98	47	48	22	CRUSADERS Street Life MCA 3894	7.98	7.98	7.98	82	42	13	HEARTBEAT Curtis Mayfield RSO RS-1 3053	7.98	7.98	7.98
★	15	6	KENNY ROGERS Kenny United Artists UAAA 579	8.98	8.98	8.98	48	51	16	ROBERT PALMER Secrets Island ILPS 9544 (Warner Bros.)	8.98	8.98	8.98	83	81	15	KINKS Low Budget Arista AB 4240	7.98	7.98	7.98
14	11	32	SUPERTRAMP Breakfast In America A&M 3708	▲	8.98	8.98	49	49	26	CHARLIE DANIELS BAND Million Mile Reflections Epic FE 35751	8.98	8.98	8.98	84	52	37	CHEAP TRICK Cheap Trick At Budokan Epic FE 35795	▲	8.98	8.98
15	12	16	NEIL YOUNG & CRAZY HORSE Rust Never Sleeps Reprise RS 2295 (Warner Bros.)	8.98	8.98	8.98	★	60	5	WEATHER REPORT 8.30 A&M/Columbia FC2 36030	13.98	13.98	13.98	85	75	13	B-52's Warner Bros. WS 3355	7.98	7.98	7.98
16	13	8	THE ALAN PARSONS PROJECT Eye Arista AL 9504	8.98	8.98	8.98	★	NEW ENTRY		BARBRA STREISAND Wet Columbia FC 36254	8.98	8.98	8.98	86	84	19	THE WHO The Kids Are Alright MCA 2 11005	▲	12.98	12.98
17	18	19	CARS Candy-O Elektra SE 507	▲	8.98	8.98	52	45	9	VAN MORRISON Into The Music Warner Bros. WS 3390	8.98	8.98	8.98	87	74	15	VARIOUS ARTISTS Studio 54 Casablanca NBLP 2 7181	13.98	13.98	13.98
★	20	11	AC/DC Highway To Hell Atlantic SD 18244	7.98	7.98	7.98	★	NEW ENTRY		DONNA SUMMER On The Radio—Greatest Hits Volumes One & Two Casablanca NBLP 2 7181	13.98	13.98	13.98	★	99	6	ISAAC HAYES Don't Let Go Epic/Las PD 1 4224	7.98	7.98	7.98
★	25	4	FUNKADELIC Uncle Jam Wants You Warner Bros. WS 3371	8.98	8.98	8.98	54	57	4	SOUNDTRACK Quadrophonia Polydor PD 2 4235	13.98	13.98	13.98	89	67	15	CAMEO Secret Omen Chocolate City GCLP 2008 (Casablanca)	7.98	7.98	7.98
20	21	22	DIONNE WARWICK Dionne Arista AB 4230	7.98	7.98	7.98	55	56	46	DOOBIE BROTHERS Minute By Minute Warner Bros. WS 3393	8.98	8.98	8.98	90	66	31	RICKIE LEE JONES Rickie Lee Jones Warner Bros. WS 3396	▲	7.98	7.98
21	22	10	TALKING HEADS Fear Of Music Sire SDK 9076 (Warner Bros.)	7.98	7.98	7.98	★	70	2	DARYL HALL & JOHN OATES K Static MCA MFL 3894	7.98	7.98	7.98	91	83	32	BAD COMPANY Desolation Angels Swan Song SS 8506 (Atlantic)	▲	7.98	7.98
★	24	30	JOURNEY Evolution Columbia FC 35797	▲	8.98	8.98	★	68	6	CRYSTAL GAYLE Miss The Mississippi Columbia JC 36203	7.98	7.98	7.98	★	NEW ENTRY		RICK JAMES Fire It Up Gordy GB 990 (Motown)	8.98	8.98	8.98
23	23	5	JETHRO TULL Stormwatch Chrysalis CH 1238	7.98	7.98	7.98	58	58	31	SPYRO GYRA Morning Dance Infidelity IN 9054 (MCA)	7.98	7.98	7.98	93	86	13	RED SPEEDWAGON Nine Lives Epic FE 35888	8.98	8.98	8.98
24	14	8	JIMMY BUFFETT Volcano MCA MCA 5102	8.98	8.98	8.98	59	37	21	DIANA ROSS The Boss Motown M7 923	7.98	7.98	7.98	94	92	16	PAT TRAVERS BAND Go For What You Know Polydor PD1 4202	7.98	7.98	7.98
★	29	5	STEVE MARTIN Comedy Is Not Pretty Warner Bros. WS 3382	8.98	8.98	8.98	60	62	20	TEDDY PENDERGRASS Teddy P.L.R. FZ 34803 (CBS)	8.98	8.98	8.98	95	94	58	STYX Pieces Of Eight A&M SP 4724	▲	7.98	7.98
★	28	6	MOLLY HATCHET Flirtin' With Disaster Epic FE 36138	7.98	7.98	7.98	61	61	18	ABBA Voulez-Vous Atlantic SD 18000	7.98	7.98	7.98	96	96	15	JENNIFER WARNES Shot Through The Heart Arista AB 4217	7.98	7.98	7.98
★	30	3	BLONDIE Eat To The Beat Chrysalis CH 1225	8.98	8.98	8.98	62	59	16	ROBIN WILLIAMS Reality What A Concept Casablanca NBLP 2 7182	8.98	8.98	8.98	97	98	27	WAYLON JENNINGS Greatest Hits MCA MFL 3378	▲	7.98	7.98
28	26	26	DONNA SUMMER Bad Girls Casablanca NBLP 2 7190	▲	13.98	13.98	★	NEW ENTRY		POLICE Reggatta De Blanc A&M SP 4792	7.98	7.98	7.98	98	68	11	ROBERT JOHN EMI America SW 17007	7.98	7.98	7.98
★	31	9	FRANCE JOLI France Joli Phonix PRL 12178	7.98	7.98	7.98	64	64	25	STEPHANIE MILLS What Cha Gonna Do With My Love 20th Century T-583 (RCA)	7.98	7.98	7.98	99	93	13	RY COODER Bop Till You Drop Warner Bros. WS 3358	7.98	7.98	7.98
★	32	7	KOOL & THE GANG Ladies First De-Lite DDB 3113 (Mercury)	7.98	7.98	7.98	65	44	17	NICK LOWE Labour Of Love Columbia JC 36087	7.98	7.98	7.98	100	100	8	MISTRESS RSO RS-1 3058	7.98	7.98	7.98
31	16	8	O'JAYS Identify Yourself P.L.R. FZ 34027 (CBS)	8.98	8.98	8.98	66	65	7	BETTE MIDLER Thighs And Whispers Atlantic SD18004	7.98	7.98	7.98	★	110	7	J.D. SOUTHER You're Only Lonely Columbia JC 36093	8.98	8.98	8.98
32	19	11	CHIC Risque Atlantic SD 18003	8.98	8.98	8.98	★	78	7	BRENDA RUSSELL Horizon SP 739 (A&M)	7.98	7.98	7.98	102	91	7	LED ZEPPELIN Houses Of The Holy Atlantic 19130	7.98	7.98	7.98
33	33	14	LITTLE RIVER BAND First Under The Wire Capitol SD 11954	8.98	8.98	8.98	68	47	15	SMIFF 'N' THE TEARS Fickle Heart Atlantic SD 19242	7.98	7.98	7.98	103	101	7	LED ZEPPELIN Led Zeppelin IV Atlantic SD 19129	7.98	7.98	7.98
34	34	6	KARLA BONOFF Restless Nights Columbia JC 35799	7.98	7.98	7.98	69	71	13	PLEASURE Future Now Fantasy F 9578	7.98	7.98	7.98	104	104	7	IAN GOMM Gomm With The Wind Sire/Epic FE 36103	7.98	7.98	7.98
35	36	4	FOGHAT Boogie Motel Bearsville BHS 8990 (WB)	8.98	8.98	8.98	★	80	9	TIM CURRY Fearless A&M SP 4773	7.98	7.98	7.98							

NOVEMBER 3, 1979, BILLBOARD

★ STAR PERFORMERS: Stars are awarded on the Top LPs & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. • Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.



THE WHEEL AMERICAN MUSIC!

It's dance music. Music that keeps people on their feet, if they're careful. It's music from "Skatetown U.S.A."*

An album that has so many top tunes you won't have time to get your bearings, you'll just move. Included are recent greatest hits by Earth, Wind & Fire, The Jacksons, The Emotions, Patrick Hernandez and Heatwave.

Also featured are compositions written especially for the film by John Sebastian, McCoo & Davis and Dave Mason, who performs his "Skatetown U.S.A." theme in the movie.

"Skatetown U.S.A."—the movie and music, already playing at more than 1,000 theatres nationwide. This one really lets the good times roll!

On Columbia Records and Tapes.



TOP LPs & TAPE

POSITION 105-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
105	102	87	VAN HALEN Warner Bros. BSF 3015	▲	7.98	7.98
106	107	6	GENYA RAVAN And I Mean It 20th Century Fox 1-585 (RCA)	▲	7.98	7.98
117	19	19	CHUCK MANGIONE An Evening Of Magic A&M SP 4797	▲	13.98	13.98
108	112	59	BLONDIE Paralytic Lives Chrysalis CHR 1152	▲	7.98	7.98
140	6	6	FAT BACK BAND All Spring SP 4722 (Polygram)	▲	7.98	7.98
110	85	12	SOUTHSIDE JOHNNY & ASBURY JUKES The Jukes Mercury SRM 1-1791	▲	7.98	7.98
111	113	26	BLACKFOOT Strikes RCA SD 38112 (Atlantic)	▲	7.98	7.98
112	114	3	U.K. Night After Night Polygram PD-1-6234	▲	7.98	7.98
113	115	10	DAVID WERNER David Werner Epic 8 26125	▲	7.98	7.98
114	116	10	NICOLETTE LARSON In The Nick Of Time Warner Bros. WS 3370	▲	8.98	8.98
115	117	10	ANGELA BOFILL Angel Of The Night A&M SP 4797	▲	7.98	7.98
141	3	3	MILLIE JACKSON & ISAAC HAYES Royal Rappin's Polygram PD-1-6229	▲	7.98	7.98
117	90	15	SCORPIONS Love Drive Mercury SRM 1-1791	▲	7.98	7.98
118	119	11	RAINBOW Down To Earth Polygram PD-1-6221	▲	7.98	7.98
119	109	38	BEE GEES Spirits Having Flown RCA SD 38101	▲	8.98	8.98
120	120	5	SUZI QUATRO Suzi And Other Four Letter Words RCA SD 38104	▲	7.98	7.98
121	121	9	JEFF LORBER FUSION Water Sign Arista AB 4234	▲	7.98	7.98
131	3	3	PAT BENATAR In The Heat Of The Night Chrysalis CHR 1236	▲	7.98	7.98
123	103	25	JOHN STEWART Bombs Away Dream Babies RCA SD 38101	▲	7.98	7.98
124	125	8	GARY NUMAN & TUBEWAY ARMY Replicas RCA SD 38117 (Atlantic)	▲	7.98	7.98
125	126	60	DONNA SUMMER Love And More Casablanca NBLP 7119	▲	12.98	12.98
126	133	11	JOURNEY Infinity Columbia IC 34912	▲	7.98	7.98
136	16	16	LTD Devotion A&M SP 4771	▲	7.98	7.98
128	118	25	MINNIE RIPERTON Minnie Capitol SD 11936	▲	7.98	7.98
129	130	8	LED ZEPPELIN Physical Graffiti Swan Song SD 270 (Atlantic)	▲	11.98	11.98
130	131	8	ANNE MURRAY I'll Always Love You Capitol SD 32012	▲	8.98	8.98
121	123	18	JOHN MITCHELL Mingus Arista SE 385	▲	8.98	8.98
132	122	18	SOUNDTRACK The Main Event Columbia IC 34115	▲	8.98	8.98
133	138	7	GAMMA Gamma Epic SE 729	▲	7.98	7.98
134	95	7	RITA COOLIDGE Satisfied A&M SP 4781	▲	7.98	7.98
146	8	8	SUPERTRAMP Crime Of The Century A&M SP 3647	▲	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LPs registering greatest proportionate upward progress this week.	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
136	142	12	★	JOHN COUGAR John Cougar RCA BNL 7401 (Mercury)	▲	7.98	7.98
137	108	21	★	BILLY THORPE Children Of The Sun Polygram PD-1-6229	▲	7.98	7.98
138	135	20	★	KISS Dynasty Casablanca NBLP 7112	▲	7.98	7.98
140	135	49	★	BELL & JAMES Only Make Believe A&M SP 4794	▲	7.98	7.98
141	144	19	★	EARTH, WIND & FIRE The Best Of Earth, Wind & Fire Columbia PC 35647	▲	8.98	8.98
141	144	19	★	SMOKEY ROBINSON Where There's Smoke Tama TT 366 (Motown)	▲	7.98	7.98
142	111	19	★	WINGS Back To The Egg Columbia FC 36051	▲	8.98	8.98
143	128	30	★	RAYDIO Rock On Arista AB 4212	▲	8.98	8.98
144	124	14	★	DAVE EDMUNDS Repeat When Necessary Swan Song SD 3507 (Atlantic)	▲	7.98	7.98
145	148	5	★	KENNY ROGERS Ten Years Of Gold United Artists UA-LA 525 H	▲	7.98	7.98
161	4	4	★	MOLLY HATCHET Molly Hatchet Epic 8 26125	▲	7.98	7.98
154	3	3	★	TOM JOHNSTON Everything You've Heard Is True Warner Bros. WSR 3304	▲	8.98	8.98
160	4	4	★	ABBA Greatest Hits Arista SD 19114	▲	7.98	7.98
149	151	4	★	ARETHA FRANKLIN La Diva Arista SD 19248	▲	7.98	7.98
150	97	9	★	MOON MARTIN Escape From Domination Capitol ST 11933	▲	7.98	7.98
151	147	31	★	JOE JACKSON Look Sharp A&M SP 4747	▲	7.98	7.98
152	116	10	★	RANDY NEWMAN Born Again Warner Bros. WS 3346	▲	8.98	8.98
153	153	21	★	GERRY RAFFERTY Night Owl United Artists UA-LA 526	▲	8.98	8.98
154	132	10	★	GEORGE THOROGOOD WITH THE DESTROYERS Better Than The Rest MCA MCA 3091	▲	7.98	7.98
155	134	19	★	DIRE STRAITS Communicue Warner Bros. WS 3320	▲	8.98	8.98
156	149	11	★	BOB JAMES Lucky Seven Tappan Zee IC 36264 (CBS)	▲	7.98	7.98
157	157	23	★	SWITCH Switch II Gordy G 7 988 (Motown)	▲	7.98	7.98
158	159	18	★	K.C. & THE SUNSHINE BAND Do You Wanna Go Party TK 611	▲	7.98	7.98
159	160	18	★	POPE JOHN PAUL II Pope John Paul II Sings At The Festival Of Sacrosanct Polygram PD 5895 (MCA)	▲	7.98	7.98
160	161	18	★	BARRY MANILOW Greatest Hits Arista AZL 8801	▲	13.98	13.98
161	158	50	★	POCO Legend MCA AA 1099	▲	7.98	7.98
162	105	7	★	POINTER SISTERS Priority Planet F 9003 (Elektra Nonesuch)	▲	8.98	8.98
163	129	16	★	MAXINE NIGHTINGALE Lead Me On Windup BML 1454 (RCA)	▲	7.98	7.98
164	130	16	★	BOB JAMES & EARL KLUGH One On One Tappan Zee/Columbia FC 36241	▲	8.98	8.98
165	172	2	★	HARRY CHAPIN Legends Of The Lost And Found Elektra 88 703	▲	12.98	12.98
166	166	4	★	BARBARA MANORELL Just For The Record MCA 3165	▲	7.98	7.98
167	127	16	★	MASS PRODUCTION In The Purest Form Columbia SD 3211 (Atlantic)	▲	7.98	7.98
190	2	2	★	RONNIE MILSAP Images RCA BNL 13346	▲	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
169	137	11	B.B. KING Take It Home MCA 1151	▲	7.98	7.98
170	170	2	SOUNDTRACK Grease RCA SD 2 4001	▲	12.98	12.98
171	171	2	20/20 20/20 Polygram NIK 36205	▲	7.98	7.98
172	150	8	LED ZEPPELIN II Atlantic SD 19127	▲	7.98	7.98
173	167	22	KANSAS Monolith Krohn KK 36008 (CBS)	▲	8.98	8.98
174	174	2	MELISSA MANCHESTER Melissa Manchester Arista AL 9506	▲	8.98	8.98
175	175	2	BRAND X Product Polygram PB 9840 (J&M)	▲	7.98	7.98
176	106	20	ATLANTA RHYTHM SECTION Underdog Polygram PD1 6280	▲	7.98	7.98
177	164	6	LED ZEPPELIN The Songs Remains The Same/Soundtrack Swan Song SD 2201 (Atlantic)	▲	11.98	13.98
178	168	9	MAUREEN MCGOVERN Maureen McGovern Warner Bros. BSX 3327	▲	7.98	7.98
179	179	3	YACHTS S.O.S. Polygram/Radar PD 14220	▲	7.98	7.98
180	180	3	OUTLAWS In The Eye Of The Storm Arista AL 9507	▲	8.98	8.98
181	162	10	CHICAGO Chicago 13 Columbia FC 38105	▲	8.98	8.98
182	163	70	FOREIGNER Double Vision Atlantic SD 19995	▲	7.98	7.98
183	183	70	LAKESIDE Rough Riders Solar SLL 1490 (RCA)	▲	7.98	7.98
184	156	9	J.J. CALE 5 Shelter/MCA SR 3163	▲	7.98	7.98
185	189	2	LED ZEPPELIN Led Zepelin III Swan Song SD 2201 (Atlantic)	▲	8.98	8.98
186	186	4	POINT BLANK Airplay MCA 3150	▲	7.98	7.98
187	187	2	BOBBY BLAND I Feel Good, I Feel Fine MCA MCA 3157	▲	7.98	7.98
188	139	10	CHARLIE Fight Dirty Arista AB 4235	▲	7.98	7.98
189	189	10	FOREIGNER Foreigner Atlantic SD 19109	▲	7.98	7.98
190	190	10	SUPERTRAMP Even In The Quietest Moments A&M SP 4634	▲	7.98	7.98
191	145	6	ELLEN FOLEY Nightout Cleveland International IC 3652 (Epic)	▲	7.98	7.98
192	152	27	TRIUMPH Just A Game RCA AFL 13224	▲	7.98	7.98
193	183	5	LED ZEPPELIN Presence Swan Song SD 8416	▲	7.98	7.98
194	185	283	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	7.98	7.98
195	155	15	PATRICK HERNANDEZ Born To Be Alive Columbia IC 38100	▲	7.98	7.98
196	171	4	CORY DAYE Cory & Me New York Intern/EXL 1-3408 (RCA)	▲	7.98	7.98
197	195	76	BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SW 11858	▲	7.98	7.98
198	200	102	SOUNDTRACK Saturday Night Fever RCA SD 2 4001	▲	12.98	12.98
199	199	8	MICHAEL JOHNSON Dialogue EMI America SW 17010	▲	7.98	7.98
200	174	6	LED ZEPPELIN I Atlantic SD 19126	▲	7.98	7.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	41, 148	Patrick Hernandez	195	Melissa Manchester	174	Jean Luc Ponty	76	Donna Summer	28, 53, 125
AC/DC	18	Joe Jackson	45, 151	Barry Manilow	12, 160	Pope John Paul II	159	Supertramp	14, 135, 190
Herb Alpert	8	Michael Jackson	9	Barbara Mandrell	166	Suzi Quatro	120	Switch	157
Kashford & Simpson	28	Millie Jackson & Isaac Hayes	116	Chuck Mangione	107	Gerry Rafferty	153	Talking Heads	21
Atlanta Rhythm Section	176	Bob James	156	Jimmy Messina	78	Rainbow	118	The Knack	10
B-52's	85	Bob James & Earl Klugh	164	Jimmy Martin	150	Bonnie Raitt	42	The Records	81
Bad Company	91	Rick James	92	Mass Production	25	Genya Ravan	106	The Who	86
Pat Benatar	122	Waylon Jennings	97	Curtis Mayfield	167	Raydio	143	George Thorogood	154
Bee Gees	119	Elton John	44	Maureen McGovern	178	Minnie Riperton	128	Billy Thorpe	137
Bell & James	139	Robert John	98	Bella Miller	66	Smokey Robinson	141	Pat Travers Band	94
Blackfoot	111	Michael Johnson	199	Stephanie Mills	64	Kenny Rogers	13, 79, 145	Triumph	192
Blondie	27, 108	Tom Johnston	147	Ronnie Milsap	168	Diana Ross	59	Jethro Tull	23
Angela Boffill	115	Judas Priest	71	Joni Mitchell	100	Brenda Russell	67	U.K.	112
Karla Bonoff	34	France Joli	29	Van Morrison	52	Santana	40	Various Artists	87
Brand X	175	Rickie Lee Jones	90	Anne Murray	130	Scorpions	117	Village People	46
Jimmy Buffett	24	Journey	22, 126	Randy Newman	152	Bob Seger & The Silver Bullet Band	197	Jennifer Warnock	96
J.J. Cale	184	Kansas	173	Maxine Nightingale	163	SOUNDTRACKS		Donna Warwick	20
Cameo	89	K.C. & The Sunshine Band	158	Gary Numan & Tubeway Army	124	Grease	170	Weather Report	50
Cars	17, 73	B.B. King	169	O'Jays	31	Quadruphonia	54	David Werner	113
Cheap Trick	8, 84	Kinks	83	Outlaws	180	Saturday Night Fever	198	Yachts	179
Chicago	181	Kiss	138	Robert Palmer	48	The Main Event	132	Rubin Williams	62
Harry Chapin	165	Kool & The Gang	30	Alain Parson's Project	16	The Muppets	36	Wings	142
Charlie	188	Lakeside	183	Teddy Pendergrass	60	Shoes	74	Nail Young	15
Chic	32	Nicolette Larson	114	Pink Floyd	194	Sniff 'n' The Tears	68	20/20	171
Commodores	3	Led Zepelin	2, 102, 103, 129, 172, 177, 185, 193, 200	Police	63	J.D. Souther	101	Frank Zappa	41
		Joe Raposo	30						
	</								

LIKE EARLY 1950s

A&M Brings Back 'Old' 10-Inch LP

By ED HARRISON

LOS ANGELES—A&M Records becomes the first label since the early '50s to commercially market a series of 10-inch albums. The label tested the waters earlier this year with Joe Jackson's "Look Sharp" album on two 10-inch disks and reportedly sold 50,000 units.

New product in 10-inch configuration is coming on Squeeze (six songs on one 10-inch disk), Police's "Regatta de Blanc" on two 10-inch disks similar to Jackson's with a Norman Seeff poster included and the Reds on two 10-inchers.

A more unique release will be Joe Jackson's "I'm The Man" available in a boxed set of five singles contained in special sleeves that when assembled form a poster.

Suggested list on each product is dependent on manufacturing costs. The Reds will retail for \$4.98 and the Squeeze for \$5.98 making them "more accessible to the consumer and a viable retail merchandising item," according to David Steffen, national sales manager.

The Police set will retail for \$8.98 and Joe Jackson for \$9.98.

Initial pressing on the Squeeze al-

bum will be 10,000 units. Explains Steffen: "It's one more foot in the door to get people to listen to them and also to gain a foothold on the next album. If it does that then it's accomplished its purpose."

For the Reds album, pressed so that interest in the original 12-inch configuration is not lost, initial pressing was slated for 5,000 units although that has been upped to 10,000.

The Police 10-incher, with the poster unavailable anywhere else, will have an expected pressing of 35,000-50,000 and the Jackson boxed set, modeled after similar packages put out by MGM in the '40s, has an initial run of 10,000 although that will probably be increased to 50,000.

None of the pressings will exceed 50,000 to insure collector status. Retailer allocation at the outset will be proportionate to how well the Joe Jackson "Look Sharp" album sold.

The 10-inch disks are being pressed by Fidelatone in Los Angeles, since they are the only local plant with 10-inch presses.

Says Jeff Ayeroff, A&M's creative services vice president: "These items are not a 'satin jacket' thing for the industry or a way to get a record on the air. They are for consumers, kids and cult buyers. Rock'n'roll is very charismatic and the high prices for these items are indicative of the market for them."

Ayeroff says that unlike the short lived picture disk, these records are meant to be played and sustain a longer life.

Each package was designed by Chuck Beeson, who Ayeroff calls the "unsung hero" of all A&M's uniquely packaged albums and products.

The Reds album shipped last week while the other packages have a Nov. 14 release date.

Musexpo Jammed

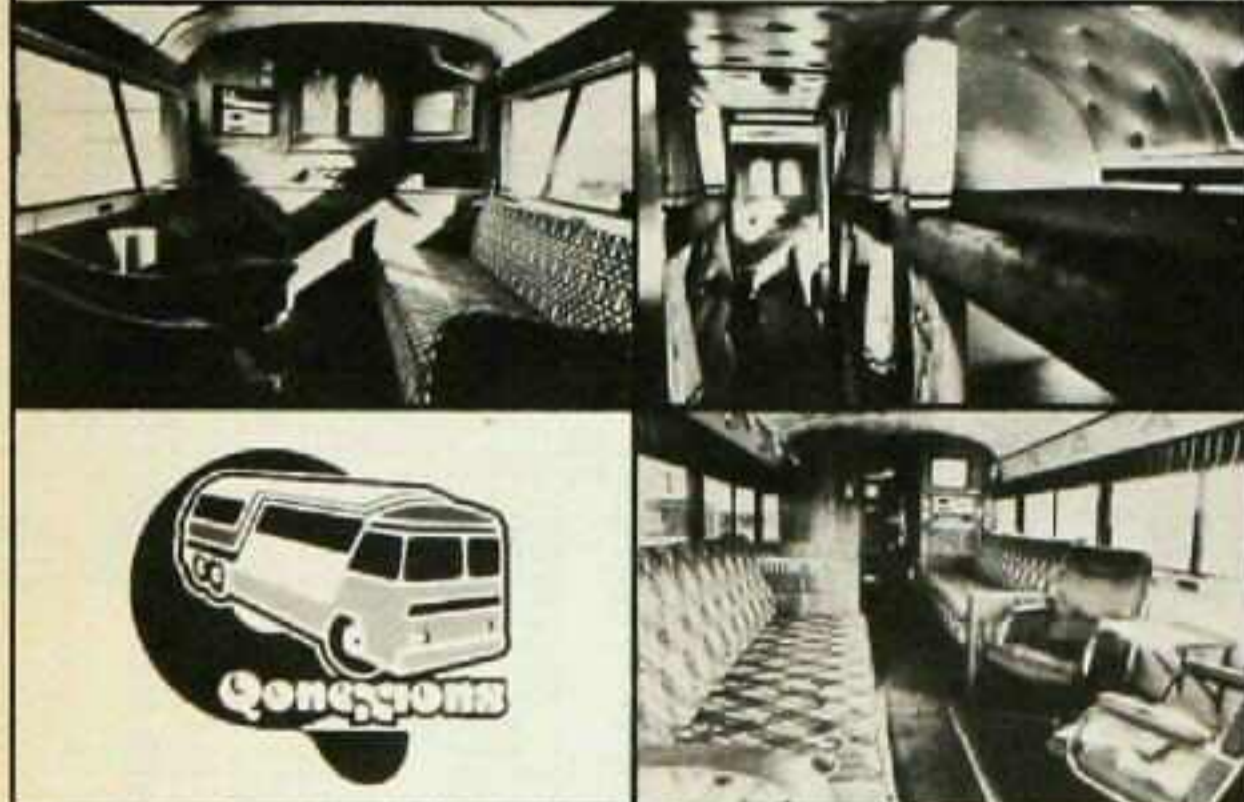
NEW YORK—Musexpo '79 is 100% booked, says the exhibition's president Roddy S. Shashoua. All three floors of exhibit and office space are now taken. Musexpo bows Sunday through Thursday (4-8) at Miami's Konover Hotel.

For the Record

LOS ANGELES—Jerry Weintraub will coproduce the Bob Dylan San Francisco dates with Bill Graham, Nov. 1-8 and will act as coproducer for all subsequent dates on Dylan's domestic fall tour. A story in a recent issue underplayed Weintraub's coproducer's role.

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Inside Track

EMI Records U.K. has "declined" to distribute the new album by Marianne Faithfull on Island because it objects to the lyrics of one song, "Why D'Ya Do It?" The same LP, entitled "Broken English," ships in the U.S. Monday (5) via Warner Bros., Island's distributor. No problems are reported thus far. On the British situation, Island managing director Tim Clark says, "Obviously we regret EMI's decision not to be involved." He holds that "Why D'Ya Do It," which contains sexual references, has "absolute artistic integrity, and is a vital part of the album." The disk will now be shipped throughout Britain by seven local independent distributors, and at a lower price (\$10.50) than EMI-handled Island product to date. But EMI will handle Faithfull's single from "Broken English," tagged "Ballad Of Lucy Jordan."

Scuttlebutt has it that Kenny Buttice, Elektra/Asylum's vice president of promotion, may be shifted to a&r, becoming the label's first v.p. in that area since Charles Plotkin exited in June 1978. Buttice signed Shoes, which has a hot chart LP. The recent rumor that the label may also appoint a v.p. of artist development appears to be wrong. ... Expect further parings of the Elektra staff, which started out the year 125-strong, currently numbers 103 and may wind up in the 87-range. And with those trimmings the roster may have to be further cut. But the label does have something to cheer about: the Eagles have the week's number 1 LP and number 2 single.

Dolly Parton has formed her own label to be called White Diamond Records. RCA will distribute the label with first product anticipated for June. Parton, her manager Sandy Gallin and Gallin's partner, Ray Katz, are the principals. She will be among the pop flavored artists recording for it with first product due out next year. Diana Thomas will run the label out of L.A.

Bob Jacobs, former chief financial officer and more recently president of financially troubled GRT Corp., at presstime, was reported to have resigned. Jacobs was rumored to be dissatisfied with the way in which the San Jose federal bankruptcy court had cut off his water in trying to reestablish consistent sources of income, such as the Sunnyvale duplicating plant, which was shuttered recently. GRT petitioned for reorganization under Chap. XI several months ago.

Expect WEA to buy out Britain's Radar Records from founders Martin Davis and Andrew Lauder soon. WEA distributes the label outside North America, where CBS distributes Nick Lowe, Elvis Costello and others.

Credit representatives of major vendors convened Wednesday (24) at the home office of Odyssey Records & Tapes in Capitola, Calif., with chain owner Rich Bullock, general manager Rick Albert and chief financial officer Dick Spingola. Details of the meeting, convened at the behest of Bullock, could not be obtained. Persons attending declined comment. It is understood that these same industryites will gather again soon.

Bullock reportedly presented a deferred payment program to his suppliers, which in turn credit managers must take back to corporate financial officers for consideration. Tom Heiman of Peaches is rumored to have preferred a similar plan covering past indebtedness to his suppliers about 60 days ago, asking they prolong his repayment of present accrued delinquency over a number of years. He asked that his future billing be established under a new account number, it's rumored. Heiman did not return a call of inquiry about the rumor.

Digital LPs Emerge As Top Charters

• Continued from page 3

Among stumbling blocks, admittedly holding up pop productions with digital has been the limited amount of digital equipment, the lack of multi-track flexibility and in the case of 3M a usable editing system for its 32-track digital recorder. And although the 3M system has been in studios since the beginning of the year, considerable debugging has been ongoing.

But according to Al McPherson, chief engineer at Warner Bros. studios, and Tom May, director of the A&M Studios, it has taken nearly a year to familiarize themselves with the 3M system.

3M indicates that it will have a non-prototype editor on display at the AES in New York this week and that the editor should be in use at studios during the first quarter.

In fact, according to May, Albert's next LP hopes to employ full digital multi-track editing. The "Rise" LP was mastered on 3M equipment but transferred to analog for editing.

And 3M also indicates that several more studios "are on the verge" of

taking delivery of the firm's system.

Spectrum owner Arne Frager indicates he became sold on the Sony system at last May's AES in Los Angeles and bought the PCM 1600 2-track system for his studios at a cost of nearly \$70,000. He's already eyeing Sony's promised 32-track digital system which the firm hopes to have available as a product, not a prototype, by the first quarter of 1980. And that system promises full editing capability.

Others with the Sony PCM include Wonder, who purchased two; CBS International and Polygram in New York, and L.A.-based CBS staff producer Bruce Botnick who owns his own unit. More studios, however, are buying or are close to purchasing the Sony system for client use.

Frager adds that he's gotten so many requests thus far to use the system that he will begin offering a remote service with it because of the unit's portability.

Wonder sought Spectrum out, according to Frager, because although the Motown artist had been record-

NARM's board of directors cancelled its Thursday (25) meeting with industry bigwigs in New York. The board meeting slated for Friday (26) went on as scheduled.

The Marshall Tucker Band has shifted from benefits for Jimmy Carter to the U.S. Olympic Fund for which it shows its wares Nov. 18 in Lake Placid, N.Y., with Rory Gallagher opening. It marks the first known benefit by a recording artist for the 1980 athletic effort. ... An overturned equipment truck on the highway on the way to a Saturday (20) Rochester, N.Y., gig caused cancellation that night, but Jethro Tull did the concert there the next night. ... Tom Waits finally moved out of his plebian digs at the Tropicana Motel on Santa Monica Blvd. in L.A. to the more patrician Silverlake section of L.A. And can Rickie Lee Jones be far away?

Flacks Norm Winter and Justin Pierce went all-out to get music critics to the Blind Date concert at Starwood, Hollywood, last week. They offered blind dates to those reviewers who desired companionship. ... WEA continues its torrid streak with the numbers one and two slots in both best selling albums and the Hot 100 occupied by their recordings. ... NBC-TV's new prime time entry, "Top Ten," was yanked just before its first viewing, with word it might be transplanted to another slot in the future. It was to have covered the tops in recorded product along with other features. ... Paramount's prerecorded videocassette division has appointed Russ Berens' Video One-Stop, Los Angeles, as its exclusive distributor for Southern California and Nevada. Berens operates the Nickelodeon Records store in Century City Shopping Plaza, Beverly Hills.

DJ Steve Dahl, WLUP-FM, Chicago, who fomented the Comiskey Park "Disco Demolition" this summer, won't be a panelist at the Loyola Univ. National Radio Conference Friday through Sunday (2-4). University student activities director Gordon Stiefel says "the decision was made because of the security and safety of the campus based on Dahl's track record at public appearances." ... The state of Washington has its first pressing plant, Rainier Records, a six-press plant in Sumner. ... Evanston, Illinois, Audio Consultants made sure tenor Luciano Pavarotti listened to test pressings of "Verismo Arias" on the finest possible rig. They sent over IMF speakers powered by a Yamaha receiver, while turntable and cartridge were by Beogram, so he could audition the album due in January.

Promotion techniques for unsigned acts and p.r. support for touring and recording artists is the subject for a joint NARAS-Columbia College forum at City Center Holiday Inn, Chicago, Monday (29) at 7 p.m. Cary Baker, Ovation p.r. chief; Jim Sotet, Phonogram/Mercury singles promo boss; Chicago Tribune pop music scribe Lynn Van Matre, Illinois entertainer editor Guy Arnston, WLS-AM p.d. John Gehron, WXRT-FM manager Seth Mason, and WBMX-FM manager Ron Craven will be moderated by WLS DJ Bob Sirott.

Leif Garrett portrays a featherweight boxing champ in his next tv movie role. ... Factors Inc. Harry Geissler, the tie-in merchandise outfit, explains new trends in T-shirts, button and poster sales in a stop at Toronto's CFTO for a talk show. ... The Guinness Book Of Records gifted Paul McCartney with a rhodium record award as the world's most successful composer and performer.

ing extensively with his own units, he had no experience in preparing the digital 2-track master for the lathe.

"We had done a number of digital projects with our system," says Frager, "including the recent Cryers LP for Mercury so we had the experience." Transfer was made from Wonder's PCM to Spectrums with lathe cutting taking place last week at the JVC cutting center in L.A.

Wonder did a lot of the recording and mixing for the LP at I.A.M. studios in Irvine, Calif., and at Crystal Sound in L.A. The set ships in two weeks.

According to Dr. Thomas Stockham of Soundstream, who indicates that some 50 Soundstream digital projects have been completed, the firm is currently working on expanding its capabilities and services—such as a new editing system and a multi-track recorder.

The Soundstream system is 2 and 4-track and Skip Konte of I.A.M. indicates that his studio is helping test and develop an 8-track unit for Soundstream.

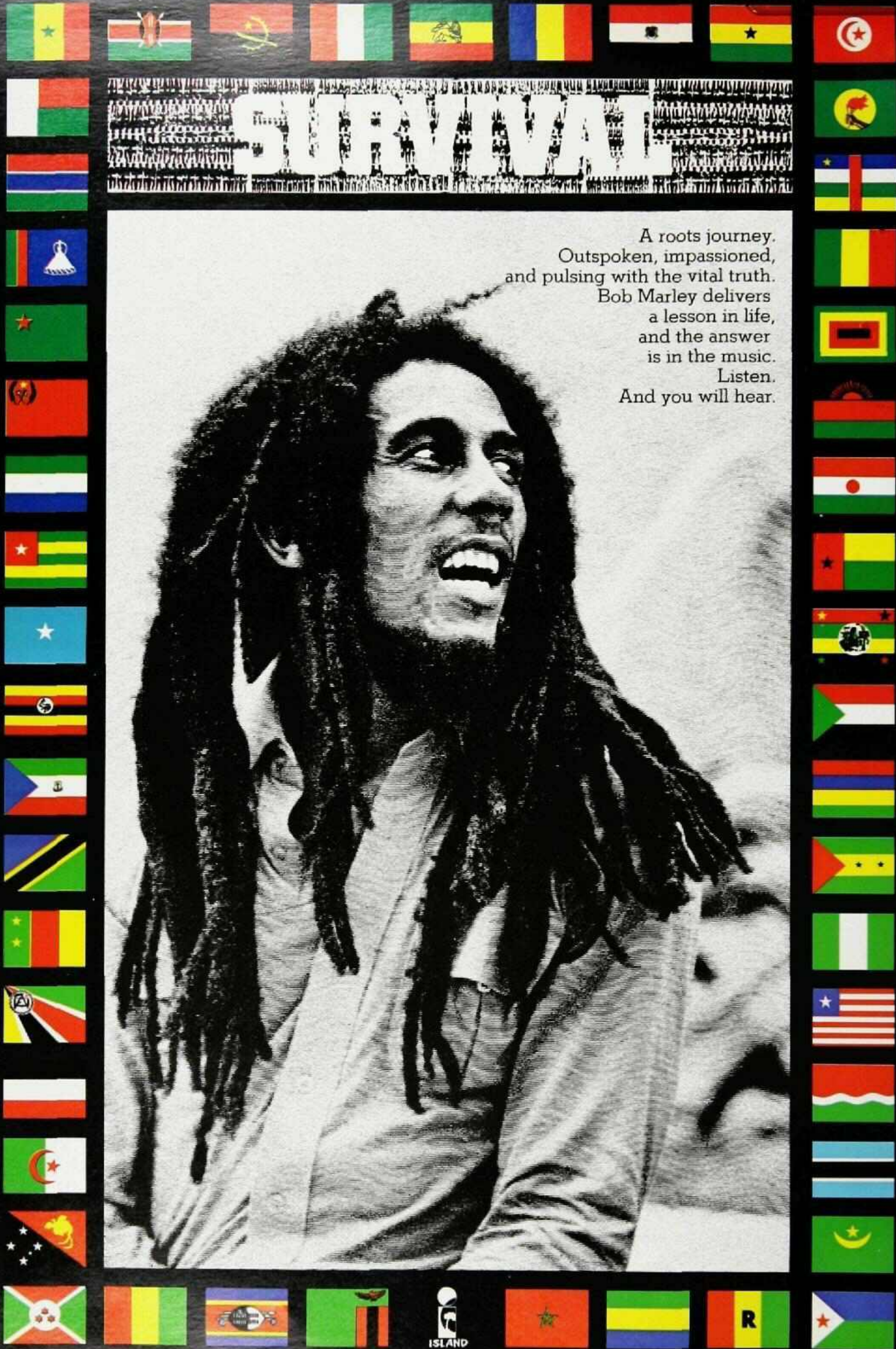
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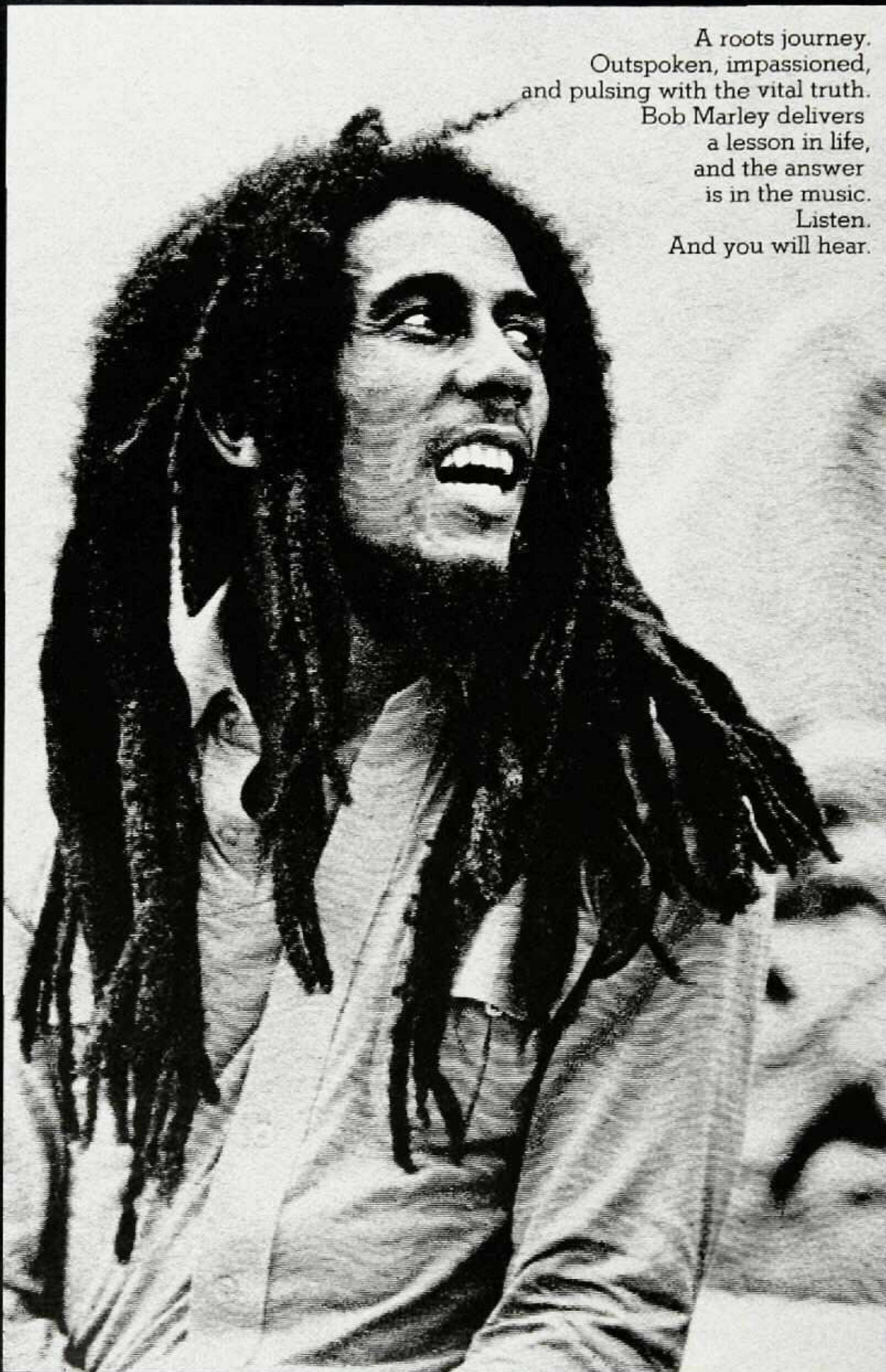
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