

Urge Rapid Payment Of Cable TV \$\$

By JEAN CALLAHAN

WASHINGTON—While the parties involved still harbor differences, broadcasters, music copyright holders and independent programmers all agree that the Copyright Royalty Tribunal should move as quickly as possible to set up procedures for distributing the more than \$12 million in cable television royalty fees collected in 1978.

At a Tribunal meeting Thursday (11), Fred Koenigsberg, ASCAP counsel, urged the commissioners to "choose the structure that will do the most to encourage voluntary agreement among the parties."

BMI's Ed Chapin added his support for "expedited proceedings" and recommended that briefs be submitted in writing to replace the more time consuming system of hearing oral arguments.

Also present at Thursday's meeting was SE-SAC's Al Ciancimino who agreed with the other music groups that the Tribunal should act quickly to solve differences.

The central argument in the cable royalty dispute pits broadcasters against music copyright holders, filmmakers and other copyright owners.

Broadcasters claim the right to receive all cable royalties and distribute shares to the rest of the claimants.

(Continued on page 9)

Peak Interest Rates Facing U.S. Industry

By STEPHEN TRAIMAN

NEW YORK—The highest cost of money in history—and less availability of cash—will impact the disk industry both near and long-term.

Continued belt-tightening in all areas, buying much closer to needs in maintaining the lowest inventory levels possible, delay on plans for new store construction and warehouse expansion are just a few of the anticipated effects in the record business.

The rise in the prime rate to a record

14½% and the Federal Reserve's demand that banks keep more cash in reserve happened so fast that the full effects haven't had time to sink in.

But with the banks' major customers paying that high interest rate for money, and smaller or more "credit-risk" firms paying an added 1% or 2% or more—if they can get it—the cost of doing business is likely to escalate even more in the months ahead for all segments of the recording industry.

(Continued on page 65)

Defectives Rise, Report Disk Dealers

By IRV LICHMAN

NEW YORK—Factory defectives, led by problems of skipping and warpage, are an increasing cause of grief in the marketplace.

Though not a new issue for the U.S. industry, the problem has surfaced with greater intensity as a result of new returns policies from CBS and Polygram, with defectives included in the total returns guidelines.

Two mass merchandisers who keep an accurate count on defectives by vendors claim significant increases in 1979 over 1978.

Also, some retailers declare, the higher recording prices go, the more the consumer is liable to be critical of such common disk ailments as pops and surface noise.

Others cite consumer disenchantment as a result of pressing quality that has not kept pace with audio refinements over the years.

Those surveyed on the retail/wholesale levels claim particularly bad runs on the new Michael Jackson LP, "Off The Wall" (CBS), the Knack (Capitol), the two-LP Chuck Mangione (A&M), the Cars (Elektra), the Little River Band (Capitol) and Led Zeppelin (Atlantic).

This year has also seen bad factory runs from Donna Summer's "Bad Girls" and Kiss' "Dynasty," both Casablanca, and Warner's Fleetwood Mac "Tusk" single.

(Continued on page 78)

Stereo Viewed As No Cure-All For AM Radio

By DOUG HALL

WASHINGTON—AM Radio will survive in the 1980s against solid FM growth, not with AM stereo but with imaginative programming that will draw on the past or serve older age groups.

That was the message in a variety of comments from a blue-ribbon panel of top radio programming experts at a Tuesday (9) session of the National Radio Broadcasters Assn. convention which drew a record 4,000 persons.

Jim Schulkey of Schulkey Radio Productions painted the darkest picture for AM

stereo. "I see 15 years of suffering," he said to achieve a system that will "not even match FM stereo fidelity."

Kent Burkhart of Burkhart/Abrams Associates expressed a hope that "some new Marconi in a lab somewhere would develop synthetic FM for AM in the next 10 years."

For a more immediate remedy to the steady erosion of AM's audience to FM, Burkhart and Shelley Grafman, director of operations for AOR stations at Century Broadcasting,

(Continued on page 30)

Texas, Hawaii, Caribbean Launch 'Vacation' Studios

By JIM McCULLAUGH

LOS ANGELES—Environmental or vacation recording studios, pioneered in the early '70s by the likes of the Record Plant in Sausalito, Calif., and James Guercio's Caribou Ranch in Nederland, Colo., continue to grow.

Among newer entrants are ex-Beatles producer George Martin's recently opened Air Studios Montserrat on that Caribbean isle, Indian Creek Recording, a 4,000 acre ranch in West Texas due to be operational soon with the state's first Neve console and Sea-West Hawaii on the island of Oahu in Hawaii.

And the activity has also spawned another twist: what is believed to be the first permanent, 24-track studio

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Labels Get Selective With 12-Inch Singles

By ROMAN KOZAK

NEW YORK—Though many 12-inch singles are doing quite well in the retail market, and the format is expanding to include rock titles, problems with the 12-inch configuration are causing some record companies to cut down or even give up on the concept altogether.

Despite the fact that in the three years 12-inchers have been around and the price has gone from \$2.98 to \$4.98, 12-inch single hits can sell more than 500,000 units. But, say industry observers, these items cut down on LP sales, and should a 12-

(Continued on page 35)



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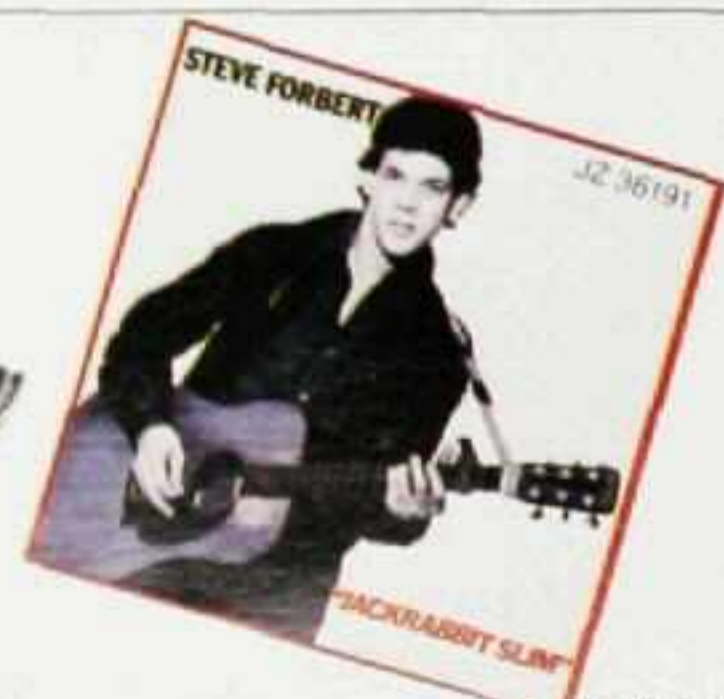
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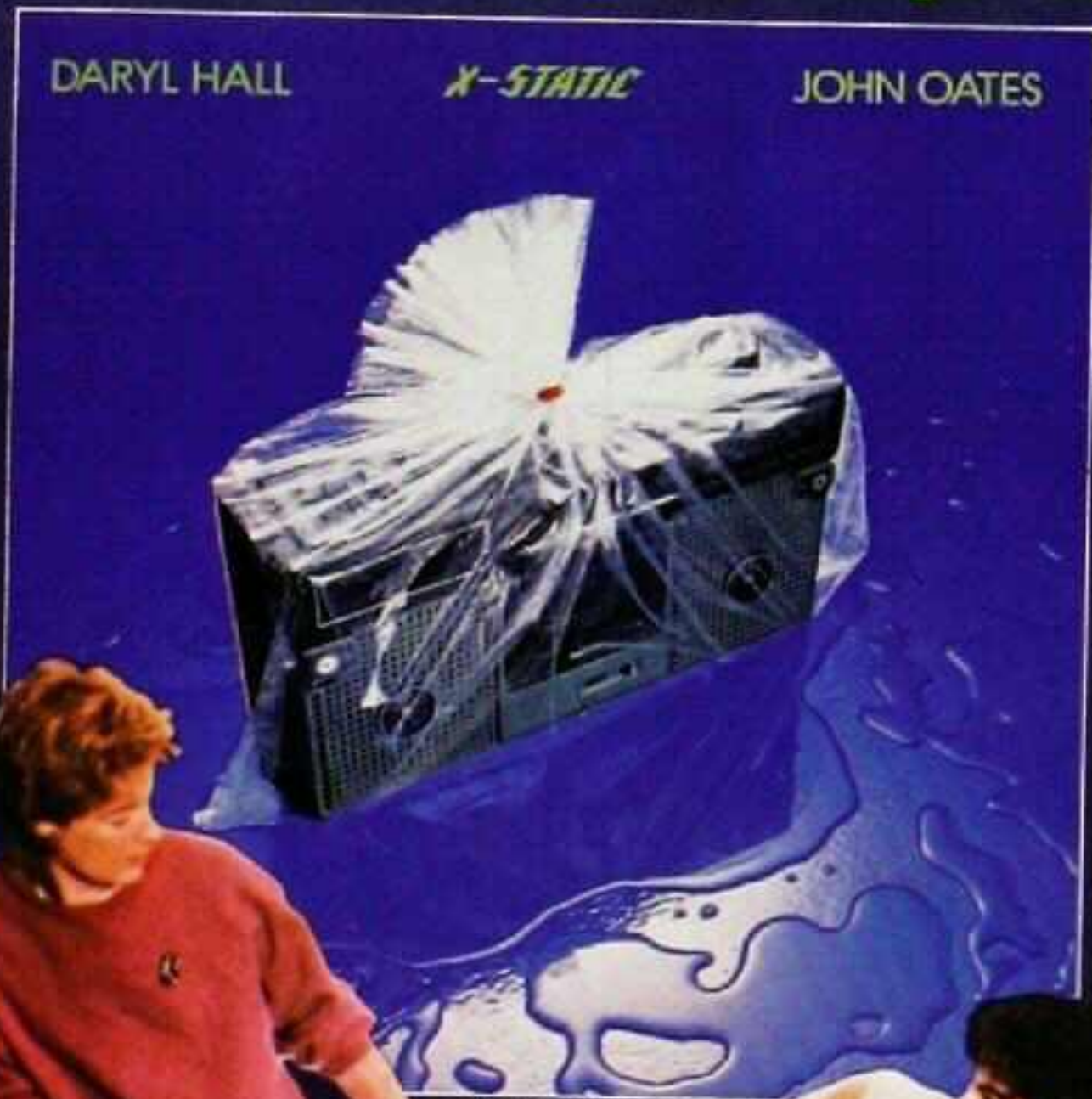
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10/20	Atlanta, GA	11/9-11	San Francisco, CA	12/5	Toronto, Canada
10/22	Avondale, LA	11/13	Portland, OR	12/7-8	Boston, MA
10/23	Houston, TX	11/14-15	Seattle, WA	12/10-11	New York, NY
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Chicago Retail Expansions Showing Upbeat

By ALAN PENCHANSKY

CHICAGO—Chicago retailers are taking an aggressive business stance in the face of a reported tight fiscal climate and expectations of long-range economic slowdown. The posture can be seen in a significant number of new retail openings here in the coming weeks.

The growth pattern is being led by dealers such as Hear Here Records, and Music Shops Inc., Hegewisch Discount Records, Sound Warehouse, Record Warehouse and Flip-Side Records.

Oranges Records and Tapes, opened by Music Shops Inc. in suburban Rolling Meadows, is the chain's biggest location with 5,400 square feet. The location offers an abundance of window space and hopes to develop its business in classics, says a chain spokesman.

Two additional smaller stores are promised by Bob Kennedy, owner of the Illinois and Indiana web, boosting the Music Shops total to 11 stores sometime in 1980. Reportedly, Kennedy also plans to change the name of the outlets to JR's Music.

A specially lit stage area and use of elevated platform displays are part of the new Hear Here outlet, moving into suburban

Hanover Park's Tradewinds Shopping Center for a Friday (19) grand opening.

The 2,000 square foot outlet is the first Hear Here store developed with assistance from an interior design expert, says Owner Max Tuchten who operates three other outlets. Tuchten has two Chicago stores and one in Evanston.

Flip-Side Records, moving into 2,000 square feet in suburban Palatine in time for the Christmas season, is regarded as one of the area's most aggressive rock-pop product merchandisers. Doubling of the size of Flip-Side's Lake Zurich outlet also is in the works at this time. The chain has grown to 11 Chicago area stores.

Another of the key contributors to retail site proliferation has been Noel Gimbel's Sound Unlimited one-stop with its Sound Warehouse franchise package.

Stores number 10 and 11 in greater Chicagoland are opening before Christmas, reports Stan Meyers, Sound Unlimited sales manager. In Orland Park, owner is Chuck Krantz, with Jeff Cronis and Blaine Pejaka opening the new Elmhurst Sound Warehouse location.

Most Sound Warehouses fall in the 4,000 to 5,000 square foot range. The stores are individually owned, but are identically fixtured and advertise and merchandise under a blanket program coordinated by Sound Unlimited.

Howard Rosen, operator of Chicago's Downtown Records skein, is expected to open a Chicago northside superstore in November. Rosen's surplus merchandise Record Warehouse recently closed its doors. Both surplus goods and regular product will be carried at the new Lincoln/Paterson intersection store under the same name. The outlet measures in the 5,000 square foot range.

One of the leading retail forces in the southeastern Chicago suburbs and in northwest Indiana is Hegewisch Discount Records. The chain's big Calumet City, Ill., outlet claims it recently rang up \$55,000 single day volume in a storewide sale with heavy manufacturer support.

Hegewisch's fifth store is slated to open in Merrillville, Ind., chain manager Ken St. Jean reports. St. Jean says the new store measures 3,500 square feet.

Indie Distributors Nixing MCA's Returns Plan

By JOHN SIPPEL

LOS ANGELES—An MCA Records offer to accept ABC record/tape returns involving the former ABC label distributors is being denounced by those independent distributors.

Dated "October 1979," the announcement is branded as a revival of a return procedure turned down early this year by those distributors, says Billy Emerson of Big State Distributors, Dallas.

"It's the same deal we wanted no part of and which caused a group of us to file as plaintiffs in a class action in March 1979 against MCA," Emerson states. "The thrust of our suit aims to circumvent us as far as the return is concerned."

The suit, filed in Federal District Court, Dallas, contends that when lines switch historically new distributors are responsible for returns. MCA Records acquired the ABC Records' operation in a buyout prior to the filing of the action.

Plaintiffs in the suit include: Hot Line, Memphis; Music City, Dallas; All-South, New Orleans; Universal, Philadelphia; Western Merchandisers, Denver; H.W. Daily, Dallas; Music & Video Trends, Detroit and Big State.

The MCA announcement states MCA Distributing will accept re-

(Continued on page 10)



STANDING IN—Herb Alpert, accepting a gold single for his No. 1 single "Rise," is joined by A&M chairman Jerry Moss and a stand-up of Herb from his Tijuana Brass days.

Country Week Hurt By Nation's Economy

By GERRY WOOD

NASHVILLE—A slimmed down, trimmed version of Country Music Week came to a bleary-eyed stop here Sunday (14).

Though it didn't set any attendance records, the function, as usual, managed to effectively spotlight country music labels, talent, songwriters, publishers and broadcasters.

Economic and gasoline realities held down the attendance of this year's "Grand Ole Opry" birthday celebration. Total registration was reported below 3,000 compared to last year's total of some 4,000 registrants.

Country music label leaders claim that country sales are as strong as ever in this recessionary period for most of the industry, yet Country Music Week reflected the prudent economic policies of the labels headquartered in New York and Los Angeles.

Gone was the huge CBS president's party on Saturday night. Gone was the annual Warner Bros. fete atop the Nashville City Club. Gone was the RCA Golden Boot awards.

But here, again, was the dizzying round of seminars, shows, hospitality functions which the country music's community has come to know and, sometimes, love.

It was a week that pumped some \$600,000 into Nashville's booming economy (still down from \$1 million-plus figure last year) and placed

Hank Snow and the late Hubert Long into the prestigious Country Music Hall of Fame.

Actually, the slimmer version of Country Music Week made it a bit more manageable to those attending multiple events, though, at times, the schedules were thick with functions running concurrently.

CMA Week activities stories appear in the country section, pages 42-46.

Willie Nelson, Charlie Daniels, Kenny Rogers and Barbara Mandrell inaugurated the awards bedlam by scoring top honors at the CMA awards Monday (8).

BMI's biggest honor, the 10th annual Robert J. Burton Award for the most-performed BMI country song

(Continued on page 35)

Labels, AFM Dickering Over Contract

By DICK NUSSER

NEW YORK—The use of rhythm tracks sans vocals, for live disco performances, an increase in session fees and the use of promotional video clips for commercial airings are among the topics to be discussed in the negotiations that get underway Monday (15) between representatives of the American Federation of Musicians and the recording industry.

Neither side was tipping its hand prior to the start of the talks, but the

executive board of the international AFM, along with reps from five major locals, met here Thursday (11) to outline the direction the union would be taking. Industry leaders, representing major and minor labels, have already met to formulate strategy.

It's believed the subject of musicians' performances on videodisks and videocassettes may be postponed during this round of talks in

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Nashville's Sessions On Rise; Majority Are Non-Country

By KIP KIRBY

NASHVILLE—Figures provided by a total of 67 recording studios here and correlated by NARAS committee member Norm Anderson show that of the nearly 37,000 sessions booked in Nashville in the past year, fully two-thirds were for non-country projects.

Concurrently, statistics compiled by Musicians Union local 257 show a marked appreciation in the monies earned by Nashville musicians in the first six months of 1979, compared with the same period a year ago. Payroll figures for musicians working in local sessions from January through July exceeded \$2.25 million, up more than \$38,000 over

the initial two quarters of 1978.

Additionally, the total number of sessions held here between 1968 and 1978 has escalated 700%, according to union records.

Based on these findings, the local chapter of NARAS has inaugurated a special executive committee to undertake a fact-finding and educational program designed to expose the various resources of the Nashville music industry.

Bill Justis, president of the local chapter has appointed attorney Bob Thompson to chair the new Nashville Music Committee. It will be responsible for collecting data and

providing information and educational material about the local music industry.

Members chosen to head the long-standing committee include Bob Thompson, Justis and industry staffers from various facets of the local community. They are: singer Louis Nunley, producer/arranger Bill Pursell, Lynn Shults, vice president of Capitol/EMI, Nashville; Steve Singleton, OAS Music Group; Merlin Littlefield, assistant director of ASCAP, Nashville; Mike Koser, Tree International; Pat Nelson, Don Light Talent; David Luna, Peer-Southern Publications; Johnny De-George, president, AFM local 257;

and David Maddox, executive secretary of AFTRA/SAG, Nashville.

Also: John McCarthy, NARAS board member; Brad McCuen, executive vice president of the Country Music Foundation; Bruce Davidson, national sales manager of Con Brio Records; Buzz Cason, president of Southern Writers Group; Norm Anderson, manager of recording and sales, CBS Studios, Nashville; Russ Miller executive producer for National Geographic Records; John Sturdivant, general manager, Ruboca Records; Roger Sovine, vice president of professional services, Welk Music Group, and Mike Bryant, accountant.

Sales Barometer

LOS ANGELES—Albums, singles, prerecorded cassettes and blank tapes were all up in sales last week, according to a national survey of dealers and one-stops by Billboard's research department. Only prerecorded 8-tracks were reported as holding stable.

Some 56% of the respondents reported LP sales up (as compared to 50% the previous week). Some 46% said singles were up (41% the previous week), some 57% reported prerecorded cassettes were up (versus 43%) and 48% said blank tapes were up (versus 40%).

Some 13% reported LPs were down (versus 19%) and 31% said they were stable (equaling the previous week's 31%).

Some 15% reported singles stable (versus 20%) and 38% said sales were stable (versus 39%).

For cassettes, it was 12% down (versus 13%) and 31% stable (versus 43%). For 8-tracks, 26% said up (versus 13%), 26% reported down (versus 35%) and 48% said stable (versus 51%).

For blank tapes, 7% said down (versus 8%) and 44% declared stable (versus 51% the previous week).



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MURRAY THE K *Rock DJ Of '60s Returns To Spotlight With Several Projects*

By ELIOT TIEGEL

LOS ANGELES—Murray Kaufman is center stage again. Murray who? "Murray the K," of course. Kaufman, the penultimate music media booster, is returning to the

spotlight after nearly two years out of the public limelight with a series of projects which include: a motion picture, radio syndication show, series of promotions at Knott's Berry Farm and a film about his life.

ing the 1960s, is doing a show for Watermark titled "Murray The K's Soundtrack Of The '60s." The three-hour show will take the era of the '60s and project flashbacks for the audience, Kaufman explains.

The '60s are at the core of many of Kaufman's new projects. "It was my era, the 48-year-old broadcaster/concert host acknowledges. "It was the era in which music grew up. It actually questioned the ambiguities in our society. It didn't give any answers, but it did raise the stream of consciousness."

Kaufman has three personals slated for Knott's in nearby Buena Park, the first a '60s music festival will bow Feb. 15-18 with musicians re-creating hits by the super rock names of that era. The other projects involve a talent search in May for a new group which represents the '80s and the development of an audience participation show, "Music Mania," with a \$10,000 payoff which is being filmed as a tv pilot by Columbia Pictures TV.

The film, an idea he says he's been developing for three years is called "Two And A Half Minute World." Although he won't be in the film, he does acknowledge that it is about him; a broadcaster and discoverer of talent.

He says the film "will give a new dimension to how music is presented, how a group and its instrumentation are presented in concert. There will be a lot of electronics involved." Kaufman will be executive producer and coauthor. There will be 12 major acting parts, he says, and it will be filmed in California and New York. The film will be shot in 70 m.m. and 35 m.m.

Although he's been involved with the Coast production of "Beatlemania," Kaufman has kept a low show business profile since coming to California.

Being a personality—being associated with the Beatles, starting WOR-FM as a progressive radio station, working on NBC Radio's "Monitor" program—had its negative effect on his life which is why no one has

heard about "Murray the K" in some time.

"It became so I couldn't handle that fifth Beatle tag," he says candidly. "I didn't like being 'Murray



Murray Kaufman: Spearheading a movie which will "give new dimension to how music is presented."



"I've got 'Murray the K' under control and in dimension."



TOP TEAM—Barry Manilow presents Dionne Warwick with a gold record for her Manilow produced LP, "Dionne," as Arista Records president Clive Davis beams recently at Warwick's L.A. concert.

CBS Records Intl Seeks Larger Latin Mart Sales

By ADAM WHITE

NEW YORK—CBS Records International is looking to increase sales of product by U.S. acts in Latin American markets, and to establish more Latin talent outside that continent.

It's also expected to reveal shortly the shape of a new division to handle Latin product in the U.S.

The goals are part of an overall expansion program of the company's Latin interests in the '80s. First move is the appointment of former ABC Records president Steve Diener as executive vice president, creative operations, for CBS Records International's Latin American arm (see Executive Turntable).

Diener reports to Nick Cirillo, senior vice president of Latin American operations, who believes that markets south of the border offer "explosive" sales potential for American artists over the next decade.

He agrees that the bulk of CBS' considerable business in Brazil, Mexico, Argentina, Venezuela and other nations presently derives from locally signed artists and repertoire. But while U.S. talent hasn't been

selling in the quantities he thinks are possible, Cirillo points to the recent sales activity in key markets, notably Brazil, for Cheryl Lynn, Bob Dylan, Dan Hartman, Earth, Wind & Fire and the TK roster as reasons for optimism.

It's a matter of capitalizing upon progress to date, he continues, and this will be Diener's responsibility.

The new appointee's experience, he was president of ABC Records international division prior to 1977 following five years with CBS in Europe—will help him draw up a number of marketing and a&r strategies.

At the same time, Diener will be looking to encourage more artists to visit Latin American markets in person, vital for media exposure (particularly television) and consumer acceptance. He is based at the label.

(Continued on page 10)

For the Record

NEW YORK—Allen A. Davis has been named president of CBS Records International, not vice president as was reported in last week's Executive Turntable.

spotlight after nearly two years out of the public limelight with a series of projects which include: a motion picture, radio syndication show, series of promotions at Knott's Berry Farm and a film about his life.

Kaufman, who gained notoriety as a rock disk jockey under his Murray monicker at WMCA-AM and WINS-AM, both in New York dur-

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J&R Superstore Opens In Gotham

NEW YORK—J&R Music World has opened a superstore/entertainment center down the street from its old location in this city's financial district.

The four-floor complex, at 10,000 square feet per floor, contains a

record retail store, complete with its own disco/dance area, as well as a wholesale operation, an electronics audio retail and wholesale facility, stock room, and mail-order operation.

The store opened with a concert by U/A-Capitol artist Noel Pointer, supported by his record company. The opening was also supported by WEA, CBS and RCA.

WEA sponsored a contest with WRVR-FM to support its jazz catalog where two winners can get a vacation to the Caribbean.

Tape Pirate Pays Fine, On Probation

NEW YORK—Wesley Max Isbell, purportedly the first person to face a jury trial on tape piracy charges in Alabama, was found guilty, fined \$750 and placed on three years probation. He had been charged with four counts of infringement involving illegal distribution and sale of 8-track tapes.

Meanwhile, James Collins and Kenneth Hofkins of Lexington, Ky., are awaiting court action after state police and FBI agents seized more than 1,600 allegedly counterfeit 8-track tapes at the Kentucky Flea

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CBS EARNINGS Strong Showing By Broadcast Group Offsets Slump In Disks

NEW YORK—CBS Inc. set new records for earnings per share, income and revenues for the third quarter despite a lackluster performance by the Records Group.

"The performance of the Broadcast Group more than offset a profit decline in the CBS Records Group which reflected the continuing difficulties affecting the U.S. recorded music industry."

first quarter, CBS says. Earnings per share for the nine months were \$4.92, a 4% decrease from the \$5.11 earned during the first nine months last year.

GRT Calif. Plant Will Be Vacated But Firm Will Continue Operations From Nashville Site

By PAUL GREIN

LOS ANGELES—Sixty employees at GRT's tape duplicating plant in Sunnyvale, Calif., were laid off Oct. 4 when it stopped production.

lion against accounts receivable of \$19 million. Adds Jacobs: "A lot of the debts are unknown at this point, but we've made progress with the Bank of America debt (which had been \$6 million)."

The GRT Design Division, which was merged into Ampro, is unaffected by the Chapter 11 filing. All stock in the firm is owned by GRT, but it is a separate corporation.

Seventy employees remain at the firm's plant and corporate headquarters in Sunnyvale, according to its president Bob Jacobs.

The firm's major creditors are El Mar Plastics of Carson, Calif., Lenco Plastics of Nebraska, Pisani Carlisle, a printing company in San Francisco; Capitol Magnetics, MCA and CBS (plus its tape and record pressing divisions).

The four labels which were in the GRT Group until it ceased distribution operations in July have met different fates.

But about 10 to 15 employees will be absorbed into Sunnyvale's corporate wing which will remain even after the plant closes.

Jacobs confirms that negotiations are also underway to sell GRT Canada's domestic talent roster, which includes such acts as Dan Hill and Prism, whose "Armageddon" LP was Magnum Records' biggest success this year.

NEW YORK—Lawyers for Allen Klein have asked a federal appeals court to throw out his conviction of filing a false tax return in 1970.

"We didn't have enough working capital to run both plants," says Jacobs, who gives two reasons for wanting to keep the Nashville plant instead of the Sunnyvale location.

Jacobs explains that the Sunnyvale plant, built in 1969 has a capacity of producing 30 million tapes a year and is simply too large for a custom operation.

In his second trial on tax evasion charges following a mistrial at the first proceeding, Klein was charged with attempting to evade the payment for income taxes in 1970, 1971 and 1972 and filing false returns for the same years.

"That makes expansion easier in Nashville than it would have been in Sunnyvale," Jacob says, echoing the hopeful comment of Robert M. Sheehy, GRT's vice president of sales and custom products.

"When we used to manufacture tapes for our tape division, that absorbed a great deal of the overhead and made it easier for us to take in custom business.

The government had contended during a trial before U.S. District Judge Vincent L. Broderick that Klein had received money from the sale of promotional records by his associate Pete Bennett.

Jacobs says the equipment in the Sunnyvale plant is for sale, though some of it may be shifted to Nashville. He adds that if GRT's cash flow improves, there is a possibility it could open a smaller plant in the West.

"GRT's biggest problem," explains its president of the past 14 months, "was that it never developed its own proprietary product. It was more or less a parasite on other companies.

After 17½ hours of deliberations, the jury found Klein not guilty of all the evasion counts and two of the false filing counts, but guilty on the count of false filing in 1970.

Cable TV Fees

Disagreeing, Arthur Shiner, counsel to the Motion Picture Assn., asked the Tribunal whether the license to air a film or a piece of music also includes the right to share ownership.

Sheehy adds that most of the former Sunnyvale accounts which are not sticking with GRT are smaller Northern California-based spoken word users.

Integrity Posts Whopping Loss

LOS ANGELES—The hefty business falloff which began early this year is concretely evidenced in the 1979 fiscal year statement disclosed by Integrity Entertainment Corp.

Calling the issues "complex and novel," ASCAP's Koenigsberg urged the Tribunal to check percentage shares appropriate for each claimant.

Jacobs says GRT still has suits outstanding against ABC (in excess of \$10 million), Pickwick (in excess of \$2 million), Handleman (in excess of \$300,000) and Odyssey Records (in excess of \$250,000).

Market Quotations

As of closing, October 11, 1979

Table with columns for 1979 High/Low, NAME, P-E, (Sales 100s), High/Low/Close, Change. Lists various companies like Altec Corp, ABC, American Can, Ampex, etc.

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.

Billboard En Espanol Due To Hit Stands This Week

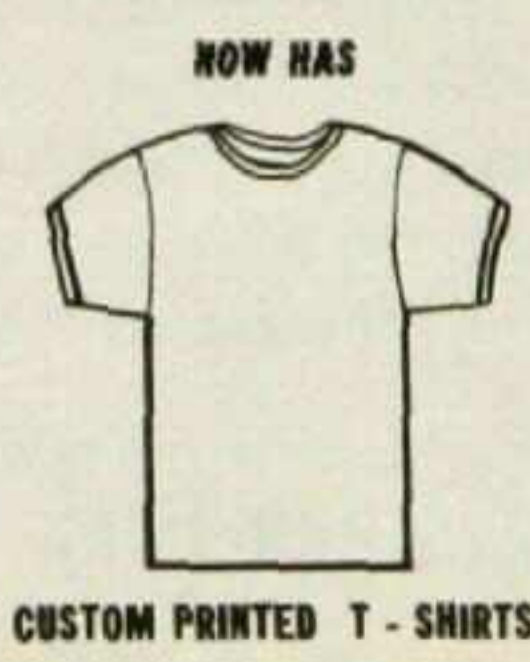
LOS ANGELES—Billboard introduces a Spanish-language version of the publication this week, marking its second international edition in two years.

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OCTOBER 20, 1979, BILLBOARD

Lorimar Film Maker Effects CBS Disk Tie

NEW YORK—Movies are getting more musical these days, so it's no surprise one of the largest independent producers of films and television dramas has entered into a label deal with CBS Records.

It should also come as no surprise that Lorimar Productions' first releases are soundtracks from movies it has put together.

What is sort of a surprise is that Lorimar isn't recycling vintage tunes or producing scores that amount to so much background music. Under the direction of Jay Levy, a former RSO/Stigwood Group a&r executive, Lorimar is commissioning new tunes written to fit specific scenes of the movie in progress.

The soundtrack of "Americathon" bears out this approach, with a single from the LP by Eddie Money, "Get A Move On," entering the top of Billboard's Hot 100 chart.

"The days of cheap-shot soundtracks are over," Levy claims. "It's important that the music be an integral part of the film, that the lyrics and the rhythmic kicks match the action on the screen."

Lorimar's next project is already underway, with veteran r&b composer/producer Thom Bell putting together some a&r surprises for the project, entitled "The Fish That Saved Pittsburgh."

A duet by Teddy Pendergrass and Loretta Lynn, and a pairing of the O'Jays and the Spinners is in the offing. Leroy Bell and Casey James are handling the lyrics and assisting Thom Bell on the project, which also features appearances by the Sylvers, the Four Tops, Phyllis Hyman, Eubie Blake and newcomer Frankie Blue.

John Capers, music editor on Stigwood's "Saturday Night Fever," is music editor on "The Fish."

The publishing will be split among Mighty Three and Lorimar's Marilor and Rollram imprints, with Lorimar administering the score.

The album, of course, will be a CBS/Lorimar venture.

Levy says Lorimar Records won't sign more than six new acts to the label, although he says that won't prohibit him from making outside deals for soundtracks, which won't always be pop or rock oriented.

DICK NUSSER



KNACK VIGIL—Knack fans line up in front of Carnegie Hall in New York waiting to buy tickets for the Capitol Records act which performed there Saturday (13).

BROADWAY REVIEW

Old Tunes Highlight '1940 Radio Hour'

NEW YORK—The music, culled from the songbooks of such notable composers as Richard Rodgers and Lorenz Hart, Mack Gordon and Harry Warren, George & Ira Gershwin, Duke Ellington and Harold Arlen and Johnny Mercer, is the star of the "1940s Radio Hour" which opened at the St. James Theatre here Oct. 7.

The show is a pretty authentic reconstruction of a live radio broadcast beamed from New York City to eager, entertainment starved audiences during the war-torn 1940s.

The producers have assembled a highly talented cast of performers to re-create the popular musical sound

of the day. Through them the audience is treated to competent renditions of such classics as "Chattanooga Choo Choo," "Blue Moon," "I've Got It Bad And That Ain't Good," "You're Driving Me Crazy," "Blues In The Night," "Rose Of The Rio Grande," "That Old Black Magic" and "I'll Never Smile Again."

Gary Fagin and Paul Schierhorn have joined forces to provide the orchestrations and vocal arrangements and Stanley Lebowsky deftly leads a 16-piece onstage band through this pleasant little musical trip down memory lane.

The music is the show here, and beyond it Walton Jones' story is frail and undernourished. Still, it is to his credit that he has striven mightily and with meticulous care to authentically re-create the ambience of a seedy midtown Manhattan radio station.

For diversion he offers a stage-struck delicatessen delivery boy, yearning for a chance to sing along with the "stars," an almost washed-up, chain-smoking young vocalist strung out on alcohol; an overly ambitious agent, conniving to get his singer a slot on the show, an enlisted trumpeter being called out to the war, and a lonely night watchman whose home is the studio.

David Gropman's scenic design lends credibility to the rundown interior of the studio, and under Jones' direction much of the frenzy and cliff-hanging suspense of the era of live radio broadcasts is experienced.

RADCLIFFE JOE

DISCO NO. 3 IN 7 MARKETS

By DOUG HALL

NEW YORK—Disco is the third most popular format among listeners in the top seven markets according to an exclusive Billboard analysis of Arbitron data from the July/August rating period. The format, which had no audience registered in these markets a year ago, won 6,333 listeners per average quarter hour this year.

Included in this rating period were measurements in Boston, Chicago, Los Angeles, Detroit, Philadelphia and San Francisco.

Beautiful music and contemporary are practically tied for first place with 10,278 and 10,188 listeners, respectively. The average quarter hour figures are for all listeners aged 12 and over.

These two formats grew slightly (.08%) from 9,497 and 9,402 listeners (Continued on page 29)

Indie Distribbs Nixing MCA's Returns Plan

• Continued from page 3

turns authorized by the independent distributor from whom the merchandise was purchased. Returns could be shipped collect with MCA paying freight.

Credit for such authorized returns would be given to the independent distributor from whom the goods were purchased, with a copy of the credit memo to be provided to the account. To trigger the return, the directive asks accounts to contact their MCA sales persons.

In contention, too, is the price at which MCA would accept returns. The example used in the announcement is a \$7.98 list album to be credited at \$3.55. Both accounts and independent distributors complain that mass merchandisers, who got the lowest price, paid about \$4.01 for the album.

According to the announcement, the offer would expire Nov. 2, 1979. Accounts contacted at random had not yet received the edict as of Thursday (11). The offers is limited to "records that do not contain the letters 'M' and 'O'."

Presently, the Dallas jury trial on the hassle between MCA and the former ABC indie distributors is set for a Feb. 4 hearing.

Doors Gone, Disks Selling

NEW YORK—It's been nearly a decade since Jim Morrison's death ended the career of one of rock's most influential groups, the Doors, but Elektra/Asylum happily reports the group's catalog sells the equivalent of a gold album every year.

"The Doors catalog represents significant sales for us," admits Dave Cline, label's national director of sales and advertising. "It sells at least the equivalent of a gold album every year."

Buoyed by the inclusion of the group's "The End" as the leit-motif of Francis Coppola's "Apocalypse Now" film and "Light My Fire" as one of the songs in "More American Graffiti," the catalog now boasts two platinum disks ("The Doors," "L.A. Woman") and five gold LPs out of a total of 10. MCA has the "Graffiti" track and E/A has "Apocalypse."

More surprising is the reception garnered by the release this year of an album of Morrison's poetry backed by the original group. "An American Prayer" has reportedly sold more than 200,000 copies despite the lack of radio play and only meager advertising promotion.

Warner Books is bringing out a Morrison biography next year, and there's a band working steady along the East Coast called Crystal Ship (taken from a Doors' song) that plays nothing except the group's repertoire.

Rock Film Festival

CHICAGO—A three-week rock film festival is being mounted by the Facets Multimedia theatre beginning Friday (26). Screening of about 25 films has been scheduled including dramatic features, concert documentaries and works of "underground" filmmakers.

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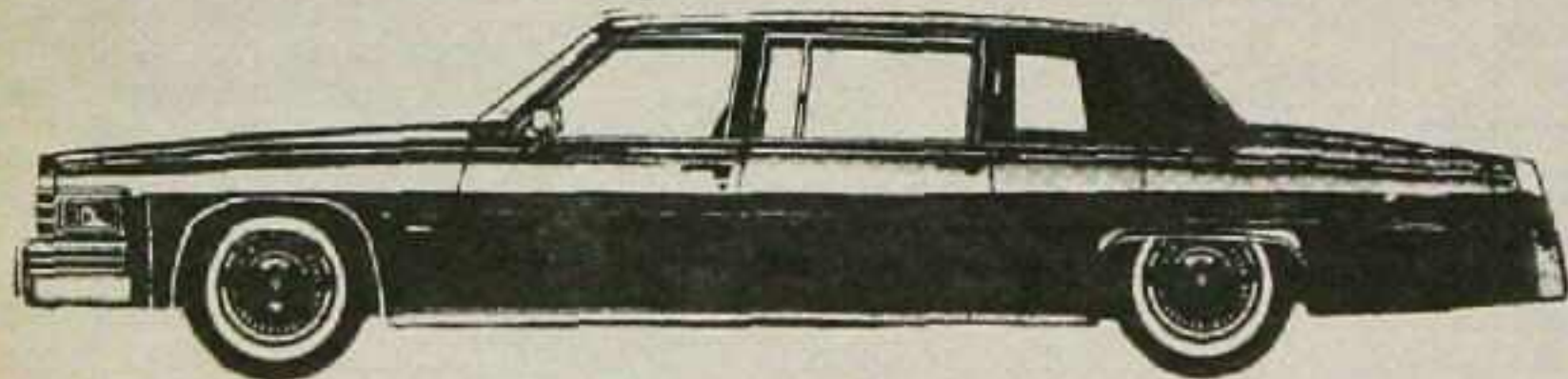
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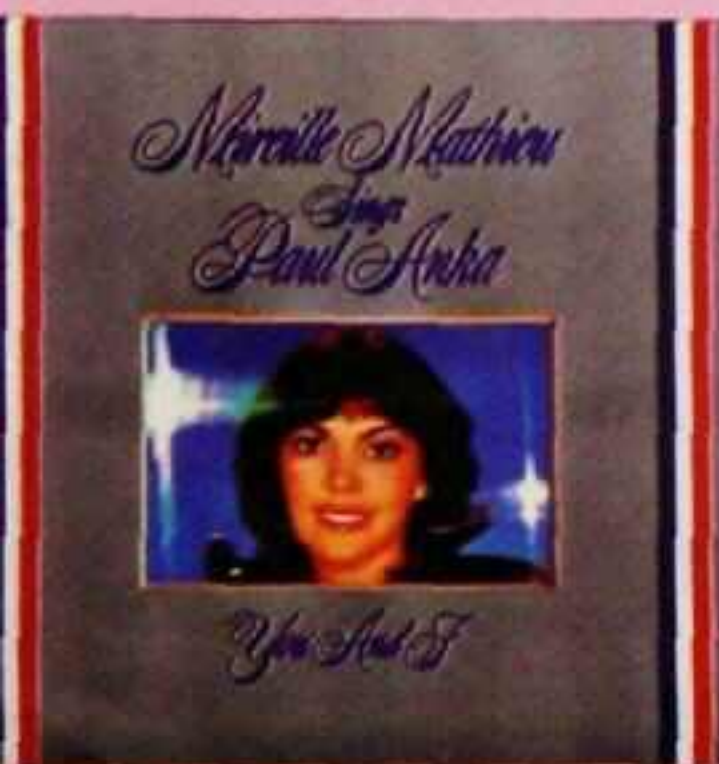
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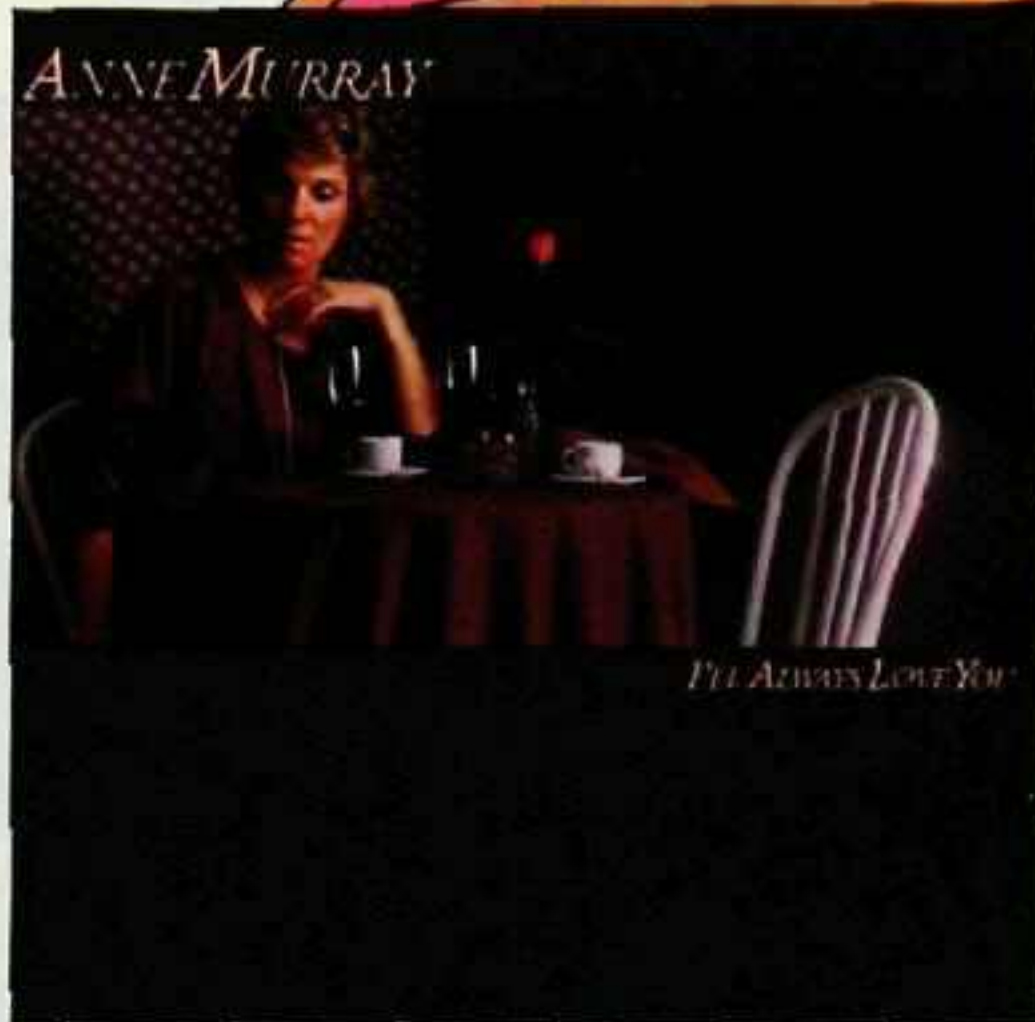
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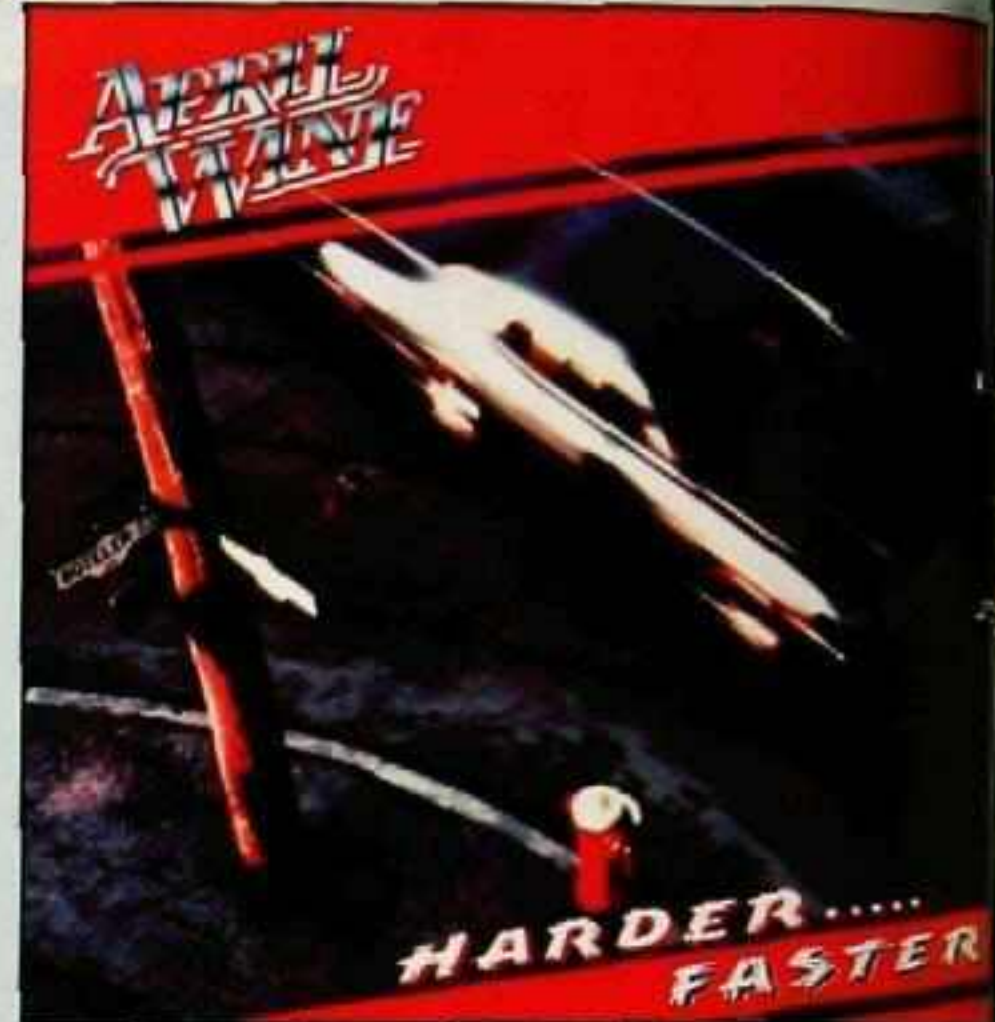
The CAPITOL THIS MONTH'S



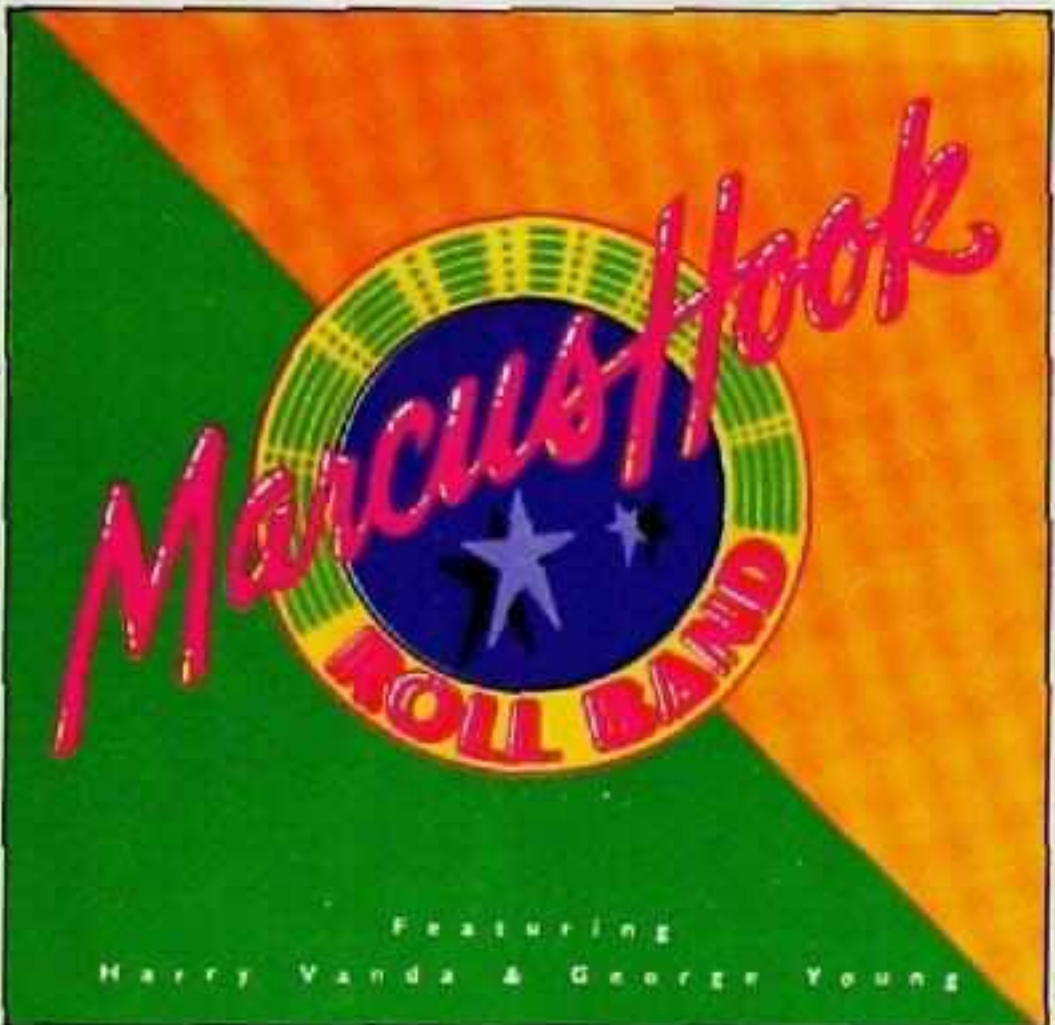
GLEN CAMPBELL / Highwayman
SOO-12008 • 8XOO-12008 • 4XOO-12008



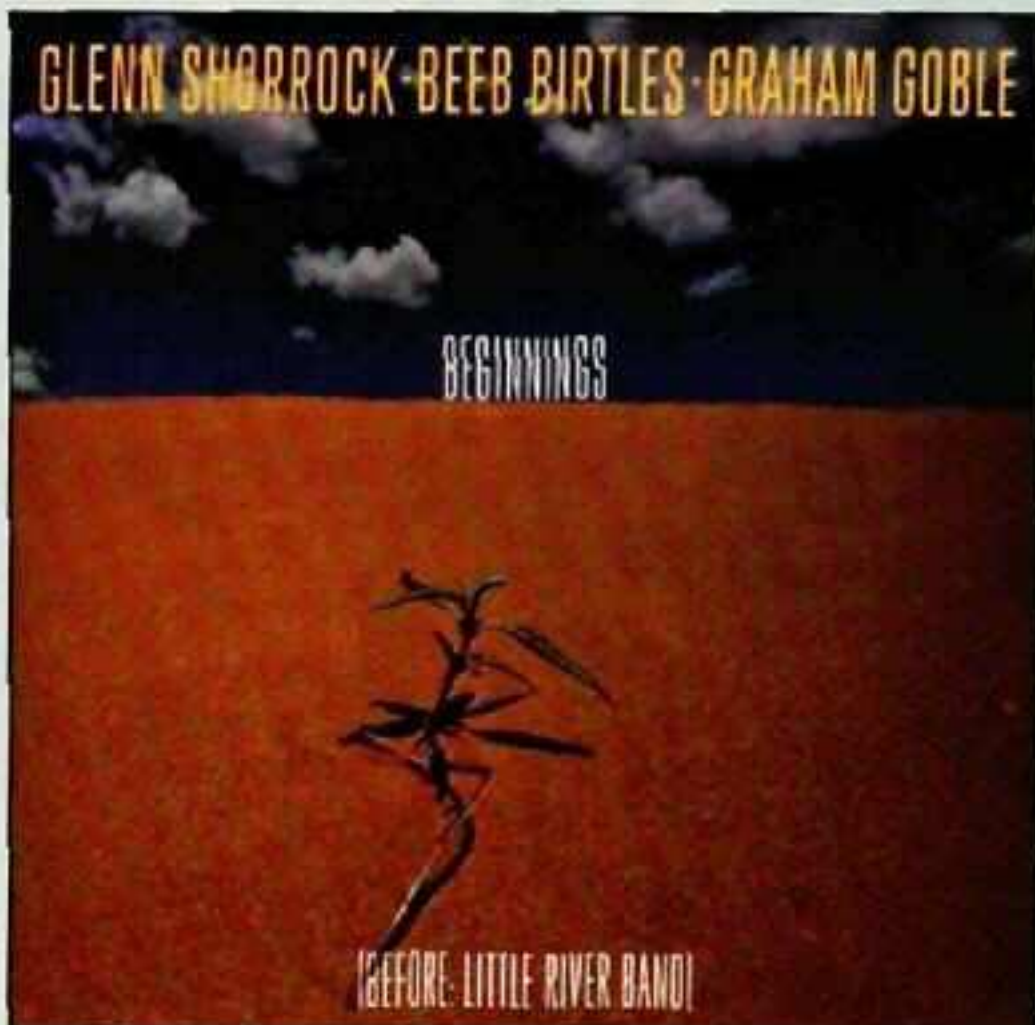
ANNE MURRAY / I'll Always Love You
SOO-12012 • 8XOO-12012 • 4XOO-12012



APRIL WINE / Harder... Faster
ST-12013 • 8XT-12013 • 4XT-12013



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\$15.98 LIST PRICE



* MINNIE RIPERTON / Adventures in Paradise
SN-12005 • 8N-12005 • 4N-12005
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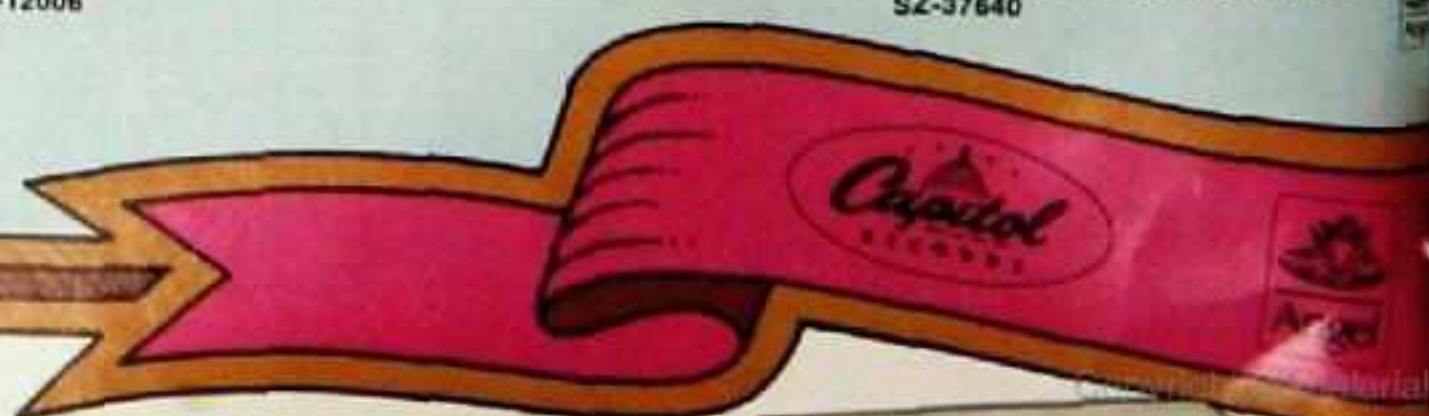


* MINNIE RIPERTON / Stay in Love
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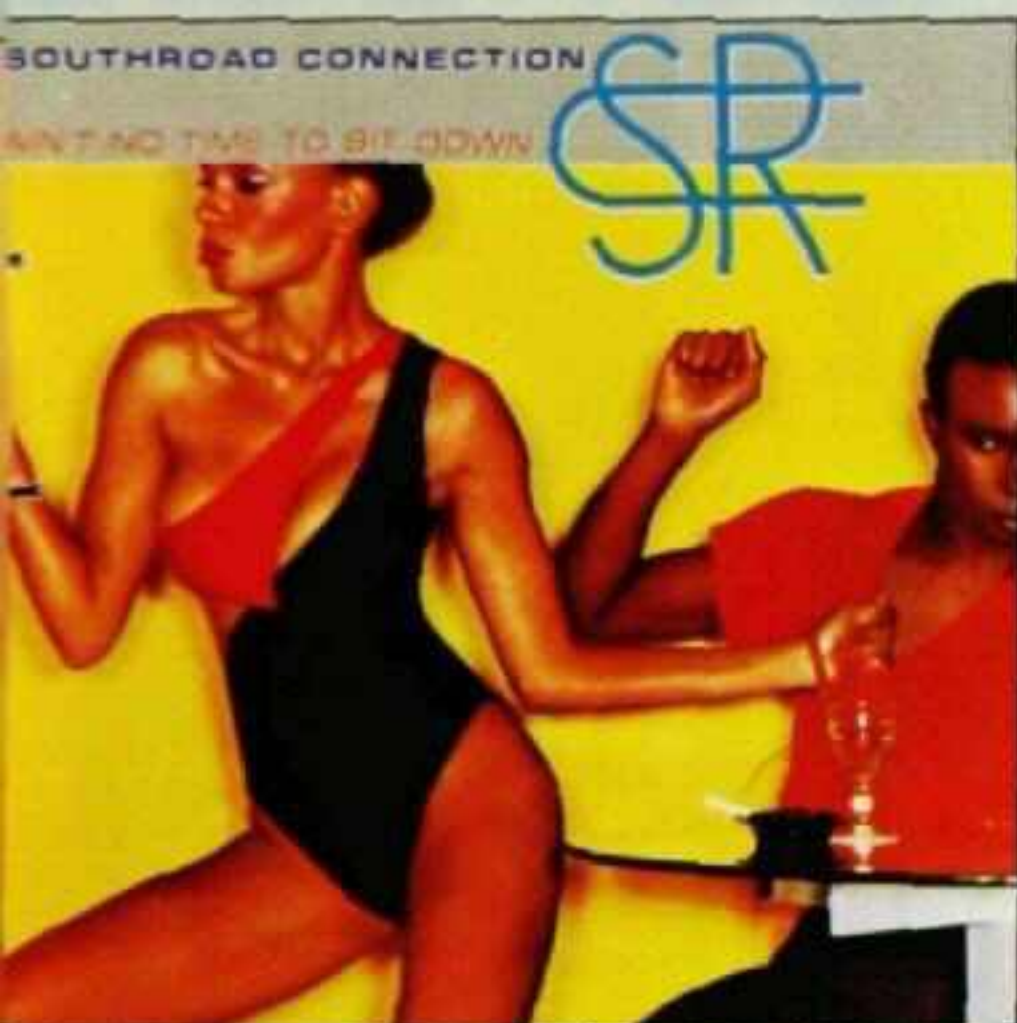
WILSON PICKETT / I Want You
SW-17019 • 8XW-17019 • 4XW-17019



FERRANTE & TEICHER / Classical Disco
ST-980 • 8LT-980 • 4LT-980



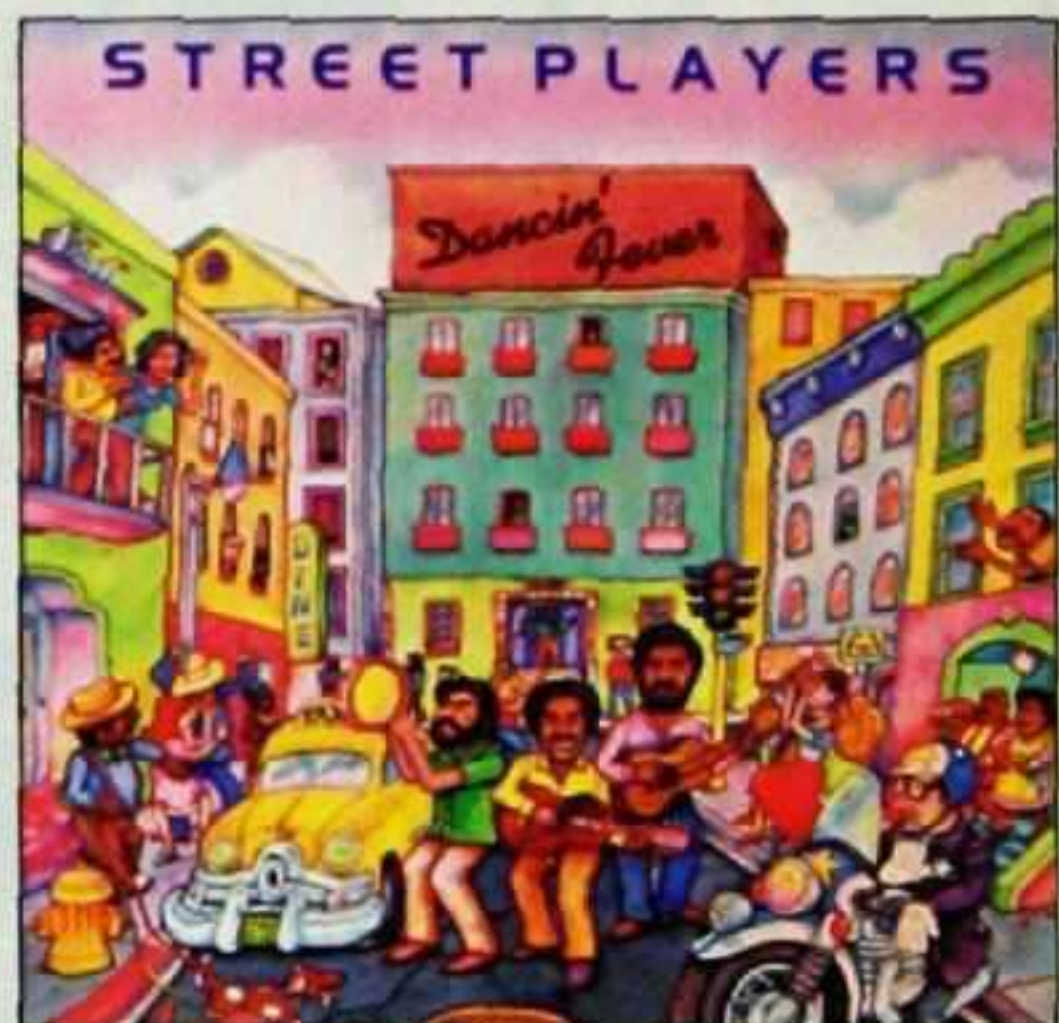
CRYSTAL GAYLE / Classic Crystal
LOO-982 • 8LOO-982 • 4LOO-982



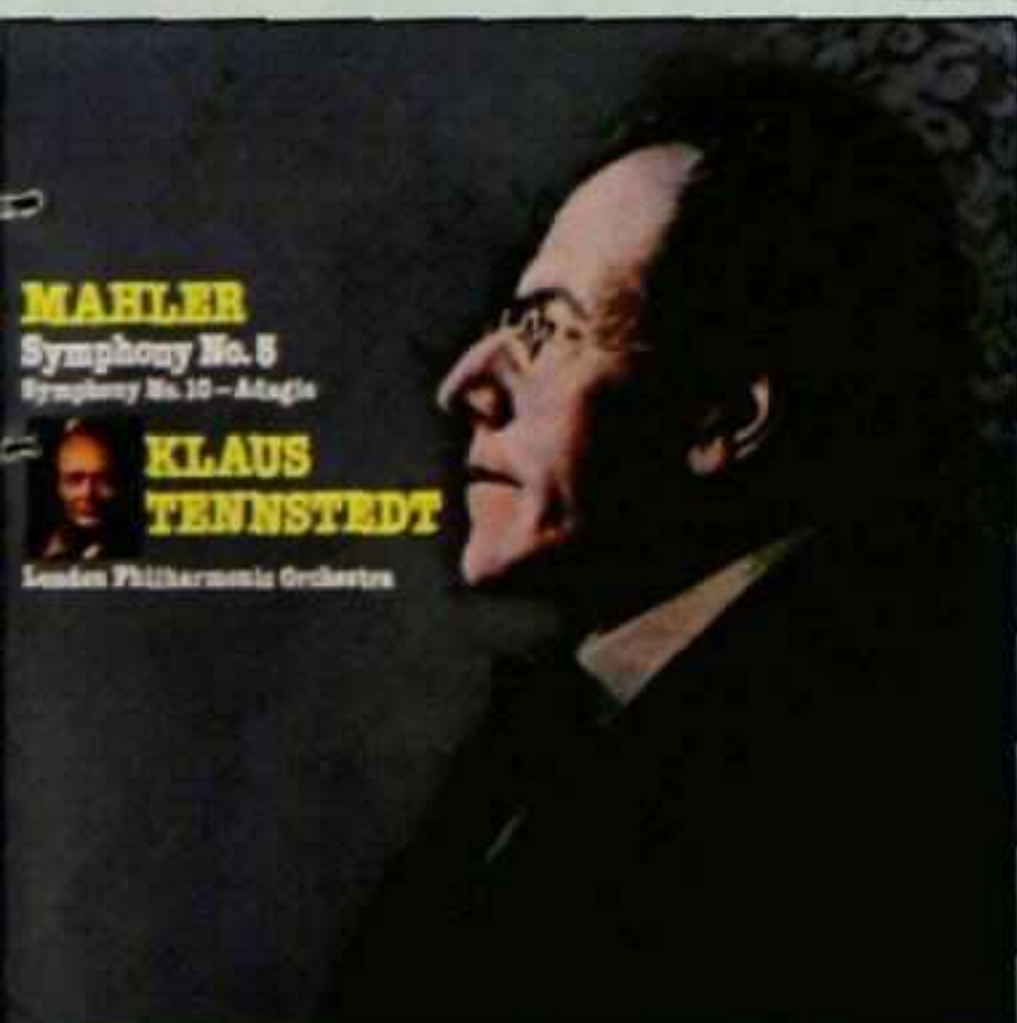
SOUTHROAD CONNECTION / Ain't No Time To Sit Down
LT-997 • 8LT-997 • 4LT-997



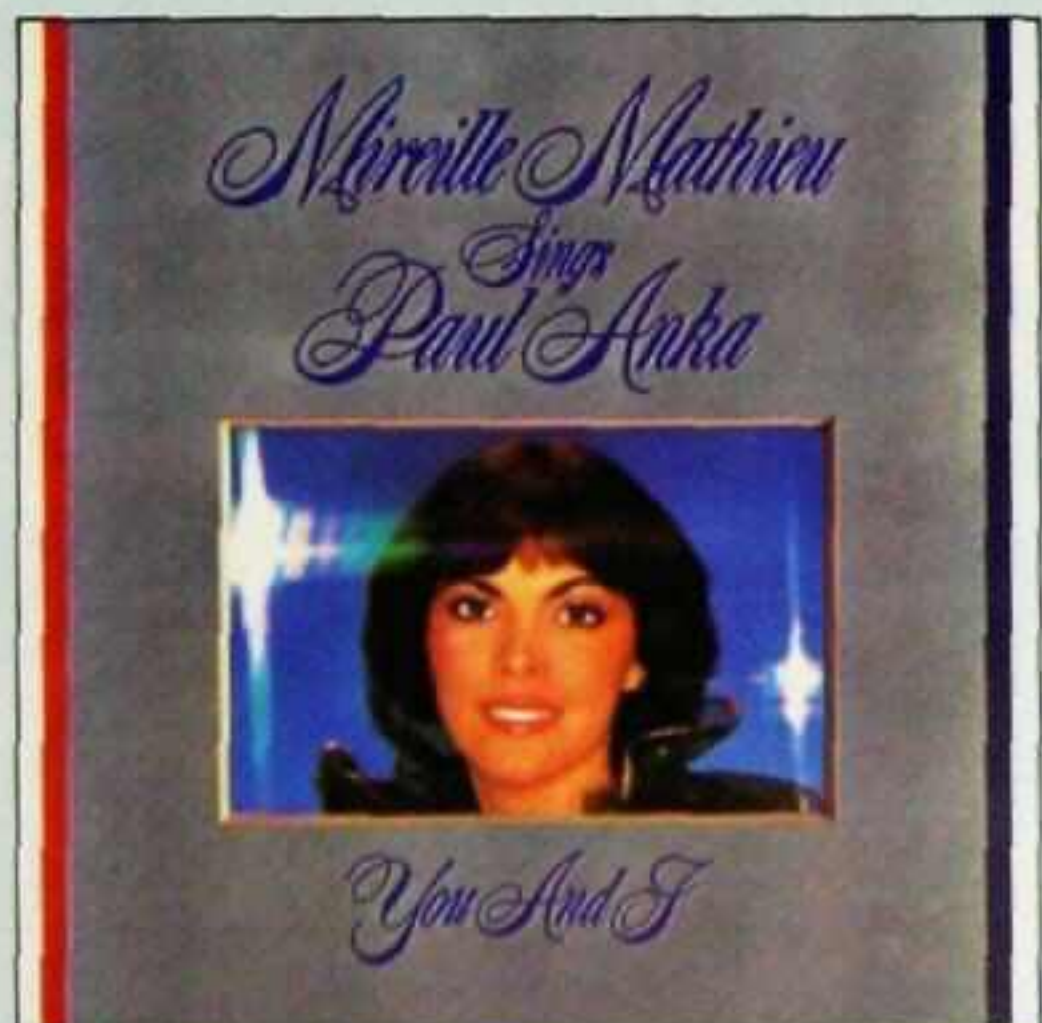
AMII STEWART / Paradise Bird
SW-50072 • 8XW-50072 • 4XW-50072



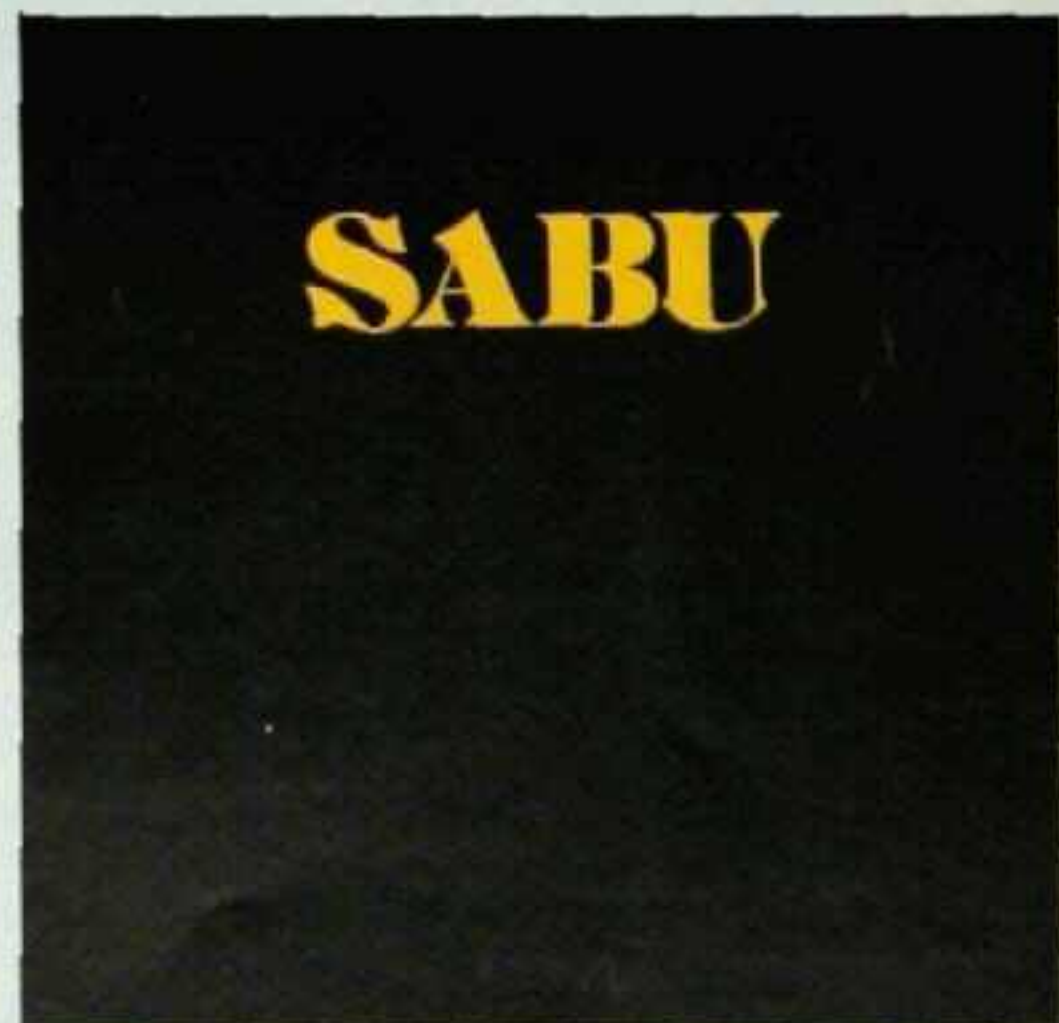
STREET PLAYERS / Dancin' Fever
SW-50071 • 8XW-50071 • 4XW-50071



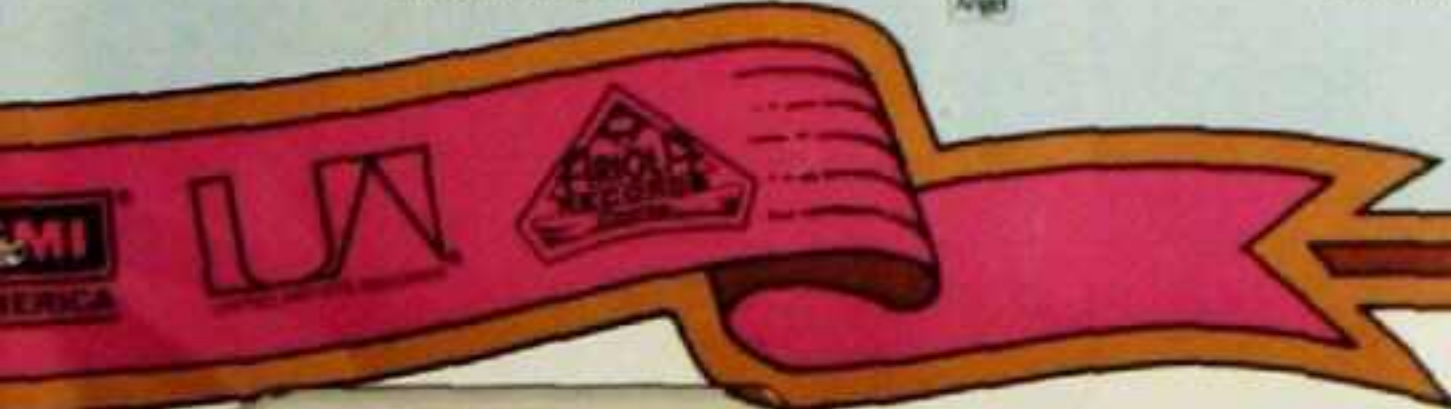
KLAUS TENNSTEDT / Mahler: Symphony No. 5
SZB-3883 (2 LPs)



MIREILLE MATHIEU / Mireille Mathieu Sings Paul Anka
SW-50073 • 8XW-50073 • 4XW-50073



SABU / Sabu
SW-49902 • 8XW-49902 • 4XW-49902



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Chicago Demand For Pope's LP Disappoints

By ALAN PENCHANSKY

CHICAGO—A brief flourish of demand for recordings of Pope John Paul II accompanied the Pontiff's two-day visit here earlier this month. However, religious album sales have

fallen short of expectations, dealers say.

A spot check of dealers indicates that interest in the Infinity Records "Sacrosong Festival" LP has tapered

off to a steady trickle. Most stores will continue to carry the record through Christmas.

The album contains one of Pope John Paul's own compositions and

several folk song selections in which he is a member of the chorus.

Substantial returns on the LP rack and retail are expected, according to store reports. Many dealers carried

the release in substantial quantities. Disc Records outlets in the Chicago area noted customer resistance because of the language barrier presented by the disk. All selections are sung in Polish.

"Reaction to the record from our suburban stores has not been what we anticipated," comments Gary Arnold, Disc regional manager. "I doubt we will sell through in the quantities we ordered."

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MATERNAL INSTINCT—Mrs. Rose Bergamo, right, provides son Al, president of MCA Distributing, with a critique after she heard his address to the Budget Tapes & Records convention in Denver recently. She resides in Walsenburg, some 80 miles from the Mile High City.

Veteran tradesters say the quick peaking of demand is consistent with sales experience for LPs in spoken word and religious categories.

"In 20 years I have not seen one spoken word or religious album sell to any consequence," says Irv Rothblatt, former WEA branch manager and an owner of the new Chicago One Stop.

Rothblatt says the religious and commemorative nature of the album won't prevent accounts from exercising returns privileges.

"It's a real stiff," relates one Loop store manager with more than 1,000 pieces in stock. "The Pope laid an egg."

He adds: "They're slowly still selling, but we'll send most of them back."

The LP reportedly shipped with full returns guarantee from MCA. Dealers say volume purchases was required by the company to insure delivery in time for the religious leader's arrival here.

The most favorable report came from Marshall Field and Co., a major Loop department store.

"In terms of overall interest it's been very popular," a store manager says. "I think the fact that it was in Time magazine will help sales. It's an impulse item now."

Retail sales in the Loop were drastically off on Oct. 5 when the Pope celebrated a Mass in Grant Park. The following three days brought the most intense album buying, dealers say.

CBS International

Continued from page 6
Latin American headquarters in Coral Gables, Fla.

His parallel task will be to oversee the marketing of Spanish and Portuguese product in the U.S., and to thrust Latin product into European markets, where his experience as Paris-based director of marketing will come into play.

Latin American record sales (including Latin U.S.) are estimated at some \$750 million annually, though precise statistics are difficult to gather in the face of currency fluctuations and inflation.

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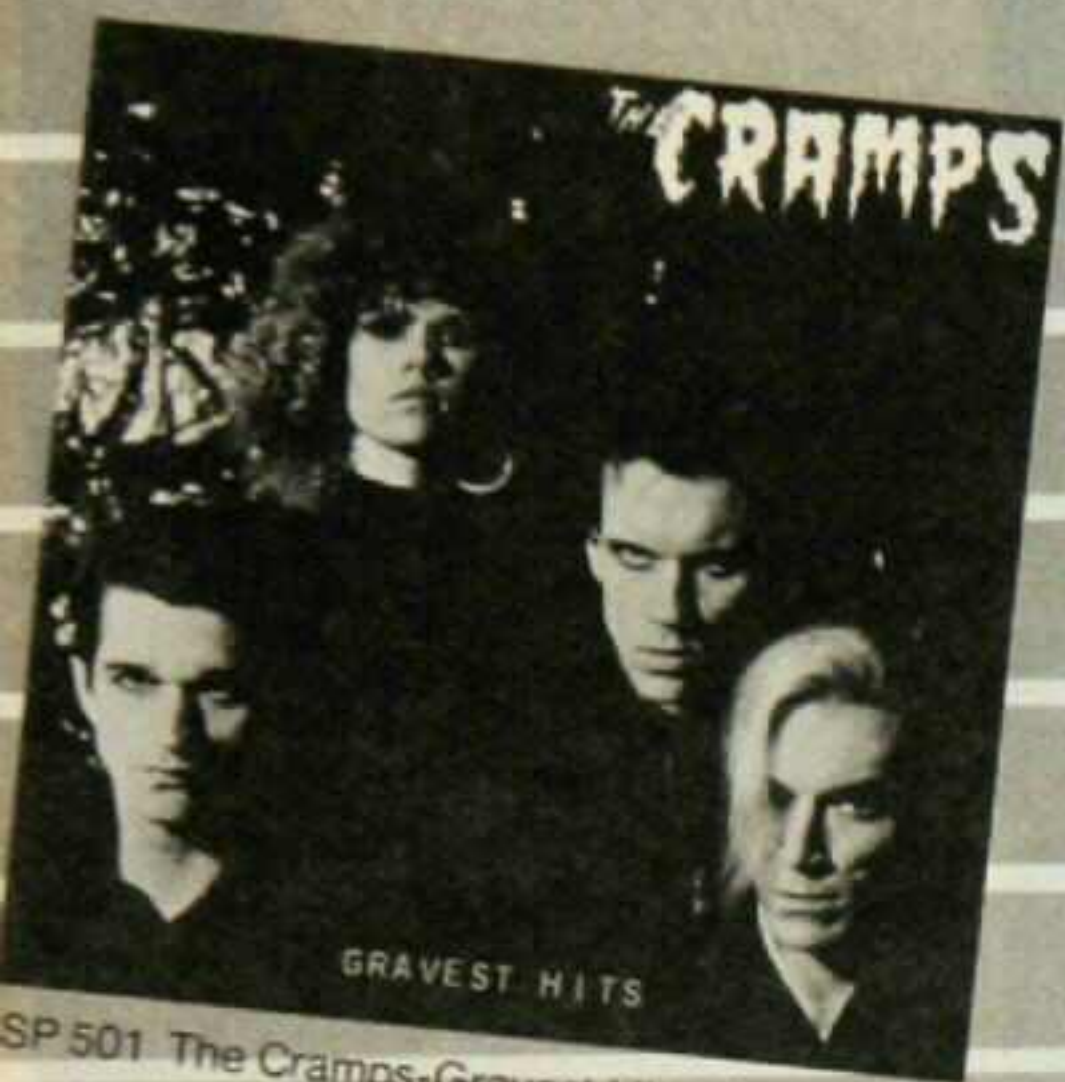
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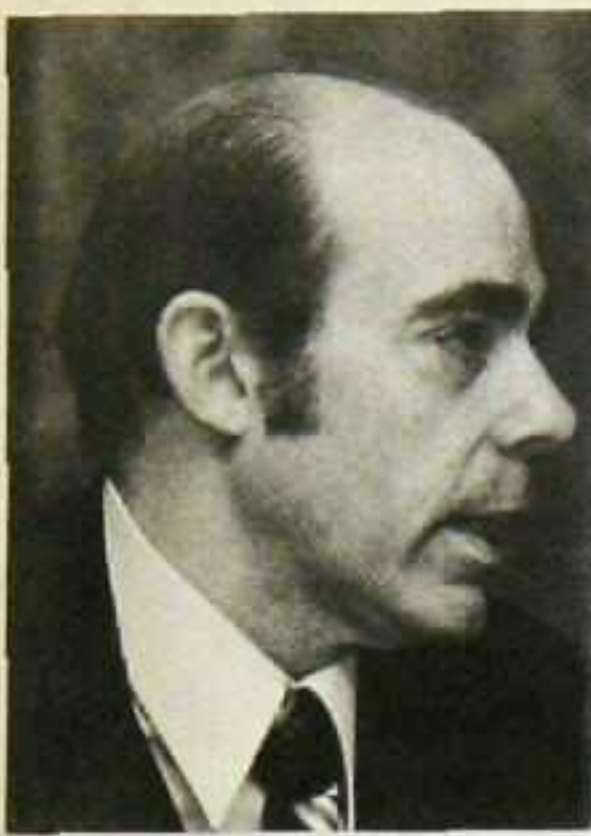
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Ted Cramer



Craig Scott

Billboard photos by Cathie Flynn
Bill Hennes

2 Out Of 3 Agree: Country Radio Into More Contemporary Music

By DOUG HALL

WASHINGTON—Country radio was seen moving toward more contemporary music, with more records crossing over to pop, by two out of three panelists at a country radio programming workshop Monday (8) at the National Radio Broadcasters Assn. convention here.

Both Bill Hennes, program director of WMAQ-AM, Chicago, and

Ted Cramer, program director of WDAF, Kansas City, held this position while Craig Scott, vice president of programming for Plough stations, detected a shift to more traditional country music.

Noting that "about 80% to 90% of the country chart in Billboard" lists records that are also on Billboard's Hot 100, Scott said he sensed a "re-

turn to the roots of country" much like the phenomenon going on in rock'n'roll.

He said such a move would help country stations "protect their image and identity." Cramer also noted this problem, saying, "It's a little harder to be perceived as a country station because of the slick crossover" (Continued on page 45)

ARBITRON FINDINGS

It's Beautiful Music Leading Vegas Pack

By HANFORD SEARL

LAS VEGAS—Beautiful music continues to dominate the Arbitron ratings here with KORK-FM and KXTZ-FM in the top five while KLUC-FM has captured Top 40 honors in this market.

KLAV-AM, a former last place station, jumped more than 300% under its new all-disco format, grabbing the teen audience from traditional Top 40 champion KENO-AM.

According to the April/May sweep, KORK-FM launched an 11.3 share, followed by KLUC-FM at 8.7, KXTZ-FM at 8.5 with both KENO-AM and sister station KENO-FM, an AOR operation, at an 8.0.

The second half of the top 10 results read country formatted stations KRAM-AM at 7.6 and KVEC-AM at 7.4, adult contemporary KMJJ-AM at 7.2 and MOR properties KORK-AM at 7.0 and KDWN-AM at 6.7.

AOR station KFMS-FM, the other half of KVEG-AM, came in 11th at 4.8, all-news KNUU-AM at 4.6, followed by all-disco KLAV-AM at 3.9 and KVOV-AM, the soul station at .9.

The biggest, most noticeable

changes came with KENO-AM, dropping from a previous 13.6 first place share to 8.0 and KXTZ-FM, based in nearby Henderson, doubling from a former 4.6 to its present 8.5.

"We've finally reached stability with our seven regular announcers as well as taking a more personalized approach to our automated system," says KXTZ-FM program director Brian St. Peters.

The 41,000-watt station takes requests, switched from TM of Dallas, to Master Broadcast Services in Pennsylvania and plays such artists as the Bee Gees, Barbra Streisand and Chuck Mangione.

KENO-AM and FM chief Scott Gentry expressed disappointment about the AM rating drop, directly attributing the fall to KLAV-AM's disco format.

"They got the fickle teenage audience, being the new station on the scene," Gentry conceded. "We're pleased with FM which has only been on the air two years."

It was the first time ever that KLUC-FM beat out other rock-oriented stations KENO-FM and KFMS-FM as well as its AM side.

NBC-TV's 'Top 10' Is Music Flavored Pilot

By ED HARRISON

LOS ANGELES—The NBC-TV pilot of "Top 10," airing Oct. 27, is aimed at being a successful mass appeal music-oriented program in prime time.

According to producer Chris Bearde, "Top 10" will be a "hybrid version of 'Hit Parade' and a 'Top of the Pops' with laughs, featuring the nation's top 10 songs (or as close to the top at air time) performed by a repertory cast of singers as well as promotion tapes supplied by record labels.

The only live guest will be the Village People who perform a few songs.

Paul Drew is acting as musical consultant and was instrumental in the final choosing of material.

Realizing the difficulty in present-

ing a prime time music show, Bearde is also incorporating "Monty Pythonish" comedy for mass appeal that include looks at the top 10's of various subjects such as Beatle hits, NFL fumbles and "other bits of useless information." Says Bearde: "Just by saying 'top 10' gives the show a focus."

Bearde makes it clear that the show is geared towards the general public and not the music industry. None of the material performed will be numbered, but will represent "what is hot" at the time.

Bearde states that all of the music "will be very recognizable" as the show deals with pop music as opposed to rock music.

The repertory cast of singers includes Dianne Steinberg (Lucy in the "Sergeant Pepper" film), Danny Beard and Mark Holden. The "Top 10" band is being assembled by John D'Andrea and will be comprised of some of the best session players.

Bearde says that when the performer is not available and tapes aren't effective, singers will perform the songs set to different arrangements.

Bearde is encouraging record companies to submit promotional tapes or encourage acts to appear since the show has a potential viewing audience of 20 million.

The musical segments will not contain each song in its entirety, but a chorus and a half in melody form.

While the show will avoid disco as a label, the music will include that of Michael Jackson, Village People and other "music of today." New acts like Moon Martin, Brenda Russell, Dwight Twilley and Tom Petty will also be introduced.

Acts will sing live to a recorded (Continued on page 32)



Eric Hauerstein



Denis McNamara



John Platte

Ponder Future Of AOR Format Execs Aware That U.S. Population Is Growing Older

WASHINGTON — Album-oriented rock, the format that grew out of progressive radio in the turbulent '60s, might be described today as a format in search of a future.

Eric Hauerstein, who directs KDKB-FM Phoenix, KBPI-FM Denver and KZAM-AM-FM Seattle; Dennis McNamara of WLIR-FM Hempstead, N.Y., and John Platte of WRVR-FM, New York all searched for answers Monday (8) during a radio programming session of the National Broadcasters Assn. convention.

But none directly faced the problem of a format that mainly appealed to 18 to 24-year-olds in a society that is growing older.

Platte did note that the largest percentage of the population is now 25 to 34, but Platte has moved from AOR to jazz (he recently switched from programming WXRT-FM, Chicago to the New York jazz outlet) and he thinks jazz may be just the ticket for listeners who grew up on rock and now want something new.

Hauerstein did an extensive sociological dissertation on the causes of progressive radio listeners in the 1960s—anti-Viet Nam war, anti-

Washington administration, anti-stiff drug laws. Now his listeners are anti-disco because they can't find any other cause.

Hauerstein advised programmers to be concerned with what he said are frustrations on the part of these listeners and "don't just be concerned about what new cut of the Eagles to add. You should exploit these frustrations. If you don't, John Belushi will," he advised.

McNamara said that "music is the anchor" of AOR programming, but it is not the key that it was 10 years ago.

Hauerstein, noting "an obsession on the part of the record labels" to over-promote the new Eagles and Led Zeppelin albums, found most albums to be anticlimactic and disappointing.

McNamara illustrated the fine line the AOR format must walk: "We have listeners dedicated to Ted Nugent and Van Halen, but these artists also alienate listeners. We must mix our music carefully."

Platte said, "We have some jazz purists who think we should play Thelonious Monk all day long. But we are not serving a cult of beboppers or cool jazz."

"We must broaden our base so we have a playlist ranging from Bob James to Weather Report to Gillespie and Coltrane."

ROCK, COUNTRY ON RADIO CHAINS

Bare ABC Music Specials

WASHINGTON—The debut of a series of specials on ABC's contemporary network, a new series of "Country Greats" on ABC's entertainment network and a final 1979 "Supergroups In Concert" featuring the Cars on ABC's-FM Network were announced by ABC at the National Radio Broadcasters' Assn. convention here.

The new series, "Spotlight Specials," for the contemporary network, will be kicked off with a program featuring Fleetwood Mac. This two-hour special will air in May of next year. This show, and others in the series, will be produced by Jim Hampton's PH Factor Co. in Los Angeles.

"Country Greats In Concert" will premiere Nov. 18 from 3 to 4 p.m. on

most of the entertainment stations. Johnny Paycheck will headline the first program which will be hosted by Boston radio personality Jerry Goodwin.

The series continues with a broadcast Dec. 2 featuring Waylon Jennings, and on Dec. 16 with Lynn Anderson. Additional programs for this series through 1980 will be planned shortly.

The final "Supergroups In Concert" for this year, featuring the Cars, will be carried on more than 400 stations Nov. 10 at 8 p.m. Chicago air personality Bob Sirott will host this show, recorded at appearances in Boston and Los Angeles.

Dick Foreman, vice president and director of programming for the (Continued on page 32)



Alan Parsons. His hottest Project yet.

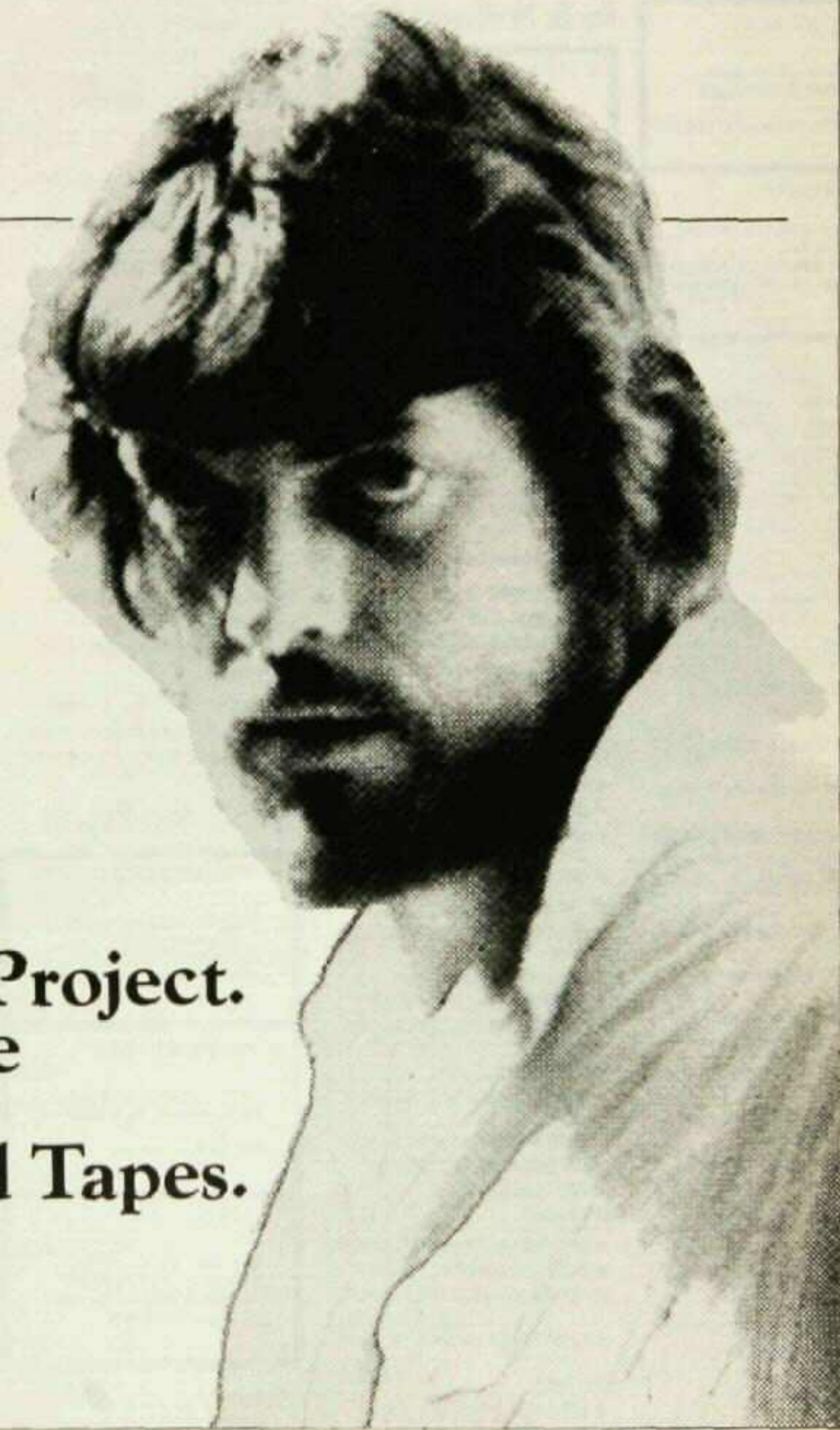
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BB-62*/RW-65*/CB-71*

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Featuring the hit single
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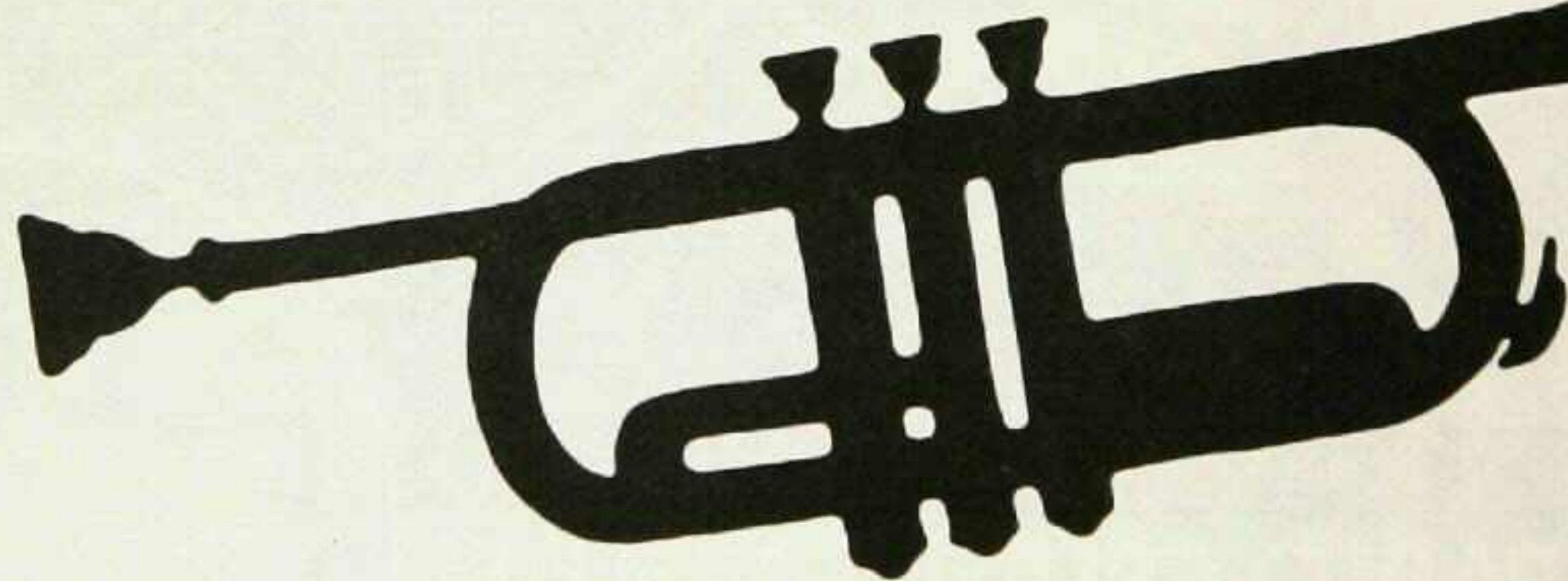
From The Forthcoming Album "PART OF THE GAME" SP 3712

Produced by Bill Schnee. Agency: Monterey Peninsula Artists. Management: Bob Brown.

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RISE, the album, moves from 55* to 14* in its
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SUPERTRAMP

BREAKFAST IN AMERICA, the single and
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album are number one this week in Japan, the 17th
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CORNERSTONE, number 10* in Billboard and 3*
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in Record World in its second week...the album
and single, "BABE", both national breakouts.
AM 2188

THE POLICE

Their new album, **REGGATTA DE BLANC**,
SP 4792
debuted in England at number One...The single,
"MESSAGE IN A BOTTLE", was number One in
AM 2190
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"...And, I want it all for FREE!"

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If you haven't thought of us as a natural adjunct to your promotion department, now is the time to take another look at **MUSIC IN THE AIR**.

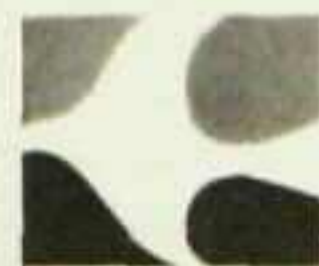
For almost 20 years we have been in the business of recommending records for play and shipping them to qualified programmers who want to get all the records they need from one knowledgeable source. Over 3000 radio stations rely on **MUSIC IN THE AIR**'s total record services, including **Weekly Singles Subscriptions, Monthly and Automatic Album Subscriptions, Disco Record Services**, as well as our new **Top 50 LPs and Monthly Album Order** systems.

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BMA PRESIDENT IRATE

Black Promoters, Artists Spar Again

By ROBERT FORD JR. & NELSON GEORGE

NEW YORK—Another bizarre chapter in the ongoing conflict between black concert promoters and major black performers was added at a "unity" press conference Tuesday (9) called by the Black Music Assn. that featured a number of major artists but no promoters.

Flanked by Maurice White of Earth, Wind & Fire and Teddy Pendergrass, an obviously upset Black Music Assn. president Kenny Gamble declared that the organization "would no longer do business" with the United Black Concert Promoters (a group formed by the association) because the group did not send a representative to the conference in this city.

But concert promoters president Dick Griffey, when contacted in Los Angeles, said he was unaware that his group would not be represented at the meeting and he was "very much" in favor of what the Black Music Assn. was trying to do.

Griffey said he could not attend the meeting for business reasons but that he was under the impression that concert chairman Georgie Woods would represent the group.

According to Griffey and Black Music Assn. managing director Jules Malamud, Philadelphia-based Woods was scheduled to ride to the

meeting with Gamble. But when Gamble called on Woods he refused to attend. Woods could not be reached for comment.

Griffey said that there was no organized attempt by his group to boycott the meeting and he apologized to the association and the artists involved for whatever problems were caused.

But Gamble obviously felt that the concert promoters were boycotting the meeting as an emotional protest to its efforts to establish a dialog between promoters and artists. Gamble denounced the promoters' tactics as being more emotional than business. Gamble called for new, young promoters to come and take the place of the promoters who boycotted the gathering.

Gamble announced that the performers had formed a performing artists rights committee to be headed by Pendergrass. The group will formulate a code of professional ethics and business conduct for concert promoters and attempt to mediate disputes between artists and agents, managers and merchandisers as well as promoters.

Others on the committee include Maurice White, Betty Wright, Dexter Wansel and Bobbi Humphrey.

Less Is More For Les McCann Promo

By JEAN WILLIAMS

LOS ANGELES—Richard Steckler, Les McCann's manager decided the best way to promote McCann's new A&M LP, "Tall Dark & Handsome," was not to promote it at all.

As a result, says Steckler, "We're getting something new to us, AM airplay. A&M sent the record out and said nothing at all about the product. There also was no promotion.

"If A&M had taken the record to stations and said this is the new Les McCann album, it would automatically have been jazz. As a result of the no promotion plan, Les' LP was the most heavily added album on r&b stations across country for two consecutive weeks. The label took a chance by not saying anything about "Tall Dark & Handsome" and both r&b and jazz stations are playing it.

"This is the most immediately accepted LP I have ever had," claims McCann, who has 54 LPs to his credit.

"Tall Dark & Handsome" contains everything from disco to r&b to jazz, "and as a result of this, I now have young people buying my records. Many of them didn't know who I was until this LP. I have had people tell me they didn't know I was a piano player," says McCann.

His first attempt at disco, "Dance Again," was written by LTD, which also wrote a second disco disk for him. "LTD came to me and said, 'let us help you to get a hit.' 'Dance Again' is being played in discos, although that's not the cut being aired on radio.

"The tune being aired is 'If There's Anything Better Than Love,'" and I wrote it. I have also gone to outside producers something I seldom do. Bobby Martin and Benny Golson worked hard putting this project together."

McCann explains that he rarely uses other producers because "I don't need an outside producer when I'm doing jazz. But when I'm going in a different musical direction, I want outside help. My wife, Charlotte, helped by coaching me vocally."

Vocalist Helen Lowe also is featured on McCann's LP. Lowe, too, is managed by Steckler.

With the new LP, accompanied by contemporary artwork on its jacket, comes an expansion of performance venues.

According to Steckler, "Les will tour but not like he did in the past. He will not be strictly a nightclub performer. Les will do concerts just as any other contemporary act."

McCann embarks on a tour next month accompanied by the musicians who worked with him in the studio. "This is a group of studio musicians who also are showmen and good singers," says McCann.

Following the U.S. tour he does six weeks in New Zealand, Australia, Japan and Hawaii.

Steckler points out that the release of the LP in foreign territories will coincide with McCann's visits to the countries.

An offshoot of "Tall Dark & Handsome" is a television pilot of the same title in which McCann is a talk show host.

The show being produced by AGA Productions, hopefully for a 90-minute weekly show, will have McCann interviewing people from all walks of life, including noted industry figures.

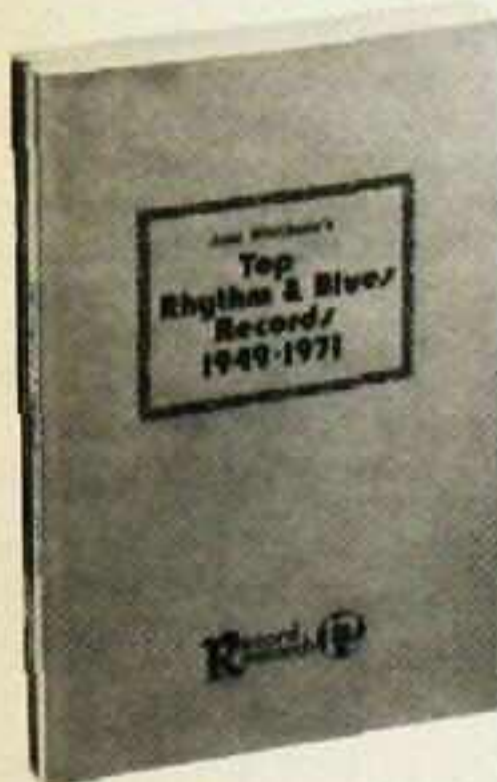
"I'm not asking the people the same type of questions we always hear—things like, 'now tell me about your last LP.'"

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.

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Overseas orders add \$5.00 per book and \$1.00 per supplement.

Name, Address, City, State, Zip

Computer Technology Grows, Publishers Hear

By JOHN SIPPEL

LOS ANGELES—Early computer utilization by music publishing entities indicates the technology has vast application, the first fall meeting of the Assn. of Independent Music Publishers here was informed.

The Universal Studios' computer has assisted the music department in numerous ways, Irwin Coster, head of the local music library illustrated. When the producers of television's "The Last Convertible" urgently required music of the period covered in the series, Coster was able to pick the computer memory bank and find out what stock arrangements of the '40s were immediately available from publishers. Coster explained how one can adjust whole music copies more easily via the computer.

Motion picture and tv producers consistently require music overnight. Coster has programmed into

the Universal computer a complete classification of folk music by ethnic grouping listing from whom the music would be available.

Coster also demonstrated how, when a composer brings in a melody, the computer can establish through comparing the new melody to thousands of tunes collected in its bank whether the melody infringes. Coster said the Universal computer was first linked to the library with a key punch, which recently has been augmented with a terminal.

BMI's local office is linked to the licensing organization's central computer in New York City, enabling Bill Okie, who heads computer services here, to probe a memory bank of more than one million song titles as to who wrote and who published the individual title. He explained that the BMI bank, for example, showed

there were 276 different songs titled "I Love You" and 128 different songs titled "Come To Me." Persons researching a song must have the exact title of the song, Okie explained. Confidential earnings of publishers and writers are available to authorized persons via the BMI computer, Okie added.

ASCAP here does not have a di-

rect link with its New York computer base, Todd Brabec said. Within a day, however, information requested here can be provided from the Gotham base, he explained.

Segel-Goldman, local business management agency, has computerization to provide music publishing services for its clients, Marv Mattis stated. While the system is 90% perfected, Mattis envisions a much diversified and broader group of services in the future. He explains that intricate and difficult methodology, such as converting foreign currency subpublisher payments into U.S. currency is now automatic.

The experienced computer per-

sons on the program, who included Harold Peck of Halan Computer Services locally, shrugged off giving specific costs of computer service, stating individual needs would have to be discussed before costing out could be provided.

Peck discouraged for the present thought of a publisher going into his own computer, and, along with Mattis, indicated it would be better off to start with a consultant who had his own hardware.

Peck urged that publisher information be sent to service organizations, which, he felt, could provide statements for 40 cents and checks for 30 cents each, for example.

3M & Billboard Music Arm Link On Programming

NEW YORK—3M and Billboard Publications' Music In the Air division have entered into a joint venture whereby the Billboard division will produce original artist hit recording programs for background music, according to Don Conlin, head of 3M's Sound Products and Pat Keleher, vice president of Music In The Air.

Specifically, the 3M/Billboard agreement calls for special programs to be produced in 16-hour library formats for the 3M "Cantata" playback tape unit.

According to Conlin, 3M's "Cantata" system brings the music source to the business location, so that the customer can choose from specific music modes, rather than take the one type of music everyone receives over the piped-in system.

A new, low-energy "Cantata" was introduced late last year in the U.S. and worldwide introduction is underway this month. The new unit can be coupled in pairs through a switching system to provide ultra long-play for locations.

Keleher notes that Music In The Air has been providing music programming in several media, including in-flight audio entertainment for the past 15 years, record services to radio stations for the past 20 years through Record Source International and syndicated radio production.

3M, servicing 100,000 locations, has licensing agreements with ASCAP, BMI, SESAC, The Harry Fox Agency and AFM.

WARNER BROS. MUSIC CHIEF

'Age Of Realism' Here, Bly Asserts

By IRV LICHTMAN

NEW YORK—He's bullish on the '80s with an "age of realism" qualification and he'll be making the New York scene with far more frequency.

He's Mel Bly, recently named president of Warner Bros. Music (Ed Silvers has moved up to chairman), who has just completed a three-week stay here.

"I don't want to rehash the state-of-the-business articles I've read in the press, but I'm bullish about the '80s as long as we recognize the age of realism that's upon us. We're going to make deals on the true value of the talent involved.

"After we've fine-penciled recent deals that came our way, we found that we'd require extraordinary success in order to make a profit, so the deals were handed to our competitors. We feel we can make reasonable deals based on our prowess in professional activity, our strong print division and international ties. That's more important than an 'auctioning' effect for as many advance dollars as you can get."

Bly isn't crying the blues for Warners this year either. "Our first

six months were the company's best, and while I admit I expect mechanicals to show a slight downturn for the last six months, it should be noted that mechanicals account for less than a third of our income."

As for New York, Bly and Silvers are on a visit schedule that will see either one in New York on a virtual year-round basis.

"We haven't just discovered New York, of course, but on this trip I've sensed a great renaissance in activity," Bly maintains.

He cites the "exciting" fusion of rock and disco here, the "myriad" of clubs showcasing new talent and a "timeliness in trends that's now totally apparent," all of which make the city "extremely important from a music publisher's standpoint."

Bly also reasserts Silvers' earlier intentions of getting the company's label operation, Pacific Records, in full gear again. Alan ("Undercover Angel") O'Day's new album, "Oh, Johnny," is about to be marketed along with a title single, and near completion is a David Pomerantz album.

12-Inch Single Woe

• Continued from page 1

inch title fail or be overshipped, these failures can be expensive since there is no real cut out or discount market for these products.

"The 12-inch single is not dead, no matter what anybody may say," says Ray Caviano, president of RFC Records and head of Warner Bros.' dance music department. Depending on how much it crosses over, a 12-inch single by a new artist can sell from 50,000 to 125,000 to the dance music crowd, says Daviano.

"But we are going to have to have a cautious approach, and be very selective about what we put out as a 12-inch single," continues Caviano. "It makes no sense to release a 12-inch single at the same time and with the same mix as an album cut because then it will cut into album sales."

However, the 12-inch single is an important tool, he says, in breaking a new artist, creating excitement in discos and among the radio stations that monitor 12-inch sales.

"Business is excellent, we sell a chunk of the 12-inchers," says Ray Espinosa, sales vice president for Stratford Distributors which specializes in the 12-inch singles market. Espinosa says that despite the price rises his market has remained solid. He says, for instance, that he was able to sell 15,000 copies of Herb Alpert's "Rise" single "in no time at all."

"The 12-inchers are selling steadily, even if the prices are going up. The rock things are doing well, too, though it is a little hard to get a rock person to come near the disco wall," adds John D'Antoni, field manager and buyer for the Disc-o-Mat chain.

"The big hits are doing well, but

you can't get them when you need them because record companies discontinue them when they are still hot," comments David Deutsch, record buyer for Sam Goody. He points to what has become an industry practice with some record companies discontinuing hot 12-inchers to protect LP sales by the same artist.

"The 12-inchers are doing well but they are a threat to the LPs," says Sikhulu Shange, whose Sikhulu Records & Tapes Distributors acts as a one-stop to some 50 accounts in Harlem, the Bronx and areas of New Jersey.

"If I have a hot 12-inch single and an LP, the LP sales slow down until I run out of the 12-inch single. I think the record companies should stop the 12-inch singles. If you make a disk, put it into the LP."

"The 12-inch singles are a waste of money, and I am out of that market," says Bob Reno, president of Midson Records, one of the companies that pioneered the format. "The hits may sell well, but what do they tell you about the non-hits? These don't sell at all, and there is no aftermarket for them."

"They cost 70 cents to manufacture, and if the record stiffs, they all come back. Even if you have overshipped by 50,000, that will cost you \$35,000 and will wipe out whatever profit you have made on earlier sales. If your returns exceed 15% you are in trouble," adds Reno.

"We have cut down our 12-inch releases by about 50%," says Priscilla Chatman, director of artist development at Salsoul, the company that released the first 12-inch singles. "We are also not going to have as many mixes on a single song. We are now telling our acts to record for the mass audience in mind, and we will try to have the same mix on the LP as on the single. It was getting too confusing with the various mixes and they were taking away from LP sales."

"Also, we had the problem that with some of the hot mixes, when the bands went out on the road, if they did not have expensive equipment they were not able to duplicate the recorded sound on stage."

Sources at Atlantic Records, too, which has been able to sell 500,000 copies and more of 12-inchers by such acts as Chic and Sister Sledge, say that the company is cutting down on its commercial 12-inchers. They say that they will not be putting out any 12-inchers on new artists unless there is a definite demand already established via action on the seven-inch single.

Country Music Week Hurt

• Continued from page 3

of the year, went to "Talkin' In Your Sleep," written by Roger Cook and Bobby Wood, and published by Chris Wood and Roger Cook Music.

ASCAP named Rory Bourke as its country songwriter of the year, with top publishing plaudits to the Polygram Public Publishing Co., Chappell and Co., and Intersong Music.

SESAC bestowed its Paul Heinicke citation of merit to WSM-AM's "Grand Ole Opry," the venerable radio institution whose 54th birthday is the reason behind this week's madness.

At the CMA membership meeting Thursday (11), the Sounding President's award went to Ben Smathers of the Stoney Mountain Cloggers. Other CMA awards were given to John Boylan, producer of the single of the year, "The Devil Went Down To Georgia," and Larry Butler, producer of the LP of the year, "The Gambler."

Activities were as far-flung geographically as they were date-wise. It took a two-county area to hold the wide array of functions comprising

the latest version of country music fever. Some events were in downtown Nashville, some in the suburbs, and most of them centered at the Opryland U.S.A. complex.

The last official events petered out in the wee hours of Sunday (14) morning—a full week after the Nashville Songwriters Assn. International kicked off the week with its Hall of Fame Ceremony and Banquet. Wayland Holyfield received the organization's president's award.

Thursday turned out to be the busiest day of the week, containing the CMA membership meeting, MCA Records show, Republic Records dinner, Cachet Records Show, a barbecue launching the Nashville office of Casablanca West Records, the SESAC Awards, a Top Billing showcase at the Exit/In and a private party at the home of MCA Records Nashville chieftan Jim Fogle-song.

The label shows again were a popular item with the CBS Records show drawing a packed house of 4,400 at the Grand Ole Opry House. Other labels with shows were RCA, Capitol and United Artists.

Intersong Handling Pope's Songs Here

NEW YORK—Intersong Music-U.S.A. is the subpublisher in the U.S. and Canada for material on Infinity Records' "Pope John Paul II Sings At The Festival Of Sacrosong" album.

The Sacrosong festival of religious music was founded 11 years ago when the Pope served as Cardinal Wojtyla, Archbishop of Krakow. Infinity marketed the album during the Pontiff's visit to the U.S. One of the songs, "The Moment Of The Entire Life," was written by the Pope.

Knicks Dribbling With 'Get Ready'

LOS ANGELES—The New York Knicks basketball team has acquired rights from Jobete Music Publishing and Motown Records to use Smokey Robinson's track of "Get Ready" as its theme during the forthcoming basketball season for locally and nationally televised games.

Robinson's voice will be replaced for the track that will be used in the telecasts that began Saturday (13) local

Nitzsche Bugged

LOS ANGELES—Bug Music Group is administering Jack Nitzsche's publishing company, First Kiss. Nitzsche has composed for such films as "The Exorcist" and "One Flew Over the Cuckoo's Nest." First Kiss will publish the scores for the film "When You Comin' Home Red Rider?" and "Heartbeat."

Stewart Folio Out

LOS ANGELES—In conjunction with John Stewart's "Bombs Away Dream Babies" LP, Chappell and RSO are releasing the matching folio to the LP through their exclusive print distributor, Theodore Presser. The book retails for \$6.95.



Billboard photo by Tony Costa
FINAL MIX—Red hot producer Mike Chapman, left, and Tanya Tucker listen to a track from the artist's upcoming MCA LP at MCA/Whitney Studios in Los Angeles. It's the first time the pair have collaborated on a project.

AES In N.Y. Will Introduce Ampex's Analog 24-Tracker

LOS ANGELES—Ampex is introducing the ATR-124 analog 24-track recorder at the upcoming November AES New York, which the firm claims incorporates the best features and performance of the ATR-100 Series, as well as newer technology.

The ATR Series of multi-track recorders, also available in a 16-track configuration, features, according to Ampex, the smooth tape handling characteristics developed by the firm for computer tape transports and first offered to the audio industry in the ATR-100 recorder/reproducer.

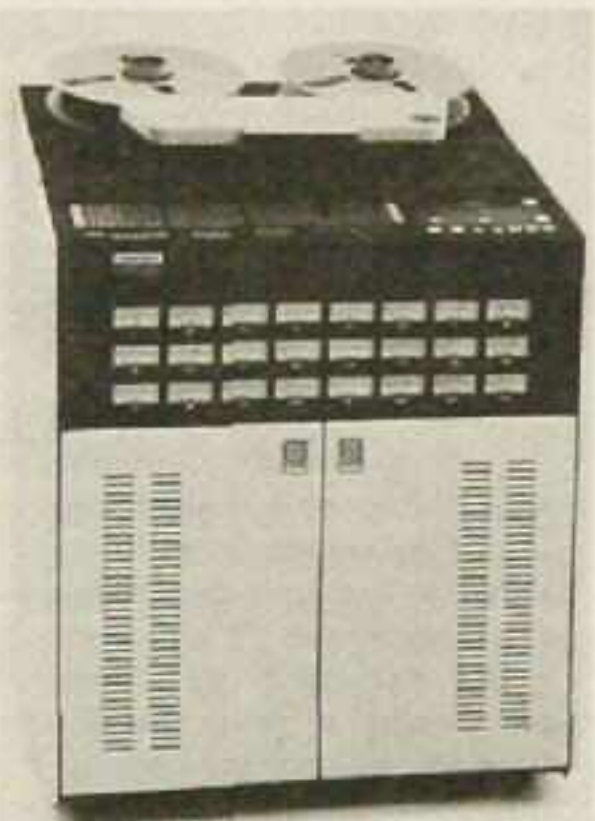
The recorder employs a closed loop DC servoed transport that maintains constant tape tension at each reel in all operating modes without pinch rollers.

Both reel motors and the single drive capstan are servo controlled.

Among other features, according to the firm, are:

Flux gate record heads that combine the recording and sync playback windings on one head are utilized in the recorder, giving the user Sel Sync response that approximates normal reproduce response.

A variable speed shuttle control lets the engineer control the forward and reverse motion of the tape by sliding his finger along the switch. Shuttle speeds can be regulated from slow to 300 i.p.s.



Ampex Debut: The ATR-124 multi-track recorder from Ampex, also available as a 16-track, will bow at the AES.

The recorder has a 16-track capability, giving it versatility for double system recording in a quad videotape recorder environment.

The system features programmable monitoring with memory and a battery-powered backup memory that retains setup instructions in the event of a power failure.

Dual microprocessor controls are utilized in all ATR multi-track recorders.

The system also features record mode diagnostics that alert the engineer through flashing VU meter lights if there is a record malfunction.

Other standard features of the recorder include Pick Up Recording Capability (PURC), which permits the editing or dubbing of new material without creating errors at either end of the new insert.

The ATR multi-track series also provides four assignable record, playback and Sel Sync equalizers per channel.

Single point search-to-cue with tape looping is also standard. With the tape loop feature, the recorder will automatically go into rewind when it reaches a preset stop point, return to the start point, and then go back into play continuously.

A new multi-point search-to-cue, designed to replace the standard single point search-to-cue, provides

New Equipment In Calif. Studios

LOS ANGELES—Kendun Recorders Service Corp. here and Artisan Sound Recorders, now part of Kendun, have upgraded with new equipment.

A new Solid State Logic console has been put into Kendun's Studio B in Burbank. Kendun's "super studio" D was the first to have a Solid State Logic board installed.

Studio C in Artisan Sound now contains two fully equipped mix-down rooms with C featuring an automated MCI JH-556 console. New TAD speaker elements have gone into all eight Kendun/Artisan control rooms for recording and mastering.

JVC Unveils Mastering Room

LOS ANGELES—The JVC Cutting Center here has opened a second disk mastering room equipped to cut both half-speed and real time.

Special features include a Neumann cutting lathe with a custom designed stylus, a quartz lock motor on the lathe for stable speed and transformerless electronics in lathe and console.

Jack Hunt is the resident engineer for the new room. Current projects in the room include Little Feat and exclusive cuttings for Direct Disk and Nautilus Records.

Spectrum Sound Is Open In Nashville

NASHVILLE—Spectrum Sound, a new full-service sound reinforcement company, began its initial phase of operation here Aug. 20, handling sales, installation and servicing for most major lines of sound equipment.

Spectrum plans to offer complete custom designed portable sound systems for touring acts, as well as the servicing of country touring shows and installation of permanent audio systems in nightclubs, discos and auditoriums.

Spectrum president is Ken Porter.

\$1 Million Facelift For Electric Lady

NEW YORK—Electric Lady Studios here has completed a four-month, \$1 million renovation, according to Steve Bramberg, general manager.

Equipment now offered at the complex includes Westlake four-way monitors, a Neve 8078 console with NECAM computerization, and both 3M and Studer tape machines. Also available on request is a Sony PCM 1600 2-track digital tape machine.

Buy Tenn. Studio

NASHVILLE—Nugget Recording Studio in Goodlettsville, Tenn., has been purchased by Robby Robertson and Terry Hough. The 24-track facility expects to be re-opened this month.

a capacity of 99 memories. A complete remote control panel that is identical to all the functions on the main panel is also available in the same panel.

Auxiliary output monitoring amplifiers give the engineer the ability to have separate output for sync playback. A two-to-one conversion kit for one-inch, eight-track heads is also available.

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	5	BROKEN HEARTED ME Anne Murray, Capitol 4773 (Chappell & Co./Sailmaker, ASCAP)
2	2	14	WHERE WERE YOU WHEN I WAS FALLING IN LOVE Lobo, MCA/Curb 41065 (Bobby Goldsboro, ASCAP/House Of Gold, BMI)
3	3	5	YOU DECORATED MY LIFE Kenny Rogers, United Artists 1315 (Music City, ASCAP)
4	4	17	RISE Herb Alpert, A&M 2151 (Almo/Badazz, ASCAP)
5	6	12	THIS NIGHT WON'T LAST FOREVER Michael Johnson, EMI-America 8019 (Captain Crystal, BMI)
6	13	4	YOU'RE ONLY LONELY J.D. Souther, Columbia 1-11079 (Ica Age, ASCAP)
7	5	15	AFTER THE LOVE HAS GONE Earth, Wind & Fire, Arc 3 11033 (Columbia) (Ninth/Garden Rake/Irving/Foster Frees, BMI/Bobette, ASCAP)
8	11	9	SO GOOD, SO RIGHT Brenda Russell, Horizon 123 (A&M) (Rutland Road, ASCAP)
9	9	10	SAIL ON Commodores, Motown 1466 (Jobete/Commodore, ASCAP)
10	7	17	ALL THINGS ARE POSSIBLE Dan Peek, MCA/Songbird 41123 (Word) (Christian Soldier, ASCAP/Home Sweet Home, BMI)
11	25	5	HALF THE WAY Crystal Gayle, Columbia 1-11087 (Chriswood, BMI/Murfeezongs, ASCAP)
12	12	24	LEAD ME ON Maxine Nightingale, Windsong 11530 (RCA) (Almo, ASCAP)
13	8	17	DIFFERENT WORLDS Maureen McGovern, Warner/Curb 8835 (Brun, BMI)
14	10	22	I'LL NEVER LOVE THIS WAY AGAIN Dionne Warwick, Arista 419 (Irving, BMI)
15	17	9	ONE FINE DAY Rita Coolidge, A&M 2169 (Screen Gems-EMI, BMI)
16	20	7	WHEN I THINK OF YOU Leif Garrett, Scotti Bros. 502 (Atlantic) (Shepherd's Fold/Saber Tooth, BMI)
17	14	11	THEN YOU CAN TELL ME GOODBYE Toby Beau, RCA 11670 (Acuff-Rose, BMI)
18	18	11	LIFE GOES ON Charlie Rich, United Artists 1307 (MakaMillion, BMI)
19	15	9	GET IT RIGHT NEXT TIME Gerry Rafferty, United Artists 20507 (Colgems-EMI, ASCAP)
20	16	11	GOOD FRIEND Mary MacGregor, RSD 938 (Bernal/ASG/Halburtson/Summer Camp/ASCAP/BMI)
21	31	3	HOLD ON Ian Gomm, Stiff/Epic 9-50747 (Albion, BMI)
22	19	23	SAD EYES Robert John, EMI America 8015 (Careers, BMI)
23	48	2	SHIPS Barry Mandlow, Arista 0464 (April Music/Ian Hunter, ASCAP)
24	21	17	IF YOU REMEMBER ME Chris Thompson, Planet 45904 (Elektra/Arylum) (Chappell/Red Bullet, ASCAP/Unichappell/Begonia Melodies, BMI)
25	24	18	MAIN EVENT Barbra Streisand, Columbia 3 11006 (Primus Artists/Diana/Rick's, BMI)
26	23	8	SPOOKY Atlanta Rhythm Section, Polydor 2001 (Lowery Music, BMI)
27	26	23	SHADOWS IN THE MOONLIGHT Anne Murray, Capitol 4716 (Chappell, ASCAP/Tri-Chappell, SESAC)
28	22	12	LONESOME LOSER Little River Band, Capitol 4748 (Screen Gems-EMI, BMI)
29	27	26	MORNING DANCE Spyro Gyra, Infinity 50 011 (MCA) (Harlem Music/Cross-eyed Bear, BMI)
30	29	5	ARROW THROUGH ME Wings, Columbia 111070 (MLP/Welbeck, ASCAP)
31	32	8	FOOLED BY A FEELING Barbara Mandrell, MCA 41077 (Pi-Gem, BMI)
32	47	2	STILL Commodores, Motown 1474 (Jobete/Commodore, ASCAP)
33	28	19	I KNOW A HEARTACHE WHEN I SEE ONE Jennifer Warnes, Arista 0430 (Chappell, ASCAP/Unichappell, BMI/Tri-Chappell, SESAC)
34	30	10	BRIGHT EYES Art Garfunkel, Columbia 1-11050 (Blackwood, ASCAP)
35	33	12	DANCIN' 'ROUND AND 'ROUND Olivia Newton-John, MCA 7958 (Warner-Tamerlane/Ten Speed, BMI)
36	36	5	RAINBOW CONNECTION Kermit The Frog, Atlantic 3610 (Welbeck, ASCAP)
37	38	5	DEPENDIN' ON YOU Doobie Bros., Warner Bros. 49020 (Saguel Songs, ASCAP/Snug, BMI)
38	40	22	HEART OF THE NIGHT Poco, MCA 41023 (Tarantula, ASCAP)
39	NEW ENTRY		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)
40	45	3	FOREVER Orleans, Infinity 5006 (Lucid, BMI/Oriensongs, ASCAP)
41	NEW ENTRY		BABE Styx, A&M 2188 (Stygain/Almo, ASCAP)
42	37	5	CRUEL TO BE KIND Nick Lowe, Columbia 3-11018 (Anglo-Rock/Albion, BMI)
43	35	19	SUSPICIONS Eddie Rabbitt, Elektra 46053 (DebDave/Briarpatch, BMI)
44	41	4	ANGEL EYES Abba, Atlantic 3609 (Countless, BMI)
45	39	5	LADY LYNDIA Beach Boys, Caribou 99030 (Brother/Jardine, BMI/Weljarston/Mesa Lane, ASCAP)
46	46	8	TOUCH ME WHEN WE'RE DANCING Bama, Free Flight 11629 (RCA) (Hall-Clement, BMI)
47	50	2	SWEET SUMMER LOVIN' Dolly Parton, RCA 11705 (Song Yard, ASCAP)
48	NEW ENTRY		PLEASE DON'T LEAVE Lauren Wood, Warner Bros. 49043 (Creeping Licking, BMI)
49	NEW ENTRY		PLEASE DON'T GO K.C. & The Sunshine Band, TK 1035 (Sherlyn/Harrick, BMI)
50	NEW ENTRY		BETTER LOVE NEXT TIME Dr. Hook, Capitol 4785 (House Of Gold, BMI)

RECORDING ENGINEERING CLASSES

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Studio Track

LOS ANGELES—Record Plant activity sees Tom Werman producing *Off Broadway* for Atlantic, Gary Ladinsky producing John Boylan producing *Trillion* for Epic, Paul Grupp behind the board, Andy Johns producing *Ozz* for CBS, and Rick Dufay being produced by Jack Douglas.

Latoya Jackson doing overdubs at *One Step Up*, Wally Cox producing, Kevin Kern engineering. Also there, Patti Brooks laying down tracks for Casablanca with Steve Bedell producing, James Simcik engineering.

Ken Mansfield producing *La Costa* for Capitol at Sound Castle. Also, Richard Orshoff producing Craig Mirijanian for Warner Bros., Joe Chiccarelli engineering. And Poco due in shortly with producer Richard Orshoff to begin a new album. The studio has recently added a new Studer A 800 24-track tape machine.

Jim Wetherly recording for Elektra/Asylum at Producer's Workshop, Jim Ed Norman producing. Tom Kelly recording his first Infinity album at *Sunset Sound*, Jai Winding producing, Humberto Gatica engineering.

Gary Scott arranging, conducting and playing keyboards on Robert John's upcoming LP for EMI-America being cut at *Studio Sound*, George Tobin producing. Scott also arranged for the recent Deborah Washington LP on Ariola as well as *B.T. Express* for CBS.

Jacques Morali and Henri Belolo producing the *Village People* and the *Ritchie Family* at *Rick Sound* for Casablanca. Juergen Koppers engineering with help from Steven D. Smith and David Clark.

Gary Klein working on Barbra Streisand's upcoming LP at *Sound Labs*, John Arrias engineering. Other projects there include John Mills overdubbing *Sandy Farina* for Infinity, Paul Rothchild mixing for *Bette Midler's* upcoming film *"The Rose"* with engineering help from Bill Gezski; Nat Jeffrey producing the *Marc Tanner Band* for Elektra/Asylum, Bobby Thomas engineering; and Dave Appel and Hank Medress producing *Tony Orlando* for Casablanca.

Keith Olsen producing the *Babys* for Chrysalis at *Sound City*. *Gentle Giant* also there producing itself with engineer Geoff Emmerick. Snuff Garrett producing *Carol Chase* for Casablanca West at *Britannia*. Pardo Jones finishing a new *Chi-Lites* single for TK at *Doctor Music*, Peter Hirsch engineering. Bob Welch finishing up a new Capitol LP at *Capitol Studios*, Carter producing.

The Haji mobile truck has been active lately, traveling to Dallas to cut *Willie Nelson* at the *Palladium*, *Artie Congers* and *John Fiore* engineering. The truck also cut *Dan Hicks* at the *Golden Bear*, Huntington Beach, Calif., *Steve Goldman* and *John Fiore* engineering.

Rose Mann, formerly with the *Record Plant*, moves to *Kendun* as traffic manager. Also, *David Franco*, formerly with *WEA International*, joins *Kendun* as director of artist relations and music operations.

At *Secret Sound*, N.Y.: *Fandango*, produced by Ed Newmark and Warren Schatz, engineering by Jack Malken and Michael Barry, working on a new LP. *Automatt*, San Francisco, action: *Herbie Hancock* working on a new Columbia LP, *David Rubinson* producing and engineering, *Leslie Ann Jones* assisting; *Pearl Harbor* and the *Explosions* recording its first LP for Warner Bros. with *David Kahne* producing and *Jim Gaines* engineering; and the *Tasmanian Devils* coproducing with *Erik Jacobsen* its first LP for Warner Bros., *Mark Needham* at the board.

Travis Turk engineering *Bobby Bare* for CBS at Nashville's *Soundshop*. Tommy James cutting tracks for *Millennium* at *House Of Music*, West Orange, N.J., *Craig Bishop* engineering. Also there, the *Good Rats* mixing a double live LP with *Mickey Marchello* producing, *Charlie Conrad* and *Bobby Cohen* at the board, and *Bernie Yakus* assisting. And *Southside Johnny & the Asbury Jukes* mixing live tracks for its upcoming film with *Stephen Galfas*, *Al Dellentash* and *Marty Tudor* behind the board.

Eagles producer *Bill Szymczyk* producing *Bob Seger* tracks for that artists upcoming Capitol

LP at *Bayshore*, Coconut Grove, Fla. *Szymczyk* also producing *Joe Vitale's* first solo LP for Elektra/Asylum. Andy Williams beginning an LP of country songs at *Jack Clement* recording studios, Nashville. *Dick Pierce* producing, *Billy Sherrill* engineering.

Jim Vienneau coproducing *Bama* along with

the group at *East Avalon Recorders*, Muscle Shoals, Ala., for *RCA/Free Flight*, *Terry Skinner*, *Steve Moore* and *Howard Toole* behind the board. *Average White Band* working on a new Atlantic LP at New York's *Soundmixers*, *Tim Bomba* and *Gene Paul* handling engineering chores. *John Pavletic* and *Perzband* produc-

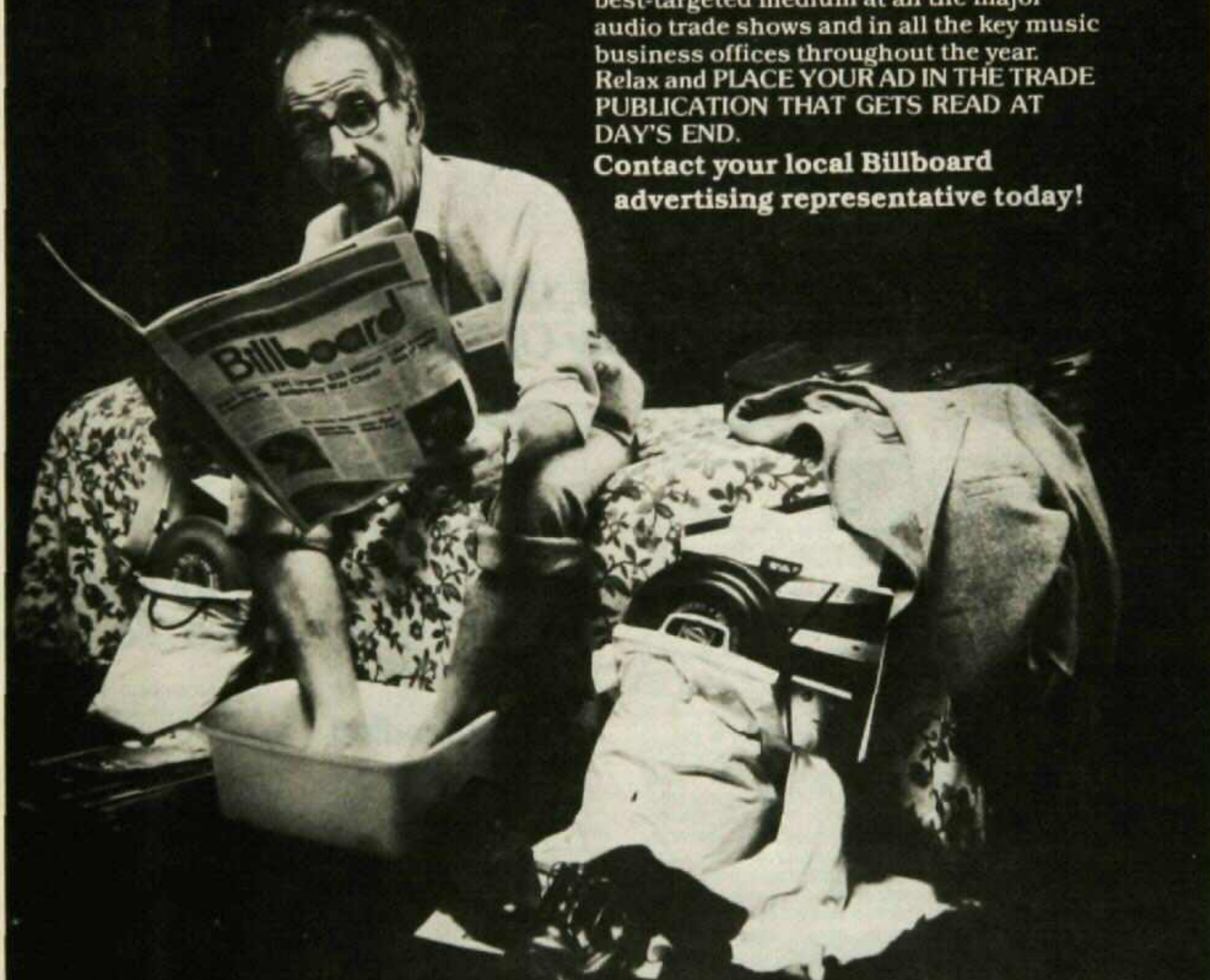
ing *Perzband* at Chicago's *Tanglewood Studios* for *Passport Records*, *Pavletic* engineering.

Walter Kahn and *Rick Kunis* producing *Mizz* for Casablanca at *Queen Village* recording studio, Philadelphia. *Terry Woodford* and *Clayton Ivey* producing the *FCC Band* on *RCA/Free Flight* at *Wishbone Studios*, Muscle Shoals, Ala.,

Ron Lagerlof and *Hershey Reeves* at the board. *Woodford* and *Ivey* also producing *Mac McAnally* for *RCA/Free Flight* there.

Dobie Gray working in a new *Infinity* album at *Fame* recording studios, Muscle Shoals, Ala., *Rick Hall* producing, *Mike Daniel*, *Walt Aldridge* and *Don Daily* engineering.

The one that's read at day's end.



Billboard's November 3 Issue will feature expanded coverage of this winter's AES Convention at New York's Waldorf-Astoria Hotel, November 2-5.

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Oval's Engineering Classes Due Nov. 1

LOS ANGELES—Oval Productions of Hollywood begins a series of classes in recording engineering Nov. 1.

Classes will meet twice weekly for eight weeks. Instructors will be Stephen Cohn and Raffaello Mazza, who recently formed Oval Productions, a record production firm.

AES Issue Date:
November 3, 1979

Advertising Deadline:
October 19, 1979

Billboard

The Weekly Authority in Tape/Audio/Video Coverage.

OCTOBER 20, 1979; BILLBOARD

New Chicago Liquor Law Hits Young Bands

CHICAGO—Booking agents, managers and club owners are having to make fundamental changes in the way they do business as they face adjustment to a new state drinking age limit of 21.

Last June, Chicago enacted a new ordinance prohibiting anyone under 21 from buying a drink. The limit will be enforced statewide under new Illinois legislation that takes effect next Jan. 1.

Immediately affected by the ordinance are managers who rely heavily on acts with a strong teenage appeal. They are finding that clubs are reluctant to book acts that don't have an across-the-board appeal.

"We had to lay off the new wave groups a little," says Jim McNamara, booking agent for Gaspar's. "They just weren't drawing the older crowds. I have to book acts that appeal to a broader spectrum."

Jam Productions, which handles booking for the prestigious Park West, is approaching the problem from a different direction.

"This fall we're going to do some non-alcoholic early shows with groups that draw a young crowd," a source at Jam explains. "If it works out then we'll try it at some of our other places."

Local acts are finding themselves with fewer gigs because some of the larger clubs in the area are going with concert-type events.

"Black Oak Arkansas is going to be playing some of the larger clubs in the area," says Mickey Street of

Street Music Productions. "Persons over 21, are looking for class acts when they go out to listen to music. They won't accept anything less.

Ltd., agrees. "Clubs are going to have to change with the times. The old systems aren't valid anymore. Attendance is down significantly

couple of weeks. You know things are getting rough when Mothers has to close."

Vito Renzi, owner of the Gazebo on Lincoln Ave., finds he can't afford to give new groups a chance.

"Usually I'd book acts with an established following," Vito notes. "And then once or twice a week, on the slow days, I'd give a new group a break. But I can't do that anymore; the competition has become too stiff. You've got to have strong programs all week long."

Across the street from the Gazebo, the venerable Wise Fools Pub has changed its policy slightly.

"We feature jazz and blues," says David Ungerleider, owner of the club. "But sometimes we would do a

rock show and draw a crowd from DePaul Univ. around the corner. But I can't do that anymore. Thirty percent or 40% of our rock show customers were 19 and 20 years old. I'm going to stick with what works."

"Rock clubs in the suburbs are expecting a 20% to 30% drop in business next year," says Mickey Street. "That means there will be less work than ever for local groups. The clubs like B'ginnings will do better than ever, but they will do it with national acts, people like Lou Reed and Patti Smith," he adds.

Zane Bresloff, of Twogether Productions, doesn't think there necessarily has to be a depression for local acts.

(Continued on page 4)



Billboard photo by Chuck Pulin

LAUGHING KOJAKS—Members of Columbia's act the Laughing Dogs appear as the "Kojaks" to open their show at the Bottom Line in Manhattan recently.

"I'm trying to groom my acts to be more versatile," Street continues. "Things have changed in this city. A few years ago a group had to play original music or get laughed off the stage." Street says audiences now will accept good copy bands.

"I've been gearing my bands to play Top 40 music," Steve Siegal of Creative Sounds says. "People forget that when groups like Cheap Trick and Styx were getting started, they were playing Top 40 material. Rock clubs are going to have to go to lighter material if they expect to draw an older crowd."

Mark Zivin, of Group Therapy

since the new statute went into effect. Let's face it, the pie isn't as big as it used to be."

The first casualties of the suddenly tight Chicago rock scene are the smaller clubs where musicians have traditionally scuffled and polished their acts. Many of the groups that used to play for beer and sandwiches in neighborhood rooms now can't find anywhere to play.

"Anybody opening a new club in the city is crazy," says Ken Voss, publisher of the Illinois Entertainer. "Yet there are 10 new clubs opening in the Chicago area alone. Mothers, on Division St. had to close for a

Chicago Area 3,100-Seater Booking Variety Of Talent

By ALAN PENCHANSKY

CHICAGO—Northwest Indiana and the Chicago metropolitan area will be served by a new 3,100-seat talent venue opening its doors in December.

The venue, the Holiday Star Theatre located in Merrillville, Ind. is being booked by Marquee Concerts of L.A. and will stage pop, country and MOR presentations.

Donna Summer and the Oak Ridge Boys are set to play the new hall in its first month of operation. The facility is entirely new, a reported \$6.5 million project 3½ years in the works.

Official opening date is Dec. 6, with "4 Girls 4"—Rosemary Clooney, Rose Marie, Margaret Whiting and Helen O'Connell—on the bill.

The theatre, owned by Whiteco Industries Inc. will be managed by Bill Wellman, formerly associated with the Bridgeview Theatre in Valparaiso, Ind. The producer for the theatre is Richard Kordos.

Wellman says Whiteco's basic business is outdoor advertising. The Holiday Star Theatre is part of a sprawling building complex including a 353-room Holiday Inn hotel that is owned by Whiteco. The hotel and the theatre will be connected by a covered bridge, allowing drink service in the lobby, explains Wellman.

The new house was constructed with proscenium thrust stage and provides main floor seating for

1,899. No seat in the theatre is more than 104 feet from the stage focus.

Located 40 miles from downtown Chicago via interstate highway, the theatre hopes to draw from the metropolitan Chicago area and will advertise in major daily papers here.

Oak Ridge Boys are scheduled Dec. 11-16, Donna Summer Dec. 19-23, Mitzi Gaynor has been booked for New Year's Eve, says Wellman.

All seating will be at one price, Wellman says. Oak Ridge Boys will be sold at \$10.75, with \$15.75 asked for Donna Summer.

Zane Expanding

PHILADELPHIA—Zane Management, Inc., locally-based management firm for recording artists, songwriters and record producers headed by attorney Lloyd Zane Remick, is expanding its activities with the establishment of an Iz Productions division.

Steve Schulman, executive vice president of Iz Productions, says the new division will specialize in the discovery and development of new artists and provide a full complement of services to "nurture their growth."

Talent roster of the parent Zane Management firm includes jazz artist Grover Washington Jr., Instant Funk, Bunny Sigler, Mike Pedicin Jr. and writers-producers Richie Rome, Phil Hurtt, Victor Carstarphen and Skip Drinkwater.

AT SAN FRANCISCO THEATRE Dylan Tour Starts For Graham Nov. 1

By JACK McDONOUGH

SAN FRANCISCO—Bill Graham will present Bob Dylan in a unique week-long series of concerts in early November at the 2,200-seat Fox-Warfield Theatre here.

Dylan, backed by an 11-piece band, will inaugurate a national tour with performances Nov. 1 through Nov. 8 with no performance Monday, Nov. 5.

The shows at the visually delightful and immaculately maintained 1920s theatre, with unobstructed sightlines from double-wide red velvet theatre seats, will mark the first time Dylan has actually headlined his own production within the city confines of San Francisco.

Previous performances have been given at such venues as the Berkeley Community Theatre and Oakland Coliseum Arena where the 12,000 capacity is in marked contract to the intimate confines of the Fox-Warfield. Dylan did appear in San Francisco on Thanksgiving Day 1976 as a major guest at the Band's "Last Waltz" concert.

Graham, for lack of a suitable venue, has done few shows within the city since the closing of Winterland.

Graham says neither Dylan nor

manager Jerry Weintraub, with whom Graham will coproduce the shows, has seen the inside of the theatre. "This was just a situation where they trusted me," notes Graham.

The Fox was exclusively a movie house until earlier this year when the management contracted with MorningSun Productions for that firm to bring in live music. MorningSun had limited success at the venue; some presentations drew well, but the firm also got stung with some postponements and poor turnouts.

Graham says his new agreement with the theatre, under which he expects to present a steady schedule of acts, was initiated by the theatre management, "who called us as soon as it was legally permissible for them to do so."

"It's so easy for a producer to chase a miracle, but it's always surprising when the miracle actually occurs. In this case, we were consummating our arrangement with the Warfield at exactly the same time that we were able to connect with Dylan regarding the start of his tour."

Ticket prices are \$15 and \$12.50 with a limit of six tickets per buyer.

Philly Pops Debuts In Nov.; Nero To Direct & Conduct

By CARY DARLING

LOS ANGELES—Pops may not be solely synonymous with Boston much longer. With pianist-composer Peter Nero as musical director and principal conductor, the Philly Pops makes its debut Nov. 25 and 26 at that city's 2,900-seat Academy of Music. The season opens with a tribute to the late Boston Pops conductor Arthur Fiedler.

An all Gershwin program kicks off the debut of the fledgling 70-piece orchestra. "It's all Gershwin because Fiedler and I did two albums together that were 75% Gershwin," says Nero. "One was all Gershwin and the other was half Gershwin."

The Philly Pops came about as the result of efforts by Moe Septee who, along with the Philadelphia All-Stars Forum, sponsors cultural events in the city. The orchestra is made up of members of the Philadelphia musical community who come from the local ballet and opera

company. A smaller number play with the Philadelphia Orchestra though most are freelance musicians, so there are few problems with conflicting schedules.

Nero, who has guest-conducted pops concerts for various orchestras throughout the country, plans to bring his ideas of what a pops orchestra should be to Philadelphia. In this area, he feels he can avoid being compared to Fiedler.

"Arthur laid it down for everyone to follow," begins Nero. "But everybody, I think, has branched out on their own. Fiedler was a not a player. In his early days, he was a violinist with an orchestra but when he started conducting, he didn't play anymore."

"Also, the style of the pieces write is more up-to-date. There's certain amount more daring than the normal pops program. I've programmed music from 'The Wiz'."

(Continued on page 4)

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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	BEE GEES/SWEET INSPIRATIONS—Robert Stigwood/Jerry Weintraub W/Concerts West, Col., Greensboro, N.C., Oct. 2	18,299	\$10-\$15	\$213,980*
2	KENNY ROGERS/DOTTIE WEST/OAK RIDGE BOYS—C.K. Sparlock Productions, Col., Cleveland, Ohio, Oct. 6	18,771	\$9-\$10	\$179,546*
3	BEE GEES/SWEET INSPIRATIONS—Robert Stigwood/Jerry Weintraub W/Concerts West, Col., Columbia, S.C., Oct. 3	12,151	\$10-\$15	\$171,065*
4	ABBA—Concert Productions Int'l., Maple Leaf Gardens, Toronto, Canada, Oct. 7	16,400	\$9.50-\$10.50	\$166,000*
5	JETHRO TULL/UK—Concert Productions Int'l., Maple Leaf Gardens, Toronto, Canada, Oct. 5	17,471	\$8.50-\$9.50	\$159,160
6	EARTH, WIND & FIRE—Frank J. Russo, Inc., Civic Center, Providence, R.I., Oct. 4	13,260	\$11.50	\$152,490*
7	KENNY ROGERS/DOTTIE WEST/OAK RIDGE BOYS—C.K. Sparlock Productions, Rupp At Arena, Lexington, Ky., Oct. 5	14,864	\$9-\$10	\$144,649*
8	THE JACKSONS/LTD—Rowe Productions, Municipal Aud., New Orleans, La., Oct. 2 & 3 (2)	16,588	\$8.50	\$140,998*
9	BEE GEES/SWEET INSPIRATIONS—Robert Stigwood/Jerry Weintraub W/Concerts West, Col., Jacksonville, Fla., Oct. 4	10,117	\$10-\$15	\$140,580*
10	BEACH BOYS/PRISM—Jerry Weintraub/Concerts West, Summit, Houston, Tx., Oct. 5	13,742	\$8.50-\$9.50	\$135,489
11	DOOBIE BROTHERS/NIGHT—Electric Factory Concerts, Spectrum, Philadelphia, Pa., Oct. 7	16,015	\$5.50-\$8.50	\$120,325
12	REO SPEEDWAGON/MOLLY HATCHET—Feyline Presents/Schon Productions, McNichols Arena, Denver, Co., Oct. 7	13,350	\$6.50-\$8.50	\$116,683
13	THE JACKSONS/LTD—Rowe Productions, Centroplex, Baton Rouge, La., Oct. 5	13,676	\$8.50-\$9	\$116,633*
14	KISS/JOHN COUGAR—Contemporary Productions, Checkerdome, St. Louis, Mo., Oct. 2	12,333	\$7.50-\$9.50	\$116,345
15	BLUE OYSTER CULT/RAINBOW—Di Cesare-Engler Productions, Civic Arena, Pittsburgh, Pa., Oct. 5	12,650	\$8.75	\$110,621
16	DOOBIE BROTHERS/NIGHT—Richard Cohen Productions, Arena, Suffern, N.Y., Oct. 6	9,765	\$8.50-\$9.50	\$92,169
17	STYX/MORNING STAR—Brass Ring Productions, St. Univ., E. Lansing, Mich., Oct. 5	9,984	\$7.50-\$9.50	\$89,861*
18	JIMMY BUFFETT/DEBORAH MC COLL—Jerry Weintraub/Concerts West, Col., Portland, Oreg., Oct. 3	11,000	\$8-\$9	\$87,360*
19	THE JACKSONS/LTD—Rowe Productions, Civic Center, Huntsville, Ala., Oct. 6	10,288	\$7.50-\$8.50	\$85,523
20	AC/DC/BLACKFOOT/MOTHER'S FINEST—Enfam, Col., Knoxville, Tenn., Oct. 2	12,688	\$6-\$7	\$83,819*
21	THE JACKSONS/LTD—Rowe Productions, Freedom Hall, Louisville, Ky., Oct. 7	10,256	\$7.50-\$8.50	\$83,088
Auditoriums (Under 6,000)				
1	THE CARS—Don Law Co., Music Hall, Boston, Mass., Oct. 1 & 2 (3)	12,600	\$7.50-\$8.50	\$104,558*
2	AMERICA/NEW RIDERS—Richard Cohen Organization, Armory, Wilkes Barre, Pa., Oct. 5	4,903	\$8.50	\$41,676*
3	REO SPEEDWAGON/MOLLY HATCHET—Feyline Presents, Johnson Gym, Albuquerque, N.M., Oct. 6	5,560	\$6.50-\$7.50	\$39,090
4	ABBA—Don Law Co., Music Hall, Boston, Mass., Oct. 3	4,200	\$7.50-\$8.50	\$34,006*
5	BLUE OYSTER CULT/RAINBOW—Sunshine Promotions, Mem'l. Aud., Columbus, Ohio, Oct. 2	3,944	\$7.50-\$8.50	\$31,941*
6	KENNY LOGGINS/SNIFFIN' THE TEARS—Contemporary Productions, Kiel Opera House, St. Louis, Mo., Oct. 3	3,557	\$8.50	\$30,235*
7	VAN MORRISON/LITTLE BROTHER MONTGOMERY—Monarch Entertainment, Capital Thea., Passaic, N.J., Oct. 6	3,442	\$7.50-\$8.50	\$28,053*
8	AC/DC/BLACKFOOT/MOTHER'S FINEST—Sound Seventy Productions, Civic Center, Dothan, Ala.	3,818	\$6.50-\$7.50	\$26,397
9	VAN MORRISON—Don Law Co., Orpheum, Boston, Mass., Oct. 4	2,800	\$8.50-\$9.50	\$25,548*
10	RANDY HANSEN'S MACHINE GUN/BOTTLES—Larry Vallon Presents, Civic Aud., Santa Monica, Calif., Oct. 6	2,861	\$7.50	\$21,458*
11	HARRY CHAPIN—Brass Ring Productions, Center Stage, Canton, Mich., Oct. 3 (2)	2,514	\$8.50	\$21,369*
12	THE KNACK/FOOLS—Concert Productions Int'l., Massey Hall, Toronto, Canada, Oct. 6	2,700	\$7.50	\$20,250*
13	TRIUMPH/HARLEQUIN—Concert Productions Int'l./Donald K. Donald, Arena, Peterborough, Canada, Oct. 5	2,645	\$7.50-\$8	\$20,110
14	TRIUMPH/HARLEQUIN—Concert Productions Int'l./Donald K. Donald, Mem'l. Arena, Kingston, Canada, Oct. 7	2,601	\$7.50-\$8.50	\$19,846
15	J.J. CALE/OZARK Mtn. DAREDEVILS—Feyline Presents, Noble Thea., Norman, Okla., Oct. 6	2,460	\$7.50	\$18,450
16	STANLEY CLARKE/TOWER OF POWER—Monarch Entertainment, Eastman Thea., Rochester, N.Y., Oct. 5	2,273	\$6.50-\$8.50	\$17,952

Triumph In U.S. Triumph; No Manager

NEW YORK—Triumph, the three-man band from Canada which plays what it calls "precious metal" rock, has its own approach to building a career. The band has seen its RCA "Just A Game" LP ride comfortably on the U.S. charts for more than five months.

For one thing Triumph manages itself, and for another, it has never opened for any other band. Even as a young club band from Toronto it would insist on headlining any show on which it appeared.

"It works just fine for them, not having a manager, since they are all intelligent people," claims Troy Blakely, vice president, West Coast operations, of the Diversified Management Agency, which books Triumph's tours.

"Also, Gil Moore, the drummer, was a booking agent so he has that experience while Mike Levine, the bass player, has worked for a record company."

With two of the three band members having industry experience, and the third, guitarist and singer Rick Emmett, doing most of the writing and strategy, business decisions by the band are done through a majority vote.

The musicians say that every year every one of them gets outvoted on some major project. Trimedia Inc. is the U.S. company of the band.

"It's not that we think all managers are bad," comments Emmett. "Management plays an important part for bands that don't understand the business. But we managed ourselves in the beginning, then we had management, and now we are on our own again. We found we could do it better ourselves."

By managing itself the band comes into contact with promoters around the country much more often than do most touring bands. There is no buffer between the musicians and the businessmen, and this has turned out to be an advantage, say the Triumph members, since they are able to build rapport with promoters after successful concerts which leads to new and bigger bookings.

While the musicians have been able to build a solid career taking care of all their own business, they concede it does take a lot of time, and it can be exhausting.

"I would like to get to the point where I have someone working for me with whom I can spend half an hour and he will tell me everything he has done for me, and I will tell him everything he has to do, and that will be it," says drummer Gil Moore. **ROMAN KOZAK**

Showdown Concert Books Top Talent

LOS ANGELES—Rick Nelson and the Stone Canyon Band, Hoyt Axton, John Hartford, the Dillards and Jim Connor headlined the third annual Great American Showdown. The event was Saturday-Sunday (13-14) at Pio Pico Park in Jamul, Calif., near San Diego.

Sponsored by Showdown Productions, the show started each day at 10:30 a.m. and continued until dusk. Others who performed were the New Expression, Geoff Stelling and Hardtimes, Footloose Cloggers, Tall Cotton, Don Livingston, Poway Posse Cowboys, Oh! Ridge, Bill Brackett, the Pringles and Grassfire.

Talent



L.A. BUZZ—Members of the audience put their bodies behind the music when the Buzzcocks play the Santa Monica Civic Center in California. The IRS Records group is now touring the U.S.

Talent Talk

Paul Simon's first Warner Bros. LP will be the soundtrack of the still untitled Warner Bros. film which he penned and in which he stars. The LP is Simon's first release of entirely new material since his 1975 Grammy winning "Still Crazy After All These Years." The plot of the film is drawn from his own experiences, with its focus on a touring rock musician at a crossroads in his life in conflict with the changing times. Filming will begin in Cleveland then move onto other locations.

The RIAA imposed four-month waiting period for gold and platinum certification may be causing changes in artist relations. Although Abba's "Voulez-Vous" album shipped in June, Atlantic brass could not make the usual presentation of gold and platinum disks to the group at a party following its New York debut. Instead, the Swedish quartet got special plaques depicting its catalog and commemorating its association with the label.

Abba has 20 hours of film from its U.S. concert tour with the final portions to be shot and edited in London for "Abba Live In Concert." Reportedly the group has two offers from different television networks for the film. While on tour, the illness of one member caused the group to cancel its Washington performance. ... Christine McVie, Lindsey Buckingham, Stevie Nicks, John McVie and Mick Fleetwood (Fleetwood Mac) were honored Wednesday (10) with a star in the Hollywood Walk Of Fame.

The Other End, New York, is beginning a Monday night showcase at its cabaret room, with open auditions for comedians and small groups from 6 to 9 p.m. Better known groups should submit tapes to Stefan Rudolph at the club. The showcases at the dining room of the club are being discontinued. ... Johnny Cash and June Carter Cash were not at the Country Music Awards last week. Instead, they were spotted at New York's Bottom Line cheering the appearance of Carlene Carter, who recently wed British new wave pioneer Nick Lowe. Lowe was not at the show.

Iggy Pop's backup band for his scheduled appearance at the Palladium in New York at the end of the month includes Ivan Kral of the Patti Smith Group, Bryan James of the Damned and Glen Matlock, formerly of the Sex Pistols. ... The recent appearance of Earth, Wind & Fire in New York was marred by youth gangs outside Madison Square Garden who robbed patrons going to the show. There were 15 arrests.

Peter Frampton was given a personalized Navy football jersey when he played at the Naval Academy prior to the homecoming game against Air Force. ... The U.S. Tobacco Co. is hosting a luncheon and press party for Charlie Daniels to promote Copenhagen, Skoal and Happy Days chewing tobacco. ... A dark horse ... eh frog ... in the race for the Grammie is Kermit, who is garnering write-in votes as lead male frog of the year, reports Atlantic Records.

ROMAN KOZAK and JEAN WILLIAMS

Signings

Nigel Harrison, songwriter and bass guitarist for Blondie, to Chinnichap Publishing. He co-wrote the last Blondie single, "One Way Or Another," off the "Parallel Lines" LP. ... Recording artist/songwriter Tom Jans to Mel Dav Music. He recently signed to Infinity Records with an LP for January. ... Pearl Harbor & the Explosions to Larry Robins of B Management for personal management. The group is on a West Coast tour with the Talking Heads. ... Tyrone Barkley, former lead singer with the Undisputed Truth, to Midsong Records, with a new single "Man Of Value" to be released shortly.

England Dan & John Ford Coley are booked by Dick Gilmore at the Agency for the Performing Arts, not by Fred Lawrence, as was previously reported. ... All members of Warner Bros.' B-52's (Keith Strickland, Ricky Wilson, Cindy Wilson, Fred Schneider and Kate Pierson) to BMI.

Jack Blanchard and Misty Morgan to Autumn Hill Records, Nashville, with first single due this month. ... David Smith to MDJ Records in Nashville. ... Georgia Lt. Gov. Zell Miller to ASCAP Nashville with a song he wrote, "They Can't Ration Nothing I Ain't Done Without." ... RCA recording artists Dave & Sugar to Dick Blake International for bookings. ... Rick Klang to an exclusive staff writer contract with Shaggy Dog Music. Klang currently has a song on the country charts, "That Over Thirty Look," recorded by Faron Young on MCA Records. ... Sunset artist Bobby G. Rice to exclusive booking agreement with Bob Bean Talent in Nashville.

Vocalist Linda Marlene to Music Management Co. for record production and management. ... Sun Records' Orion to BMI with his first single, "Washing Machine."

Scandinavian rocker Roy Sundholm to Polydor Records in the U.S. via agreement with London-based Ensign Records. "The Chinese Method" is the debut LP. ... Writer/artist Barbara Wyrick to Intersong Music.

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Facing the Big Time Her Own Way

AM-3
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OCTOBER 20, 1979, BILLBOARD

By GEORGE ANTHONY

In Hollywood they call her the Garbo Of Pop, but tell Anne Murray that and she laughs out loud.

"I'm not a recluse," says the husky-voiced blonde with the solid gold pipes. "I don't know where people get these ideas."

I do. If Rodgers & Hammerstein had met Anne Murray before they created a character named Ado Annie for "Oklahoma!," that lyric might have changed to: "I'm just a girl who can say no."

At 33, the Canadian-born supersongstress shows signs of mellowing at last. Not that she's actually saying "yes," mind you. But at least she's willing to risk a "maybe." An Anne Murray "maybe" is the next best thing to bankable, and can mean as much as \$1 million in her personal checking account.

Not that she's eliminated the word no from her professional vocabulary. She still refuses to move to California, making her home in Toronto instead. And she still insists on recording her albums there, much to the chagrin of West Coast nay-sayers, who still believe Rodeo Drive is the center of the universe.

But Anne Murray had the last laugh when the Rolling Stones and other discerning disk-cutters started to flock to that Canadian city to wax their songs. And if Billboard chart records are any indication, she hasn't suffered. After she hit the pop charts in 1970 with "Snowbird," the song that made her a star, she followed up with 17 charting singles in the following 10 years, highlighted by top 15 entries with "Danny's Song," "Love Song," "You Won't See Me," "I Just Fall In Love Again," and 1978's No. 1 "You Needed Me."

In the meantime she was racking up even higher scores on the country charts, establishing herself as an unusually prolific crossover artist. "Snowbird" was again her first chart bid in 1970, hitting 10, with "Cotton Jenny," "Danny's Song," "What About Me," "Love Song," "He Thinks I Still Care," "Son Of A Rotten Gambler," "The Call," "Walk Right Back," "You Needed Me," "I Just Fall In Love Again," and "Shadows In The Moonlight" all going top 20.

Her last three hits tell a fascinating story in themselves. "You Needed Me" hit the No. 1 spot on the pop chart and reached the number four position in country, but "I Just Fall In Love Again" and "Shadows In The Moonlight," respectable although not spectacular pop hits, both rocketed to the top spot on the country chart.

Such chart activity does not displease Murray, who once did



Murray won her first Grammy in 1975, best performance by a female country vocalist, for "Love Song."



At the University of New Brunswick, Murray is awarded an Honorary Doctor of Letters.

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a television special called "Anne Murray: Number One With A Bullet," "because that's every singer's dream." She still remembers the week Billboard listed "You Won't See Me" as No. 1 on the Easy Listening chart, while the flip side, "He Thinks I Still Care," was numero uno on the country chart. And this year, of course, she reached the No. 1 pop slot with "You Needed Me."

Her albums have also fared remarkably well. She first appeared on the pop chart with her "Snowbird" album in 1970, then followed with "Anne Murray" (1971), "Talk It Over In The Morning" (1971), "Anne Murray & Glen Campbell" (1971), "Annie" (1972), "Danny's Song" (1973), "Love Song" (1974), "Anne Murray Country" (1974), "Highly Prized Possession" (1974), "Together" (1974) and "Keeping In Touch" (1976). Her last two albums have topped all her previous disks. "Let's Keep It That Way," which contained pop and country hits ("You Needed Me," "Walk Right Back") went platinum (her first disk to do so), and her latest album "New Kind Of Feeling" climbed higher on Billboard's pop list than any other collection she's waxed.

Her new album, "I Will Always Love You," came out recently, featuring the new single by Randy ("You Needed Me") Goodrum, "Broken Hearted Me." And Capitol Records, with whom she recently re-signed after lengthy and reportedly expensive negotiations, is prepping "Anne Murray's Greatest Hits Vol. 1" for next year.

Some Garbo. Some Pop.

(Continued on page AM-4)

Anne Murray

AM-4

"You turn down a few things and you get a rep," says the lady with the bedroom voice that belies her girl-next-door appeal. "Just because I don't go to Regine's doesn't mean I'm a hermit."

Then why won't she go to public places, like restaurants? "I like home cooking, even mine," she replies dryly. "Even in Vegas?"

"All the restaurants I like in Vegas are in hotels." So?

"I hate hotels."

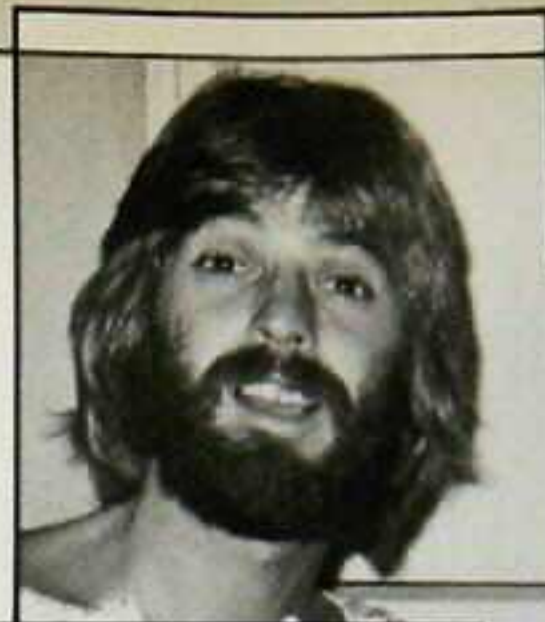
Hotels don't hate her, especially in Vegas. She said no to that town too (while her managers gnashed their teeth) for six years until the Aladdin coaxed her back. Now she has a mega-buck deal with the Riviera for six weeks work. Included in the deal are a dozen rooms for her musicians and staff plus a three-bedroom home, fully staffed, for the lady who hates hotels.

The girl who once complained she didn't like "being served up like dessert" to nightclub audiences in gambling spas has a Cherries Jubilee price tag now. Not that she's suffered financially up to now. Her annual income passed the \$1 million mark some time ago, without Vegas paychecks.

What counts now is that she is finally in control of her own career. She went the other route for a while, leaving hit-making record producer Brian Ahern to experiment with "a more L.A. sound." She didn't like it and found Jim Ed Norman, and the results are apparent. Her brief liaison with Shep Gordon of Aive Enterprises was part of her private fact-finding tour, and now she's more convinced than ever that Annie knows best.

Proof of that, if further evidence is needed, was her monster hit "You Needed Me," a smash disk all over the world. This year she won the Grammy for best female singer of the year, outclassing Olivia Newton-John, Carly Simon, Donna Summer and Barbra Streisand. Typically enough, her first Grammy, for "Love Song," was for best female country singer, a category in which she was again nominated this year, this time for "Walk Right Back." "You Needed Me" also won the top prize—song of the year—at this year's Academy of Country Music Awards, and a few years ago her name was emblazoned in Nashville's Music Hall of Fame. She is also in the running for Country Music Assn. single of the year ("You Needed Me") and female vocalist.

"When 'Snowbird' became a hit I was labelled as a country" (Continued on page AM-18)



With Kenny Loggins, who wrote "Danny's Song" and "Love Song."

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From Canada (accepting one of many Juno Awards) to Nashville's Country Music Hall of Fame and Museum, Anne Murray brings new meaning to the word crossover.



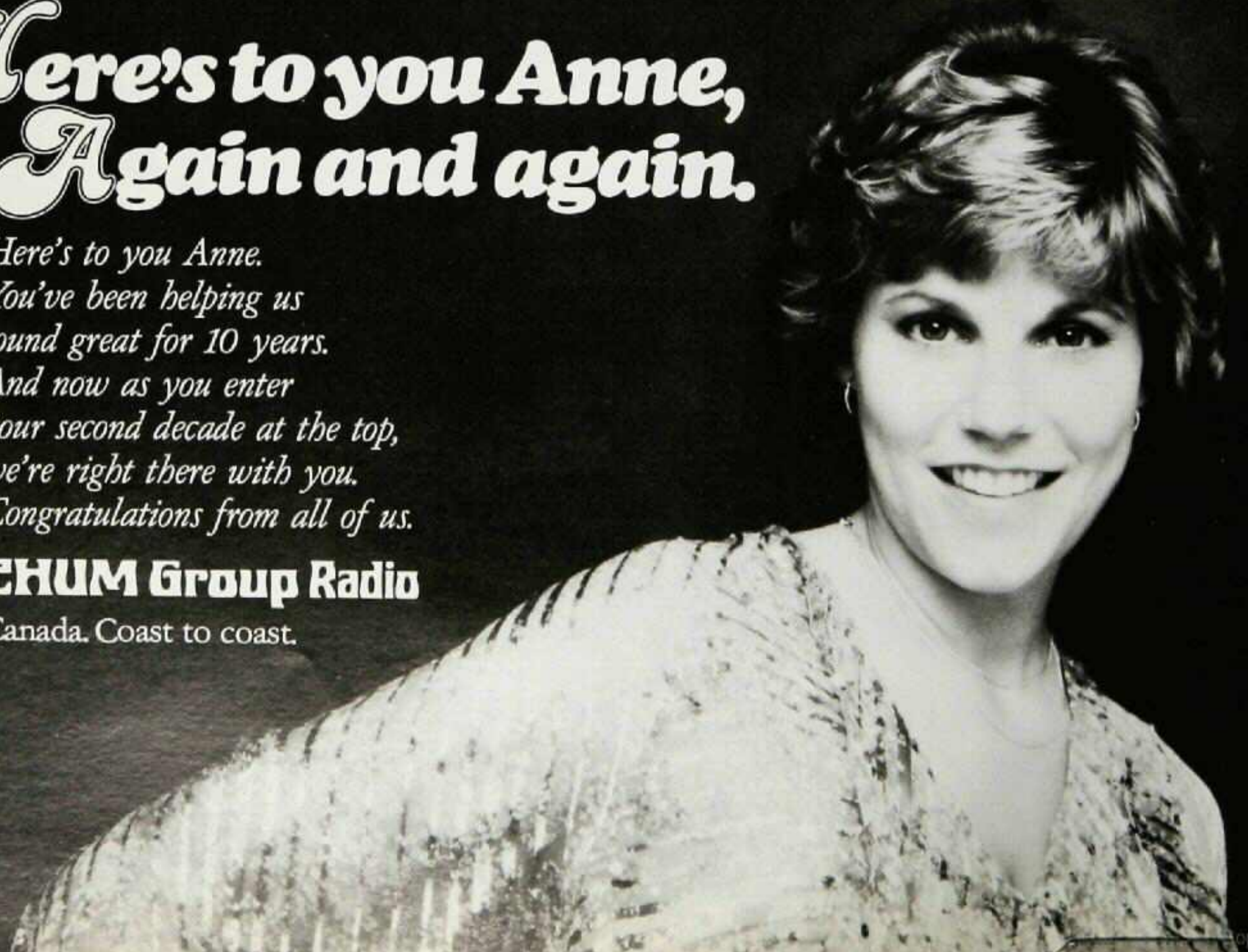
Originating in Canada, Murray's "Ladies' Night" tv special has since been shown in the U.S. and overseas.

OCTOBER 20, 1979, BILLBOARD

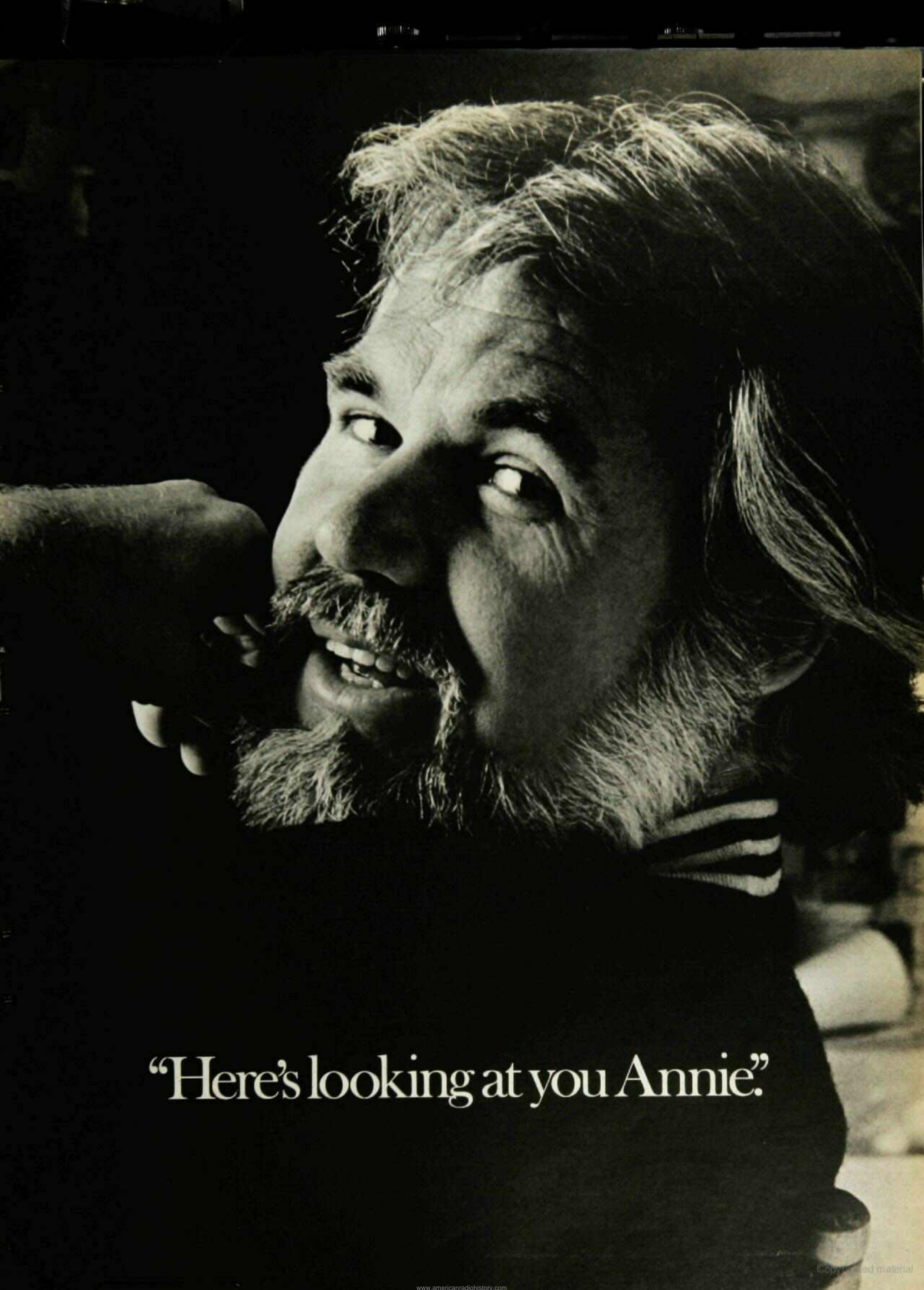
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“Here’s looking at you Annie.”

AM-6

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BILL LANGSTROTH first met Anne Murray in 1964 when she auditioned for a job on his CBC-TV summer show, "Sing-along Jubilee." Co-host and unbilled associate producer of the series, Langstroth auditioned her with 85 others. She was 20.

"We auditioned for chorus first," he recalls, "and I remember she sat on a stool, accompanying herself on baritone uke, and led the others in 'Mary Don't You Weep,' which was a hot folk song in the sixties."

Today, he teases her by telling her he thought she "was a regular Pete Seeger with boobs, except she wasn't in trouble with the Un-American Activities committee." But in reality he remembers hearing a sound he'd never quite heard before.

"After we were done there were only two of them left, Anne and another girl. But we couldn't hire her because we had all the altos we needed. I told her to keep in touch."

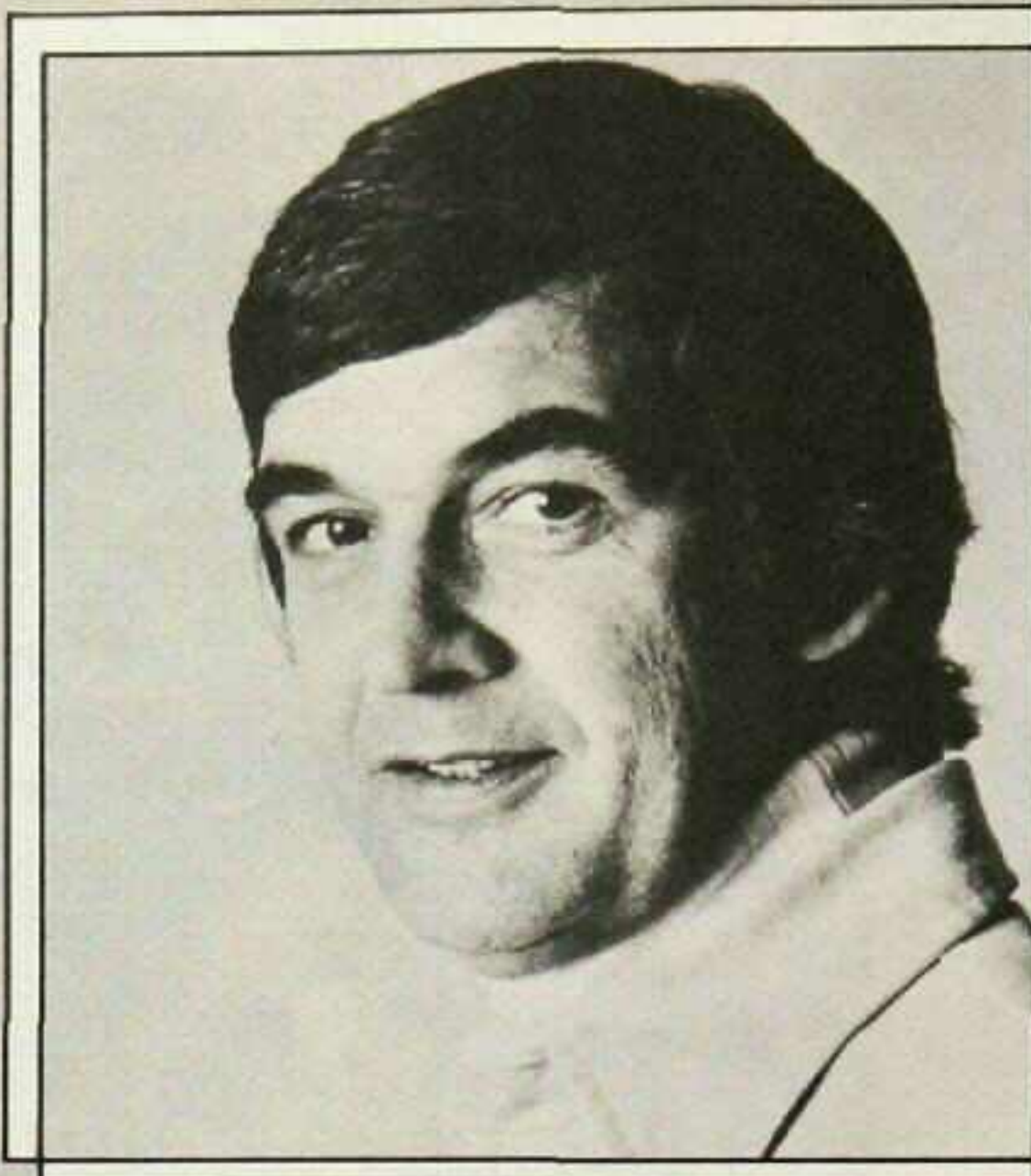
Two years later he sent wires and cables, trying to track her down at the University of New Brunswick.

"She gave me a lot of lip," he says with a wry smile. "I told her she should try again. She said 'No way, I'm not coming to your stupid auditions!' But I kept talking and she showed up, and we hired her."

"After we signed the contracts she said, 'Oh, by the way, I'm not gonna be able to do the first six shows, because I gotta have a knee operation.' We just sat there stunned. We were Big Smart Show Biz people, and we had just been taken royally. The producer said 'To hell with her. We're only doing 13 shows. Get someone else.' So naturally we waited for her."

Brian Ahern was our musical director then, and he got so excited when he heard her voice that he wanted her to start recording right away. In the meantime she'd signed a contract to teach in Prince Edward Island—she was still set on being a teacher—and we devised all sorts of ruses to keep her singing."

She stayed with the show for four years, gaining new fame when it jumped to a network slot in the fall of 1969. By 1968,



Bill Langstroth, who discovered Murray in 1964 and married her in 1975: "She sat on a stool, accompanying herself on baritone uke. . . ."

\$1.98 and had already sold 40,000 copies. She and Brian Ahern had a contract with Arc for a second album if they gave her a bigger budget.

"I called Brian Ahern and Bill Langstroth and told them I wanted to talk. The three of them came to Toronto shopping for labels. They saw three companies—they came to me last—and that was the first time I met her."

"I surprised her that day because I said yes to almost everything Brian wanted. All they wanted, really, was a bigger budget, so they could cut the kind of album they knew they could make."

White signed her to Capitol in July, 1969 ("it was one of the fastest signings ever done") and she went into the studio in August.

"I think there was an instant feeling of trust on both sides," says White. "She's a little tougher now, but she still faces you down with that direct don't-bullshit-me look in her eyes."

He took the 10 best songs from her first two Canadian Capitol albums ("This Way Is My Way" and "Honey, Wheat & Laughter") and created her first U.S. album, "Snowbird."

"There are still a dozen songs left over from those first two albums that have never been released in the U.S.," he adds. "Capitol has been after them for some time, but we don't feel they represent Anne as she is today."

He uses the word "we" professionally. After 20 years at Capitol in Canada, starting as promotion and marketing manager and moving up the rung to his post as vice president of a&r, Paul White joined Balmur's management team in April 1978 and is now director of creative development for the company's upcoming roster.

"It's been a long, long time and we're still not bored with each other," says White. "So we must be doing something right." (Continued on page AM-4)



Brian Ahern, who met her on "Singalong Jubilee" in 1964 and produced her first 10 albums: "She had a really good instrument and she seemed to know how to use it."



Leonard Rambeau, left, her manager, who asked her to sing at a fund-raiser in 1968: "We offered her the princely fee of \$125." Paul White, right, who signed her to Capitol in 1969: "I think there was an instant feeling of trust on both sides."

however, she and Langstroth realized that business had become personal—"by August of that year we were definitely, uh, you might say aware of each other"—and decided to concentrate on their off-camera relationship. Langstroth had helped get her a few club bookings and turned such matters over to young Leonard Rambeau, who was already priming the press for her appearances.

Langstroth married Anne Murray on June 20, 1975. They have two children—William Jr., born Aug. 31, 1976, and Dawn, born April 16, 1979. Still in demand as a performer, Langstroth now enjoys a successful career as an independent television producer and freelance photographer, and recently completed the still photography for the Richard Harris-Beverly D'Angelo thriller, "High Point."

* * *

BRIAN AHERN first met Anne Murray when she showed up for auditions for "Singalong Jubilee."

"I thought she had a really good instrument," recalls Ahern, "and she seemed to know how to use it. I remember writing her a whole lot of letters, trying to convince her to make records. But she was set on becoming a physical education teacher in those days, and it took a lot of persuasion."

"We did the album for Arc, which was a cheapie, and then I took her to Toronto to talk to Capitol. It was only after she became a star, with a hit record, that she moved to Toronto."

"It was very odd, you know, when I think about it. A very unusual thing, for an artist to become a star from a studio session. When we did 'Snowbird' I would have liked to have used

U.S. musicians, because there were no studio musicians in Canada.

"Now there are 24-track studios in Toronto, but in those days there was nothing. No studios, no managers, nothing. In those days U.S. record executives in Canada were more or less field men whose job was to make sure that U.S. records sold their quota in Canada. They weren't really there for us. So we had no place to go for advice."

"We did 'Snowbird' with six tracks. Six tracks. We started off with Anne's voice and me on guitar. Then I played bass, and drums too, as I recall. And I sketched out the strings for Rick Wilkins—on my guitar, because I can't write music—and somehow he got it together."

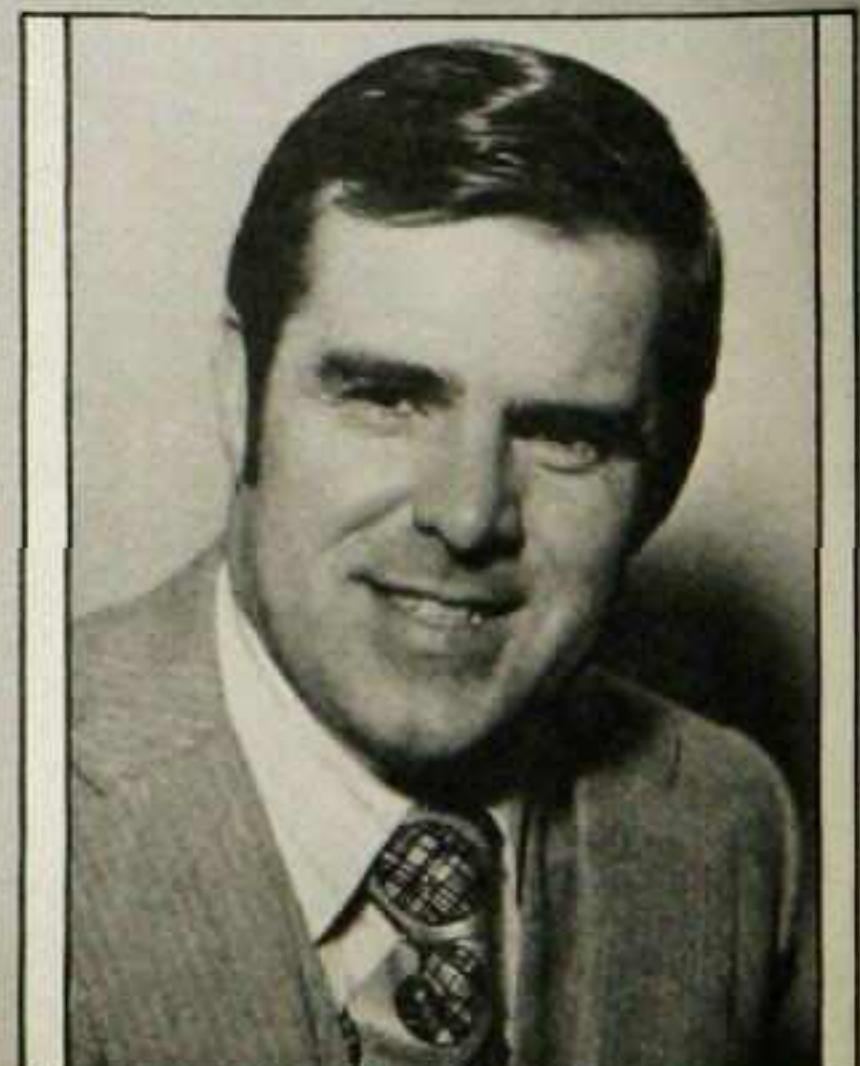
Brian Ahern produced Anne Murray's first 10 albums, and together they made musical history. He later produced the albums of Emmylou Harris, whom he also wed. He has just completed her Christmas album—"we have three others in the works"—and his latest album, "Johnny Cash: Silver Anniversary" was released in late August.

* * *

PAUL WHITE was the a&r director of Capitol Records in Canada when he saw Anne Murray on "Singalong Jubilee" in 1969.

"She was just in the chorus then, but every week they would feature one of the singers. I found out which night her turn was coming up and stayed in to watch her. Then I called Alex Clark, our salesman in the Maritimes, and asked him to check her out."

"Alex said, 'I think you're too late. She already has an album out on Arc.' He was right. Her album was selling for



Lyman MacInnis, Murray's business manager since 1971. "We took to each other right away, and both of us being Maritimers didn't hurt."



Even in the cool, clear Autumn
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her second decade of entertainment.

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AM-8

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OCTOBER 20, 1979, BILLBOARD



Fred Lawrence, her agent since 1973: "When her agent left I campaigned to represent her... I thought she was the best female singer in the business."

LEONARD RAMBEAU first met Anne Murray in December 1968, in Dartmouth, Nova Scotia. Then 23, he'd seen her on tv and heard her on radio and suggested she'd be ideal for a fund-raising concert for his youth club.

"We offered her the princely fee of \$125," he recalls, "and she did it."

Later he took her out a few times—"we saw a few shows, went to a couple of basketball games"—and asked her questions about her career: how far did she want to go? And how did she plan to get there?

The following November he booked her first major solo concert, for Saint Mary's U. Alumni in Halifax, Nova Scotia. She was paid \$2,000. He was on campus at that time, working for the Department of Manpower and Immigration's student placement office. "If I ever decide to do this full time," she told him, "I'd like to talk to you." The next day her first Capitol album, "This Way Is My Way," was released in Canada.

By June 1970, the U.S. was humming "Snowbird." When she complained because sudden fan mail and phone calls were ruining her private life, he borrowed \$16 from her and got her a post office box number in Halifax.

"Snowbird" went gold that fall. Anne moved to Toronto in January 1971 and telephoned him in April. "I want to talk to you," she said. "Can you come up?"

He arrived in Toronto in May and together they formed *Balmur*, the corporation that has become her personal music empire. Today Leonard Rambeau is president of Balmur and Anne Murray's personal manager, and today Balmur's telephone number is 485-GOLD.

Although phenomenally successful, his management philosophy is deceptively simple. "There are lots of egos at Balmur," says Rambeau, "the same as everywhere else. But we make it a point to never forget who the star is. If the star does well, we do well. If she doesn't, we don't."

He makes sure she does.

★ ★ ★

LYMAN MacINNIS met Anne Murray in the spring of 1971, when she moved to Toronto. Her lawyer at that time, Tony Gray, knew MacInnis represented a number of celebrated hockey players, so when Anne said she wanted financial advice he recommended MacInnis.

MacInnis was intrigued. He knew who she was because he'd seen her on tv, but the only thing he really knew about Anne Murray was that his wife was one of her biggest fans.

"Anne called and made an appointment, and we had lunch,"



Jim Ed Norman, left, her current producer since 1976's "Let's Keep It That Way." "We asked her all the usual things... She spent most of the time sizing me up." **Randy Goodrum is at right.**

MacInnis recalls. "We took to each other right away, and both of us being Maritimers didn't hurt."

Two weeks later he met Leonard Rambeau.

"She'd been working on Leonard to quit his job in Halifax and manage her full time. We had a meeting—sat around the dining room table at my home, as a matter of fact—and made the deal. It was a whole new concept—a manager working for an artist, instead of just getting a commission," adds MacInnis. "And a few weeks later, on April 14, 1971, we formed Balmur." Since then he's handled all business aspects of her corporation.

"I'm really the business manager for both Anne and Balmur," he says. "But with one big difference—I don't work for Balmur."

When Anne first sought him out he was an accountant with Coopers & Lybrand; now his clients consult him in the skyscraper offices of Touche Ross & Co.

"Consequently I work for Anne, not Balmur," he points out. "Often I serve as a buffer between them, for her protection from her own company. It's a unique relationship. Balmur knows her career side; I know her financial side and Balmur's financial side. And what's good for Balmur isn't always best for Anne."

MacInnis has also established himself as a top financial analyst in print and broadcasting circles, but Anne Murray and her music empire are especially close to his heart.

"It's not just the Maritimes link," he adds thoughtfully. "It's her talent. She just gets better and better. There's absolutely nobody like her."

★ ★ ★

DAVID MATHESON first met Anne Murray in 1972 when her lawyer, Tony Gray, moved to Australia.

"Lyman called me and asked me if I'd like to do some work for her. I'd seen her on 'Singalong Jubilee' and seen some publicity about her, but I wasn't that familiar with her work. I just knew she was there."

"She'd moved to Toronto then, but she was still trying to make it. I was from New Brunswick, and Maritimers knew Maritimers, but I hadn't done that much in the music business, although I'd been involved in theatre, film and tv deals."

"She was just at the point where things were getting more sophisticated, legally, than she was used to. She'd signed a deal with Shep Gordon, and we negotiated her 1974 contract with Capitol, which was much bigger than her original deal in 1971."

"It was an exciting time, because Anne was exactly what her image exuded. To really get to know her was to realize that she was very much what she was onstage or on the tube."

Matheson wanted to understand his new client's lifestyle, so he joined her on a few gigs in California. "I gained real insight into what she was going through, and what tours were all about, and how rough they could be. It takes a while for Anne to really open up, but seeing her perform every night gave me a chance to see the before, the afters and the inbetweens. I started to appreciate the fact that she had really paid her dues."

David Matheson has been Anne Murray's attorney ever since. "When you work for an artist you can really see that they're determined, no, dedicated, to achieve what they want to achieve, and you become part of it. Her whole team—Leonard, Lyman, Bill—is based on personal relationships, people who refuse to let each other down. It's too bad all artists can't create that kind of environment for themselves."

Matheson says she purposely avoids the business end of show business. "She's made a point not to get involved in the business side, other than her overall approval of it. Leonard and Lyman are the key to that, because she has such confidence in them. And I think that's the key to her vitality as an artist. She's not counting the house, she's singing to the people."

When she and Bill Langstroth bought a sprawling home in Thornhill, Ontario, he recalls, she called MacInnes to ask him if he thought \$1,200 would cover the cost of broadloom. "Try \$15,000," said MacInnes.

"It was all the same to her," says Matheson. "But don't be fooled by that. The lady is sharp. You negotiate a lengthy contract and sit down to explain it to her and she pops right back with the most perceptive questions you can imagine. She has an uncommon sense of common sense; there's no clutter in that head of hers."

★ ★ ★

PAT RICCO JR. first met Anne Murray on May 3, 1972 in a rehearsal studio at Eastern Sound in Toronto.

"That was the first time we actually talked, I guess," says Riccio. "Brian Ahern and I had been friends for years, and I'd played piano and organ on every album she'd made up to that time. But we'd never had much contact inside the recording studio."

He remembers the date because they had only three days to rehearse before she opened in Chicago. "She was just back from Europe and her keyboard man had been in an accident or something, so I had to fill in. I slept with those charts for three days."

In 1975 her musical director Skip Beckwith had opted to go into production, and she needed a new person to lead her band. Riccio was elected.

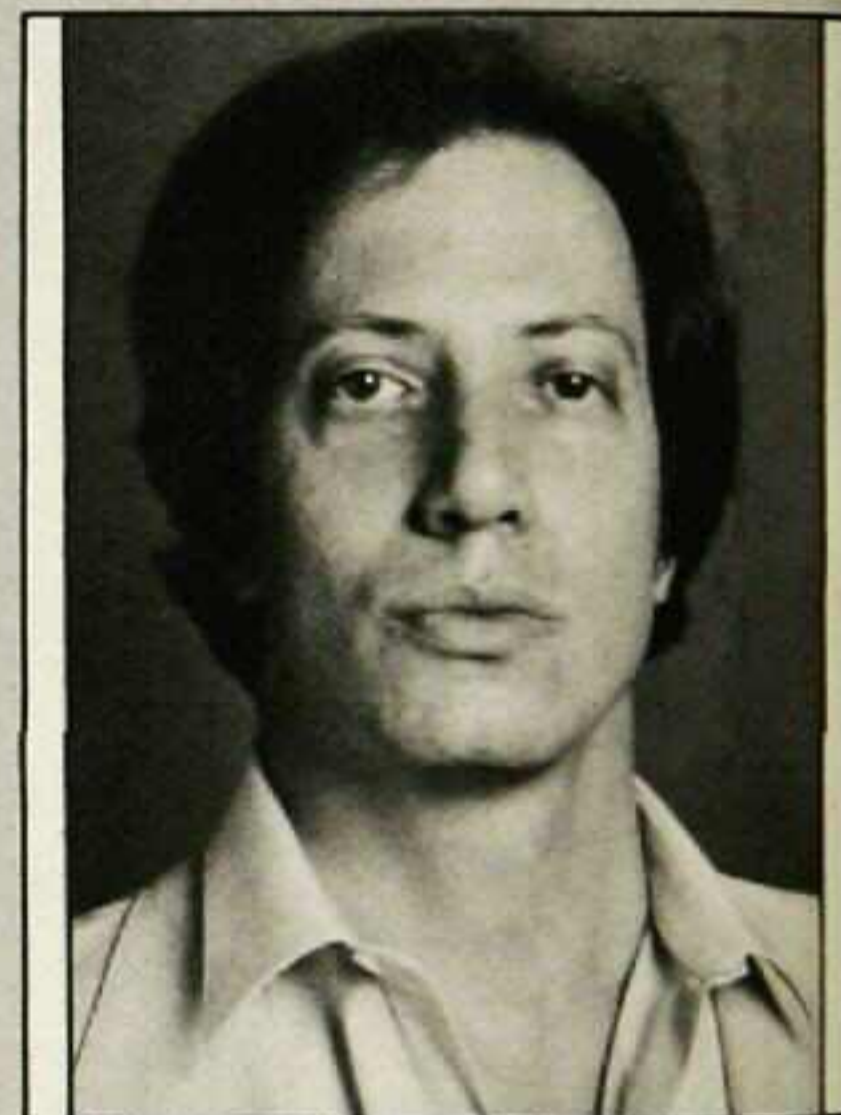
"I was really uptight about it at first, but I'd had a lot of big band training with my father"—popular Toronto bandleader Pat Riccio—"so everything fell into place. We went to Europe in May—England, Denmark, Germany, France, Sweden, the works. A real trial-by-fire. We'd do tv shows with musicians who couldn't speak English, guys who played different chords than we did. It was the first time for everything. Did I clean up my act fast!"

Today Pat Riccio Jr. is Anne Murray's personal conductor, leading the NBC orchestra with the same ease as he guides her rock band.

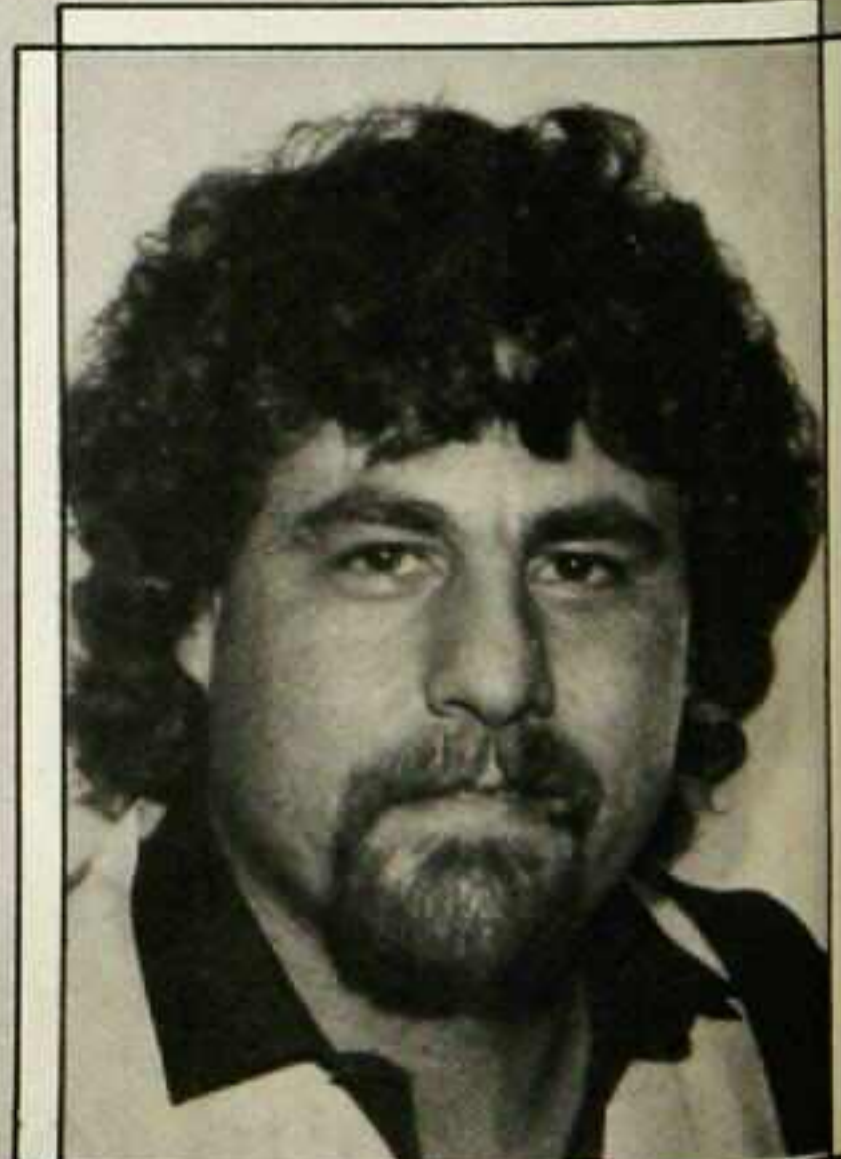
(Continued on page AM-20)



David Matheson, her attorney since 1972: "It was an exciting time, because Anne Murray was exactly what her image exuded."



Warren Baker, her road manager who joined on as equipment manager in 1973. "To be honest with you, I didn't know who she was... I believed in her the minute I met her."



Pat Riccio, her music conductor and keyboard player since 1972. "She was just back from Europe and her keyboard man had been in an accident, so I had to fill in."

apa

AGENCY FOR THE PERFORMING ARTS, INC.

Dear Anne

IT'S OUR PLEASURE...

Sincerely

Agency for The Performing Arts, Inc.

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Company Limited
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Toronto, Ontario
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Telephone (416) 920-2211

DEAR ANNE

WE WILL ALWAYS

LOVE YOU

YOUR FRIENDS AT

EASTERN SOUND



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MURRAY**

We're For You
&
You're For Us!

Following successful engagements in 1974 and 1977 your September 9th concert in 1979 sold out two weeks after tickets went on sale by mail! -- A full four months prior to the engagement!

We look forward to four sold out days with you in September of 1980. Congratulations!

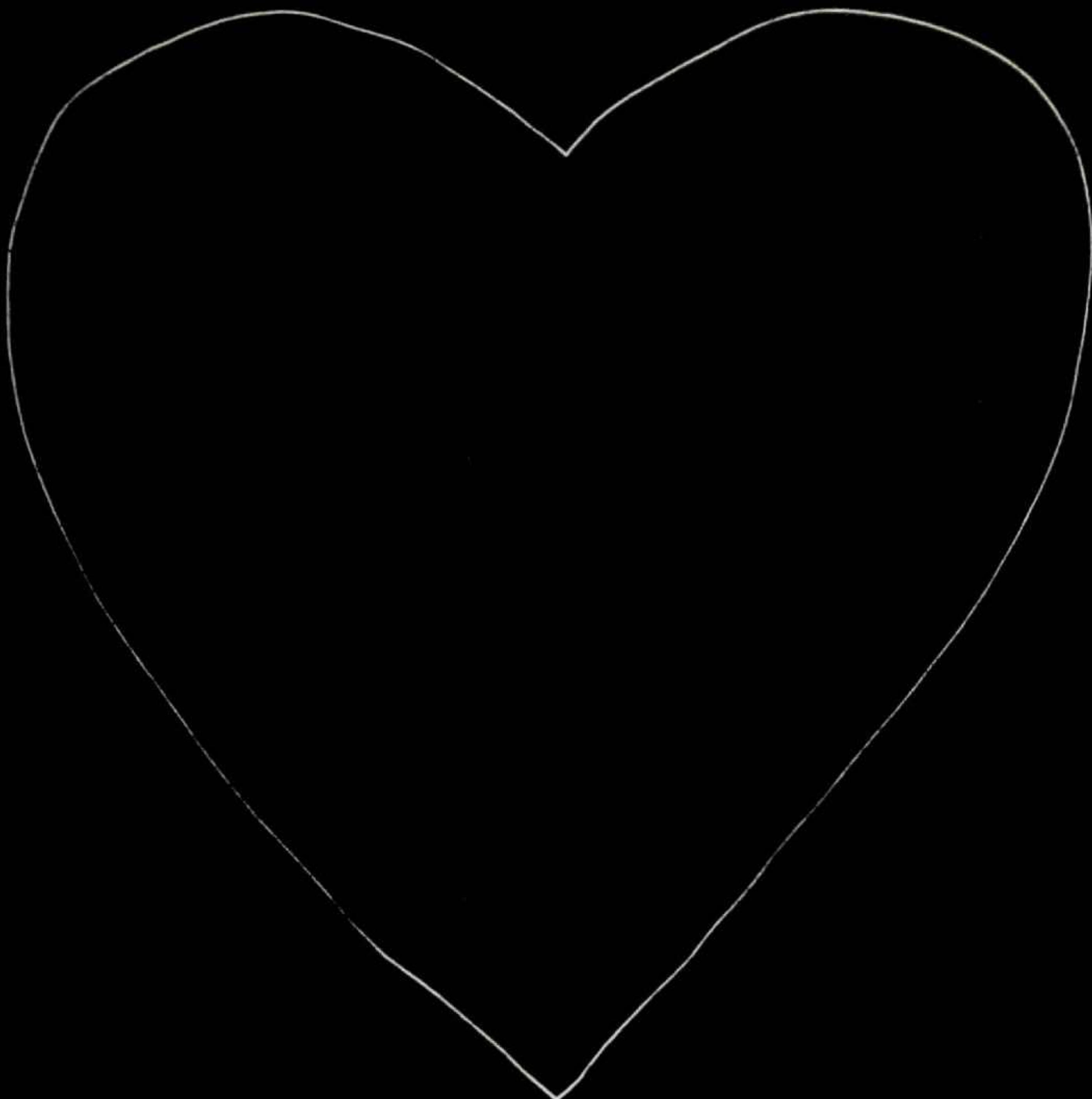
Besides that -- We love you!

Congratulations
to a most
precious lady.

DAVID

SOUTH SHORE MUSIC CIRCUS

New England's Summer Entertainment Center
Cohasset, Massachusetts



The world knows you
as a great singer.
I'm fortunate to know you
as a great woman.

Leonard

ANNE MURRAY BALANCE SHEET

ASSETS

- Talent
- Personality
- Warmth
- Attitude

LIABILITIES

None

NET WORTH

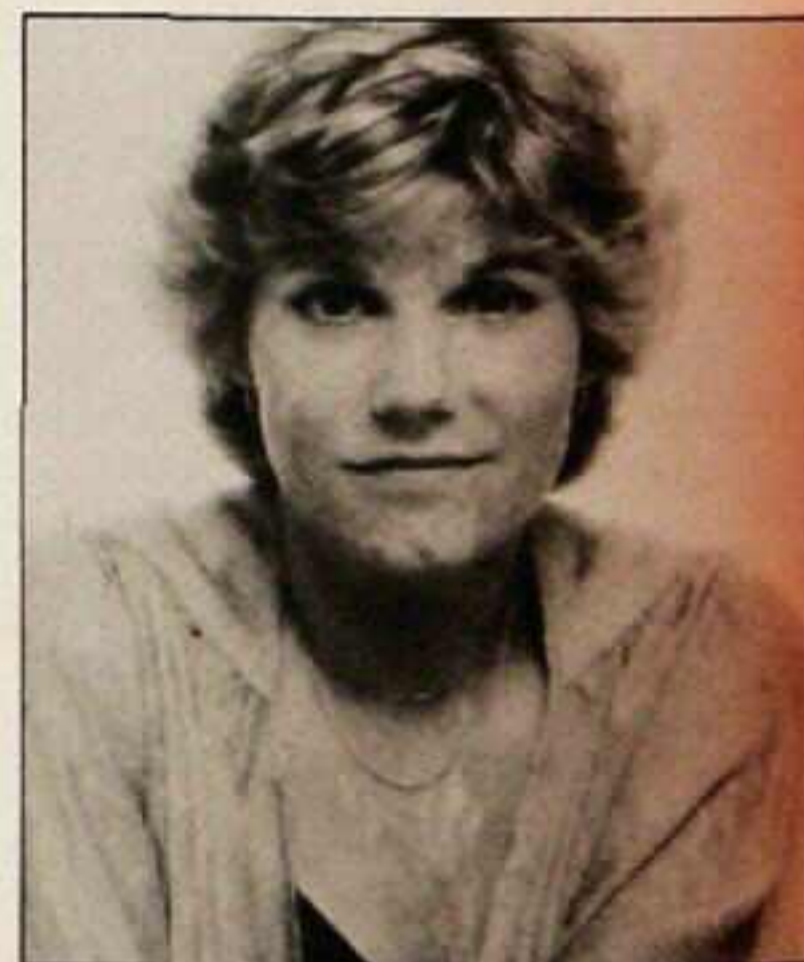
Priceless

I have examined the balance sheet of Anne Murray as of October 15, 1979. In my opinion it presents fairly her net worth in accordance with generally accepted standards applied in the measurement of determining personal success.

Ryman

love you anne
GLEN CAMPBELL

Anne We need you



With friends like you
we can make every year
the Year of the Child.



The Canadian Save the Children Fund

THIS IS IT!
WEEK AFTER WEEK,
RECORDS AND TAPES
SELL BIGGER AND FASTER.
HERE'S THE REASON WHY...

**SUPERCHARTS INSIDE TO
PULL OUT AND PUT UP!**

SUPERQUOTES FROM RETAIL IN AND THE BILLBOARD

RETAIL PROFITS:

"It makes selling records a whole lot easier for us...
and for our customers."

— David Estes, Manager
TOWER RECORDS (Las Vegas)

"Now our customers can find exactly what they want.
It really helps out sales."

— Greg Schmit, Manager
TOWER RECORDS
(Panorama City)

"They obviously help to sell records to customers
who wouldn't necessarily have bought anything
in the first place."

— Paul King, Store Director
PEACHES (Denver)

"Our customers purchase new product more now
because of...the chart. We even see parents using
the charts to buy records for their kids..."

"A definite boost to our profits. Keep them coming!"

— Sheri Weser, Manager
RECORD THEATRE (Rochester)

— Carl Keel, Head Buyer
FLIPSIDE/RECORDLAND
(Lubbock)

RETAIL DISPLAYS:

"We hang them up every week and will continue to
do so... The new super size is easy to use and to
place in the store."

— Lyle Minnick, Store Director
PEACHES (Hollywood)

"Fantastic!... Top LP and Hot 100 Traffic Center
charts are displayed adjacent to their respective
bins. Customers now have something to look at!"

— Howard Rosen, VP
WEE THREE RECORDS
(Conshohocken)

"We put it up right by the counter, and customers
love it!"

— Bill Cochran, Manager
RECORD THEATRE (Erie)

"We have great usage for the Disco Top 40 and Hot
100 charts in special in-store locations."

— Diane Mitchell, Catalog Buyer
BROMO DIST./SOUND WAREHOUSE
(Okla. City)

"Our disco buyer has not only posted Billboard's
Traffic Center chart, but is also using it to order
from... Great idea!"

— Greg Hettrick, Asst. Manager
TOWER RECORDS (Seattle)



UNFOLD ALL THE POWER FOR YOURSELF

PRAISE OF THE SUPERCHARTS... TRAFFIC CENTER:

THE TRAFFIC BUILDS AND BUILDS:

"We look forward to it each week...They make record-buying much simpler for the customer, and much easier for us."

— Karlen Ulssparre, Asst. Manager
RECORD THEATRE (Cincinnati)

"We love 'em, and we use 'em every week. They really help customers pinpoint the name of the song they like (so) they can pick out their LPs and tapes. The charts definitely help our sales."

— Larry Webb, Store Director
PEACHES (Greensboro)

"Response has been excellent in our store...and we really look forward to getting the Traffic Center charts every week."

— Rick Hernandez, Manager
TOWER RECORDS (Sacramento)

"Our customers are now requesting product that they have not heard locally...Great sales stimulator! ...Has really improved local sales in our thirteen stores."

— John Grandoni,
Buyer/Advertising Mgr.
CAVAGES RECORD STORE
(Buffalo)

"Terrific...we love the idea! We frame the charts and display them in a prime location for customers to see."

— Ken Herman, Store Director
PEACHES (Bethel Park)

**"Possibly the best marketing tool
since Billboard itself."**

— Jim Angiulo, Asst. Buyer
PEACHES (Columbus)



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A Public Service of This Magazine & The Advertising Council



Let's say you're lucky. Your family isn't one in which child abuse occurs.

But, because it is estimated that there are more than one million cases of child abuse in America each year, the chances are someone you know, or someone your child knows, is a victim of child abuse.

Child abusers are as much the victims of a vicious cycle as the children they abuse — whether the abuse is physical, sexual, emotional, or neglect. Abused children learn abuse as a way of life. When they become parents, they pass that learning on to their own children. If your child were to marry an abused child, you probably wouldn't know about it until your first grandchild was born. And then it might be too late, unless those parents receive help. Get more information, now, on how you can help break the cycle of child abuse.



HELP DESTROY A FAMILY TRADITION. WRITE:

National Committee for Prevention of Child Abuse, Box 2866, Chicago, Ill. 60690.

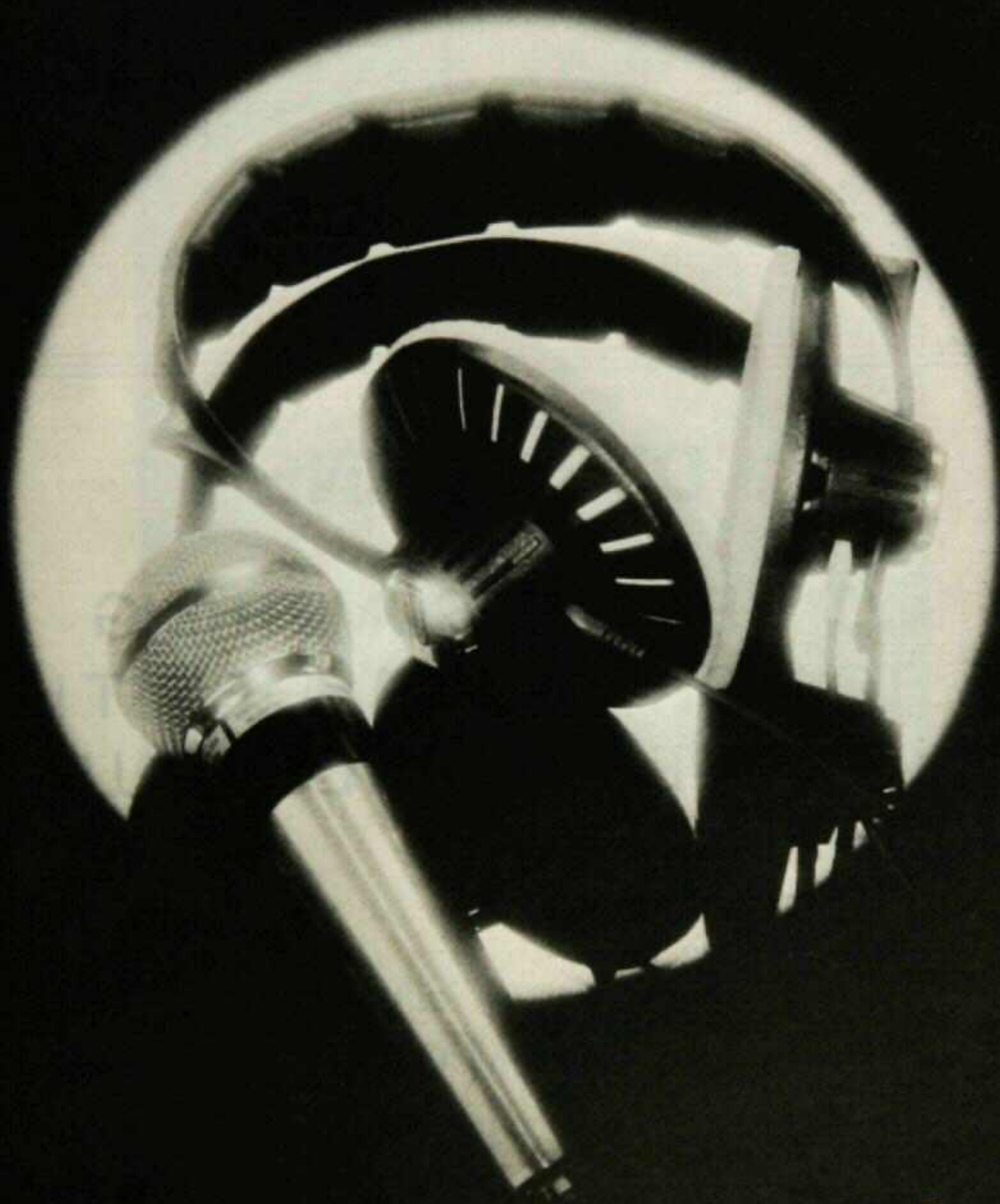
Copyright

Dear Anne,

“...Sounds good to me.”

Here's to continued success.

J&E



P.S. See you in November.

JEN
PRODUCTIONS

ANNE

CONGRATULATIONS AND THANKS
FOR EIGHT GREAT YEARS, AND
THE OPPORTUNITY TO PRODUCE
THE CHILDRENS ALBUM.

Pat Riccio Jr

DEAR ANNE

IT'S REALLY SOMETHING
TO WORK WITH THE BEST!
YOUR BAND LOVES YOU!

Tom Anderson

Maurice Archibald

Peter Cardinali

Brian Gatto

George Helms

Bill Hughes

Aidan Mason

Deborah Scheel



The songs:
"YOU NEEDED ME"
"A BROKEN HEARTED ME"

The artist:
ANNE MURRAY

The writer:
RANDY GOODRUM

Thanks Anne,
Randy

AM-16

ADVERTISEMENT

OCTOBER 20, 1979, BILLBOARD

International success has become increasingly important in today's ever-shrinking world for the artist who wishes to stake a legitimate claim on the title of star. Anne Murray is one of the few who have not only staked that claim, but to complete the metaphor, struck gold, all over the globe. To have done so without ever permanently deserting her home country of Canada, and infrequently venturing overseas, makes her one of even fewer—perhaps even unique.

In 1969, Murray was beginning to stir a national consciousness in Canada. When Capitol U.S. released the single "Biding My Time" backed with "Snowbird," the flipside turned out to be an international smash hit, thus bringing the Maritime Mafia, as they were jokingly called, into the limelight in Canada's musical capitol of Toronto. Among them was Bill Langstroth, who would later become her husband, manager Leonard Rambeau and Brian Ahern, now producer and husband of Emmylou Harris.

Climbing to fame in the era of the Canadian content legislation, which was enacted in 1971, her career has generally been stronger in Canada than in the U.S. or other territories. With a decade of recording in Canada behind her, she has nine gold albums, multiple platinum, and the honorary distinction of obtaining a gold dedication recently from an LP she recorded primarily for her own children's satisfaction. Released by Capitol, it is humorously titled "There's A Hippo In My Tub."

In addition to being a regularly top-billed performer across Canada, she holds the rare distinction of selling out the Royal Alex Theatre in Toronto. The significance of this is more evident when one knows that the only other person to have achieved this feat is Tony Bennett.

One could say many more things about Murray's success in her home country: her many successful television specials and her interest in fledgling artists and support of Canadian musicians and talent, are outstanding aspects. But the last word comes from Capitol of Canada's general manager Dave Evans, who simply states: "Let's just say she's been paying the hydro bills around here for quite some time."

Jumping across the Atlantic to England, Murray belongs to that elite band of artists who do not need constant chart placings to maintain their popularity in the U.K.: Ever since she was introduced to the British popular music audience through "Snowbird," Murray has remained a firm favorite, of gold record status. She last visited the U.K. six years ago when she made a sellout appearance at the Royal Festival Hall in Lon-

don. Since then, she has concentrated on the North American market, but that is soon to change.

1980 will see a major European tour, for which dates are currently being arranged. A new album is being scheduled by Capitol U.K. and the singer will make a short promotional visit, early next year, to film a guest slot on "The Muppets."

Murray's last album in the U.K., "New Kind Of Feeling," issued in March, was noted there as the beginning of her second decade as a British favorite. Says Capitol's U.K. general manager, Martin Cox: "Anne is of course one of our most prestigious artists. Her new album, "I'll Always Love You" will be issued here in November and there is a possibility that we may compile a special "Greatest Hits" package sometime next year. Furthermore, her tv special 'Anne Murray's Ladies Night' is to be screened by Britain's ATV network.

"Her material is ideal for the popular U.K. easy listening programs and all of her singles automatically become BBC Radio Two 'Pick of the Week' selections as soon as they are released." In the uncertain, here today, gone tomorrow world



Gold is struck in Australia for "Let's Keep It That Way." From left, Bruce Portman, Murray, Don Zimmerman, Rupert Perry.



Murray chats with a sumo wrestler during her tour of Japan in 1977.

of records, "automatic" is a word reserved for few.

On the European continent, Murray has enjoyed particularly warm response in Sweden. Ever since her first visit there, she has remained a consistent album seller on the Swedish market. Murray first visited the Scandinavian country in October, 1972, as part of a European tour, which also took her to the U.K., Germany, Belgium, Holland, Spain and France. In Stockholm, she taped two tv shows, and these were an important breakthrough. The shows were a big success and the next year she topped the Swedish charts with the single "What About Me?"

In April, 1975, she was back in Sweden for a tv appearance, as the guest star on one of the most popular shows there, and also recorded a radio special at that time. In the same year, Swedish tv aired a Danish produced program titled "Songbird, Snowbird" featuring Murray. Since then, she has been seen regularly on various tv shows originating from both Canada and the U.S.

Murray says herself that she likes Sweden very much, not only because her records sell so well there, but, "the climate in Sweden is rather the same as in Canada. It makes me feel at home."

Continuing on around the world, and taking a leap into the

(Continued on page AM-22)

Annie,
 Congratulations on your many years of
 success, and your beautiful contributions
 to music and entertainment.

I am proud to be on your team.

W.B.

ANNE,

Congratulations on the hits,
the Grammy,
two beautiful babies,
and most of all—
a beautiful voice that always
makes my job easier .

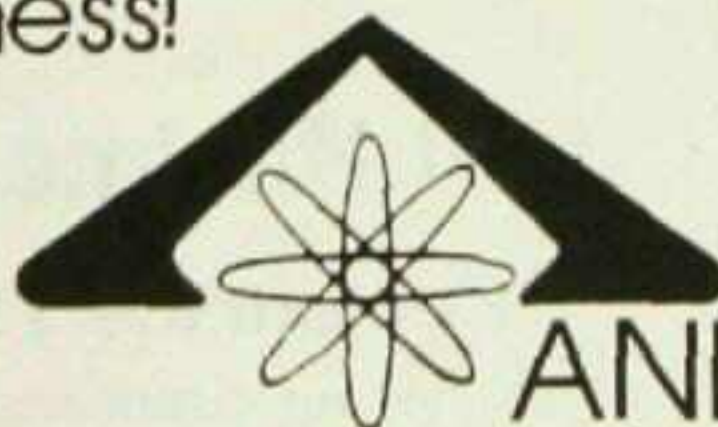
All my love,
Dan

ANICOM SOUND

would like to thank
Anne Murray,
Leonard Rambeau,
Pat Riccio,
Warren Baker,
the band,
A.P.A.,

and everyone at Balmur
for six challenging and
rewarding years.

To be associated with Anne Murray
is to be associated with the finest people
in the business!



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Her Own Way

Continued from page AM-4

singer," she explains in that smoky, come-hither voice. "Which was very nice, except I wasn't a country singer. I didn't even know what that was.

"Then I started touring with Glen Campbell—we even did an album together—and the label stuck."

Touring with Campbell gave her a taste of Vegas, and she spit it out. "They told me I couldn't wear 'hot pants'—this was 1971, remember—and I thought, who needs this?"

"Mind you, at that time I was not really equipped to handle Las Vegas."

The song called "Snowbird" had thrust her into international fame, and admittedly she wasn't ready for it. Most pop singers who become instant stars embrace their new fame greedily. The results are often disastrous for them, personally and professionally. Anne Murray had no desire to embrace her new fame. Instead, she ran away from it.

"I was plucked out of Springhill, Nova Scotia and dropped on a Hollywood soundstage," she recalls with a wry smile. "I felt like Dorothy in Oz. Exactly like Dorothy, come to think of it. All I wanted to do was go home."

Years later, she met Joey Bishop on a talk show and he accused her of snubbing him back in those early days.

"You were the hottest thing in music with that hit record of yours," Bishop reminded her, "and you didn't even say hello to me."

"I was right off the plane from Nova Scotia," she explained, amazed by his peculiar memory of events. "And you were such a big star I was too shy to say hello!"

Multiply such incidents by a thousand, add one apprehensive down-home singer from the Maritimes, and voila. The Garbo of Pop is born.

"So much of this business is phony that it sometimes gets to you," she says with a shrug. "It certainly got to me. I just wanted to make records, do a few concerts, and hide."

Ironically enough it was her return to Vegas that sparked her new attitude. "I was sitting in my suite one night after the show, and I looked out at the Strip and saw the huge neon billboard with my name on it, spelled out in those giant letters they use. Then I looked across the street at Caesars Palace and saw Frank Sinatra's name, in the same giant letters. And I said to myself, 'Face it, Anne—you're in the business.'"

Now she regards her portable Country Singer label as an asset, not a liability. "It started to get easier," she confides, "when I learned how to sing country songs." But the label perplexed her when she was recording songs by such diverse pop composers as Peter Allen, Burt Bacharach and Carole King and alternating between symphony dates and gigs at the Bottom Line in New York and the Roxy in L.A.

"When I was just starting out a deejay in L.A. said, 'You can't fool me, Anne—I know 'Snowbird' is a drug song.'"

She shakes her head, grinning. "I was so naive then, I didn't even know what he was talking about. I should have said, 'Oh, you found out! You sly fox, you.' That would have made me a Pop Singer a lot faster," she adds with a knowing wink. "Still, I must be doing something right."

What she's doing is breaking all the rules, and she knows it. She didn't even take a day off when she married tv producer Bill Langstroth three years ago, but she took a full year off when she gave birth to their son William Jr., now two.

"I wanted that time to myself," she says flatly. "I needed it. And I was right to do it. I had a baby, spent time at home. I got a taste of that and it was real nice."

Of all the songs in the 16 albums she's cut so far, the lyrics of "Real Emotion" describe her off-stage personality best.

*Nothin' much happens to me/
I like to watch a lot of tv/
Losin' myself in the afternoon . . .*

Friends who drop by to say hello, however, are likely to find Benny Goodman sitting by the pool, or Dusty Springfield puttering around in the kitchen. Anne Murray fans are legion, and some of them are more famous than she is.

On a recent KISS radio show Elvis Presley's former girlfriend Linda Thompson revealed that Anne Murray was Elvis' favorite female vocalist. "There are only two things I love about Canada," says Elton John—"hockey and Anne Murray." And her infrequent stints in Hollywood draw such diverse notables as John Lennon, Bernadette Peters, Harry Nilsson and Alice Cooper.

She brushes those names aside too. "More hype," she says with a grimace. She'd rather talk about her new daughter Dawn, born this April during her latest six-month hiatus.

"Having a family is something I've dreamed about, and it's nicer than I ever thought it would be," she reports, all smiles. "It's given me a security and confidence I never had before."

Now she works only when she wants to, where she wants to—hence last month's (Sept. 19) sold out concert at Carnegie Hall. Not that everything she wants comes her way. She's been inked to do "The Muppet Show" twice now, but various conflicts have cancelled her out.

"Now they're talking about spring," she sighs. "I certainly hope so. I want a duet with Miss Piggy!"

Her new motherhood prompted her to record an award-winning album of children's songs ("There's A Hippo In My Tub") already a bestseller on Sesame Street records. And she'd rather discuss her participation in The Year Of The Child—she's Honorary National Chairperson of the Canadian Save The Children Fund—than comment on the rave reviews she's won in every major U.S. publication from Rolling Stone to Newsweek.

New video specials loom large in her future, although her

penchant for saying no makes her hard to please. In the past she's limited her U.S. tv appearances to occasional talk show stints with Merv, Dinah, Mike and Johnny, doing infrequent guest shots with such high-ratings hosts as Perry Como and Engelbert Humperdinck.

She still tries to do one tv special annually in Canada, and guests on those outings range from Mike Douglas to Valerie Harper. "Ladies Night," her recent all-femme special with Phoebe Snow and Marilyn McCoo, will be aired in the U.K. this fall.

"I've done about 20 specials here and in Europe, I suppose," she says matter-of-factly. "But I like my shows to live up to that word special, and it's difficult to achieve that every time."

In Canada, where she's justifiably regarded as a national treasure, word of an impending Anne Murray special spreads like wildfire. When she taped a sequence for one show in a shopping mall, 6,000 fans turned up to watch. When she flew to Prince Edward Island to tape a sequence at a Boy Scout Jamboree, 16,000 youths followed her in a march to the beach.

"It's a bit unnerving at times," says the singer with typical understatement. "But you get used to it."

When Dino de Laurentis saw her picture in Variety he called to see if she would consider playing the lead in "Hurricane." She thought the whole thing was a lark and explained she was already booked solid for a year. Mia Farrow ended up with the role, and "Hurricane" ended up as one of the major disasters of the year.

"But who can tell?" she adds with a shrug. "I've turned down some songs that have been hits for other people—'Killing Me Softly,' 'I Honestly Love You'—because I didn't know if they'd be hits for me. It's a very subjective thing."

So is her career.

"Years ago," she says, suddenly pensive. "I learned you have to please yourself before you can please other people. And I learned the hard way."

And if she suspects her sense of humor will always keep her sane, she'll get no argument here. When she finally returned to Las Vegas, she went to her first rehearsal, accompanied by her ever-present manager Leonard Rambeau, and found her musicians and backup singers waiting for her with a funny look on their faces. They were all in their proper places, but there was just one hitch: there was no room left on the stage for her.

"LEN-ard!" she guffawed, clutching her manager's arm. "There is no Big Time!"

Her boxoffice receipts disagree. And ahead of her is a world tour that will take her from Tokyo to Moscow; some extra special tv specials, and more recording dates—all of which suggest that reluctant superstar Anne Murray is ready to face the music at last.

With love
from
Walter Painter
Your very own
director/choreographer



Charlotte dearest,
first Winnipeg,
now the world.
Love your music
but who does
your clothes?
Juul Haalmeyer's
"Homemade Tarts"
(costumes for discriminating tarts)

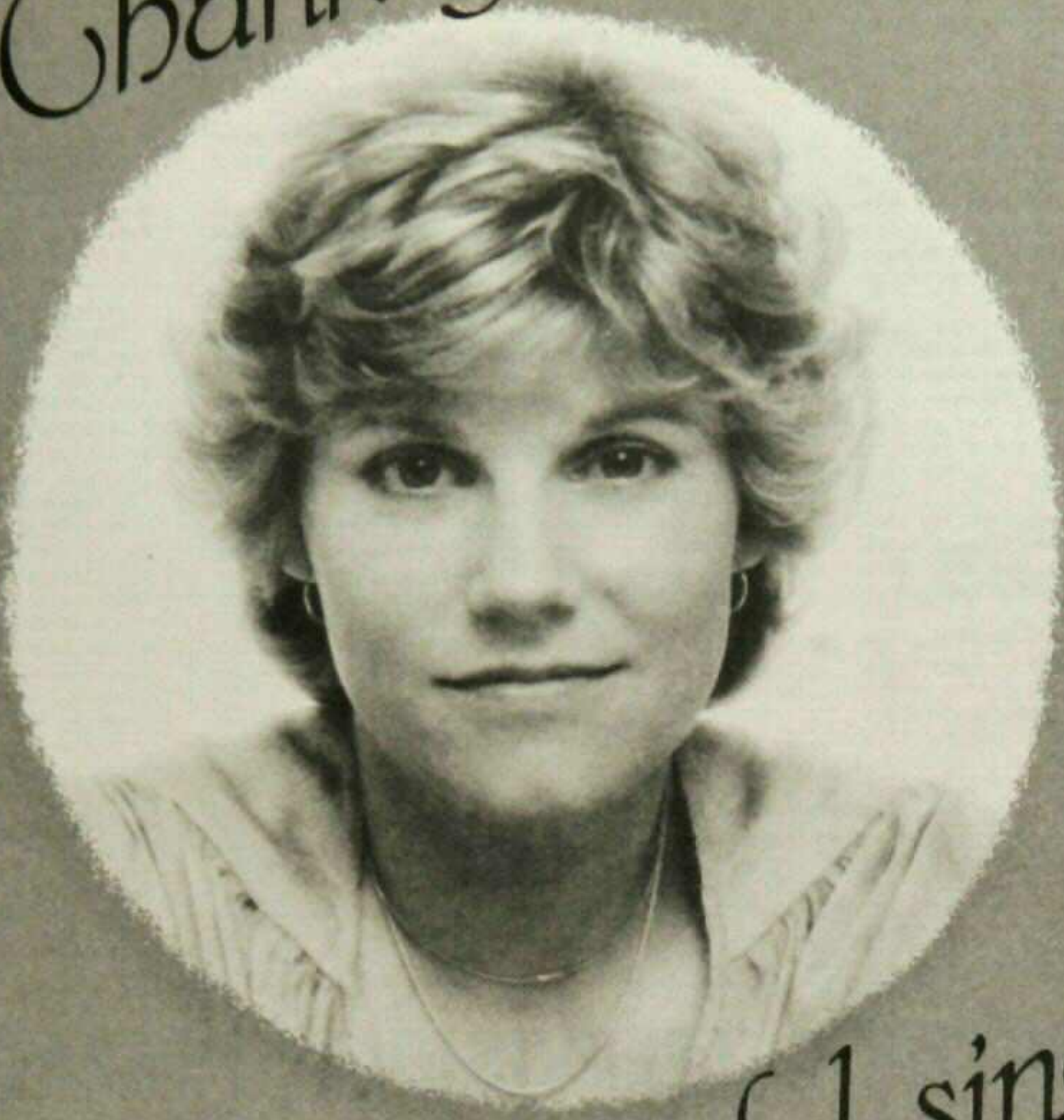
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ANNE MURRAY

*Congratulations
on a great year!
Larry Gatlin &
The Gatlin
Brothers
Band*

ANNE MURRAY

Thank you, Anne



for these wonderful singles!

1978

YOU NEEDED ME

Written by: RANDY GOODRUM

Produced by: JIM ED NORMAN

1979

SHADOWS IN THE MOONLIGHT

Written by: RORY BOURKE & CHARLIE BLACK

Produced by: JIM ED NORMAN

and your latest —

BROKEN HEARTED ME

Written by: RANDY GOODRUM

Produced by: JIM ED NORMAN



chappell
a polygram company

LOS ANGELES

NASHVILLE

NEW YORK

TORONTO

• Continued from page AM-8

"It works for us," he says simply. "And I can tell you why. Mutual respect. We disagree on a lot of things outside the business, but when it comes to a professional approach she's unbeatable. As a boss, and she is my boss, she's always there for me. And she knows I'll always be there for her. I give her the things she needs to know, that the guys are straight, that they look good, that they sound great."

"But you see, we're both musicians. She's the best singer I've ever known in my life. Even after hours of rehearsing I never get tired of hearing her sing. And I can't imagine feeling that way about anyone else."

★ ★ ★

WARREN BAKER first met Anne Murray in Sept. 23, 1973 when Chip Largman sent for him to assist him with her act. "To be honest with you," says Baker, "I didn't know who she was. I had never even heard 'Snowbird.' Anne was signed with Alive then, and Shep Gordon had Larry Hitchcock working on her act. Larry brought Chip in, and Chip brought me in from New York. I had a B.A. in drama from George Washington University and suddenly I was Anne Murray's equipment manager."

"She said, 'I have good vibes about you.' She really needed an equipment manager. I've never seen someone with so much stuff for a basically intimate show. She had so much stuff that I had to figure out a way to save money when we travelled by air, and I did. On one 10-month tour alone we saved \$20,000 doing things my way, and she and Leonard loved that," he recalls with a chuckle. "Suddenly there was a raise in my pay envelope."

Soon after that he became her lighting designer. "Anne was my first musical act. Up to then I'd done lighting for off-Broadway shows, like the National Lampoon show 'Lemmings' and Earl Wilson Jr.'s 'Let My People Come.' But I'd never done a musical act before."

He took charge of her show in the spring of '74 and then spent a year in New York when she took her 12-month hiatus to give birth to her first child.

"I had just signed a deal to be lighting crew chief for Ted Nugent when Anne called to say she needed me. She'd just had William and was about to do a concert at Stratford, Ontario, in that huge Shakespearean theatre. I flew up to Toronto and staged it, and we were a smash. Then I rushed back to do 26 shows in six weeks with Nugent."

After she and Shep Gordon parted company Murray brought Baker back once more, this time to co-ordinate her tour of Japan. He's since supervised her shows in Vegas and her historic one-week stint at the Royal Alex in Toronto, when

she became the first concert artist to play that venerable legitimate theatre.

"My association with her has given me a credibility that money can't buy," he says. When she took six months off to have her second child, Baker busied himself as company manager for Joel Grey's nightclub tour and lighting and staging director for Charlie Rich.

"Anne and I are both people-type persons. Except I'm a street person. She helps curb some of my city gruffness. She's been very supportive. She believes in me. I believed in her the minute I met her; I guess that's what she meant by 'good vibes.' And I guess that's why we work so well as a team."

★ ★ ★

FRED LAWRENCE first met Anne Murray in 1973, when she was doing a Thanksgiving show at the Troubador.

"I was very familiar with her work," he recalls. "To tell you the truth, I was already a fan. She'd had me hooked with 'Snowbird.'"

"Come to think of it, I believe I'd met her years earlier, when I was still at CMA, because I had booked her weekend dates at the Sahara Tahoe."

He was at ICM when he saw her at The Troubador, and so was she. "When her agent left I campaigned to represent her—even then I thought she was the best female singer in the business—and I got her."

When he decided to leave ICM he flew to Reno in September 1977 to see her. "Anne and Leonard and I sat and talked for four hours. I told them why I was leaving and why I was going to APA, and they went with me."

Fred Lawrence has been Anne Murray's exclusive agent in the U.S. ever since. ("She outdraws hockey in Canada—what can I do for her there?" he quips.) He's currently booking her tour of Australia, New Zealand, Hong Kong and Japan as well as firming up her 1980 European tour.

"Every major star wants her for their network Christmas specials—Mac Davis, Perry Como, Johnny Cash, Kenny Rogers, Bob Hope. She's going to do a couple of them. But the next major U.S. tv event for Anne will be her own special. We're very close to signing a deal. Yes, I know you've heard that before," he adds chuckling. "But she's very particular about what she wants to do. That's the only reason for the delay."

"I know it's hard for people to grasp, but she's simply not like anyone else. She's an original. And she won't stand for false notes, in anything she does. This girl won't be unnatural for anybody."

"Right now she is firmly entrenched as one of the top recording artists in the world. Yet two months ago we were having dinner and she looked me straight in the eye and said, 'People keep telling me I'm hot. Am I hot?'"

"I've known her all these years, but frankly I was flabbergasted."

Lawrence believes her management is a solid extension of herself. "I've been an agent for 10 years and I've never worked as well with a manager as I have with Leonard Rambeau. And I don't care whether you print that or not. And furthermore," he says, "I've never known a personal manager who's known his client as well as he does."

What's next for the Canadian songbird, according to Lawrence, depends entirely on her.

"You've heard her sing. She brings an intensity, an honesty, to lyrics that few singers have ever achieved. I can see her eventually becoming a very fine actress. If she chooses to be one. She will always sing, and she will always sell records. But I don't see any limits for Anne Murray."

★ ★ ★

JIM ED NORMAN first met Anne Murray in 1976 when she was doing a television show in Los Angeles.

"I was over in London, conducting strings for the Eagles when I met Leonard Rambeau," he recalls. "Leonard wanted us to get together the next time Anne came to L.A."

"I didn't know her albums because I've never been much of an album person. But I knew her singles, especially some of the country singles that hadn't been pop hits. Like that Kenny Rogers song she did so well, 'Stranger In My Place.'"

A few months later Anne Murray flew to Hollywood to do a Seals & Croft special and Jim Ed Norman went to her dressing room to say hello.

"We asked her all the usual things—where she wanted to go from here, what direction she was looking for, that sort of thing. She spent most of the time sizing me up."

"I told her that I thought the albums she had done with Tom Catalano were, for me, off the mark. But if she wanted to get back to where she'd been, and start making some hit singles again, I was interested."

So was she. Together they produced her greatest chart climbers, "Let's Keep It That Way" and "New Kind Of Feeling," as well as her just-released album "I Will Always Love You." He and Anne have since completed a fourth album which they're keeping under wraps until the time is right.

"I think she's a phenomenal singer, but so are some other female singers. The thing that distinguishes her is her ease. She sounds very comfortable when she sings. She's the most effortless singer I know—which may be why she's always able to communicate the lyric of the song as well as the melody."

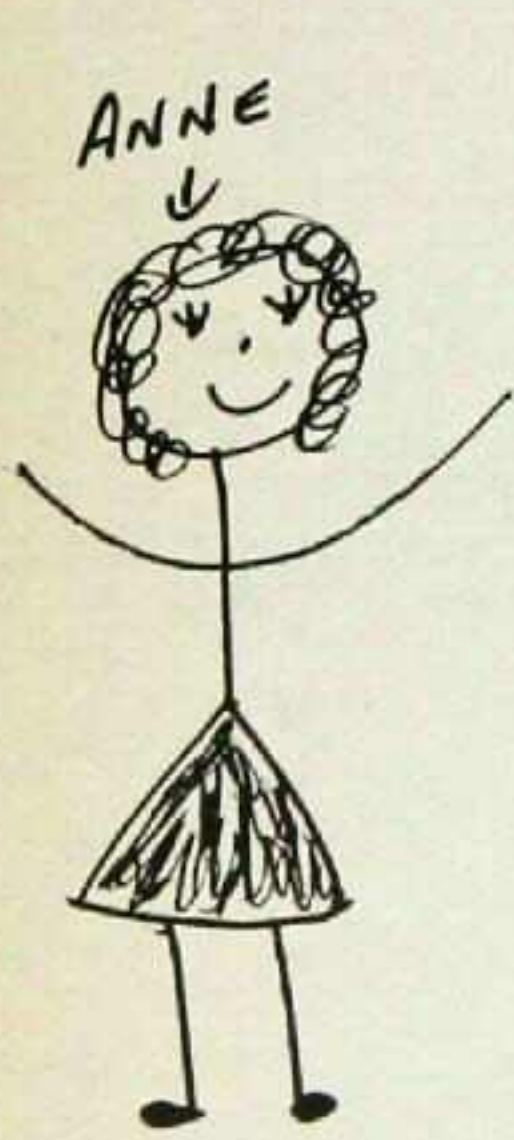
"In any case," adds her new record producer, "we make beautiful music together." **GEORGE ANTHONY**

CREDITS

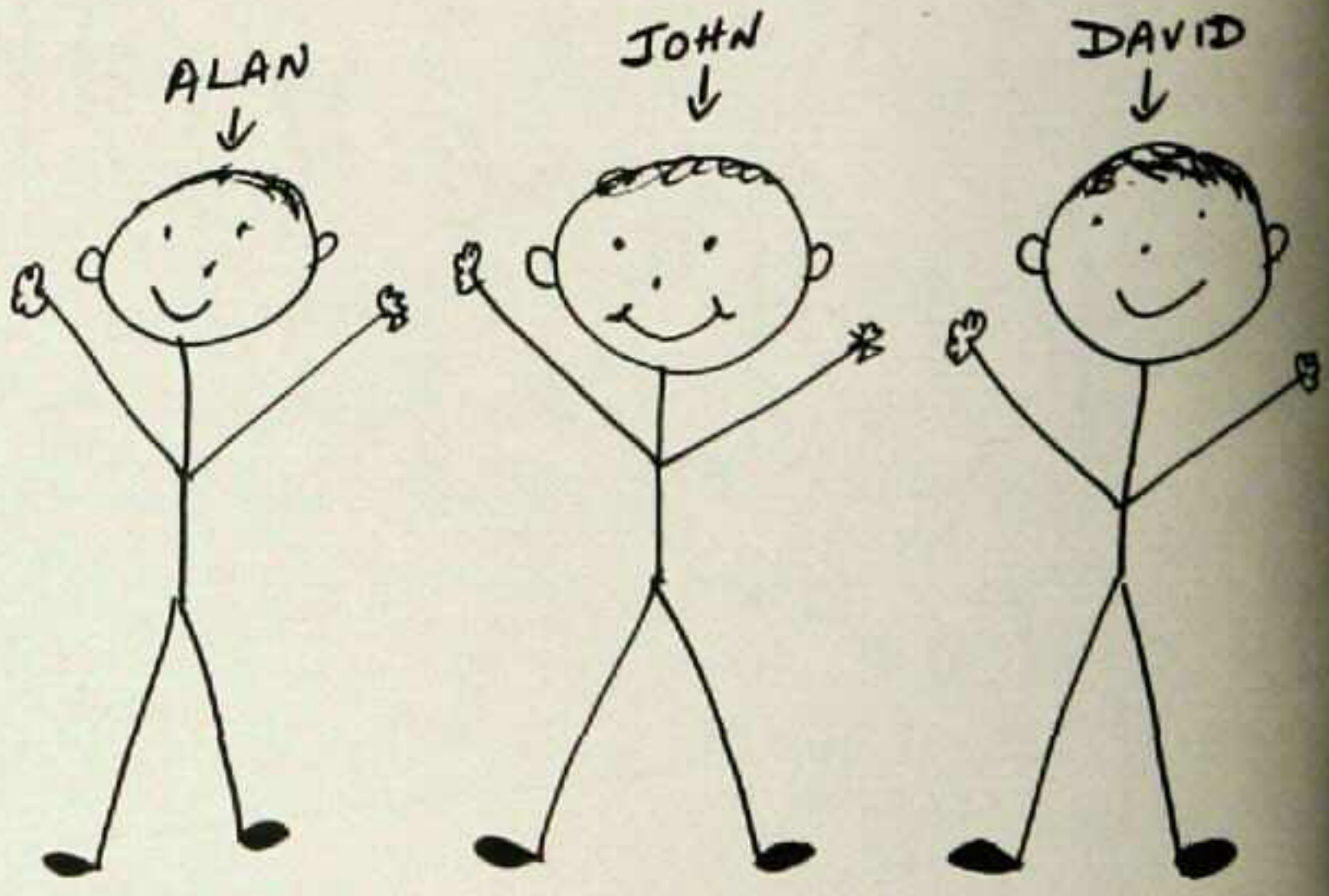
Editor, Earl Paige. Assistant Editor, Susan Peterson. Art: Fran Fresquez and Mimi King.

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...AFTER 4 TELEVISION SPECIALS, YOU'RE GETTING SO GOOD YOU SHOULD DO FIVE!



- '76 "KEEPING IN TOUCH"
... (a cute show)
- '77 "NUMBER ONE WITH A BULLET"
... (cuter still)
- '78 "LADIES' NIGHT"
... first CBC variety special sold to U.S. commercial TV
... ACTRA nominee: "Best Variety Special of the Year"
... highest rated CBC special of '78
- '79 "ANNE MURRAY IN JAMAICA"
... highest rated variety special in Canadian television history!!!



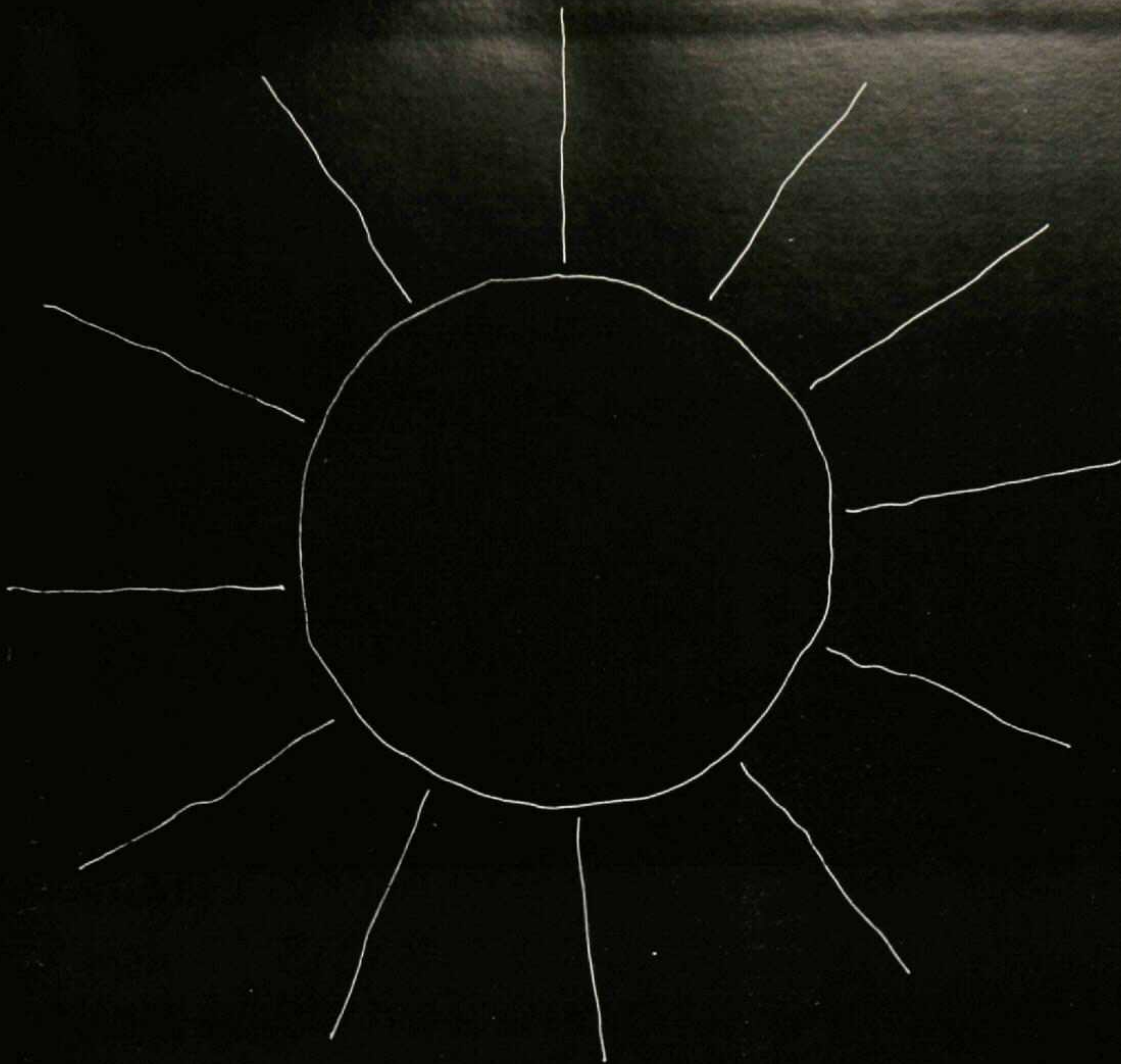
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JOHN LABOE & DAVID COOK—Associate Producers

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May everyday bring
you as much sunshine
as you will undoubtedly
spread on your
1980 World Tour.

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Nova Scotia To New South Wales

• Continued from page AM-16

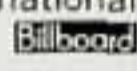
southern hemisphere, one can hear Anne Murray records regularly over the airwaves in both Australia and New Zealand. The Australian charts first sported the Murray name in 1973, when "Danny's Song" scored big, followed by "What About Me?" and "Love Song." In October of 1978, the big breakthrough down under came with "You Needed Me," which hit number two and made Anne Murray a household name. Since then, "I Just Fall In Love Again" and "Shadows In The Moonlight" have both done well.

In the area of albums, Murray has fared exceptionally well in Australia. "Let's Keep It That Way" went platinum and "New Kind of Feeling" has so far earned gold. This is no small achievement in Australia, as EMI's Capitol product manager, Rob Buchanan, is quick to point out: "Not many female artists make gold in this country. Sales-wise, Anne is on par with Linda Ronstadt and Rickie Lee Jones."

A recently released Australian compilation, "This Is Anne Murray" is steadily climbing the charts, again representing unusually strong acceptance for a female artist. Murray has not yet visited Australia, though EMI is hinting at a concert tour in 1980, the effects of which would undoubtedly enhance her standing in the market.

Next door in New Zealand, Murray has recently scored gold for "You Needed Me," "Let's Keep It That Way" and the children's LP "There's A Hippo In My Tub." The "Hippo" success was particularly interesting as it was used in conjunction with the Year of the Child telethon there, with the record company turning over the profits to the UNICEF campaign.

To further strengthen her position in the East, there are tentative plans for a tour in April of 1980 of Australia, New Zealand, Japan (where she successfully toured three years ago) and Hong Kong. "Let's Keep It That Way" also earned gold status in the latter country.

From Nova Scotia to New South Wales, Stockholm to Sydney, Anne Murray's distinctively rich vocal stylings are heard and appreciated. No longer just one of Canada's national treasures, she truly belongs to the world. 

This story was prepared with the assistance of David Farrell in Canada, Philip Palmer in the U.K., Leif Schulman in Sweden, Glenn Baker in Australia and Susan Peterson in Los Angeles.

DEAR ANNE MURRAY

I HAVE A NEW KIND OF FEELING
SO LET'S KEEP IT TOGETHER.

EVEN IF THERE'S A HIPPO IN MY
TUB, WE'RE KEEPING IN TOUCH.

IN ANNE MURRAY COUNTRY (CANADA)
YOU'RE OUR HIGHLY PRIZED
POSSESSION.

WHETHER IT'S A LOVE SONG, OR
DANNY'S SONG, LETS TALK IT
OVER IN THE MORNING, TOGETHER.

YOU'RE STRAIGHT, CLEAN AND
SIMPLE, HONEY, WHEAT AND
LAUGHTER.

YOU'RE OUR SNOWBIRD.

I'LL ALWAYS LOVE YOU,

S A M

& ALL 127 **Sam the Record Man** STORES

COAST TO COAST

DISCOGRAPHY

SINGLES

- SNOWBIRD* (1970)
- SING HIGH—SING LOW* (1970)
- TALK IT OVER IN THE MORNING (1971)
- COTTON JENNY* (1972)
- DANNY'S SONG* (1973)
- WHAT ABOUT ME* (1973)
- SEND A LITTLE LOVE MY WAY* (1973)
- LOVE SONG* (1973)
- YOU WON'T SEE ME (1974)
- JUST ONE LOOK (1974)
- DAY TRIPPER (1974)
- SUNDAY SUNRISE* (1975)
- THE CALL* (1975)
- THINGS* (1976)
- WALK RIGHT BACK* (1978)
- YOU NEEDED ME* (1978)
- I JUST FALL IN LOVE AGAIN* (1979)
- SHADOWS IN THE MOONLIGHT* (1979)
- BROKENHEARTED ME* (1979)

* Indicates charted both pop and country

CHARTED COUNTRY ONLY:

- A STRANGER IN MY PLACE (1971)
- PUT YOUR HAND IN THE HAND (1971)
- HE THINKS I STILL CARE (1974)
- SON OF A ROTTEN GAMBLER (1974)
- UPROAR (1975)
- GOLDEN OLDIE (1976)
- SUNDAY SCHOOL TO BROADWAY (1977)

ALBUMS

- SNOWBIRD* (AUGUST, 1970) CAPITOL ST579
- ANNE MURRAY (FEBRUARY, 1971) CAPITOL ST 667
- TALK IT OVER IN THE MORNING (SEPT., 1971) CAPITOL ST821
- ANNE MURRAY/GLEN CAMPBELL (NOV., 1971) CAPITOL SW869
- ANNIE (APRIL, 1972) CAPITOL ST 11024
- DANNY'S SONG (APRIL, 1973) CAPITOL ST 11172
- LOVE SONG (FEB., 1974) CAPITOL ST 11266
- COUNTRY (AUGUST, 1974) CAPITOL ST 11324
- HIGHLY PRIZED POSSESSION (NOV., 1974) CAPITOL ST 11354
- TOGETHER (OCTOBER, 1975) CAPTIOL ST 11433
- KEEPING IN TOUCH (SEPT., 1976) CAPITOL ST 11559
- LET'S KEEP IT THAT WAY** (JAN., 1978) CAPITOL ST 11743
- NEW KIND OF FEELING* (FEB., 1979) CAPITOL SW 11849

* Indicates RIAA certified gold
** Indicates RIAA certified platinum

Anne Murray

Prince Edward Lounge

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Charlottetown, Prince Edward Island
Canada

Dear Anne,
Working with you is a pleasure.

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ONE THIRTY FIVE EAST FIFTY-FIFTH STREET, NEW YORK, N.Y. 10022

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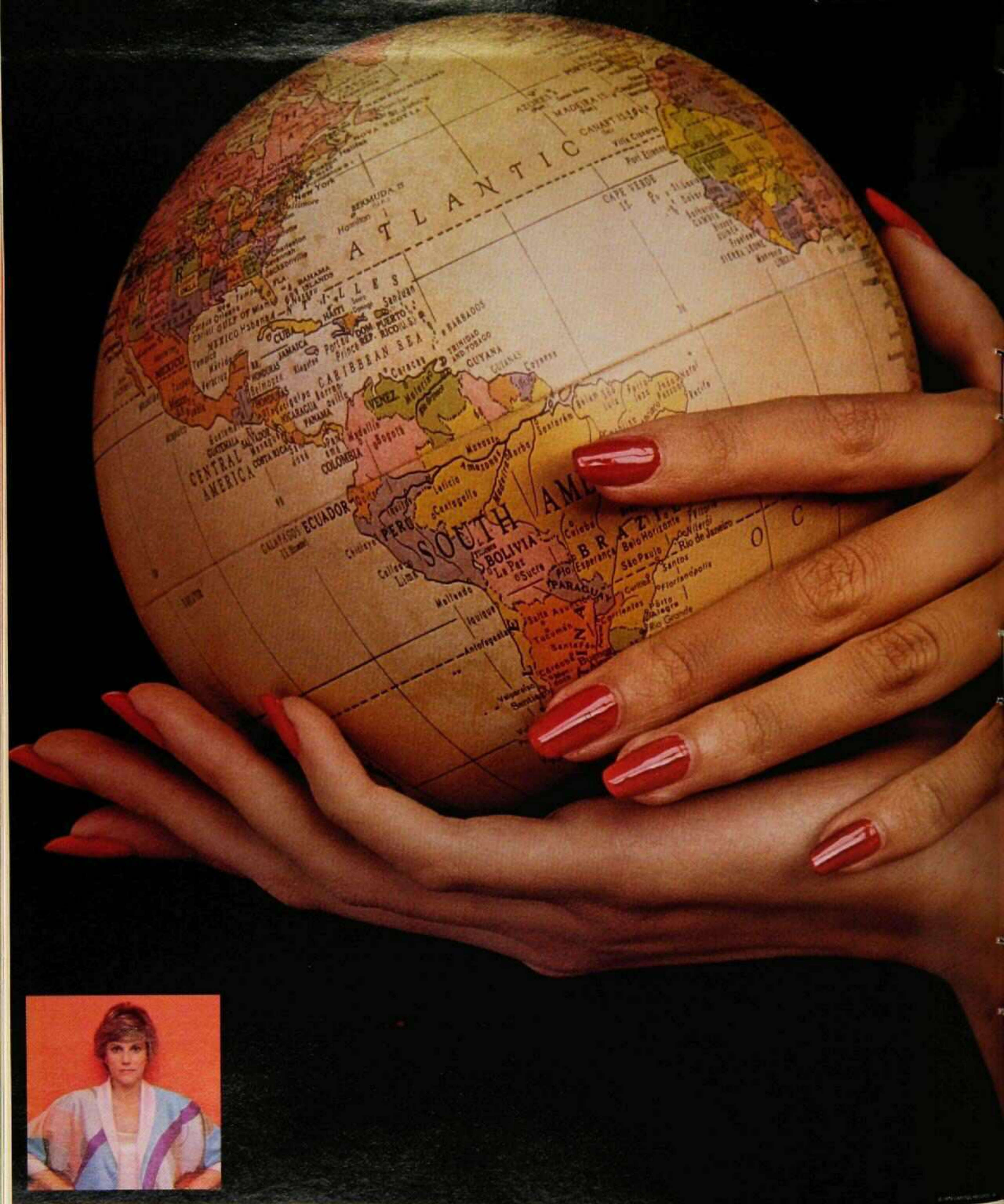
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You're A Natural!



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ANNE, THE WORLD IS YOUR AUDIENCE.
CONGRATULATIONS ON YOUR CONTINUED SUCCESS AS A TRULY INTERNATIONAL ARTIST.

Best Selling Classical LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	27	10	MENDELSSOHN: Symphony No. 4 Vienna Philharmonic (Von Dohnanyi), London Digital LDR 10003
2	1	10	GERSHWIN: Manhattan Soundtrack New York Philharmonic (Mehta), Columbia IS 36020
3	3	32	ANNIE'S SONG: Galway National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061
4	2	23	NEW YEAR'S IN VIENNA Boskovsky, Vienna Philharmonic, London Digital 10001-2
5	5	14	MAHLER: Symphony No. 4 Israel Philharmonic (Mehta), London Digital 10004
6	NEW ENTRY		BARTOK: Concerto For Orchestra Philadelphia Orchestra (Ormandy), RCA Digital 1-3421
7	NEW ENTRY		GOUNOD: Faust Domingo, Freni, Allen, Paris Opera Chorus & Orchestra (Pretre), Angel SZDX-3858
8	7	6	MORE RAMPAL'S GREATEST HITS RCA ARL 1-3388
9	8	23	JULIAN BREAM & JOHN WILLIAMS: Live RCA ARL 2-3090
10	10	23	PETER GRIMES Britten, Davis, Philips 6769-014
11	NEW ENTRY		CHOPIN: Nocturnes Arrau, Philips 6747-485
12	9	23	PACHELBEL: Canon Stuttgart Chamber Orchestra (Munchinger) London CS 7102
13	4	10	PIPA CONCERTO: Boston Symphony China Tour (Ozawa), Philips 9500 692
14	NEW ENTRY		MUSIC OF DELIUS: Academy of St. Martin In The Fields (Mammer), Argo ZRG 875
15	NEW ENTRY		RAMPAL: Greatest Hits Vol. II Laskine, Stern, Columbia M34176
16	21	10	MOZART: Piano Concertos 21 & 17 Achenazy, Philharmonia Orchestra, London CS 7104
17	36	10	MOZART: Galway London Symphony (Mata), RCA ARL 1-3353
18	12	40	BOLLING: Suite For Violin & Jazz Piano Zukerman/Hediguer, Columbia M 35128
19	16	53	HITS FROM LINCOLN CENTER: Pavarotti London OS 26577
20	19	6	MUSSORGSKY: Pictures At An Exhibition Cleveland Orchestra, Telarc Digital 10042
21	28	6	DEBUSSY: Images Jacobs, Nonesuch H-71365
22	23	19	MASSENET: Cendrillon Von Stade, Columbia M3 35194
23	37	14	STRAVINSKY: Firebird Suite Atlanta Symphony (Shaw), Telarc Digital 10039
24	NEW ENTRY		BACH: Complete Cantatas Vol. 22 Leonhardt, Harmoncourt, Telefunken, Telefunken 26.35364
25	NEW ENTRY		OFFENBACH: Orpheus Capitole de Toulouse Orchestra (Plasson), Angel SZDX-3886
26	NEW ENTRY		BARTOK: Music For Strings, Percussion & Celesta Ormandy, Angel SZ 37608
27	34	27	FREDERICK FENNELL CONDUCTS CLEVELAND SYMPHONIC WINDS Telarc Digital 5038
28	6	27	VIRTUOSO VIOLINIST: Itzhak Perlman Pittsburgh Symphony, Royal Philharmonic (Previn/Foster) Angel S-37456
29	35	14	EINSTEIN ON THE BEACH Phillip Glass Ensemble, Tomato 4-2901
30	29	193	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
31	20	14	YURI EGOROV: At Carnegie Hall Peters International, PLE 121
32	15	58	BRAVO PAVAROTTI: Pavarotti London-PAV 2001
33	14	14	BEETHOVEN: Eroica Symphony L.A. Philharmonic (Gulier), DG 2531 123
34	NEW ENTRY		BEETHOVEN: Emperor Concerto Israel Philharmonic (Mehta), London Digital 10005
35	22	14	BRAHMS: German Requiem Chicago Symphony (Solti), London OSA 12114
36	17	32	MASCAGNI: Cavalleria Rusticana LEONCAVALLO: Pagliacci Pavarotti, Freni, Varady, Cappuccilli, Wixell, National Philharmonic Orchestra (Gavazzeni/Patane), London OSAD 13125
37	32	10	JOHN WILLIAMS PLAYS MUSIC FROM JAPAN, ENGLAND & LATIN AMERICA Columbia M 35123
38	31	6	BRUCH: Violin Concerto Zukerman, L.A. Philharmonic (Mehta), Columbia M 35132
39	33	67	RAMPAL: Japanese Melodies for Flute & Harp Rampal & Laskine, Columbia M-34568
40	11	10	SCHUMANN: Kreisleriana Egorov, Peter's International PLE 113

Philadelphia Orch. Issued In 3-LP Set By Franklin

By IRV LICHTMAN

NEW YORK—Forty years of Eugene Ormandy/Philadelphia Orchestra recordings are saluted in a 30-record collection from the Franklin Mint Record Society in association with the Philadelphia Orchestra Assn.

The 30 recordings, housed in six packages of five albums each, are being made available through mail-order in a limited run of 5,000 packages.

In addition to the albums, a separate volume contains an Ormandy signature page and printed text of interviews with personalities on Ormandy's career.

Subscribers to the series will pay \$58.50 plus 95 cents postage and handling for each of the six packages, with the separate signature/interview to be sent to subscribers at a point yet to be determined.

According to Stan Walker, vice president of the Franklin Mint Record Society, the repertoire was culled from Ormandy/Philadelphia works on the RCA, CBS and Angel labels, including performances never marketed before. The lone Angel offering, in fact, includes a yet-to-be-released new recording of the Tchaikovsky "Violin Concerto" with Itzhak Perlman.

While the Franklin Mint Record Society usually deals in larger volume, Walker says the series marks a special tribute to Ormandy and was not intended for a mass market campaign. Right now, the series is being promoted via mail-order only, though other media may be used later on. The Philadelphia Orchestra Assn. will also sell the series through its own mailing list.

The Franklin Mint Record Society is in the midst of a broad campaign on 100 "greatest recordings of all-time" in the classical area, comprised of two recordings in each volume.

As for the Ormandy signatures, Walker says the maestro is about halfway through signing the signature pages.

Classical Notes

Utah Symphony concerts will be led by 14 guest conductors this season as a replacement for the retired Maurice Abravanel is sought. Close observers of the Cleveland Orchestra indicate that Lorin Maazel's days as music director may be numbered. Maazel recently accepted the music directorship of the Vienna State Opera, adding to his already heavy schedule of European responsibilities.

An East German record company is issuing socialist composer Hans Eisler's complete works on 42 records. Eisler was cited by the House Un-American Activities Committee in 1947 and deported from the U.S.

Richard Bonyngne conducts the New York Philharmonic for sopranos Marilyn Horne and Dame Joan Sutherland in their first recital together, a "Live From Lincoln Center" PBS broadcast, Oct. 15. John Cage's reading of his book "Empty Words," recorded by Tomato Records' Heiner Stadler, will be released in a 14-disk limited edition set that mixes the composer's voice with electronically processed sounds. The recitation took three full days of taping.

Classical

LESS SURFACE NOISE?

U.K. Nimbus Produces Long Play 12-Inch 45

LONDON—Independent U.K. classical label Nimbus Records has developed a 45 r.p.m. 12-inch LP which it claims will combine the virtues of greatly reduced surface noise and much extended dynamic range with typical album playing times of 25 minutes or more per side.

First release, pianist Marta Dayanova playing Chopin Scherzi, is already available here, and subsequent releases will use 45 r.p.m. except when programming demands unusually long sides.

Negotiations for a U.S. distribution deal, where Nimbus albums have only previously been available on import or through several audiophile labels like Direct Disk Labs and Audio Source, should be complete

within a month, according to the label's Eugene Beer.

During its 2½ years of operation Nimbus has established a reputation for disks of exceptionally high quality. All recording and pressing facilities are housed under one roof at the firm's Ross-On-Wye headquarters, with annual production capacity of 500,000 units. Records are hand-checked, virgin vinyl is used, recordings are made in natural acoustic environments and no compressing or limiting is permitted, with a number of releases direct-cut.

Unlike the majority of audiophile disks, however, Nimbus recordings retail in the U.K. at standard \$10 LP prices, and the same will be true of the new 45 (Continued on page 47)

NERO PERMANENT CONDUCTOR

New Philly Pops Orchestra To Be Debuted Nov. 25-26

• Continued from page 38

Jazz is no stranger to Nero's pops concerts and there will be some in the initial Philly Pops shows. With the orchestra he will perform "An American In Paris," "Rhapsody In Blue" and other Gershwin standards.

However, with a trio consisting of piano, bass and drums Nero will play numerous Gershwin compositions in a different style. These pieces include "Our Love Is Here To Stay," "Bidin' My Time," "They Can't Take That Away From Me" and "I Got Rhythm."

"It's kind of a special chart for 'I Got Rhythm.' It runs about seven minutes but it goes at breakneck speed. It's done in five variations of classical styles," states Nero.

He is not worried about alienating his audience. "The formula that works the best is to meet the audience halfway," notes Nero. "You may have to compromise on one piece but at least you've given a clue as to where you stand. Then you can hand them something else which they will be much more willing to accept. You've gotten their confidence."

"I've also felt the use of familiar material where the theme is something they know is important. If I'm writing something completely new, I'll be careful to program it in the middle of things that have instant audience appeal."

Diversity is something he feels is necessary, even including some classical works in a pop setting. "With orchestras where I've played repeat performances, I started throwing in some classical material, heavy rather than light. When I played Atlanta for the third year, I performed 27 minutes of Mussorgsky's 'Pictures At An Exhibition.'"

Unlike many conductors, Nero disdains written programs. "I'd rather tell the audience what it's about than have it right there in front of them. Like with 'Pictures,' there are 12 different pictures in there and that's a lot to announce," says Nero. "But I do it, and in the way I do it I try to bring it into perspective."

"I say that when Mussorgsky wrote this, it was big in his day. It went up to number eight on the charts with a bullet. This kind of ap-

proach to that kind of music takes it off the unreachable pedestal it has been on," he continues.

The Philly Pops is scheduled for four concerts this season though the remaining two dates, and repertoire, have not been set. "I hope to double the number for the second season. The orchestra can travel too. We can cover a 300-mile radius at the present time," he says.

Negotiations are going on to consider recording the concert debut while television may be utilized in the future.

Though he now has an orchestra to call his own, Nero plans to continue freelance recording and guest conducting. Coming up in the near future, Nero premieres an as yet unwritten composition at the Cha-tauqua Institution in New York which PBS may televise. But the Philly Pops adds another dimension.

"It's not that I don't have freedom with the other orchestras. They trust me but they'll say don't play this or don't play that because we just had it a month ago," says Nero. "So, it becomes a programming problem. Now I have control from the beginning."

Pavarotti On London 7-Incher 45 Single

CHICAGO—Luciano Pavarotti's recording of "O Sole Mio" will be released on a seven-inch 45 r.p.m. single disk by London Records. London says it will be the popular tenor's first seven-inch format release in the states.

Pavarotti's new "O Sole Mio" LP is being supported by a marketing campaign from London. The album contains a selection of Neapolitan songs with orchestral accompaniment.

The single, backed with "Torna A Surriento," will list at \$1.29.

London says a new sales plateau for the tenor's recordings is being eyed, and "crossover" charting of the new LP is expected. The label cites recent media attention to the opera star, including a Time magazine cover story, a People magazine article and network TV coverage of Pavarotti's recent Chicago recital for Pope John Paul II. Copyrighted material



CMA VICTORS—Among the happy winners at the 1979 CMA Awards show are, left to right, Hank Snow, elected into the Country Music Hall of Fame; Kenny Rogers who also emceed the show; Willie Nelson, entertainer of the year; female vocalist winner Barbara Mandrell; and Charlie Daniels, a three-time winner. See story on page 45.

Cook & Wood's 'Sleep' Winner Of BMI Honors

By KIP KIRBY

NASHVILLE—"Talkin' In Your Sleep," written by Roger Cook and Bobby Wood and published by Chriswood and Roger Cook Music, outstripped a field of 83 contenders to win the 10th annual Robert J. Burton Award at the annual BMI Awards Tuesday (9) as the most-performed BMI country song of the year.

The yearly festivities, held in a huge canopied tent at the BMI Building on Music Square East, saw 115 songwriters and 66 publishers of 83 songs presented with BMI citations of achievement. These awards are given for popularity in the country music field based on broadcast performances from April 1, 1978 to March 31, 1979.

Tree International scooped up 10 citations to qualify once again as BMI's leading publisher. This brings Tree's total number of BMI accolades to 116.

Billy Sherrill duplicated his previous success by walking away with top writer honors, picking up four awards for this year and bringing his BMI total to 58 citations.

Following behind Sherrill were writers Bob McDill, Dolly Parton, Ben Peters and Rafe Van Hoy with three awards, Steve Davis, Stephen Dorff, Larry Gatlin, Wayland Holyfield, Curly Putman, Eddie Rabbitt and Even Stevens each received two citations.

Runners-up to Tree for publishing honors this year were the Welk Music Group with eight awards, Pigem Music Publishing Co. with five and Algee Music Corp. with four.

As an invitation-only black-tie crowd of nearly 800 industry executives, producers, publishers, songwriters and guests filled the specially-constructed tent on Music Row, BMI president Edward M. Cramer and vice president of BMI's Nashville office, Frances Preston, made the presentations. Cramer noted that "BMI will be paying the largest bonuses in its history for the first quarter of 1979, so let's not talk ourselves into a recession."

Drenching rains did nothing to dampen the spirits of the assembled invitees. Present for the occasion were Thea Zavain, senior vice president of BMI, New York; Ron Anton and Neil Anderson, vice presidents,

BMI L.A.; Nashville mayor Richard J. Fulton; Tennessee commissioner of tourism Irving Waugh; Barbara Mandrell; John Conlee, Chet Atkins; Ray Stevens; Jerry Reed; Eddy Arnold; and CMA instrumentalist of the year Charlie Daniels.

Also on hand in the audience to receive awards were songwriters Jim Webb ("By The Time I Get To Phoenix") and John Hartford ("Gentle On My Mind").

Acuff-Rose Publications, Inc., Briarpatch Music, Debdave Music, Inc., Velvet Apple Music and Warner-Tamerlane Publishing Corp. each won three awards. American Cowboy Music Co., Ben Peters Music, Duchess Music Corp., First Generation Music Co., Peer International Corp., Peso Music, Rightsong Music, Inc., Stigwood Music, Inc., Shade Tree Music, Inc. and Window Music Publishing Co., Inc. each walked away with two awards.

A total of 10 of the BMI-honored tunes received citations marking previous awards. The EMP Co. was given a 12th year award for Jim Webb's "By The Time I Get To Phoenix," while Kris Kristofferson's "For The Good Times" chalked up its ninth award for publisher Buckhorn Music Publishing Co., Inc.

Second-year citation garnees included "Baby I'm Yours" by Van McCoy, published by Blackwood Music, Inc.; "Blue Bayou" by Joe Melson and Roy Orbison and "Break My Mind," written by John D. Loudermilk, both published by Acuff-Rose Publications, Inc.

"Here You Come Again" by Barry Mann and Cynthia Weil, published by Screen Gems-EMI Music, Inc. and Summerhill Songs, Inc. cornered its second citation, as did "Lay Down Sally" by Eric Clapton (PRS), Marcy Levy and George Terry, published by Stigwood Music, Inc.; "Never My Love," by Donald and Richard Addrisi, published by Warner-Tamerlane Publishing Corp.; "Ready For The Times To Get Better" by Allen Reynolds, published by Aunt Polly's Publishing Co. and "Two Doors Down," written by Dolly Parton and published by Velvet Apple Music.

The complete list of 1979 BMI
(Continued on page 43)

'Opry' Garners Top SESAC Presentation

NASHVILLE — WSM-AM's "Grand Ole Opry" received the Paul Heinecke citation of merit, SESAC's highest honor named after its founder, at the SESAC awards presentation.

Presenting its country music awards for 1979, SESAC held its 15th annual awards function at the Woodmont Country Club in Franklin, Tenn.

More than 500 music industry luminaries, including publishers, writers, artists and executives attended the SESAC salute to its leading writer and publisher members.

The "Opry" received the honor for its role as "America's oldest continuous radio show and its unsurpassed leadership over the past 54 years in the promotion and exposure of country music to millions of devoted fans throughout the vast clear-channel WSM area."

Previous Heinecke citation recipients are the Country Music Assn., former Tennessee governor Winfield Dunn, the late Nashville talent impresario Hubert Long, and Irving Waugh, former president of WSM, Inc., and now commissioner of the Tennessee Dept. of Tourism.

SESAC granted top awards for musical excellence in 11 categories to artists, writers, publishers and music users.

Named country music writer of the year at the Thursday (11) ceremonies was Charlie Black. "World's Most Perfect Woman" won country song of the year. It was written and recorded by Ronnie McDowell.

British promoter Mervyn Conn won the ambassador of country music award. "Best Of Barbara Mandrell" claimed best country LP honors. Best LP cut, said SESAC, was "Hold Me" written by Glenn Ray of Gator Music.

"Love Lies" was the most recorded country song, according to the performing rights organization. "Convoy" won the international award.

Edward A. Jones and Elaine Rhoades received recognition as the most promising country music writers of the year.

The SESAC Hall of Fame Award went to the Kendall's past hit "Heaven's Just A Sin Away."

"Country Crossroads" was selected as the top country syndicated series, and Mike Oatman of KFDM-FM, Wichita, Kan., was named broadcaster of the year.

(Continued on page 46)

Bourke Leads ASCAP Awards With 7 Winners

By MIKE HYLAND

NASHVILLE—Rory Bourke was saluted as the ASCAP country songwriter of the year with seven individual awards Wednesday (10) at the 16th annual ASCAP Country Music Awards banquet. Also honored as the country publisher of the year were the Polygram Publishing Co., Chappell & Co., and Intersong Music. Chappell was also last year's winner for publisher of the year, and runnerup in that category in previous years.

An audience of more than 700 top songwriters, recording artists, music publishers, record producers and recording executives filled the Tennessee Ballroom of the Opryland Hotel in Nashville for the annual event.

The music licensing organization, celebrating its 65th anniversary, enjoyed its greatest year to date in country music as ASCAP President Stanley Adams and Southern regional executive director Ed Shea presented plaques honoring more than 100 ASCAP Country chart hits.

In addition to Bourke, other multiple songwriter ASCAP awards this year: Burt Bacharach, Andy Badale, Betty Ann Barber, Charlie Black, Earl Conley, Don Cook, Hal David, Lionel Delmore, Julie Didier, Lew Douglas, Dino Fekaris, Jerry Foster, the late Bob Hilliard, Archie Jordan, Casey Kelly, Jeannie Kendall, Don King, Sam Lorber, Johnny MacRae, Mel McDaniel, Nick Noble, Freddie Perren, Bill Rice, John Schweers, Jeff Silbar, Michael Smotherman, Frank Stanton, Sonny Throckmorton and Jim Weatherly.

In addition to Chappell & Co., other companies winning more than one ASCAP award were: April Music, Chess Music, Chip 'N' Dale, Cross Keys, Cypress Music, ETC Music, Easy Listening Music, Famous Music, Bobby Goldsboro Music, T.B. Harms, Keca Music, Milene Music, Edwin H. Morris & Co., Music City Music, Perren Vibes Music, Royal Oak Music, Terrace Music, United Artists Music, Warner Bros., Welbeck Music, Wiljex, and World Song.

Named as ASCAP's country producer of the year was Larry Butler. Record producers winning multiple awards: Ray Baker, Pat Carter, Tom Collins, Brien Fisher, Buddy

Killen, Eddie Kilroy, Bob Montgomery, Billy Sherrill and Bill Walker.

Artists winning multiple ASCAP awards this year: Bill Anderson, John Anderson, R.C. Bannon, Glen Barber, Bobby Borchers, Glen Campbell, Kenny Dale, Janis Fricke, Crystal Gayle, Don Gibson, Mickey Gilley, David Houston, the Kendalls, Cristy Lane, Zella Lehr, Louise Mandrell, Mary K. Miller, Ronnie Milsap, Anne Murray, Kenny Rogers, T.G. Sheppard, Margo Smith, Peggy Sue and Donna West.

The ASCAP Special Country Music Award was presented to veteran ASCAP songwriter Johnny Marks. Marks' credits include "I Heard The Bells On Christmas Day," "Rockin' Around The Christmas Tree," and the standard "Rudolf The Red-Nosed Reindeer." In past years, this special award for contributions to the world of country music, went to such distinguished figures as country-swing pioneer Bob Wills and former Nashville mayor Beverly Briley.

ASCAP head Adams saluted the award winners, noting that "more and more the music we honor on these occasions is literally the music of the American People—urban and country, North and South. We are proud to have been part of country music's past. We are delighted to be a part of country music's present. We look forward to being a major factor in country music's future."

The multi-media audio/visual presentation that accompanied the award presentation was produced by ASCAP assistant regional director Merlin Littlefield and was directed by Judy Gregory, director/writer/publisher administration.

In addition to award winners who came from around the world to attend, guests included Georgia's Gov. Zell Miller, who is also an ASCAP member, and Nashville Mayor Richard Fulton. Along with Adams, ASCAP board members Sidney Herman, Gerald Marks, win Z. Robinson, Wesley Rose and Mike Stewart were also present.

Also attending were members of the CMA, as well as Paul Mark, ASCAP managing director, Paul S. Adler, director of membership. (Continued on page 46)



N.Y. HI FI EXPO—The Metropolitan Opera's Renata Scotto and Giorgio Tozzi get a demo of classical WNCN's signal from Matt Biberfeld at the opening of the New York Hi Fi Stereo Music Show, which drew 36,000 Oct. 4-7 at the Statler Hotel, according to producer Terry Rogers. Below, the Sam Goody store draws steady traffic to try out B.I.C. two-speed tape decks to record live groups.



IHF TRIO—Institute of High Fidelity executive vice president Bob Gur-Arie, left, executive director Gertrude Murphy and president Jerry Kalov relax at hi fi expo after IHF Audio Conference that drew 150, and membership meeting that overwhelmingly endorsed proposed merger into the EIA/CEG.



AM STEREO DEMO—Sansui's F. Ito, left, and Kevin Dauphinee show off firm's modified tuner to IRA Rosen of RBI rep firm in demonstrating the Kahn AM stereo system, using that firm's transmitter, right foreground.

N.Y. Hi Fi Expo Up; A/V Is Big

NEW YORK—With AM stereo, digital recording and the new home video equipment providing impetus, the third annual New York Stereo Hi Fi Show wound up about 6% ahead of last year's newspaper strike-hit attendance, with 36,000 reported by producer Terry Rogers for the Oct. 4-7 run at the Statler Hotel here.

Heavy rains two nights helped dampen attendance, but not spirits for most of the 80 participating manufacturers, dealers and distributors, who reported generally enthusiastic response to the new product lines for the big holiday selling season, after a rather soft first nine months for the audio industry.

Two of the five competing AM stereo systems were demonstrated, with Harris Corp. taking its own display space and Sansui Electronics showcasing the Kahn transmitter, using a modified TUX-1 tuner to provide 30 dB separation at 1 kHz, from 20 Hz to 15 kHz.

Sam Goody again had the biggest chunk of space, providing an umbrella for more than 20 small record company, accessory and audio firm displays; a highly disco dance environment, and in conjunction with WNEW-FM, a Video Rock Theatre using Advent projection systems in a "living room of tomorrow."

The Goody disco, which ran one hour after closing all four nights, utilized Technics turntables, JBL speakers, SAE electronics, Pickering

(Continued on page 48)

PRO MARKETS

4 Altec Dealer Franchises

LOS ANGELES—Altec Corp. has formed four new dealer franchise categories. They include: Stanley Screamer products, disco, professional audio and recording/broadcasting.

According to Gary Rilling, industrial/professional products sales manager, the new franchises are being made available through Altec's commercial sales department and district managers to select dealers who meet Altec's standards and sales approach.

Stanley Screamers, new professional speaker systems designed in conjunction with Altec sound contractor Stanal Sound, are available in two versions, road finished or utility finished. The products include subwoofer systems, small and large slope monitors and two-way, bi-amp ready systems.

The new disco product line in-

12-INCH 45

turer sufficiently keen to produce a quality product could do the same. Initial reaction among buyers has been very positive and Nimbus directors Newma Libin, Gerald and Michael Reynolds are optimistic for growth.

Overall catalog will have 40 titles by year end, and sales are rising rapidly from recent levels of around 3,000 units monthly. A 10-month-old U.K. distribution deal will be renewed shortly, and the U.S. pact is expected. **NICK ROBERTSHAW**

FOCUS ON 'SOUND'

Maxell Uses Disks To Promote Tapes

By STEPHEN TRAIMAN

NEW YORK—In a first for the blank tape industry, Maxell Corp. of America has commissioned a series of three sampler LPs to promote its premium UDXL-I and II cassettes as well as the firm's open-reel product.

With the firm's Gene LaBrie, vice president, sales and marketing, listed as executive producer, Maxell is offering consumers the choice of a rock, jazz or classical sampler with the purchase of three 90-minute UDXL tapes in a major fall promotion.

The albums, all featuring a mix of new and old top acts, groups and classical soloists and orchestras, are remastered on Maxell UD 50-120 open-reel at RCA Studios here, and

are manufactured by RCA Special Products.

In the liner notes, which LaBrie created with the aid of Paul Miller, Maxell's advertising manager, it is emphasized "We're in the high fidelity business, and that means we must care about both good music and good sound. . . . These albums represent a discriminating selection of music, remixed and remastered, to present the finest in production and performance values."

An additional bonus is a subtle boost for Maxell's open-reel products, which have never been pushed to the degree that the cassettes in particular, and 8-tracks have been.

While there was no formal com-

(Continued on page 48)

Lieberman: Blank Tape \$\$ Big; Home Video Potential Seen

By ALAN PENCHANSKY

LAKE GENEVA, Wis.—The importance of blank tape in the rack-jobber product mix today and the potential for video tomorrow were driven home at the recent Lieberman Enterprises national convention here.

Blank tape sales of Lieberman rack accounts are running at record levels according to the company, and Memorex and 3M played major roles in the convention.

Memorex, Lieberman's biggest supplier of blank tape, presented Lieberman with its "Total Excel-

lence" sales award and also made cash and prize awards to rack employees in announcing sales and display contest results.

According to Ed Barris, Memorex Minneapolis account executive, Lieberman could become the leading Memorex rack customer for the first time this year. Barris said the company was within \$400,000 of exceeding its leading competitor.

An award to the Lieberman branch with biggest sales was presented by Barris to the Minneapolis office. Barris, also indicates that there will be a new sales contest for the Lieberman one-stop chain, which expanded throughout the country in 1979.

3M is making possibly its strongest bid for rack sales, and announced new sales and display contests to support Lieberman ordering. A special custom videotape presentation was shown, stressing the 3M commitment to retail sales, the range of 3M quality offerings, and touching briefly on 3M's involvement in digital recording developments.

Prospects for racking of prerecorded home video products also were discussed at the Lieberman

(Continued on page 48)

U.K. NIMBUS: 'LONG-PLAY'

Continued from page 41

p.m. LPs. The Dayanova album is listed at that price, and a four-LP box set expected shortly will stock at \$32.

The idea for 45 r.p.m. singles came out of a custom pressing order or disco maxi singles. With a minimum of lathe modifications but a maximum of care in the cutting process, it was found enough time could be put on a side to warrant the "long-player" tag.

In the short term at least, Nimbus

sees the disk as a more practical development even than digital. As Beer explains, "with digital you have various different projected replay systems, none of which are available. All recordings are put on analog disks, pressing standards generally are pretty abysmal, and the upshot is that by the time the customer plays the album all the benefit is lost."

The Nimbus approach is not patented, nor a technological innovation as such. In theory any manufac-

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SPECIAL DESIGNS ON REQUEST

Lieberman Sees Potential Of Video

• Continued from page 47

meet. Developments in video are being closely watched; however, Lieberman is not carrying any prerecorded video product at the rack level today.

MCA Distributing president Al Bergamo, a convention speaker, termed the videodisk "in our opinion the future of the record industry."

Remarked David Lieberman, board chairman: "We may be selling plays or Tom Watson showing you how to improve your golf swing."

"Our company," he told the 250 Lieberman personnel, "will be on

the ground floor of that activity."

Lieberman's entry into prerecorded video will be conditioned primarily by product pricing, explained Harold Okinow, company president.

Preponderance of X-rated product also is a key factor. X-rated product will rule out video from the racks, he indicated.

Okinow sees potential for the videodisk at rack only if software is priced a few dollars more than LP. The executive believes the RCA system will be most likely to meet this criteria, but the videodisk will cut into LP sales, Okinow thinks.

N.Y. Hi Fi Expo Brings Optimism

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cartridges and lighting effects by LATEC International.

In the main Goody area were displays by Ampex, TDK, Walco, Savoy, BASF, Dust-Off, Display Specialties, Allsop, B.I.C., Monster Cable, JBL, SAE, Memorex, Atlantic and RCA Records, Advent, Infinity, Denon, 3M Scotch, Pickering and Allied Artists Video.

Response for many exhibitors was encouraging after a year that has been less than rewarding due to the overall state of the economy. Dyna-vector of California reportedly

wrote \$10,000 worth of wholesale orders for its cartridges during the show, and the several audiophile labels represented, including Direct Disk Labs and distributor Audio-Technica, noted continuing interest in the premium-priced albums.

Stereo Warehouse made the official intro of Fuji's Metal Tape, previewed at the Summer CES, with samples of the C-46 at \$9.95 list, and C-60 at \$10.97, with limited national distribution by year-end, according to Fuji's John Dale.

With dealer hours Thursday afternoon prior to the official opening,

and Sunday morning, the general consensus was that business is picking up but it is still a tough marketplace, with price resistance by consumers battling with a shrinking retail margin as manufacturers also are feeling the profit squeeze.

Helping celebrate the opening were hi fi pioneer Avery Fisher joined by the Metropolitan Opera Renata Scotto and Giorgio Tozzi.

It was the 25th year of producing hi fi shows for Terry Rogers and husband Bob, and the AM stereo introduction had parallels in the debut of FM stereo at their 1961 event in Washington, D.C.

Next up for the Rogers organization is their first event in Chicago, Nov. 8-11 at the downtown Pick-Congress Hotel, with a return for the biennial Detroit show next February at Cobo Hall.

Maxell Boosting Tape With Disks

• Continued from page 47

ment from LaBrie, Maxell is certainly eyeing the continuing move to premium mastering products and the growth of the semi-pro home recording market that is still an open-reel stronghold.

• The classical sampler includes flautist Jean-Pierre Rampal and mandolinist Bonifacio Bianchi, both with the I Solisti Veneti; organist Virgil Fox at the Royal Albert Hall organ and also with the Philadelphia Orchestra; Sir George Solti conducting the Chicago symphony in the final movement from Beethoven's "Symphony No. 9;" Eugene Ormandy conducting the Philadelphia Orchestra in Copland's "Fanfare For The Common Man" and the conclusion of Britten's "Young Person's Guide To The Orchestra," and guitarist Julian Bream with the Monteverdi Orchestra.

• In the jazz album, perhaps the best of the trio from an all-around musical viewpoint, are Louis Bellson in "Quiet Riots;" Paul Desmond, "Body And Soul;" Oscar Peterson, "Take The 'A' Train;" Chick Corea, "The Golden Dawn;" Dizzy Gillespie, "Ozone Madness;" Woody Herman and the New Thundering Herd, "Four Brothers;" Henry Mancini, "Baretta's Theme," and Mark-Almond, "New York State Of Mind/Return To The City."

• The rock sampler features Daryl Hall and John Oates in "August Day;" Starbuck, "It Feels So Good;" The Alan Parsons Project, "Genesis, Chapter I, Verse 32;" Rufus/Chaka Khan, "Take Time;" Odyssey, "Easy Come, Easy Go!" Hold De Mota Down;" the Strawbs, "Deadly Nightshade;" Triumph, "Blinding Light Show/Moonchild;" Omaha Sheriff, "What's It All For;" and Harvey Mason, "Sho Nuff Groove."

Cetec Gauss 'Doubles'

LOS ANGELES—Cetec Gauss is offering consumers double powered loudspeakers at no additional cost to customers, according to the firm.

All of the 12-inch, 15-inch and 18-inch speakers have been upgraded to handle twice the power of existing units in the Cetec Gauss line.

The new power ratings will be 300 watts RMS for lead guitar types and 400 watt RMS for bass and low frequency units.

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 pacesetting 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.

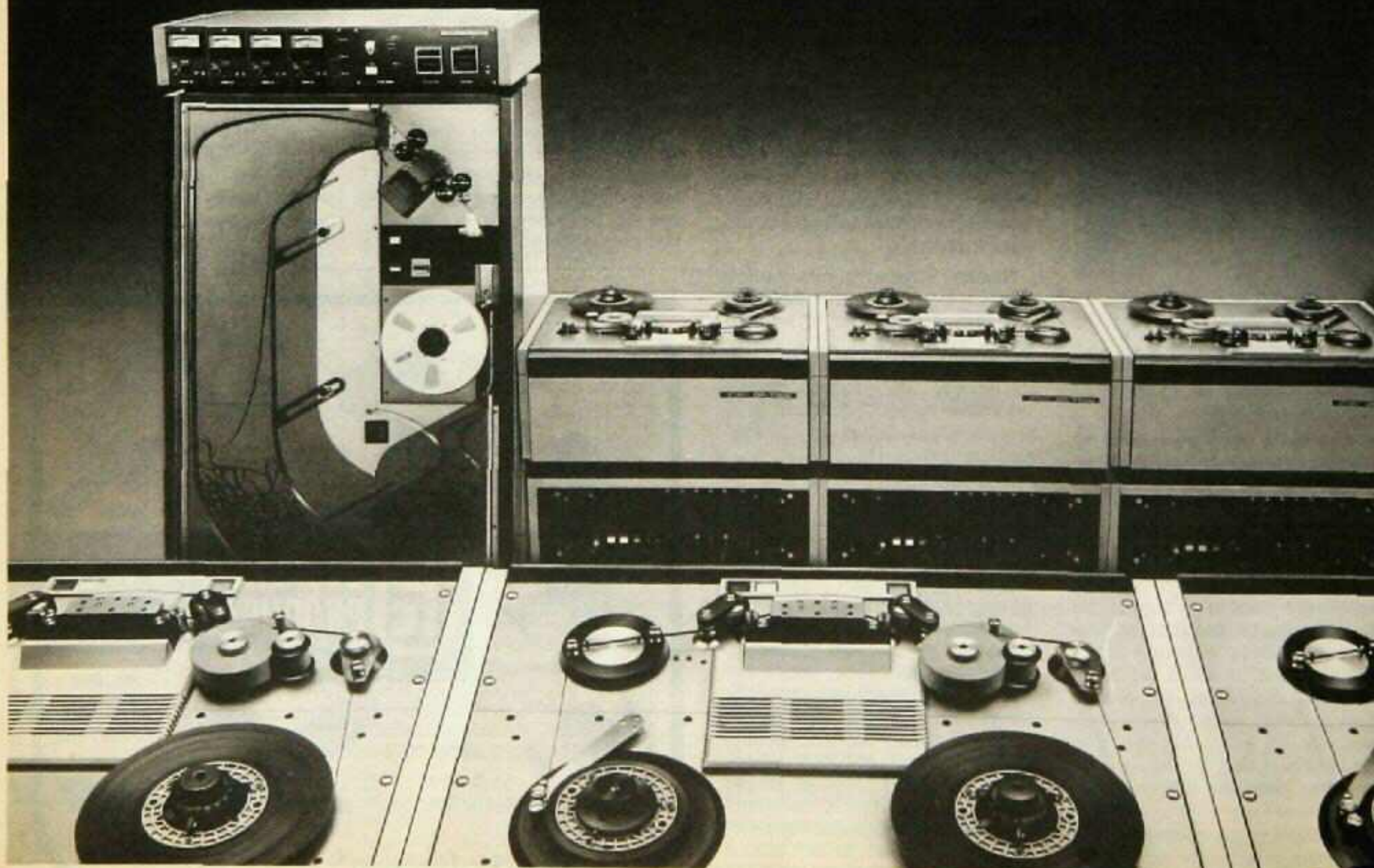
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Video Takes

Among new video units shown at the **Japan Electronics Show**, Oct. 5-10 in Osaka, are a new Philips-compatible optical videodisk system from **Sanyo**, which has such features as slow/fast motion, freeze frame and random access indexing for the institutional market, with mechanical-type players like **RCA**, **Matsushita** and **JVC** for the consumer market. ... **Matsushita** introduced three new portable color cameras, initially for the domestic market with possible export to the U.S. later. Included are the **VZ-C650**, a 3.7-pound unit with optical viewfinder (about \$613 (\$1 U.S.=225 yen)); **Z-C620**, 4.4 pounds with electronic viewfinder and handgrip at \$836; and the top-line **VC-600**, 6.6 pounds, with electronic viewfinder and 6:1 zoom lens at \$880. All three use a new 3/8-inch vidicon tube and "standby" power reduction mechanisms, to lengthen battery life.

Exchange of patent rights on a wide range of audio and video products between **Sony of Japan** and including **Philips of Holland** laser-etched videodisk and digital audio disk systems, under a comprehensive agreement announced last week, comes as no surprise. Sony's videodisk already is compatible with the Philips optical system, and Sony also has demonstrated 2 1/2-hour digital audio playback on the same player, while the Philips 4 1/2-inch "Compact disc" digital audio technology now will be available to Sony. The real impact is the interchangeability of products in what could become a potent Sony/Philips alliance against the efforts of the mechanical-based videodisk systems of **RCA**, **Matsushita** and **JVC**.

New York's **Hurray** rock disco staged an innovative multi-screen video demo Oct. 10 of rock films selected from the **Time-Life Video** catalog and new productions by **DeoVision**, in a new joint entertainment venture that will be initiated on a regular basis at the club of Tuesday (16).

Key video music production activity includes **Trans-American** video, Los Angeles, with post production completed on the Jon Roseman/David Paradine production **The Bruce Forsyth Special** for British television, with Sammy Davis Jr. and Anthony Newley. ... **Impact Video Systems** provided mobile taping facilities for the **Tubes** L.A.'s Creek Theatre with the **Yellow Magic Orchestra** from Japan, for a 90-minute **Kramer/Rocklen** audio Productions special to be shown on Japanese tv. ... **The Kenny Rogers Special**, airing in November on CBS-TV, with Mac Davis and the Charlie Daniels Band, had its production completed at the **Pacific Video Center** in L.A., with the firm's mobile unit used for taping Universal Amphitheatre segments.

Video People: **Alan Fields** named vice president/corporate planning for **Paramount Pictures**, with first project a six-month study of home entertainment, cable tv and pay tv markets outside the U.S. ... **Rand Blei-**

meister joins **WCI Home Video** as national sales manager, from similar post at **Allied Artists Video Corp.** The WCI subsidiary is developing prerecorded videocassette and videodisk programs for marketing

through **WEA Corp.** ... **Chuck Baker**, **Altec Lansing** communications director, is hosting a weekly L.A. cable tv show "Footnotes," focusing in part on the music industry. ... At **Panasonic Video Systems**,

Dick Salem is promoted to national manager, closed circuit tv, from Midwest region manager, and **Mike Dollacker** is upped to Northeast region manager, from district sales manager. **STEPHEN TRAIMAN**

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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).

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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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Rep Rap

Newest reps for **Burns Audioelectronics**, U.S. distributor of **Beyer** microphones and headphones, are **Ted Pappas**, Chicago, for pros, and **Electronic Manufacturers Representatives**, Northbrook, Ill., **Steve Colky**, for consumer lines; in metro Chicago, Southern consin, Northern Illinois and Lake/Porter counties, Indiana; **Jerry Kaplan**, Flushing, N.Y., consumer lines in metro New York, Northern New Jersey; and **Dan Neumeier & Associates**, Detroit, consumer and pro lines in Michigan.

WOOLWORTH & TESCO

Major U.K. Chain Stores
Beef Up Video Marketing

By NICK ROBERTSHAW

LONDON—U.K. retail multiples are increasingly using video to beef up marketing impact in key record departments. Recent announcements come from Woolworth and Tesco, two of the best-known names in High Street trading.

Woolworth has for some time run video promotion material supplied by Captain Video in many High St. outlets. The Captain Video contract has now expired and will not be renewed, but in its place Woolworth chief record buyer Bob Egerton has announced the chain plans new format in-store video films which will

be shown on a monthly basis in 120 of its leading record departments.

These will be supplied exclusively by display company Realmheath, making its first foray into video production, and reflect a deepening of Woolworth's whole involvement with record merchandising. In future, says Egerton, stocking policy will be extended from the original chart-oriented approach to include more emphasis on new acts and independent and specialist product.

"We want to do more to help new acts, and we hope they will be well represented on forthcoming video films. We also mean to carry more fringe records in certain stores."

Meanwhile, Pickwick is providing supermarket food chain Tesco with what it calls a new concept in in-store merchandising. The company already supplies product to 135 stores, and has now begun refitting the first of these with its Music World record shops.

Explaining the concept, Pickwick marketing manager Tony Harding says Music World, which would cover 12,000 to 15,000 square feet within a Tesco store and carry about 1,000 titles, would also feature what he believed to be the first back-projected video screen in the U.K. as part of the wall of the department. Captain Video would supply video promotion tapes.

DISCOM
Booked Up

By HENRY KAHN

PARIS—Exhibit space for DISCOM, the new European disco exhibition organized by MIDEM's Bernard Chevry, is now almost fully booked. The five-day show opens Oct. 22 in the Parc des Expositions Porte de Versailles, and takes place within the framework of established entertainment equipment trade show CISCO.

Record companies set to exhibit include Barclay, CBS, Pathe Marconi, Phonogram, Polydor, RCA, WEA, Filipacchi, Aquarius and Carrere. Equipment firms include Crown Industries, Clemancon, Deltronics, Supravox, Regiscene and Orbis. From Britain alone there are around 50 companies set to attend, among them HH, Optikinetics, Lasertronics, Harman, Pulsar, Tannoy, Rascal Zonal, Rank A/V, Thron and QUAD.

Some 3,000 square feet of exhibit space has been provided, with each unit costing around \$2,000. The event itself is modeled on the successful MIDEM formula, with both software and hardware sides of the music industry brought together in market environment, and a sprinkling of seminars and meetings added.

RTL, which plans live radio broadcasts from the show on each of its five days, will host an award presentation Oct. 23 in Le Palais while radio station Europe No. 1 will open a new disco in the Lido on the Champs Elysees during the course of the week.



FIRST INSTALLATION—Sal Nastro, center, president of Preferred Sounds Inc. (PSI), major Rye, N.Y., tape duplicator, is flanked by ElectroSound Group chief Dick Burkett, left, and Audiomatic president Milt Gelfand as he takes delivery on the first microprocessor-controlled Series 8000 ElectroSound cassette duping system in the U.S. Sale was handled by Audiomatic for PSI, upping its daily capacity to 100,000 units.

Nortronics Push:
Tape Deck Care

NEW YORK—The Recorder Care division of Minneapolis-based Nortronics has come up with a seven-part series of mailers to alert consumer and trade editors, and the consumers and dealers they reach to the benefits of effective maintenance for tape recorders.

Last mailer accompanied a full press kit, also available to reps and their dealers, covering the need for maintenance, importance of VTR maintenance, test and alignment tapes for ensuring quality sound, facts about bulk erasing and degaussing, and comparing demagnetizers and bulk erasers.

Tape Duplicator

King Instrument Corp., Westboro, Mass., is shipping its new "Basic One" low-cost manual cassette loader, and also is making available a new 25-minute Super 8 m.m. color/sound training film on its splicer and loader.

The "Basic One" features the same engineering and construction as the automatic self-feed model, according to president Jim King Sr., with identical splicer and tape footage mechanism for loading either precise length blank or pre-recorded cassettes. Early reports indicate a "motivated" operator can produce 1,200 C-60s in an eight-hour shift.

At \$5,890 U.S. FOB from the factory or through Ampex Sales organization in Mexico, Central and South America, the unit already has been ordered by an Argentine duper, a Hong Kong blank manufacturer, several large religious

organizations, a technical school and several recording studios, King reports.

The splicer/loader film explains in detail maintenance and training procedures for the splicer in use on the loader, according to Bill Cline, sales vice president. It is narrated in English with scripts available in German, Spanish, French and Italian, at \$128 postpaid from King, 80 Turnpike Rd., Westboro, Mass. 01581.

* * *

Otari in San Carlos, Calif., has introduced a compact version of its professional DP-4050 in-cassette duplicator systems, the DP-5050-C2. Featuring a cassette master and two slaves, it has the capacity of adding up to nine additional slaves in groups of three. Suggested list price for the master with two slaves is \$2,950, and the unit will be featured at the upcoming Audio Engineering Society convention, Nov. 2-5 in New York.

* * *

Five new management additions and promotions at Cetec Gauss are designed to strengthen the Los Angeles tape duplicator and professional audio firm's technical expertise and marketing environment, according to president Mort Fujii.

Bart Bingaman, with the firm 10 years, is named chief engineer, tape duplication operations; Jim Williams is new director of engineering, with his quality assurance manager slot taken by Jerry Fisher, joining with prior experience in CBS and RCA quality control positions.

In the speaker products are, joining from JBL are Larry Phillips, named marketing director, with prior service at Tannoy, Cerwin-Vega and TEAC; and Walter Dick, named chief engineer, formerly manager, transducer engineering.

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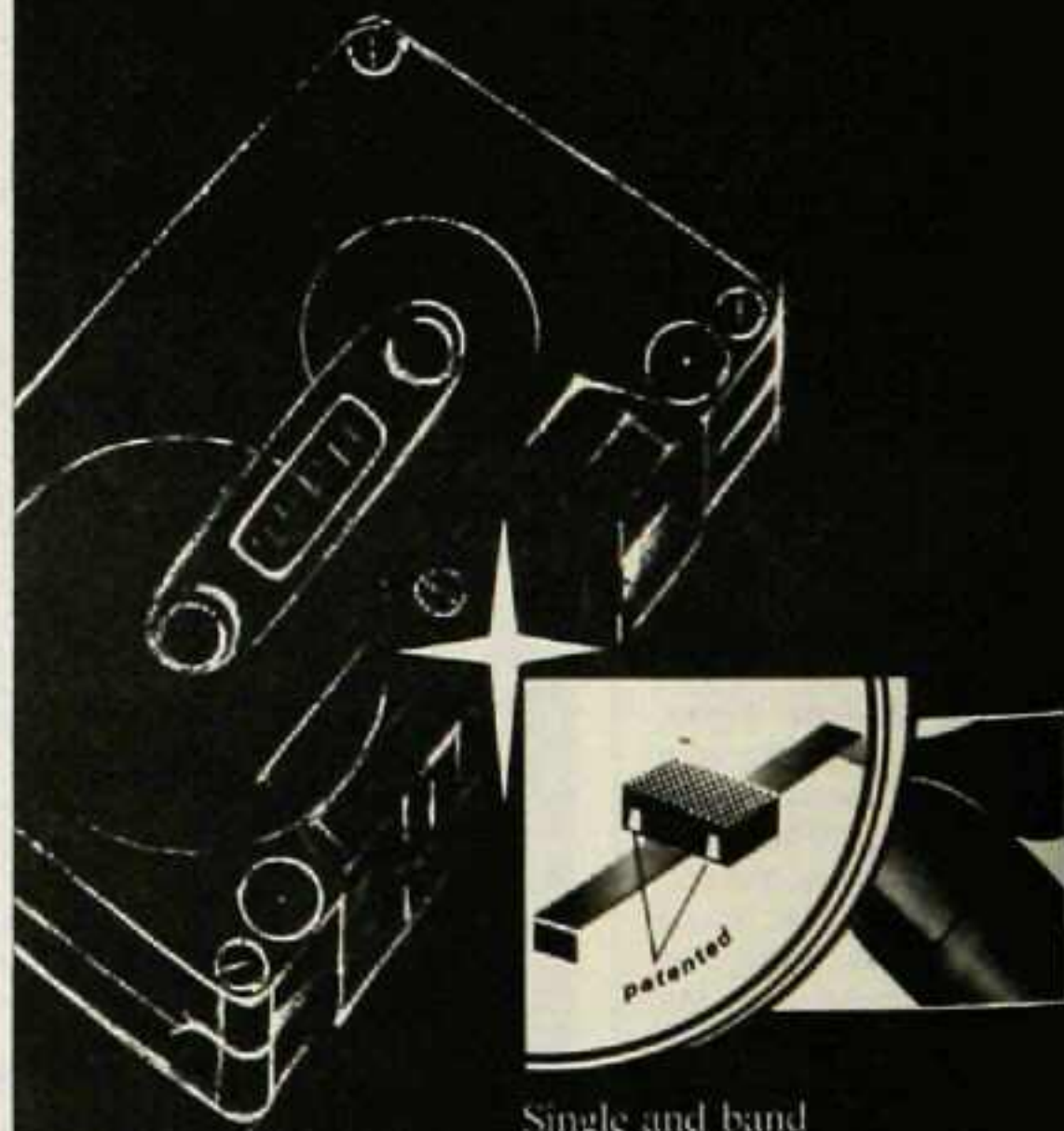
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LABEL-FRANCHISE CONCEPT

Disco-Ritz Intl Bows As Multi-Faceted Co.

NEW YORK—In an unusual move, a group of Pittsburgh entrepreneurs are attempting to tie-in a new disco franchise operation with the rejuvenation of an old record label to create a multi-faceted company.

Disco Ritz International, headed by Lou Guarino, who also heads the re-activated World Artist Records. According to Guarino, Disco Ritz is based on a concept of integrated collapsible sound and light modules geared to facilitate easy conversion of hotel lounges and/or ballrooms to discos. The concept can also be used in free-standing clubs.

The first club in the proposed chain, a wholly-owned company facility, is located in a Howard Johnson Motel in Montroeville, a suburb of Pittsburgh. It is a 6,300 square foot facility with a state-of-the-art sound system designed by the Power Station of New York. This company will also be responsible for the design of the sound packages used in subsequent franchises.

The room's light show is said to incorporate in excess of 100,000 lights which reflected seven times via a system of mirrors. This number of lights can be tailored to suit any size room.

The underside of the dance floor uses an additional 5,000 lights magnified three times. There is also a network of an additional 5,000

specially designed lights suspended over the dance floor.

Guarino hopes to sell the concept to leading hotel chains throughout the U.S. and around the world, and states that negotiations to that effect are already underway.

The franchise operation will range in price from a \$50,000 module skeleton, to a \$1 million finished product. Ritz International will construct the turn key operation, train its personnel and supply spinner and records library. Many of the records used are expected to be supplied by World Artists Records. Initial release in this genre will come from a group named Lady Ritz. The group's first album titled, "Puttin' On The Ritz" is to be distributed by independent distributors in the U.S.

Pino Abba of Milan, Italy will be responsible for the distribution of label products overseas.

Another arm of Ritz International's concept is a group of dancers, choreographed by Mario Melodia. According to Guarino, they will be available to franchise operations to perform and teach new dance steps, including one called "The Ritz."

NO ALCOHOL SERVED

2 Old Supermarkets Become Dance Clubs

By MAURIE ORODENKER

PHILADELPHIA—The escalating demand for bigger and bigger discotheques is forcing more and more developers to turn to large warehouse-type spaces in order to accommodate the growing need in this market.

The trend is evident in places like Phillipsburg, N.J., and Levittown, Pa., where developers are converting two old supermarkets into non-alcohol clubs.

In Phillipsburg, developer James Jiorle is seeking a zoning variance which will pave the way for the conversion of the old Food Basket supermarket into a teen disco catering to a 14 to 18 age group.

The club, if approved, will be open four nights a week and will be available for rental to private functions. At this time it has only 30 parking spaces, while it needs between 90 and 100 to qualify for a variation of the zoning law.

Plans for the club include a 3,000 square foot dance floor, a fountain and a second raised dance platform.

Jiorle is gearing for a New Year's eve opening, and plans to use a mix of live and recorded music. Admission will be \$2.50 per person and only soft drinks will be served.

Over in Levittown, developer Bill Simon is spending an estimated \$500,000 to convert a former A&P supermarket into a ballroom that will offer patrons a choice of the fox trot and big band music in addition to disco. Simon, a roofing contractor, has been a ballroom buff all his life, and along with his wife, Adair, has won more than 60 medals for this type of dancing.

Simon says he had always hoped to own and operate a ballroom, and had been in constant search for the right place. The burnt out supermarket with its 21,000 square feet was ideal for his needs.

CORAL GABLES & FORT LAUDERDALE

Gautier Makes Big Florida Plans

By SARA LANE

MIAMI—Richard Gautier, president of London Town Discotheques, a London-based design and construction firm, has opened a new branch in Coral Gables.

Gautier, a former deejay at Radio Caroline, the private offshore radio station in England, and later a BBC staffer says his company's first U.S. project is designing a \$450,000 disco at Turnberry, part of the Adventure development in Fort Lauderdale.

London Town Discotheques is also working on two other projects, a private disco in Coconut Grove, one in a franchise of clubs to be called Legends and one in Dallas.

"We've worked primarily in Europe and have built more than 100 discotheques in England, France, Germany, Italy, Bermuda and the Philippines," Gautier claims.

Gautier's list of clients is prestigious. It includes Canadian Pacific Hotels, Hilton International, Holiday Inns, Sheraton Hotels, Princess Hotels, and Strand Hotels. The firm also worked on such London clubs as Tramp, Dial 9, La Prive and Regine's.

London Town Discotheques is also opening an office in Sydney, Australia and one in Los Angeles de-

voted to lighting and sound design.

Gautier states: "We aren't confining our services to South Florida. This office puts us in an excellent position for the South American market. I'll be spending a good deal of time in the U.S. since we have an extremely capable executive running our UK operations."

Robin Phillips, a graduate of the Univ. of Miami with a masters degree in communications, is London Town's operations director for North and South American and the Caribbean.

Gautier began his London Town Discotheques in 1964 while managing theatres owned by the Beatles. "The basis of our company is to provide a disco service to the hotel and club industry. A total package with services that include interior design, audio/visual, lighting, disk jockeys and music."

Explaining the move to the U.S. Gautier states, "We were asked by several of our American clients to come here. We're the oldest established company in the disco business, and that's what clients are looking for."

Gautier feels the primary factor contributing to London Town Discotheques' success is that each club is created individually: "We don't do a sausage machine type of approach. We give our client the utmost in individuality, creating new ideas which are not repeated, so they have an exclusive club."

Discos are here to stay, in one form or another, Gautier says, although he contends that they are going to have to become more professional, offering more to their customers than "just a dance floor and bar."

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Disco

Disco Mix

By BARRY LEDERER

NEW YORK—Blue Sky Records has released the new Dan Hartman 12-inch 33 1/2 r.p.m. titled "Vertigo/Relight My Fire."

A pulsating beat backed with xylophone and assorted electronics make this an exciting and haunting introduction to the disk. "Relight My Fire" (6:41 minutes) combines the artist's vocals with piano. This disk is part of an upcoming LP titled "Relight My Fire."

Ren Wood's "Everybody Get Up" on ARC Records is a 12-inch 33 1/2 r.p.m. taken from the album "Out Of The Woods."

"Have A Little Faith In Me" is the lead cut and LP title from Evelyn Thomas' ABI Records release. "No Time To Turn Around" shines through with handclapping, string and brass combination.

Tom Savarese (known for his eclectic and advanced music style) has put his talents to use in effectively mixing the Aural Exciters LP "Spooks In Space."

The sound by Bob Blank is bizarre, haunting and worthwhile.

From Spring Records comes the Fat Back 12-inch 33 1/2 r.p.m. "King Time III" at 6:13 minutes. Taken from the group's latest LP, the disk contains a deejay rap which is catching on fast.

The Village People has released a two-record LP titled "Live And Sleazy" on Casablanca. The group recorded segments from a live performance at the Greek Theatre in Los Angeles.

Virgin Records has "Dancing Is Dangerous," the LP title, and "The Night They Invented Love" by Noel. The right ingredients for disco are contained here but revamping and remixing are necessary to insure disco play.

Barbra Streisand and Donna Summer have released their much publicized joint effort "No More Tears," (Enough Is Enough) on Streisand's forthcoming "Wet" LP.

A 12-inch 33 1/2 r.p.m. disk of interest from Hot Box Records is "It's Allrite To Truck All Night," by Barbara Markay.

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ATLANTA

- This Week
1 DONT STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (12 inch)
2 COME TO ME—all cuts—France Joli—Prelude (LP)
3 MOVE ON UP, UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)

BALT./WASHINGTON

- This Week
1 FANTASY—Bruni Pagan—Elektra (12 inch)
2 DONT STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
3 MOVE ON UP, UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)

BOSTON

- This Week
1 DONT STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
2 MOVE ON UP, UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
3 HARMONY/OOH LA LA—Suzi Lane—Elektra (LP/12 inch)

CHICAGO

- This Week
1 DONT STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
2 DEPUTY OF LOVE—Don Armando—Buddah (12 inch)
3 POP MUZIK—M—Sire (12 inch)

DALLAS/HOUSTON

- This Week
1 MOVE ON UP, UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
2 HARMONY—Suzi Lane—Elektra (LP/12 inch)
3 LOVE INSURANCE—Front Page—Panorama (12 inch)

DETROIT

- This Week
1 COME TO ME—all cuts—France Joli—Prelude (LP)
2 MOVE ON UP, UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
3 WHEN YOU TOUCH ME—Taana Gardner—West End (LP/12 inch)

LOS ANGELES

- This Week
1 MOVE ON UP, 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)

MIAMI

- This Week
1 MOVE ON UP, UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
2 POP MUZIK—M—Sire (12 inch)
3 DONT STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)

NEW ORLEANS

- This Week
1 FEVER—all cuts—Fever—Fantasy (LP)
2 MOVE ON UP, UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
3 HARMONY—Suzi Lane—Elektra (LP/12 inch)

NEW YORK

- This Week
1 DONT STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
2 HARMONY—Suzi Lane—Elektra (LP/12 inch)
3 MOVE ON UP, UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)

PHILADELPHIA

- This Week
1 LADIES NIGHT—Kool & The Gang—De Lite (12 inch)
2 DONT STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
3 COME TO ME—all cuts—France Joli—Prelude (LP)

PHOENIX

- This Week
1 MOVE ON UP, UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
2 PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca (LP/12 inch)
3 COME TO ME—all cuts—France Joli—Prelude (LP)

PITTSBURGH

- This Week
1 DONT STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
2 MOVE ON UP, UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
3 POP MUZIK—M—Sire (12 inch)

SAN FRANCISCO

- This Week
1 FEVER—all cuts—Fever—Fantasy (LP)
2 HARMONY—Suzi Lane—Elektra (LP/12 inch)
3 E=MC²—Giorgio Moroder—Casablanca (LP)

SEATTLE/PORTLAND

- This Week
1 POP MUZIK—M—Sire (12 inch)
2 GET LOOSE/SEXY THING—Bob McGilpin—Butterfly (LP/12 inch)
3 DONT STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)

MONTREAL

- This Week
1 FREDDIE JAMES—Everybody Get Up And Boogie—A&R (12 inch)
2 KAT MANDU—The Break—RCA (12 inch)
3 FRANCE JOLI—Come To Me—Cap (LP)

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□ **The Copyright Problem** how to deal with the music synchronization and "videogram" performance rights and the growing piracy situation...

□ **The International Scene** global progress in Europe and Japan, and the potential for international video-music networks...

□ **Video Programming** opportunities TODAY for the music industry, as seen by major distributors...

□ **Recording Studios** the growth of video capability, an equipment update...

□ **Video D.J.** tomorrow's spinners will offer multi-channel videodisk with digital audio sounds...

□ **The Need for Standards** synchronization with TV, size of disks, fixed speed vs. variable speed, and incompatibility in both videotape and videodisk systems...

□ **The Future for The Industry** complementary digital audiodisks, cable and pay TV, syndicated and network TV, and a large share of the home market... all derived from live, studio and "visually enhanced" performances by top artists and musical groups...

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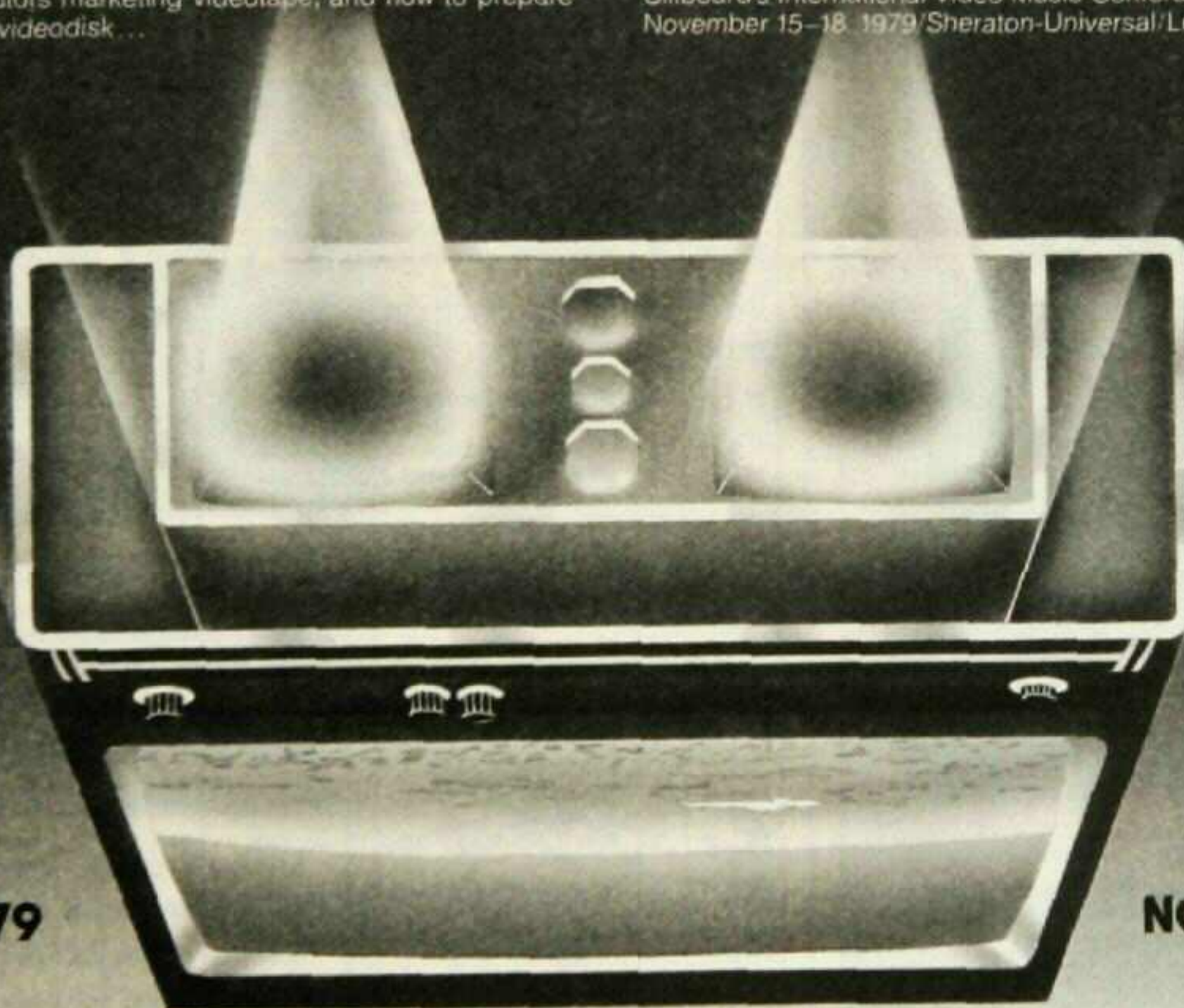
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Billboard

Melba Moore Leaps Into New Recording Challenge

By IRV LICHMAN

NEW YORK—Going disco is a newer phase of the music communications mix of Melba Moore.

With an accomplished background in the musical theatre, concerts, tv and films, she's collaborated with major disco producer/writer Pete Bellote in a new Epic album, "Burn," for which she has played an authorship role for the first time in her disk career.

Some would argue that the disco formula is one in which performers easily lose their identity. Not so, says the artist.

"All kinds of music have their guidelines and parameters," she explains, "but you can't lose identity by listening to your inner personality and if you're constantly moving through them."

Her creative mating with Bellote worked, she feels, because "he housed the spirit of the bigger than life image I try to portray on stage," even though she admits he knew little of her career background. "But, he knows what people want," she

adds, "and the communication between us was there."

Whether it's recordings or concert appearances, her approach has a common denominator: to be honest with one's feeling and to perform for the audience, not for one's self.

Moore's first songwriting venture on disks is the result of the rough demos she played for Bellote and Epic executives Don Dempsey and Lennie Pietze. "They liked about four of the 10 songs I had on the demos. Bellote had some melodic ideas, so I did the lyrics for these." One result is her own publishing company, Eptember Music (ASCAP).

In the months ahead, there'll be a Midwest and Western concert schedule, which kicked off Sept. 29. Some are her own evenings, others are with singer Lou Rawls. Her upcoming tv dates include the Bea Arthur Special, on which she sings the single from the album, "Miss Thing," a role on "Love Boat" and a syndicated "Jack Jones Palace Show" taped in Canada.

Disco

EMAER TOUCH ON WAY

French Aiding Hollywood Palace

This story prepared by Justine Korman in Paris and Dick Nusser in New York

PARIS—They say there is nothing like Le Palace in the world, but the glitter and glamour of the City of Light's largest disco will soon be transported to Hollywood.

Five nights a week up to 2,000 people are mesmerized by laser light beams and 3,500 watts of sound pumping out the latest new wave, rock, pop, reggae and disco hits, while gyrating barhops in bright red designer suits keep the crowd from getting thirsty.

Le Palace is the carefully-realized vision of Fabrice Emaer, who scored first with elite spots such as Le Club Sept, and now wants to bring "beauty and sophistication" to a mass audience. As the crowds who flock here Wednesday through Sunday attest, the masses obviously like it.

There is no dress code, no exclusive membership, no mysterious selection process at the door. Anyone who has the sixty francs (about \$15) is free to enter and be royally entertained.

Originally built as a music hall in 1923, Le Palace had been used as a cinema and a legit theatre before Emaer turned it into a spectacle more than a year ago.

Live concerts featuring a wide range of international rock and pop stars, dance companies, movies and a laser show described as "second to none" are only part of the nightly attraction. The most important act, Emaer says, is the people themselves.

"Freedom and narcissism" are the keys to the disco experience, he notes, describing it as a "social phenomenon" geared to "public people."

"There are no restrictions on the dance, no special steps," he says. "The emphasis is on the beat."

Guy Cuevas, the exuberant Cuban born DJ, says his approach to spinning is "half musical/half psychological." His objective is to break down the dancers' reserve.

Visitors to Le Palace can expect to hear not only what is in vogue on the disco charts, from Ashford & Simpson to the latest from Diana Ross and Earth, Wind & Fire, they will also be treated to rock, salsa, Brazilian music, reggae and even some disco-flavored jazz from Stanley Clarke and others.

"I try to play the best in any kind of music, and late at night I like to surprise them and play something not very commercial," he adds.

That formula is what gives Le Palace its reputation among Parisians for being a trend-setting, avant-garde atmosphere—despite its "open door" policy.

Rather than focus primarily on his technical prowess in mixing and cuing, Cuevas strives for "a mood, sending vibrations and surprises along with the music."

The Le Palace light show is also built around the unexpected. It often begins with a single laser beam "dancing" to the music, then building in dazzling and unpredictable ways. A neon globe blinks as it descends from the ceiling, while a curtain on the stage parts to reveal a grid of rainbow lights, which turn suddenly into mirrors, and then glide away to reveal palm trees and a veranda, complete with characters in the scene.

When a visitor thinks that's all that can be done, fog envelops the stage and curls around the dancers' feet while

light into hundreds of images.

While Emaer is responsible for the direction of the entire operation, he is assisted by a staff culled from the worlds of fashion, art and design. The engineers and designers who have helped make Le Palace what it is have had extensive experience in theatre, television and opera, as well as night clubs.

The equipment that makes Le Palace reverberate so brightly includes three Denon DP3000 turntables; two TEAL A7300, and one TEAL A130 tape deck; four SAE 2600 amps, four JBL 6022 amps and two JBL 5234 frequency dividing network amps, plus two Technic SH9090 equalizers. Mixers used include a Freevox series 2000 SD, A Sound Sweep SOSO; an Echolette Echo 4000; and a Synte Bodot DSE are used to generate special sound effects.

Since it opened, Le Palace has been the scene of many of Paris' leading social and fashion events. Concerts have included appearances by the Village People, Bob Marley, Devo and Bette Midler. So far this year concerts by Ricky Lee

Jones, Lene Lovitch, Sister Sledge, Chaka Khan and the Crusaders are scheduled, giving an idea as to the scope of the entertainment policy.

Emaer presides over his staff from the elegant library table that is his desk. It sets under a portrait of himself dressed like an emperor surrounded by his court, which is what Emaer's office resembles.

Regine's Policies Headed For Court

NEW YORK—The exclusionary admissions policy of a famous discotheque here may be headed for a court test Thursday (18).

Jimmy Aufiero, owner of the Monsignore II restaurant, filed Suit against Regine's in 1977 because he was allegedly refused entrance to the Park Ave. disco. Aufiero also alleged that he and his wife were pushed by an employe of the disco who prevented them from walking past the door.

If no settlement is reached in the suit which asks more than \$1 million in damages, jury selection will begin on the above date.



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WEA Sparks Row Over Italian Fests

By DANIELE CAROLI

MILAN—WEA Italiana has stirred controversy here with the claim that it's the object of serious discrimination by private promoters booking acts for major song festivals televised by RAI, the state-owned national network.

The charge has exposed to public scrutiny the manner in which these contests appear to be organized, with record companies paying to have their artists represented, paying those artists for performing (since the promoters expect that performance for free) and paying to cover travel and accommodation costs.

In addition, labels have sometimes been asked to provide the promoter with free disks, it's claimed, for jukebox distribution.

The row boiled over when the Venice Song Festival, televised live, featured no WEA acts. The company called a press conference, at which it demanded greater say in such vital pop events organized by both RAI and the Associazione dei Fonografici (AFI), the industry trade body.

WEA Italiana's Franco Vincenzini hammered home his points at the conference. National tv plugs were vital for the success of records in Italy, he said, and noted that there are four key events of national significance: the Festivalbar (separate report, this issue) and the Festivals of San Remo, St. Vincent and Venice, all handled by independent and private promoters.

Said Vincenzini: "We don't question their right to choose the artists, except that we must accept such festivals are covered by television. Promoters ask record companies for money in order to include contracted artists, and they ask because they know how important tv is to disk sales."

"We cannot tolerate this kind of hidden action any longer."

The Venice event was organized by promoter Gianni Ravera. Alleged Vincenzini: "He had already refused to include WEA acts in the lineups of the 1978 Venice Festival and of the St. Vincent Festival this year, even if we paid, as usual, for their inclusion."

"But in both cases, RAI-TV intervened to avoid the exclusion of a major company like WEA, and agreement was reached."

"For Venice this year," continued the WEA executive, "we submitted chartmakers Michele Pecora and Leif Garrett, plus Nicolette Larson, up-and-coming here. All three were discarded by Ravera, claiming they weren't suitable for the event. So we've decided to make it clear we

(Continued on page 62)

LABELS MOVE ON SONY FOR TAPING HITS

By GLENN BAKER

SYDNEY—Seven major record companies here have instigated joint legal action against Sony (Australia).

Affidavits allege that the firm has been using a high-speed cassette duplicator at its Sydney city sales and service division to copy unlawfully prerecorded cassettes for customers purchasing new blank tapes.

For a fee of less than \$1 per tape (U.S. \$1.13), it's alleged that Sony has been copying current chart titles for customers, offering a service of "less than five minutes' wait," with the added facility of three copies simultaneously.

Action has been taken by the Australia Record Industry Assn., with each of the seven majors nominating one artist whose works have been duplicated without approval.

(Continued on page 60)

Imports Vex Irish; Fast Cutouts Hurt

By KEN STEWART

DUBLIN—Illegal imports into Ireland are hitting the music business harder than ever, but the cross-border trade, plus the country's membership of the European Economic Community, make it hard for the industry to stage an effective counterattack.

John Woods, president of the Irish branch of the International Federation of Producers of Phonograms and Videograms (IFPI), admits: "Little can be done, because of the border situation." He agrees that industry guarantees to international licensors are badly affected.

He continues: "We're protected by a 30% import duty, but the border to Northern Ireland, which is part of the U.K. market, is only 50 miles from Dublin, and it's an easy avenue for smuggling. So smugglers can sell at 30% cheaper than our standard

prices, just by avoiding the Value Added Tax.

"And with the U.K. market in recession, there are many offers of special bargains on overstocks and donations. It seems that some deletions, particularly of U.S.-originated product, take place at the same time the product is released in the U.K. and Ireland.

"For some major record companies here, failure to match U.S. release dates means they can lose 50% to 75% of initial sales, depending on the spontaneous value of the product."

But Woods sees some salvation through "the true character of the Irish in times of stress or international recession." Efforts to increase local development of the business are meeting with success, and tending to keep the industry buoyant.

"Local companies are building and Irish branches of international firms are in a healthier position than their colleagues elsewhere."

This build-up has been helped, says Woods, by the introduction of a second local television channel which screens BBC-TV music shows such as "Top Of The Pops" and "The Old Grey Whistle Test," plus general magazine programs.

"This means the record industry now has full national coverage. As the second radio channel, largely devoted to pop, rock and new wave, having a similarly beneficial effect. This, plus a greater awareness of play and promotion, gives us an expanding market, even in times of recession."

But the Irish industry hasn't been helped by industrial problems, being an 18-week national strike (Billboard, July 28, 1979) which prevented the international exploitation of the country's second largest industry, tourism.

However, the visit of Pope John Paul II gave tourism a boost, and inspired tribute records which stimulated local business (separate story, this issue).

Worldwide Recovery For EMI?

New And Established Names Help Upward Sales Trend

By ADAM WHITE

NEW YORK—Earlier this year, one of the industry's unkindest quips drew an analogy between EMI and the Titanic—although, it was said, "at least the Titanic had a good band."

The joke, of course, referred to the well-publicized financial difficulties of EMI's music division, which lost over \$30 million during the six months ended June 30 (Billboard, Oct. 13, 1979).

This disaster led, in turn, to the British conglomerate's negotiations with Paramount Pictures for a joint venture in music, which itself ran aground (on the rocks of the asking price?) in September.

Yet despite the tribulations of the year's first six months, senior EMI

executives can probably now afford to smile at the joke. Because, to continue the oceanic analogy, they're busy raising the Titanic.

In the last couple of months, EMI's music operations have been enjoying a global hot streak:

- The Knack's \$18,000 debut album on Capitol has reported sales of four million copies worldwide, with significant and sustaining chart action in the U.S., Canada, Britain, Japan, Australia, Germany, Italy and other territories.

- Cliff Richard, who this year celebrates his 21st year under contract to EMI Records, is approaching two million sales internationally for his "We Don't Talk Anymore" single, a major chart item throughout Europe and Australasia. His album, "Rock'n'Roll Juvenile," is also performing well, as is the new EMI package by his erstwhile backup band, the Shadows (both titles have been in the U.K. top 10).

- Dr. Hook's "When You're In Love With A Beautiful Woman" has been a multinational hit, including top 10 status in Germany, and Capitol estimates sales at around the one million mark so far, as the band embarks upon its 10th trip to Europe in support of a new album, "Sometimes You Win," and single, "Better Love Next Time."

- Two EMI Europe acts have delivered big-selling Continental hits: Alan Sorrenti, whose "LA And NY" album and "Tu Sei L'Unica Donna Per Me" single have both occupied No. 1 in Italy, the latter also winning

New Cannes Venue

CANNES—Galas during the first MIDEM of the '80s, next Jan. 18-24 in Cannes, will be held at a newly constructed theatre at the Palm Beach Casino, adjacent to the well-known Port Canto Yacht Club.

Reason for the switch is the demolition of the Winter Casino, to make way for the new Cannes convention center to be built on the same site—though that's sparked local controversy as some community groups seek to have the project aborted (Billboard, July 28, 1979).

The traditional MIDEM opening party will also be held at the Palm Beach Casino.

that nation's Festivalbar song contest; and the Wiz Stars, whose "A Brand New Day" reached No. 1 in Holland.

- EMI America has been enjoying its largest U.S. hit to date with Robert John's "Sad Eyes," and is also registering in the same market with Michael Johnson's "This Night Won't Last Forever."

- Kenny Rogers, popular in those foreign territories with an appetite for country music, is following his multi-million selling "Gambler" LP on United Artists with another, "Kenny," and a hot 45, "You Decorated My Life." And another UA act, Gerry Rafferty, has delivered several million sales worldwide with his two albums, "City To City" and "Night Owl."

- Australia's Little River Band has sustained its U.S. and Australasian popularity with a new Capitol album, "First Under The Wire," a big chart item in both regions (next year, the band will seek to extend those achievements into Europe).

In addition to current own-label business, EMI is experiencing strong sales in certain foreign territories as licensee for Arista, Motown and RAK.

Arista's Alan Parsons Project has superstar status in the German market (Billboard, Sept. 22, 1979) and its new "Eve" album is also active in some Far Eastern and Latin American centers.

Motown's Commodores are presently on an international tour in support of their strong-selling "Midnight Magic" album, while Bonnie Pointer's "Heaven Must Have Sent You" is breaking in Latin territories, including Mexico.

And RAK's Racey and Smokie have been enjoying chart action in Britain, Australia, Germany, South Africa, New Zealand and elsewhere.

Observers agree that this flurry of fall business is insufficient in itself to restore EMI Music to full fiscal health, but it does suggest that the worst is now over, and that the company's artists and repertoire still carry international clout.

Furthermore, EMI may have the benefit of some more heavyweight product by the year's end, if Stevie

(Continued on page 62)

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Billboard HOT 100

Chart Bound

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DEJA VU—Dionne Warwick (Arista AS 0459)
WAIT FOR ME—Daryl Hall & John Oates (RCA PB 11747)
SEE TOP SINGLE PICKS REVIEWS, page 56

OCTOBER 20, 1979, BILLBOARD

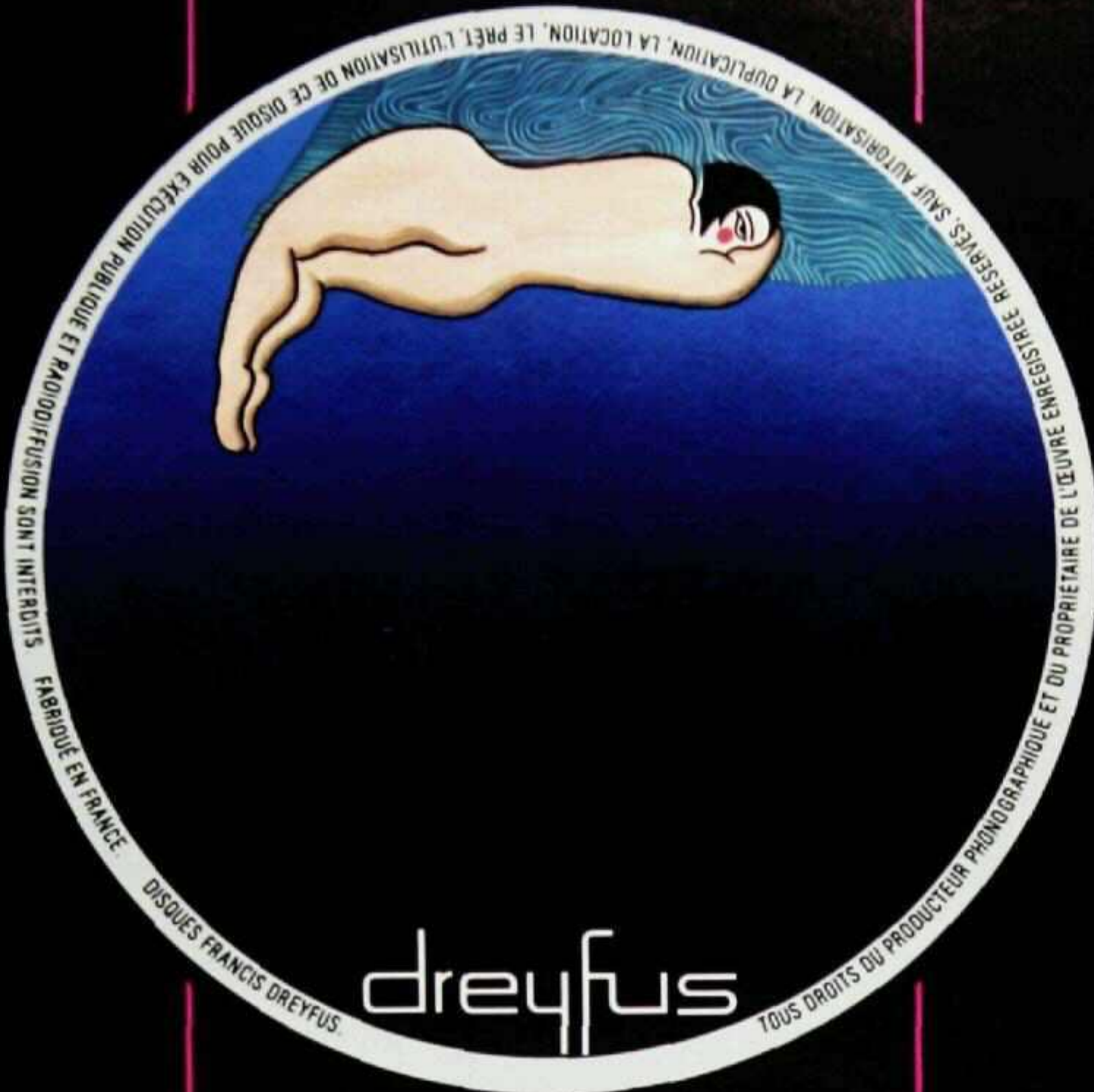
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STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 8 positions / 31-40 Upward movement of 10 positions...

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After The Love Has Gone (Mercury)	Dreaming (Rare Blue/Monster)	Heartache Tonight (Case Country)	I'll Never Love This Way Again (Mercury)	Plain Jane (Big Band/Warner)	So Good, So Right (Ruffalo Road)	Train, Train (Mercury)
Angel Eyes (Countless, BMI)	Damned If I Do (Worldways)	Hey, Hey, My My (Silver Fiddle)	It's A Disco Night (Bovina, ASCAP)	She's Got A Whole Number (Keith Herman)	She's Got A Whole Number (Keith Herman)	Tusk (Fleetwood Mac, BMG)
Arms Through Me (MPL, ASCAP)	Dependin' On You (The Doobie Brothers)	Highway To Hell (Edward R. Marks)	It's All I Can Do (Lido, BMI)	Since You've Been Gone (Island)	Since You've Been Gone (Island)	Victim Of Love (British Rock)
Babe (Stygian/Alma, ASCAP)	Dim All The Lights (Donna Summer)	Hold On (Albion, BMI)	Ladies Night (Delightful/Gang)	So Good, So Right (Ruffalo Road)	So Good, So Right (Ruffalo Road)	Who Don't Talk Anymore (Capitol)
Bad Case Of Loving You (Albion, BMI)	Do You Think I'm Disco (Riva)	I Do Love You (Chevy, BMI)	Lead Me On (Mazzy Star)	Touch Me When We're Dancing (Bama)	Touch Me When We're Dancing (Bama)	You Decimated My Life (MCA)
Better Love Next Time (House Of Gold, BMI)	Do You Think I'm Disco (Riva)	I Found A Cure (Nick O'Val, ASCAP)	Let Me Know (I Have A Right)	Touch Me When We're Dancing (Bama)	Touch Me When We're Dancing (Bama)	You're Only Lonely (Capitol)
Born To Be Alive (Roadrunner)	Do You Think I'm Disco (Riva)	Found A Cure (Nick O'Val, ASCAP)	Let Me Know (I Have A Right)	Touch Me When We're Dancing (Bama)	Touch Me When We're Dancing (Bama)	You're Only Lonely (Capitol)
Born To Be Alive (Roadrunner)	Do You Think I'm Disco (Riva)	Found A Cure (Nick O'Val, ASCAP)	Let Me Know (I Have A Right)	Touch Me When We're Dancing (Bama)	Touch Me When We're Dancing (Bama)	You're Only Lonely (Capitol)

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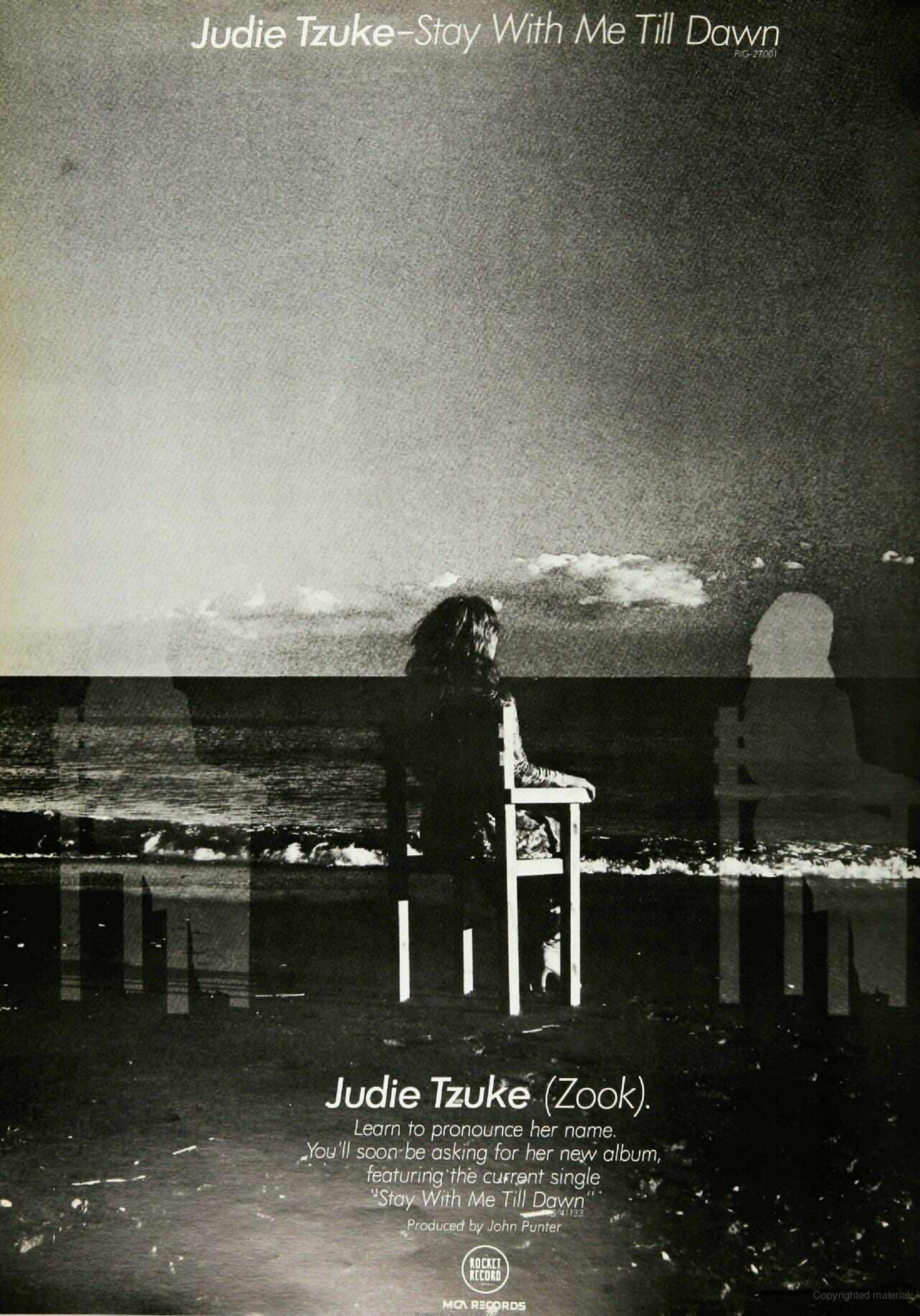
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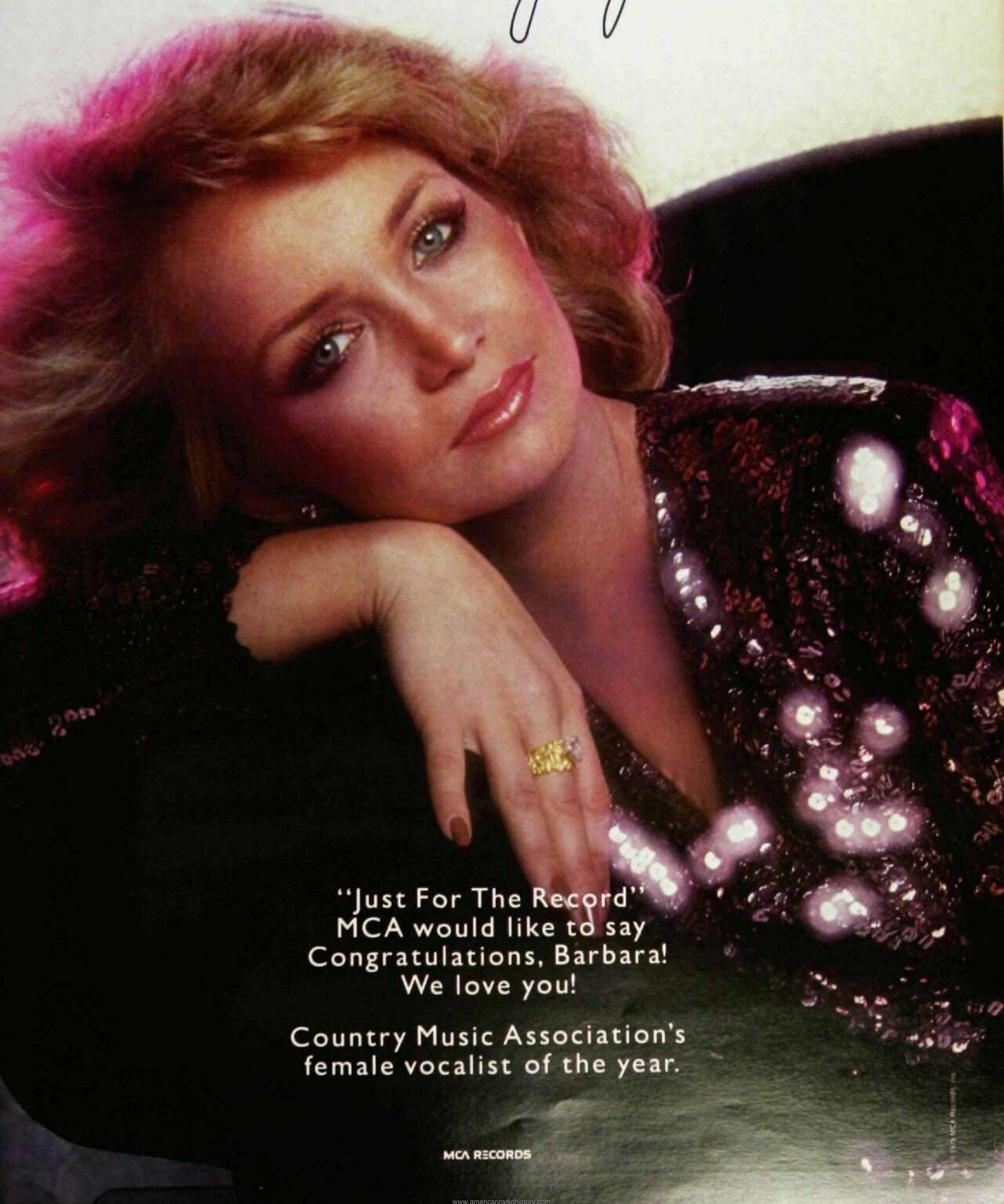
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10/12	Bloomington, IND	University of Indiana	11/4-5	Largo, MD	Capitol Center
10/13-14	Ann Arbor, MI	University of Michigan	11/8	Murfreesboro, TN	Middle State Tennessee University
10/15	Buffalo, NY	War Memorial Auditorium	11/9	Knoxville, TN	University of Tennessee
10/17	Lexington, KY	Rupp Arena	11/11-12	Atlanta, GA	Omni
10/18	Roanoke, VA	Convention Center	11/13	Birmingham, ALA	Jefferson Civic Center Arena
10/20-21	Richfield, OH	Richfield Coliseum	11/15-16	Cincinnati, OH	Riverfront Coliseum
10/22	Chicago, ILL	Chicago Stadium	11/18-19	Philadelphia, PA	Spectrum

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