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Sales Of Cutouts And Overruns On Increase

This story prepared by Alan Penchansky in Chicago, Mike Hyland in Nashville, Cary Darling in Los Angeles and Dick Nusser in New York

CHICAGO—Store reliance on cutouts and overrun merchandise in the U.S. is on the rise today as dealers optimize product mix in light of increased consumer cost consciousness.

This trend is reflected in a national dealer survey that finds many stores stocking the \$1.99 to \$3.99 priced merchandise for the first time and others returning after several years' hiatus.

Opinion differs as to the quality of today's cutout offerings, but the contribution of "distress" merchandise to overall retail volume appears to be rising sharply.

"There's no doubt that cutouts are much more important than they used to be," insists Dave Crockett of Father's and Sun's one-stop, Indianapolis which operates the Karma Records chain.

Cutouts supply an approximate 9% of total Karma record and tape business. Says Crockett, "We're in the cutout wholesaling business so we've always emphasized them."

At Specs Records, headquartered in Miami, a big jump in cutout sales is noted.

"We're doing a huge cutout business," claims vice president Joe Andrules. According to him, Specs' cutout volume is running at almost 10% of record and tape gross sales—up more than double in half a year.

"We have special cutout bins, and we also stock certain titles under the general release categories," the retailer explains. "The quality and selection of titles is just incredible and we're totally committed to this phase of retail sales." *(Continued on page 14)*

Publishers Unite To Stem Copying

By IRV LICHTMAN

NEW YORK—Education, vigilance and action form the nucleus of an aggressive stance by U.S. publishers against illegal photocopying of print material, said to be cheating copyright owners of tens of millions of dollars in income annually.

In the forefront of this drive are the Music Publishers Assn. of America and the National Music Publishers Assn. NMPA is basically the trade association of pop music publishers, while Music Publishers Assn. membership is largely composed of publishers in the educational, church and concert fields. Latter fields *(Continued on page 64)*

Racked Outlets Lead Chains In '80 Debuts

By JOHN SIPPEL

LOS ANGELES—New racked record/tape/accessories departments overshadow estimated 1980 retail chain store openings for the first time in years, a national canvass of the nation's leading industry firms indicates.

While the giant Pickwick 450-store chain

will open about 100 more mall locations in 1980, other chain retailers report guardedly more conservative new store projections for the coming year.

Kmart's present 1,525 U.S. stores, perhaps the industry's first or second largest music retailer at an estimated \$140 million at retail, will add 180 locations, according to a company spokesperson. All Kmart outlets have recorded music departments.

Walmart, whose 271 stores cover the Mid-south, will add at least 15 stores, all with music product, according to the firm's Al Johnson.

Target, whose 79 stores dot the central core of the nation, has five stores opening through spring, all of which have record departments. The firm's Bill Righmeir could not provide openings past that time.

Montgomery Ward, which has 270 stores with software departments nationally, will add another 15 departments in stores to bow in 1980.

Records chief Charles Staley of Woolco notes the international retailer intends to open its usual 30 stores in the coming year domestically. The chain operates 312 departments in stores in the U.S. Eight new record sections *(Continued on page 16)*

MCA Aborts Infinity Label

By JIM McCULLAUGH

LOS ANGELES—Year-old Infinity Records is merging with MCA Records in what is believed to be the first major step in a massive reorganization of the latter company. Affected will be Infinity's 100-member staff and possibly members of the MCA label also.

Infinity is being phased out and according to one MCA/Infinity source, the "new look" MCA will cherry pick the best Infinity artists as well as personnel in the restructuring.

Bob Siner, president of MCA Records and Denny Rosencrantz, MCA vice president of a&r who just took on overall promotion duties, *(Continued on page 10)*

CBS Intl Opens In Kenya

By ADAM WHITE

NEW YORK—Taking its first significant step into the African continent, CBS Records International has opened a subsidiary in Kenya.

It has been formed in partnership with a local firm, High Fidelity Productions of Nairobi, but CBS has the controlling interest, its first such majority holding in Africa.

The move signals the increasing importance which the multinational music companies are attaching to this vast continent. Apart from the relatively sophisticated South African market, where most majors are operating, Nigeria has been the prime focus of attention to date with Phonogram, Decca and EMI *(Continued on page 55)*

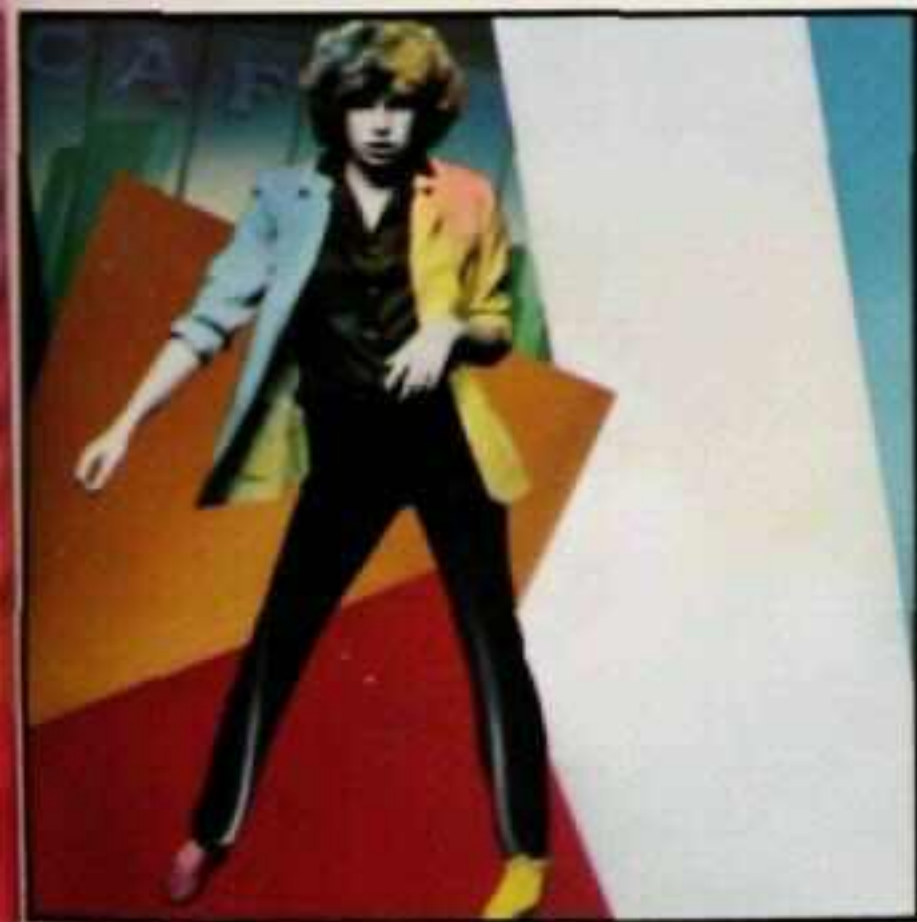
Tyler Cops Yamaha Prize

By ELISE KRENTZEL

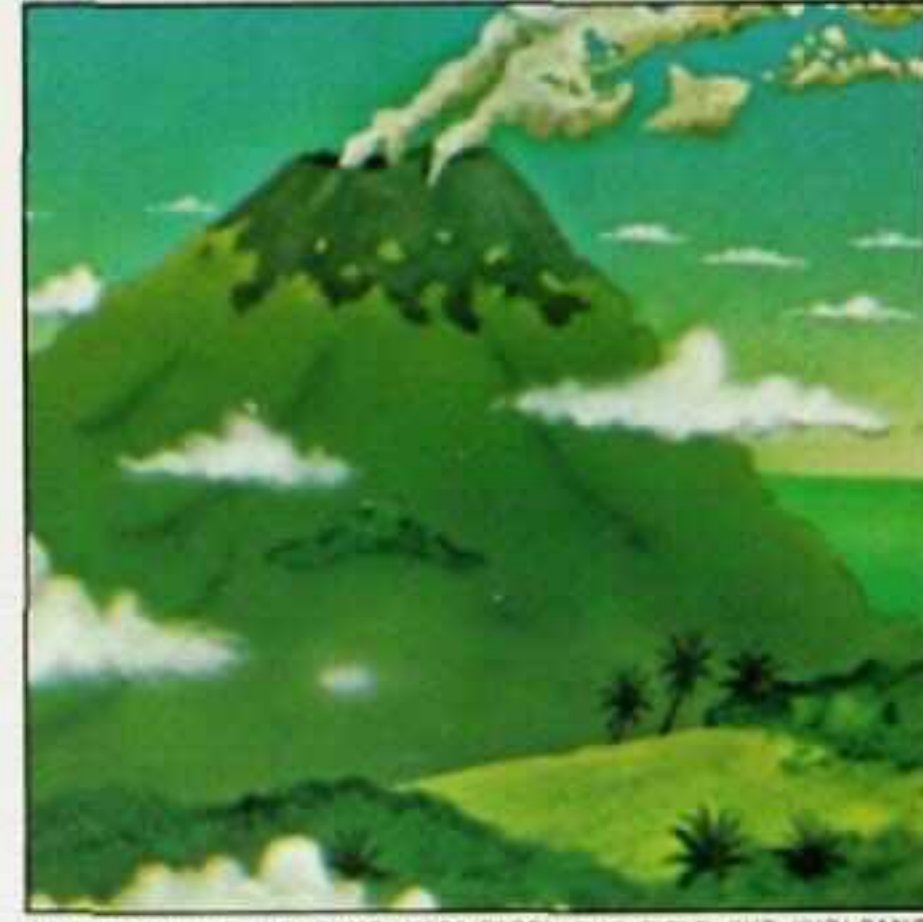
TOKYO—British talent triumphed at the 1979 Yamaha World Popular Song Contest, staged Friday-Sunday (9-11) at this city's Budokan Hall, when Bonnie Tyler captured the foreign grand prize.

She beat out over two dozen finalists from 19 nations with a song penned by the same team responsible for her "It's A Heartache" hit last year, Ronnie Scott and Steve Wolfe. "Sitting On The Edge Of The Ocean" was the winning tune.

America's Cissy Houston took the foreign most outstanding performance award with "You're The Fire," written by New Yorkers Phil Vear and Victor Davis. *(Continued on page 55)*



Boasting the traits that make rock 'n' roll great—CINDY BULLENS' debut album from Casablanca Record and FilmWorks, *Steal The Night*, specializes in short, punchy tunes, tight instrumentation and lots of energy. Co-produced by Bullens and lead guitarist Mike Doyle, this latest lp leaves no doubt of her intentions to serve a life sentence in rock 'n' roll. Cindy Bullens' *Steal The Night*—music so arresting it could almost be a crime. (NBLP 7185) *(Advertisement)*



JIMMY BUFFETT—VOLCANO (MCA 5102). THE TITLE CUT "VOLCANO" (MCA 41161) ERUPTS AS THE SECOND SINGLE FROM THIS VERY HOT ALBUM. PRODUCED BY NORBERT PUTNAM. *(Advertisement)*

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Shaun Cassidy

Five

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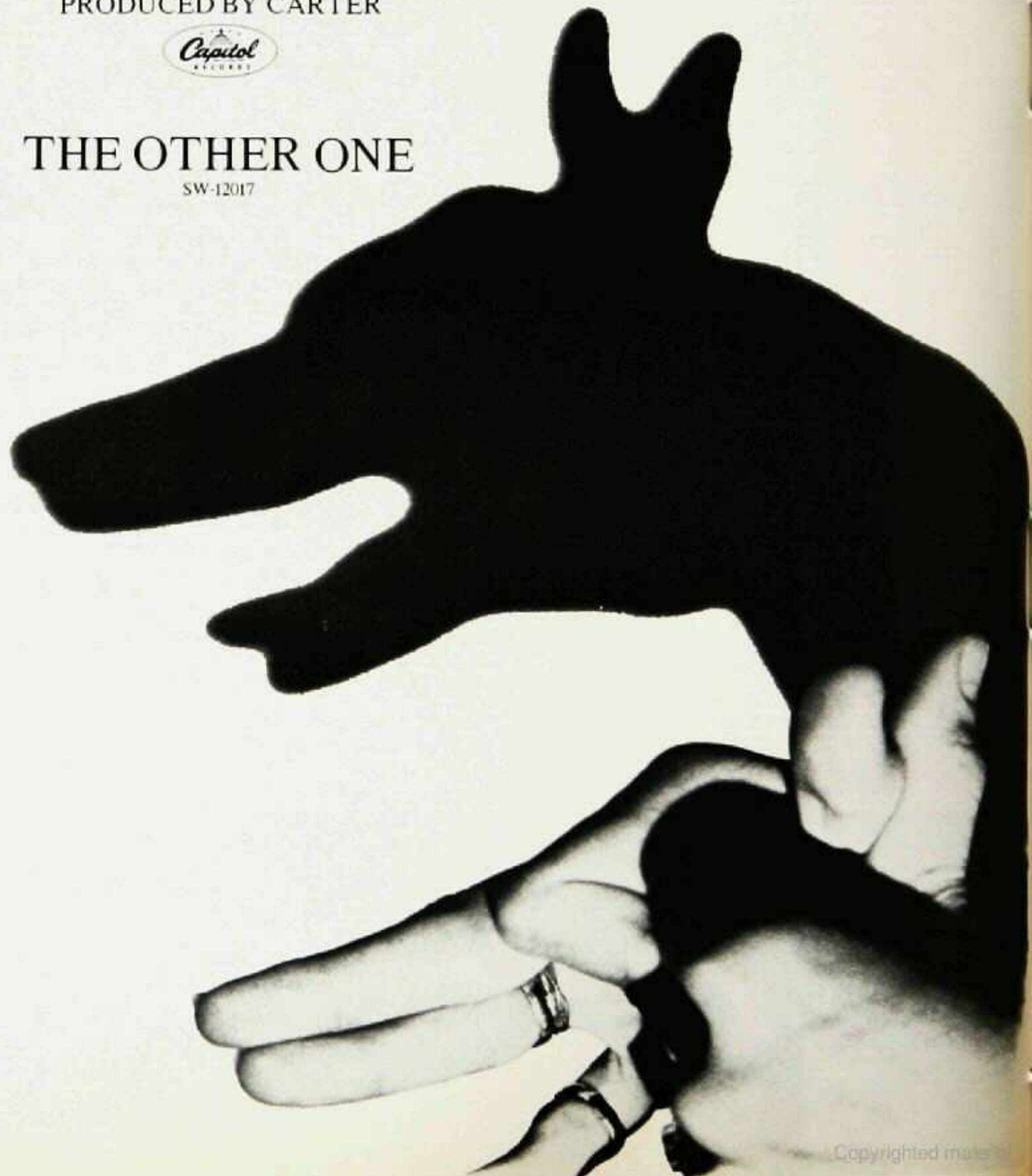
THE NEW BOB WELCH ALBUM

PRODUCED BY CARTER



THE OTHER ONE

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Home Video Market Offers Great Potential

1st Intl Conference Cites Problems

By JIM McCULLAUGH

LOS ANGELES—The video era offers unlimited potential for various aspects of the music industry but the fledgling home video industry still has numerous obstacles to overcome in the next few years.

Prime concerns consist of both hardware and software standardization, the viability of prerecorded video software and video music software, video piracy, the nature of visual rights, and most importantly profitability for everyone concerned.

This was the prevailing attitude at the beginning sessions of Billboard's first International Video Music Conference which ended its four-day run here Sunday (18) at the Sheraton Universal Hotel.

The initial session consisted of "Video Music—Tomorrow Is Here Today" which was made up of panelists Andrew Kohut, president of the Gallup Organization; John Lack, executive vice president, programming and marketing for Warner Cable; and Sidney Sheinberg, president of MCA, Inc.

The second session was "The View From The Top" made up of panel members Al Coury, RSO Records president; Stan Gortikov, Recording Industry Assn. of America president; Harvey Schein, Warner Communications executive

vice president; C. Charles Smith, Pickwick International president; Robert Summer, RCA president; and CBS Records Group President Walter Yetnikoff. Both sessions were conducted before a standing-room only crowd of more than 600 persons.

MCA's Sheinberg indicated that the record industry faces a grave challenge with off-air radio taping today and that type of situation is applicable to home videocassette recorder owners taping programs from free television and pay tv.

When Warner Cable's Lack sug-

gested that cable tv wants to be the medium that promotes video software similar to the way radio promotes records, Sheinberg responded, "Beware of Greeks bearing gifts. If we give it away for free, who will want to pay for it?"

Sheinberg additionally suggested that even the concept of giving records free to radio stations may be fundamentally unsound and that the video industry might take a different approach.

He also added, "If we transfer the habits of the record industry to the video industry, we may not have a

business, that is, an enterprise that shows a profit. There appear to be opportunities in video, but only if they are profitable.

"If it's given away free on cable, then maybe the business we ought to get into is the blank tape business. Let's approach this industry as a business."

Sheinberg also footnoted that the Universal/Disney litigation against Sony (and its Betamax unit) has not been fully resolved since those firms intend appealing the recent decision awarded Sony which indicated home air videotaping does not constitute copyright infringement.

"The legality of taping off the air is still to be made," he warned. A

(Continued on page 78)

Ex-Employees On MGM Line Investigated

By PAUL GREIN

LOS ANGELES—Though a 5½-month preliminary inquiry by State Attorney General George Deukmejian into charges against Lt. Gov. Mike Curb has ended with a finding that "there are not sufficient grounds" to justify a deeper probe, an "open, full-scale investigation" is continuing relative to former employees of MGM Records, of which Curb was president from 1970-73.

In a four-page statement, the attorney general said it would be a year before the formal investigations of the other employees (all unnamed) would be completed. "There is evidence to corroborate the allegations of an informant that certain individuals were involved in thefts of records from MGM," his report says.

The informant is James Canavari, an ex-convict who had charged that Curb illicitly sold him record albums at discount for cash. Canavari passed a lie detector test concerning his allegations, while Curb refused the attorney general's request to take such a test (though he was questioned under oath in the probe).

The dismissal of the inquiry without any deeper investigation into Curb's actions prompted a story in the Sacramento Bee Wednesday (14), picked up in the Los Angeles Times Thursday (15), charging that the probe was superficial.

Specifically it argued that Deukmejian wouldn't approve interviews with several persons who reportedly had knowledge of Curb's involvement in illicit transactions, and that the attorney general refused to authorize subpoenas to examine documents that might have supported Canavari's story.

These include a roster of MGM Records Division employees at the time of the alleged transactions and financial records of an unnamed retail record firm to which Canavari claimed he sold thousands of MGM albums.

"The major points made in that Sacramento Bee news story are both misleading and untrue," responds Tony Cimarusti, press secretary for Deukmejian. "If any news organization has any hard evidence to corroborate allegations against Curb, it's their duty to report it. The attorney general would be pleased to get it."

(Continued on page 64)



KENNEDY COUNTRY—Sen. Edward Kennedy and his sister, Jean Smith, right, chat with Country Music Foundation director Bill Ivey during Kennedy's recent visit to Nashville. Behind them is the Country Music Hall of Fame's mural, "Sources of Country Music," the last painting done by artist Thomas Hart Benton.

FLEETWOOD MAC DONATES

UNICEF Obtains 50% 'Child' Royalties

By IRV LIGHTMAN

NEW YORK—Fleetwood Mac has donated 50% of the publisher's share of "Beautiful Child," from the album "Tusk" to UNICEF's program for the world's needy children.

Thus the song is the first composition donated to the charity, part of the U.N.'s "Year Of The Child" proclamation, outside of the material presented at a U.N. concert last Jan.

According to Ellen Weiss, director of music for UNICEF, mechanical royalties received as of June 30 as a result of the sale of the Polydor album, "Music For UNICEF," a soundtrack of the U.N. concert, and

other versions of songs donated by their authors total \$161,000.

Three songs account for this total: the Bee Gees' "Too Much Heaven," \$90,000; Rod Stewart's "Do Ya Think I'm Sexy," \$52,000; and Donna Summer's "Mimi's Song," \$19,000 (as of March 31). Royalties do not include performance income nor income from foreign distribution.

The worldwide Polydor organization also gave UNICEF an advance of \$3 million against a 20% royalty on worldwide sales based on list price of the album which sells for \$8.98 in the U.S.

(Continued on page 61)

EMI-UA Label Now 'Totally Diverse,' A&R Head Says

LOS ANGELES—"We're a totally diverse company now in terms of music repertoire," says Don Grierson, vice president of a&r for EMI-United Artists Records.

The period of transition—Capitol Industries acquiring United Artists last year from TransAmerica and the subsequent upper management merger of EMI-America (the Capitol pop label) and UA—is over.

And EMI-UA has solidified and strengthened its a&r approach, believes Grierson.

"Pamala Stanley has made an impact on the disco charts for EMI-America," Grierson points out, "and we have our first real major movement again back into the r&b field. In the contemporary area the label has such artists as Gerry Rafferty, Kenny Rogers, Michael Johnson, Robert John, J. Geils Band and others. The label has just signed the comedian, Gallagher, with an LP expected in January, so we're looking to be strong in every area. And with

Kenny Rogers leading the way, we're solid in country."

The a&r philosophy for 1980, according to Grierson, will be to combine an aggressive but selective approach to signings with the aim of maximizing each artist's LP sales as well as career.

"We don't want to overload," he adds, "but we've never really let up in terms of signings. We don't sign a lot but we're in a position to sign an act if we want to."

"Our entire release for a month

might be five or six albums," adds Grierson, "and that includes all music areas. I think in that way we're better able to concentrate on each piece of product as a whole company."

The a&r department, under Grierson's aegis, has expanded with the addition of a new a&r person in New York, Bob Currie. Recently, Varnell Johnson was brought into the EMI-UA headquarters to spearhead a renewed commitment to r&b.

(Continued on page 16)

Performance Rights Bill Gaining Support

By JEAN CALLAHAN

WASHINGTON—Register of Copyrights Barbara Ringer gave her unqualified support to HR997, the performance rights bill Thursday (15) during hearings before the House Subcommittee on Courts, Civil Liberties and the

Administration of Justice. "The Copyright Office believes that the lack of copyright protection for performers since the commercial development of phonograph records has had a drastic and destructive effect on both the performing and the recording arts," Ringer told representatives Robert W. Kastenmeier (D-Wis.), chairman of the Subcommittee; Rep. George Danielson (D-Calif.), author of HR997, and their colleagues.

"Broadcasters and other commercial users of recordings have performed them without permission or payment for generations," said Ringer. "Sound recordings are creative works, and their unauthorized performance results in both damage and profits. To leave the creators of sound recordings without any protection or compensation for their widespread commercial use can no longer be justified."

Ringer also commented on the use of copyrighted material by cable television systems, the other subject of the day's hearings. Opposing retransmission consent in any form, Ringer said she feared it would "substitute complete copyright exclusivity for the compulsory licensing provisions of the Copyright Act," and would "produce massive retransmission denials rather than consents." The issue of retransmission consent also involves the question of who is entitled to give it, copyright owners or broadcasters.

Ringer urged caution in making any changes in Federal Communications Commission rules governing

cable tv. The FCC has recently issued a notice of proposed rulemaking calling for the deregulation of cable tv and the adoption of retransmission consent requirements.

Finally, Ringer suggested that the Copyright Royalty Tribunal be given expanded powers to make the

(Continued on page 63)

CHINESE DIG NASHVILLE ACTIVITIES

By GERRY WOOD

NASHVILLE—The short range benefits are friendship and understanding where there had been none.

The long range benefits, though difficult to predict, could result in country music becoming one of the first forms of American music to pierce the Bamboo Curtain and penetrate the People's Republic of China.

That's the consensus in the wake of the breakthrough visit to Nashville by a delegation from the People's Republic of China, headed by Chinese ambassador to the U.S., Chai Zemin.

The financial implications of someday tapping a new market of more than one billion persons were not lost on his Country Music Assn. hosts. But neither were they flag-

(Continued on page 42)

RISKY ALBUM *Elektra/Asylum Put On Spot With 'No Nukes' LP Advance*

By PAUL GREIN

LOS ANGELES—The three-record "No Nukes" LP, due to ship in early December at a list price of \$17.98, is a "low profit, high risk item," according to Elektra/Asylum chairman Joe Smith. The reason, in part, is because the label has already awarded a \$750,000 advance to the Musicians United for Safe Energy group and is giving what Smith calls a higher royalty than a major artist on a major label has ever received.

Why did the label decide to take the risk? "It's a prestigious project to be associated with," says Smith, and if it's a major success, we'll forever have an identification with some of the greatest artists of the past five or 10 years."

The LP, recorded at five Madison Square Garden concerts from Sept. 19-23, features six selections billing James Taylor, four featuring the Doobie Brothers, three each by Graham Nash, Jackson Browne and Crosby, Stills & Nash, and two each by Bonnie Raitt, John Hall, Carly Simon and Bruce Springsteen & the E Street Band.

Acts with one song on the LP are Nicolette Larson, Raydio, Chaka Khan, Poco, Tom Petty & the Heartbreakers, Ry Cooder, Gil Scott-Heron, Jesse Colin Young and Sweet Honey In The Rock. The only act who performed at the show who is not on the album is Peter Tosh. Of the 27 cuts, seven are superstar couplings, such as a pairing of



SUNSET RADIO—Daryl Hall and John Hall peer out of giant "portable radio" display set up in the Sunset Strip branch of Tower Records in Los Angeles. The mock radio is also a listening booth where customers can play a tape of the new Hall & Oates "X-Static" RCA LP.

Springsteen and Browne on the oldie "Stay."

Smith confirms that in calling a variety of accounts to set a price on the package, the feedback ranged from \$16 to \$20. In terms of the initial pressing on the album, Smith says "We're trying to be as conservative as possible; I've asked everybody to lowball it."

The executive notes the quick turnaround required to get the album out before Christmas has not only tested the skills of his staff, but of the artists involved, many of whom mixed and selected the cuts they wanted. "We're dealing with a group of artists who don't exactly operate at rapid speed," says Smith wryly.

Since Browne, Simon and Young are the only E/A acts on the disk, artist clearances were vital. Smith particularly praises CBS' Walter Yetnikoff for his help in releasing James Taylor and Bruce Springsteen, who are represented with their first non-bootleg live recordings.

Clearances were arranged by attorneys Lee Phillips and Debbie Reinberg. Accounting on the album is being handled by the firm of Segel/Goldman, in the hope of pre-

(Continued on page 78)

Executive Turntable

Record Companies

Maurice R. Valente moves to RCA Corp., parent company of RCA Records as president, chief operating officer and director on Jan. 1, 1980. He was formerly ITT executive vice president. He replaces Edgar Griffiths, who had been president since September 1976. Griffiths, as of Jan. 1, is chairman of the board and continues as chief executive officer. ... William J. Ryan moves to



Valente

CBS Records in New York as management information systems vice president. He comes from IBM where he was recently management development administrator. ... Michael Parkinson joins A&M in Los Angeles as finance vice president. He shifts from ABC Records where he was finance and development vice president. ... Debbie Reinberg joins Elektra/Asylum in Los Angeles in the new post of business affairs vice president.



Ryan

Reinberg was an attorney with the firm of Manatt, Phelps, Rothenburg and Tunney for the past two years. ... At Atlantic in New York, several staffers are exiting: Roxy Myzal, associate director of national disco promotion; Izzy Sanchez, national disco promotion and a&r coordinator; Ellen Guskind, product manager for eight years; and Roy Rosenberg, Northeast regional pop promotional director. They join Benny King Jr. who left Cotillion as regional promotional director a week previously. Guskind is expected to find another position at WEA while future plans for others to be announced. Also departing from Atlantic are Hank Caldwell, national marketing director for Cotillion, who is moving over to a position with WEA; Jim Lewis, marketing coordina-



Parkinson

tor, taking a post at Polygram; and Shelly Roth, assistant to advertising vice president Mark Schulman, who is returning to Cleveland to work in her family's business. ... Jorge Martinez upped at MCA Records to advertising and merchandising director in Los Angeles. He was a product manager for the label. ... Gary Van Haas has moved to Europa Records international division in Los Angeles as marketing vice president. He



Reinberg

was marketing director for London's International Records Corp. Ltd. ... Schuyler Traugher moves to Motown in Los Angeles as talent associate director. Traugher was with CBS Records as West Coast product manager for the jazz and progressive division. Also at Motown in Los Angeles, Richard Sanders is promoted to national promotion director for AOR radio. Sanders was national director of special projects for the label. ... Steve Begor moves to Polydor in Chicago as Midwest regional marketing manager. Previously, he was national marketing manager for Janus/GRT Records. ... Cory Richards exits MCA Records in Los Angeles as part of the dissolution of the product development department. Richards had been product manager. ... Steve Shapiro



Martinez

glides to West Coast product manager for MCA Records. Formerly, Shapiro had been product manager. ... Richard "Rick" Smulian moves to Spector Records International in Coral Gables, Fla., the newly formed label distributed by Capitol, as promotions vice president. Smulian was promotion coordinator for RSO Records in the Carolinas. ... Lynn Gilbert is now promotion director for the Stiff labels in New York. Most recently,



Shapiro

Gilbert headed the Samurai Independent Promotion Co. on the West Coast. ... Janet York takes the post of national secondary promotion director at Solar Records in Los Angeles. She was in a similar post at Mushroom Records. ... Billy Hendricks moves to TEC Records in Philadelphia as national director of operations and promotion. He was the regional director of promotion for Arista.

Marketing

Harold P. Manger joins the Polygram Corp. in New York as part of the treasurer's office. Manger was internal auditing manager for Eutectic Corp. in Flushing, N.Y. ... Jim Gray and Cary Frank became general manager and warehouse manager, respectively, for the Hear Here records chain in Chicago. Gray was manager of the Evanston store and Frank was assistant buyer for the chain. ... For the Record Bar chain, Mike Donohue, formerly manager of the Glen Burnie, Md., store, is hiked to supervisor of the Northeast district in Baltimore. James Shiftlett, Donohue's assistant, is boosted to manager of the Glen Burnie store. Other changes among



Palmer



Shore

managers include Missy D'Abruzzo, manager in Media, Pa., to same post in Chattanooga, Tenn.; Barbara Quarles, who had been D'Abruzzo's assistant, is now manager in Media; Chris Kushereit is upped from assistant to manager in Oklahoma City, Okla.; Linda O'Beirne, who was assistant manager in Mobile, is promoted to manager in Macon, Ga.

Publishing

Shaun Harris takes over the newly expanded position of artist representative for Kamakazi Music, the publishing arm of Manilow Productions. Based in Los Angeles, Harris was signed to Warner/Reprise as an artist and a musical contractor for various artists.

Related Fields

Jim Palmer and Marc Shore take over as vice presidents of West Coast sales and special projects, respectively, for Shorewood Packaging Corp. ... Palmer comes from being Western sales manager for ACI while Shore has worked in the packaging field for several years. ... Mark Golden is now president of La Cuadrilla International in San Diego, a record import-export firm. Golden was a filmmaker. ... Steve Powell is now president of Southwest Concerts in San Diego. He was associated with Marc Berman Concerts and California Concerts. ... Clarence K. McDonald joins Pacific West Management in Los Angeles as executive producer in charge of a&r. McDonald continues as an independent producer.

NOVEMBER 24, 1979, BILLBOARD

ON PERFORMANCE ROYALTY Jukebox Interests Align With Radio

By ALAN PENCHANSKY

CHICAGO—The Amusement and Music Operators Assn.'s opposition to the often proposed performance royalty on recordings was voiced here at the group's annual membership meeting.

Association attorney Nicholas Allen, in his annual report to the membership, said the trade group was siding with broadcast interests which are lined up against copyright and recording industry forces backing the measure.

The proposed royalty payment to artists who perform on recordings has been introduced in separate House and Senate measures with strong copyright interest and the AFM and RIAA support, Allen said.

Allen's Nov. 10 report, part of the association's annual games machine and jukebox trade show at the Conrad Hilton hotel, also touched on the continuing association opposition to the location listing requirement of the Copyright Royalty Tribunal.

Also described was the association's girding for battle with copyright interests over the upcoming Tribunal reassessment of the \$8 per box yearly copyright fee.

Allen warned that ASCAP, BMI and SESAC efforts to increase the annual payment will be all-out. The trade group is conducting an industry economic survey in connection with the 1980 rate review, the first review to take place since the jukebox payment was put into effect.

According to Allen, the U.S. Circuit Court of Appeals' hearing on the association's location listings challenge is expected to be decided by spring of 1980.

The association seeks an injunction against the requirement that

lists of business sites where jukeboxes are installed be submitted to the Royalty Tribunal. The organization has collected \$90,000 of a targeted \$225,000 legal campaign fund, it was reported.

Allen testified that he expects the government to seek a higher court reversal if the appellate court grants the AMOA's injunction. The association has reaffirmed its commitment to go all the way to the U.S. Supreme Court on the issue as well.

It was reported that four members of the Copyright Tribunal panel recently visited a North Carolina jukebox operator at his place of business to acquaint themselves with the jukebox industry. Tribunal members discussed programming practices, the proportion of games machines to jukeboxes and visited two boxes on location, explained Allen, who says the Tribunal's understanding of operator's problems may be broadened.

Allen reports 1979 registration of 132,000 jukeboxes, a decline of 2,000 from the previous year. Approximately 25,000 locations have been listed with the Tribunal, he related.

Allen relayed the concern of the Tribunal over the drop in registrations. The attorney said he didn't "attach too much significance to it (the decline) at this time except for the economy of the industry."

Operator sentiment against the jukebox royalty in principle still prevails, and many operators have hopes of a rate reduction in 1980.

Allen said he was not certain how "realistic" it was to expect a reduction. He might have been suggesting that simply holding the line against an increase would be a victory for the operators at this point.

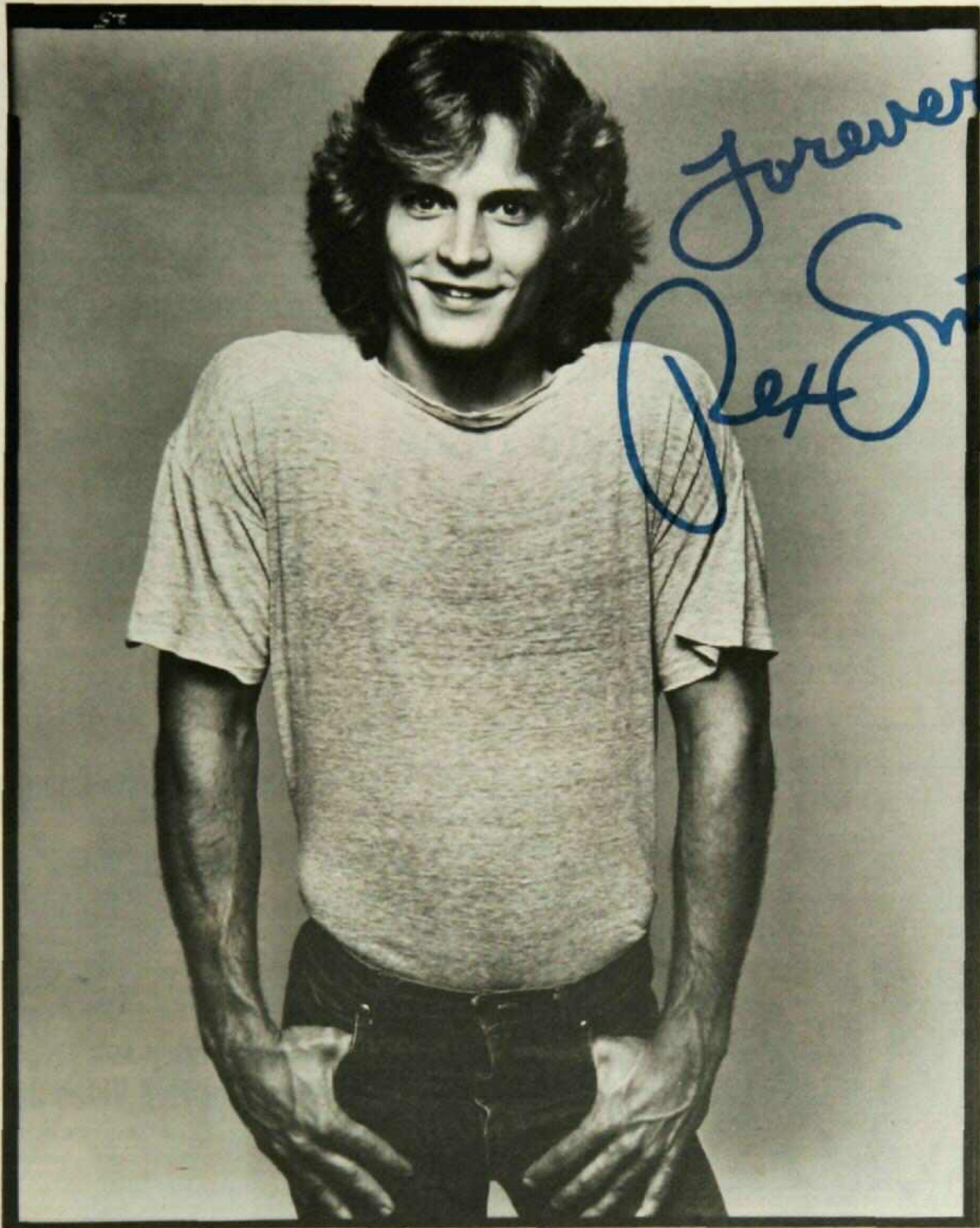
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"Forever" is Rex Smith's brand new album, the successor to the million-selling "Sooner or Later" and the gold single "You Take My Breath Away." Once again, Rex sings about falling in love, and being in love, like nobody else in the world.

Forever
JC 36275

Rex Smith, till the end of time.
On Columbia Records and Tapes.

BULLOCH CLOSES ALL 40 STORES

Quick Settlement Odyssey Aim

By JOHN SIPPEL

LOS ANGELES—Founder/president Rich Bulloch is all-out to see that Odyssey Records' creditors receive a quick settlement of debts under a Chapter XI petition for reorganization he voluntarily filed Monday (5) in San Francisco.

To accelerate settlement, Bulloch, speaking from a hospital bed in the south Bay Area, says he is closing all 40 stores as of Thursday (15) with present stores' inventory being shipped to a central warehouse where it will be under Pinkerton guard surveillance.

The leases, which Bulloch personally orchestrated, are not short term one-to-three year binders, as previously reported. Bulloch says they are 10-year realty deals, with favorable options for renewal. He emphasizes they are a major asset in the bankruptcy proceeding.

"They can be taken over individually, in clusters or someone can take over the whole thing," Bulloch emphasizes. Bulloch adds that the stores are closing for an indeterminate period with full approval of Federal Bankruptcy Judge Lloyd King and a committee of unsecured creditors appointed by the court Nov. 9.

The committee is composed of Gene Friedman, CBS; Irwin Goldstein, WEA; Jay Faulkner, Capitol; Rudy Apele, RCA; Sid Rogoff, Polygram; George Lee, MCA and Doug Dunlap, KSJO-FM San Jose, Calif., who represents an undis-

closed number of radio station creditors.

A first meeting of creditors is slated Dec. 13 at 3 p.m. in Judge King's court in San Francisco.

Bulloch states that ever since the FBI investigation of Odyssey in early 1978, his cash flow was seriously hampered as bank loans were curtailed. He states that efforts to loosen the dollar flow became so difficult that he was obligated to file the voluntary bankruptcy petition.

In addition to interest in store or stores' takeover by Tower Records, Alta Distributing, Lieberman Enterprises, Record Factory, Budget Tapes and Records and Eucalyptus Records, Bulloch says Jason Gilman of Rainbow Records and Integrity Entertainment are probing some store acquisitions.

Most prominent in a takeover bid is still Paul Pennington of Eu-

calyptus. It is understood that Pennington, a one-time Odyssey executive, would be conferring with creditors' representatives Saturday (17) regarding taking over 17 Odyssey stores. Pennington, when contacted, states he will determine his action fully by Tuesday (20).

Bulloch states he is maintaining a key corps of his essential executives, including financial advisor Dick Spingola and general manager Rick Albert.

Single By Ponty

LOS ANGELES—Jazz violinist Jean-Luc Ponty has his first single release: "Beach Girl" backed with "Sunset Drive" from his charted Atlantic LP, "A Taste Of Passion." Ponty wrote both tunes and produced the dates.

Clark TV Beatle Epic Due Friday

LOS ANGELES—Following on the heels of his highly successful telefilm biography of the late Elvis Presley, Dick Clark's similarly formatted "The Birth Of The Beatles" airs Friday (23) over ABC-TV.

The film covers the band's early days, from 1959 to 1964, and is stirring its own controversy. Apple Corp Ltd., representing the Beatles, is suing Dick Clark Television Productions and ABC for \$140 million.

The suit claims the Beatles would be damaged by the four actors/musicians imitating them.

Though not happy about the suit, executive producer Clark says to have gotten the consistent history and permission from the four Beatles would have been impossible. "We did license the music properly and we're told by our legal experts that we're legally able to do this story," Clark says.



JUDAS KICK—Members of Columbia's Judas Priest get a first hand (and foot) karate demonstration at a reception in New York following the group's appearance at the Palladium. Judas Priest's latest LP is entitled "Unleashed In The East" and was recorded in Japan where the group is very popular.

Stein Will Muscle-Up British Arm

By ROMAN KOZAK

NEW YORK—Sire Records is expanding its British operation, says Seymour Stein, founder and president of the company, who has recently appointed Ellie Smith as the new general manager in the U.K., and who vows to spend at least one week every month taking care of business in London.

"I feel the direction of the company is toward English signings," says Stein, who recently scored a No. 1 single with "Pop Musik" by M, an English act. An LP will follow later this month. Sire has also reached agreement with Dave Hill's Real Records to distribute Real's product in the U.S. Real's top act is the Pretenders.

Stein says he sees the American record market congealing into six major manufacturers with Ariola now coming on as the seventh. This,

he says, opens up room for the small independents, most of whom, like Stiff, Radar, Ze, Virgin and Beggars Banquet, come out of Europe. Though Sire is an American label, distributed by Warner Bros., Stein sees it as a small scrappy independent.

However, where two years ago Sire had a virtual monopoly on signing new wave acts, the business has now changed so that Sire is now in competition with the major labels to sign such acts. Since Stein believes that the impetus for the new rock is still coming out of Britain, he says that is a prime motivation for spending more time there.

Now is also a good time to look to Britain because there are many acts there that have become successful in the domestic market without finding

(Continued on page 58)

Memphis Honors Country WLVS-FM

MEMPHIS—Local musicians and recording artists will gather at Musiplex here Saturday (24) to show their appreciation to WLVS-FM, the only country stereo station serving the Memphis area.

Bill Harris, president of Musiplex, a recording studio complex, says he decided to organize the appreciation day after hearing many favorable comments about the quality of

sound and programming produced by WLVS.

"We are proud of country music in Memphis," says Harris, "and need the support of radio stations like WLVS."

The program will feature champion fiddler Robert Jamison, a square dance group, Ace Cannon and 20 other acts.

The event will begin at 3 p.m. and admission is free. ROSE CLAYTON

AT EXPO IN CHICAGO

Operators Hail Video Jukebox Future

By ALAN PENCHANSKY

CHICAGO—A highly successful preproduction showing of the first videodisk jukebox at the Amusement and Music Operators Assn. Expo here Nov. 9-11 indicates strong interest among jukebox operators in upgrading the basic audio-only jukebox format.

A canvass of operators reveals strongly favorable response to the box—introduced by Show-Time Systems International Inc.—which was viewed as a needed innovation in the jukebox industry.

A tentative \$6,000 price tag on the 25-inch video screen coin-operated player was announced here, with software at \$8 per 1,800 r.p.m. disk also tentatively set.

Sandusky, Ohio-Based Show-Time is exclusive U.S./Canadian distributor of the units through an agreement with a consortium of Japanese companies headed by General Corp., under license from Teldec (West Germany's AEG Telefunken and British Decca). The player uses the TeD mechanical

pickup videodisk system developed by Teldec.

Show-Time will supply custom cabinets for the units, to be manufactured in Japan. The firm is still more than a year away from actual market entry.

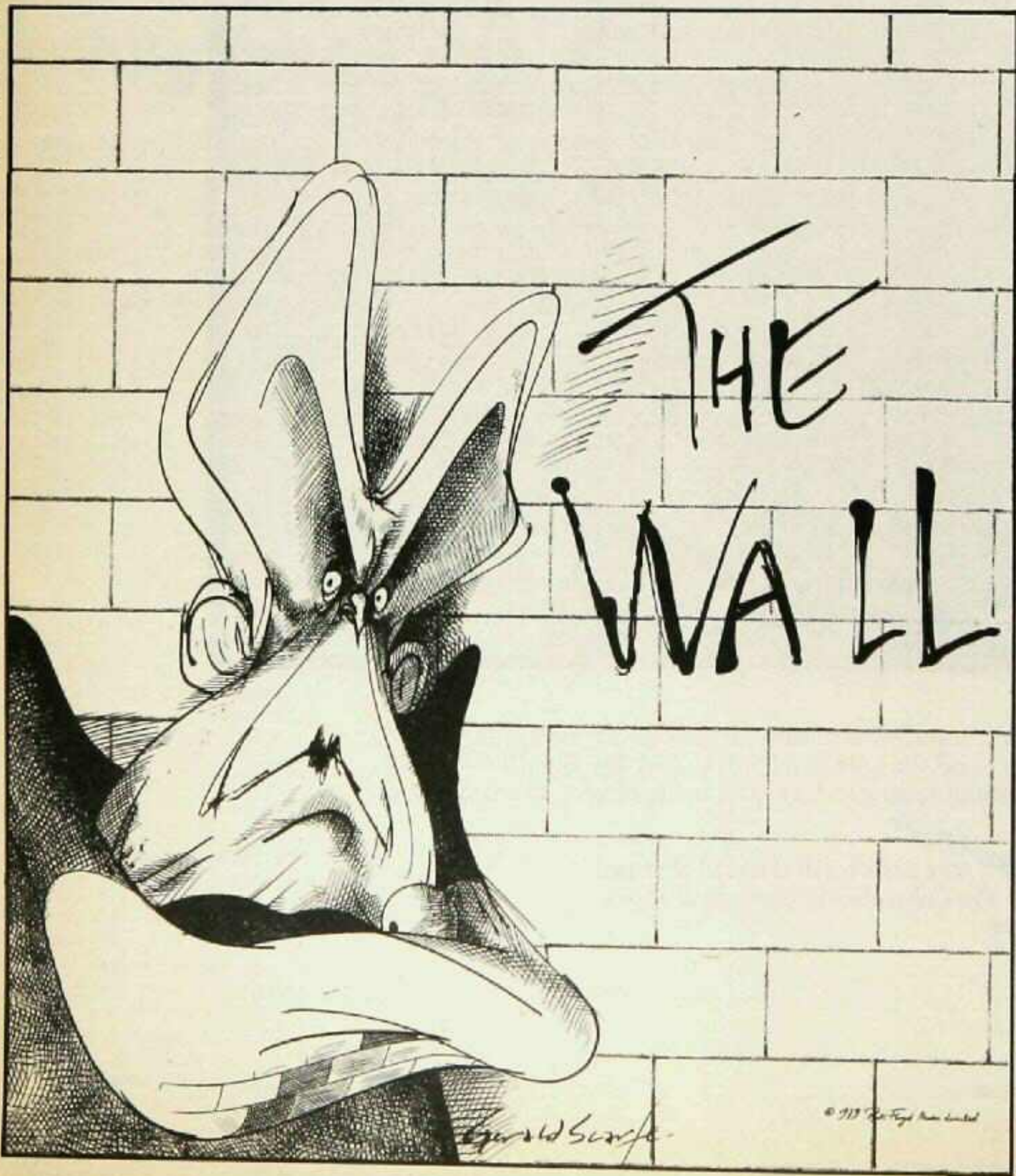
The new unit also was demonstrated to the music and video industries last week at Billboard's first International Video Music Conference in L.A.

Operator's strongly enthusiastic reaction here was tempered primarily by concern about provisions for a steady supply of hit software, an issue of failure in earlier video juke-

(Continued on page 46)

Garrett a Boxer

NEW YORK—Leif Garrett has been named to star in the upcoming television production "Little Red." The dramatized life story of featherweight boxing champ Danny "Little Red" Lopez is expected to air next year.



NOVEMBER 24, 1979, BILLBOARD



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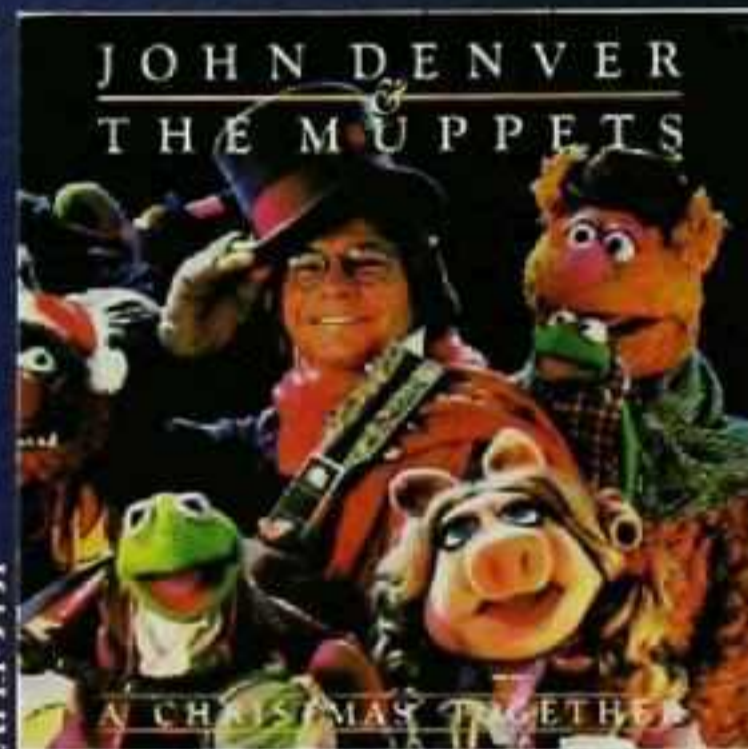
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JOHN DENVER

Integrity Corp. Profits Dip 187%

Nation's Second Largest Retailer Victim Of '79 Slump

By JOHN SIPPEL

LOS ANGELES—Integrity Entertainment Corporation here reflects the general downturn in the industry in its annual statement.

Profits dipped 187% during its fiscal year ending June 30, 1979, despite sales volume which escalated 12.8%. Sales for 1979 were \$70,456,295, up from \$62,419,182 in fiscal 1978. Net income for 1979 was a loss of \$1,233,219, down from a 1978 profit of \$1,411,930.

Earnings per share were pared from 45 cents in 1978 to a loss of 42 cents per share for fiscal 1979. Shareholders' equity eroded 31% from \$5,214,336 in 1978 to \$3,590,835 a year later.

Slicing into sales volume was a 16.4% increase in cost of sales from 1978's \$43,976,160 to \$51,219,400. Selling, general and administrative expenses, too, rose 32% from \$15,728,879 to \$20,880,573.

Founder/president Lee Hartstone blames a drought of traffic-producing albums and heightened competition in a market that is not expanding pro-

portionately. The resulting sharp downturn in operating revenues along with an ambitious ongoing new store program created a liquidity problem, according to Hartstone, which forced the second biggest retailer in the U.S. in number of stores to sell product at subnormal prices. This in turn drove down gross profit. Despite the sales stimulus, Hartstone notes average store sales dipped 11.8%.

Stores increased from 111 in June 30, 1978, to 136 at the end of fiscal 1979. Thirty-five new stores were opened, while 10 were closed. Another seven closed through Sept. 17, 1979. More than \$4 million went into capital expansion during fiscal 1979.

In California, Integrity had eight Big Ben stores, 115 Warehouse stores and one Hits for All as of June 30, 1978. At that time, out-of-state Warehouses included: Nevada, four; Colorado, two; Arizona, five; Texas, two and Washington, four, according to the 10-K form filed

with the Securities and Exchange Commission recently.

Integrity has budgeted approximately 1% of its gross sales for promoting product. Vendor ad support continued to decline in 1979, the 10-K adds.

In 1979, Integrity shifted from its traditional central warehousing in Gardena, Calif., to direct shipments to stores for 75% of its purchases.

The 10-K sheds further light on the mysterious and unsupported announcement earlier this year by the antitrust division of the Justice Dept. that it was closing its grand jury investigation of the industry which went on for more than two years at the Federal Building here. Integrity states it supplied some of its business records for investigators. The 10-K notes while the criminal aspects of the investigation were abandoned, the government might pursue civil relief against one or more of the industry entities served with grand jury subpoenas.

Market Quotations

As of closing, November 15, 1979

1979		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
1%	13/16	Altec Corp.	29	5	5	13/16	5	Unch.
47%	32%	ABC	7	827	39%	39%	39%	Unch.
41%	34%	American Can	5	59	35%	34%	34%	Unch.
19%	14	Ampex	10	32	17%	17%	17%	Unch.
3%	1%	Automatic Radio	—	1	2%	2%	2%	+ 1/2
56%	44%	CBS	7	159	46%	46%	46%	+ 1/2
31	18%	Columbia Pictures	7	1,533	30	29%	29%	+ 1/2
13%	7%	Craig Corp.	28	13	8%	8%	8%	- 1/2
44%	33	Disney, Walt	11	130	37%	36%	37	Unch.
3%	1%	EMI	—	106	2%	2%	2%	Unch.
18%	10	Filmways, Inc.	8	143	12%	11%	11%	- 1/2
18%	13%	Gulf + Western	3	701	15%	15%	15%	+ 1/2
17	10%	Handyman	5	137	11	10%	10%	+ 1/2
32%	17	Harrah's	13	231	30%	29%	30%	+ 1/2
8%	3%	K-tel	6	29	6%	6%	6%	+ 1/2
3%	1%	Lafayette Radio	—	30	1%	1%	1%	Unch.
37%	28%	Matsushita Electronics	8	—	—	—	29	Unch.
55%	37%	MCA	9	66	50%	49	49	- 1/2
39	17%	Memorex	4	420	23%	23	23	Unch.
66	48%	3M	9	543	50%	49%	49%	Unch.
55%	36	Motorola	10	625	49%	49	49	Unch.
32	24%	North American Philips	5	19	27%	26%	26%	- 1/2
22%	16	Pioneer Electronics	11	—	—	—	17	Unch.
28%	21%	RCA	6	1,059	22%	21%	22%	+ 1/2
10%	6%	Sony	16	57	6%	6%	6%	- 1/2
51%	30	Storer Broadcasting	8	56	45	44%	45	+ 1/2
8%	3%	Superscope	—	47	4%	4	4	- 1/2
32	18%	Taft Broadcasting	9	36	30%	30	30%	+ 1/2
29%	17%	Tandy	9	1,824	29%	28%	29	+ 1/2
11%	4	Telecor	3	8	4%	4%	4%	+ 1/2
20%	16	Transamerica	5	545	17%	17%	17%	Unch.
46%	30	20th Century	6	452	41%	40%	40%	+ 1/2
44%	32%	Warner Communications	8	735	44%	42%	44%	+ 1/2
14	9%	Zenith	6	315	9%	9%	9%	Unch.

RIAA Confab Wars On Negative Publicity

LOS ANGELES—The Recording Industry Assn. of America held a closed-door meeting here at the Century Plaza Hotel Tuesday (13) with approximately 25 label and independent publicists to coordinate a plan to present a positive, unified view of the industry to the public.

"The industry gets negative publicity," says RIAA president Stan Gortikov. "It seems to characterize our coverage."

To combat this, there was an agreement to form a public relations committee which would meet two to three times per year, alternating between East and West Coasts.

The committee will be made up of

one publicity head of each of the member labels.

Other topics covered in the meeting were the possible publishing of a fact book in which statistics on the industry would be available to publicity departments through the RIAA.

There was also discussion on how video may effect records as well as

the effects of piracy. Artists giving negative views of record companies in interviews was a concern. The development of a centralized service in which non-industry press could use to get in touch with the proper executive for interviews was discussed.

The idea of having an in-house public relations person for the RIAA was also brought up.

Ampex Reports Jump In Profits

LOS ANGELES—Ampex Corp. has reported an increase in operating profits and revenues for the second quarter and first half of 1979.

For the six months ended Oct. 27, Ampex indicates its operating prof-

its rose 46% to \$11,534,000 or \$1.01 per share from \$7,901,000 or 69 cents a share the year before. Revenues increased 20% to \$216,000,000 against \$179,700,000 a year ago.

For the second quarter, Ampex reports operating profits rose 61% to \$7,018,000 or 61 cents a share against \$4,350,000 or 35 cents per share on 20% higher revenues of \$110,900,000 against \$92,600,000.

Garrard Of U.K. Sold To Brazilian Co.

LOS ANGELES—Garrard Engineering, one of Britain's best known manufacturers of high fidelity audio equipment which has lost more than \$25 million in the last five years, has been sold by parent company Plessey to a Brazilian company, Gradiente Electronics of Sao Paulo, for just over \$2 million.

Gradiente already manufactures Garrard record changers in Brazil under license and now plans to widen the product range. Gradiente will now use the Garrard trademark for a number of products which are being manufactured in the company's six factories in Brazil and Mexico.

Billboard SALES BAROMETER

LPs

UP DOWN STABLE

LAST WEEK 60% 15% 25%

PREVIOUS WEEK 64% 13% 23%

SINGLES

UP DOWN STABLE

LAST WEEK 52% 14% 34%

PREVIOUS WEEK 42% 23% 35%

PRERECORDED CASSETTES

UP DOWN STABLE

LAST WEEK 46% 16% 38%

PREVIOUS WEEK 55% 16% 29%

PRERECORDED 8-TRACKS

UP DOWN STABLE

LAST WEEK 24% 41% 35%

PREVIOUS WEEK 25% 41% 34%

BLANK TAPE

UP DOWN STABLE

LAST WEEK 51% 16% 33%

PREVIOUS WEEK 48% 9% 43%

BUSINESS OVERALL COMPARED TO LAST YEAR

UP DOWN STABLE

LAST WEEK 27% 35% 38%

PREVIOUS WEEK 23% 56% 21%

Data for Sales Barometer is compiled via telephone from national retail stores and one-stops by Billboard's research department.

Thorn EMI Offer Upped To \$360 Mil

LONDON—Thorn Electrical Industries offer for EMI consists of valuing EMI ordinary stock at \$360,000,000 (\$3.25 per share). That offer was 9% higher than a mid-October offer by Thorn.

EMI recommended its shareholders to accept the revised Thorn bid Nov. 7. Thorn also indicates that it will soon announce terms to buy up the EMI preference shares and debentures.

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WITH A 2-MAN STAFF Project 3 Records Enjoying Comeback

By IRV LICHMAN

NEW YORK—Re-packaging, new product and compilations are adding new sales life to the catalog of Project 3 Records.

The label, purchased from the estate of Enoch Light last June by Herb Linsky and Gordon Bossin, has done more business in the first four months under their aegis than in all of 1977.

"It's not fair to compare sales with 1977," explains president Linsky, "since for more than seven months after Light's death last year, little was done to generate sales."

According to Bossin, the market is viable for the MOR-type of product cut by Project 3 over the years "as long as the retailer's system of inventory control has high frequency—ala Pickwick's Ticket Replacement system. If this is so, our experience indicates if you put this type of product in stores it will sell."

The pair notes that some re-packaging has been done because of poor art concepts. For instance, a Tony Motolla Christmas album, formerly called "Holiday Guitars," had little identity with the Yuletide season. In addition to the cover changes, the album is now titled "Have Yourself A Merry Christmas."

There's to be more dipping into the catalog for compilation series.

One such example is "20 Greatest Movie Hits," a two-LP set featuring the Enoch Light Orchestra.

The inflationary spiral has also had its impact at the label, operated out of 200 W. 57th St. here. Single LPs have been increased \$1 to \$7.98, while two-album sets now list at \$9.98 instead of \$8.98.

In the area of new, non-Project 3 catalog releases, the label is marketing "Larry Elgart & His Dance Band," a release that Bossin notes reflects the continuing desire to maintain an MOR profile.

"We've gotten a lot of offers to release rock or kiddie product, but we're staying in the same bag Light conceived for the label," Bossin says.

The veteran music executive adds that the label is near several deals for distribution of labels with a similar musical format.

At the moment, Bossin claims a continuing re-order pattern on product, represented by about 75 albums (including cassettes and 8-tracks) from an original master source of 125 albums.



MUSEXPO MAN—David Clayton-Thomas, lead singer with Blood, Sweat & Tears, performs opening night at Muxexpo '79 in Miami at the Konover Hotel.

N.Y. NARAS In Visibility Move After Grammys

By ROMAN KOZAK

NEW YORK—To give the organization greater visibility as well as a more contemporary image, the New York chapter of the National Academy of Recording Arts and Sciences is instituting a number of educational, membership and public response programs.

"During the Grammy Awards times everybody knows of us, and the record companies love us since winning Grammys means selling records, but the rest of the time we have been ignored," says Alfred Vanderbilt, the 29-year-old president of the local chapter.

"The Grammy is the single most important musical award anywhere, and while the awards can be criticized and there are many things I would change, it serves no purpose to say, 'I don't like the awards, so I won't join NARAS.' Those who won't join, but covet the award, are being hypocritical."

The Grammy Awards are scheduled this year for Feb. 27 with host Kenny Rogers. New features this year will be awards in the newly created rock and disco categories, and for the first time most valuable players awards will be given to top studio musicians in New York. But

(Continued on page 78)

Juke Industry Honors Rogers

CHICAGO—Singer Kenny Rogers topped the annual jukebox operators' JB Awards poll by winning in five categories this year. Other big winners in the Amusement and Music Operators Assn.-sponsored competition were the Commodores and Donna Summer.

Fifteen music awards were presented at the group's Chicago trade expo, with operators voting Rogers overall artist of the year and best male artist in both the pop and country categories. Record of the year and country record of the year awards went to Rogers' single, "The Gambler."

Summer's three awards were best female soul artist, best female pop artist, and best disco record award for her "Hot Stuff."

Also cited were the Commodores' "Three Times A Lady" (pop record/soul record of the year), Crystal Gale (country female artist), Blondie's "Heart Of Glass" (rock record), Rick James (male soul artist), Bee Gees (rock group) and John Conlee (most promising new talent).

MCA Folds Infinity

• Continued from page 1

flew to New York Thursday (15) to begin the task of reviewing all artist contracts.

A "position" paper from Infinity president Ron Alexenburg is expected shortly about the label demise and reorganization. Alexenburg, however, is not expected to remain. A statement was expected Friday (16) from MCA, Inc. chairman Lou Wasserman and MCA, Inc. chief Sid Sheinberg about the MCA Records streamlining. MCA officials here and in New York avoided answering calls from Billboard Thursday.

Ironically, the fledgling label may have a No. 1 record on its hands shortly with Rupert Holmes' "Escape" which jumps to 12 this week on the Hot 100 chart. A Spyro Gyra LP is already gold.

The MCA-owned label was launched Oct. 12, 1978 with a specialization towards signing and breaking new acts. In the past year Infinity earned a gold single with Hot Chocolate's "Everyone's A Winner," pioneered the \$5.98 "Rising Star" series, distributed Pope John Paul II's "Pope John Paul Sings At The Festival Of Sacrosong" LP, established the T-Electric Records distribution agreement, created an international operation with 33 licensees and fully-owned com-

panies in Canada and England and established a sizable publishing operation. The label also broke several other newer artists.

"But the dynamics of the record industry this year," continues this MCA/Infinity source, "became such that the label found itself in a difficult position. The rising costs of delivering new artists became astronomical. I think you will see fewer acts signed, promoted and broken on the new MCA Records."

The international licensing agreements are expected to remain intact with MCA since those agreements were made by an MCA-owned label. The fate of the publishing operation under Jay Morgenstern, which just opened an office in Nashville, is unknown but is expected to be a casualty.

The length of the Infinity evaluation by MCA executives is unknown as is the fate of all 100 employees of the label. It is possible that there may be no room for the majority of them in the new restructuring.

Infinity had been organized with a heavy base in promotion, reflecting Alexenburg's own background in this area. As many as 40 staffers worked in promotion. Many joined Alexenburg from CBS where he had headed Epic, Portrait and Associated Labels.

(Continued on page 78)

Disneyland Kid Disks Click

LOS ANGELES—Disneyland Records vice president/general manager Gary Krisel reports peak sale volume and profit for the kidskery.

Because of Securities and Exchange Commission regulations, Krisel is unable to provide specific figures for the moppet disk wing, but hints his increases measure up to the overall corporate climb.

A Mickey Mouse Disco album opened a new vista for the label, Krisel feels. The pertinent music package gained extraordinary tv

news coverage, as well as solid airplay, an ingredient the usual Disneyland album doesn't receive.

The 12-inch LP-only disco package success triggered Disneyland's "Children's Favorites, Vols. I & II." These two music-oriented followups did so well that the label will come with a "Christmas Favorites" soon.

Sensing the cassette climb through its research, Disneyland went all-out on its \$3.49 Read-Along cassette/24-page book packets. The label released 21 different Disney,

(Continued on page 61)

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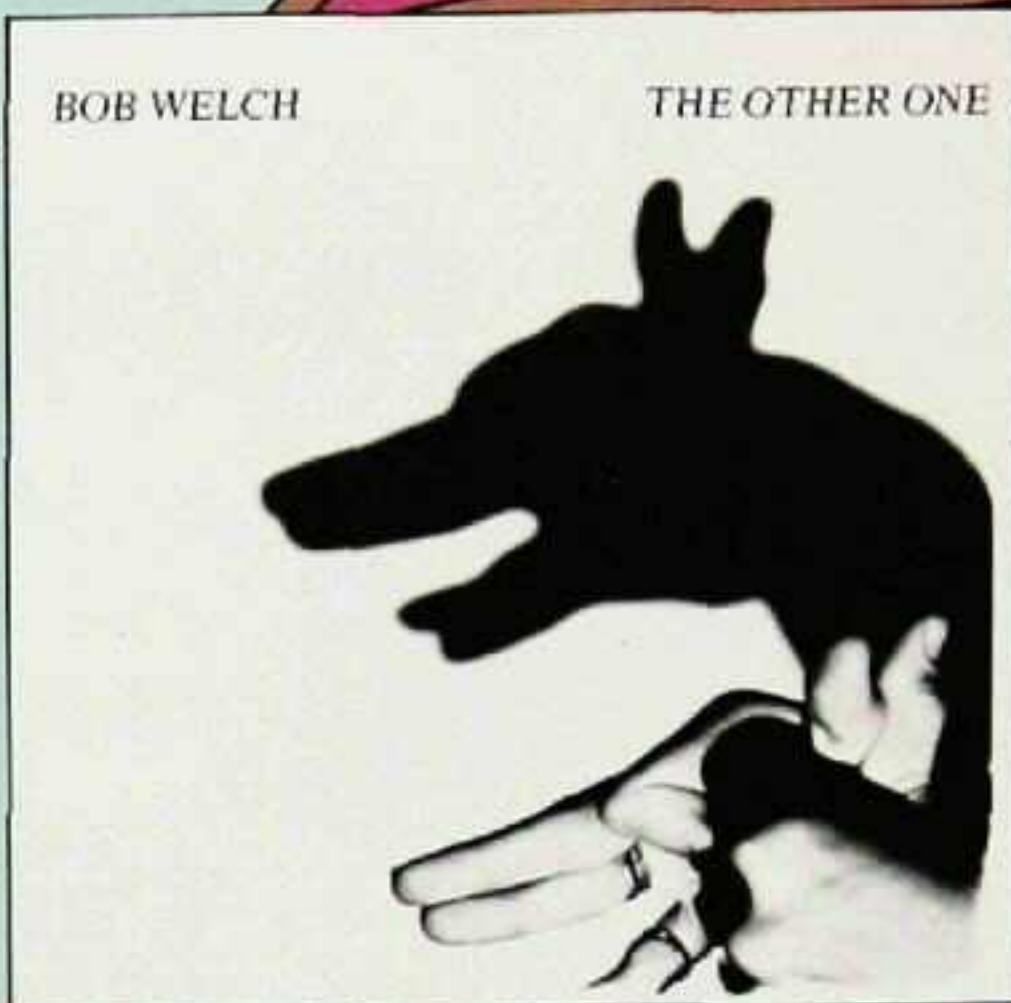
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THE OTHER ONE



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Natalie Cole / Peabo Bryson



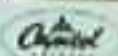
NATALIE COLE/PEABO BRYSON/We're The Best Of Friends
SW-12019 • 8XW-12019 • 4XW-12019



DR. HOOK/Sometimes You Win ...
SW-12018 • 8XW-12018 • 4XW-12018



STAN KENTON/The Comprehensive Kenton
STB-12016 • 8XVV-12016 • 4XVV-12016



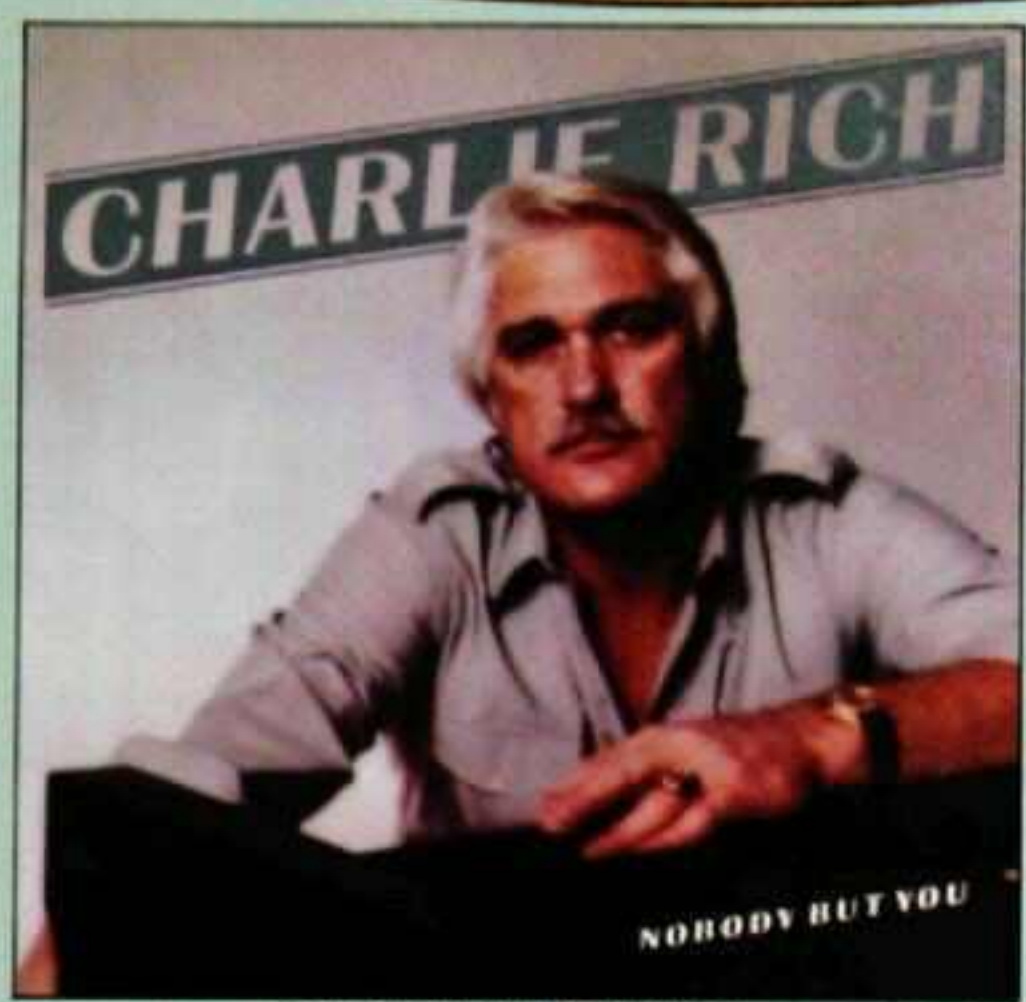
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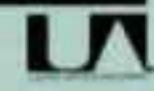
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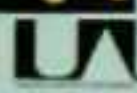
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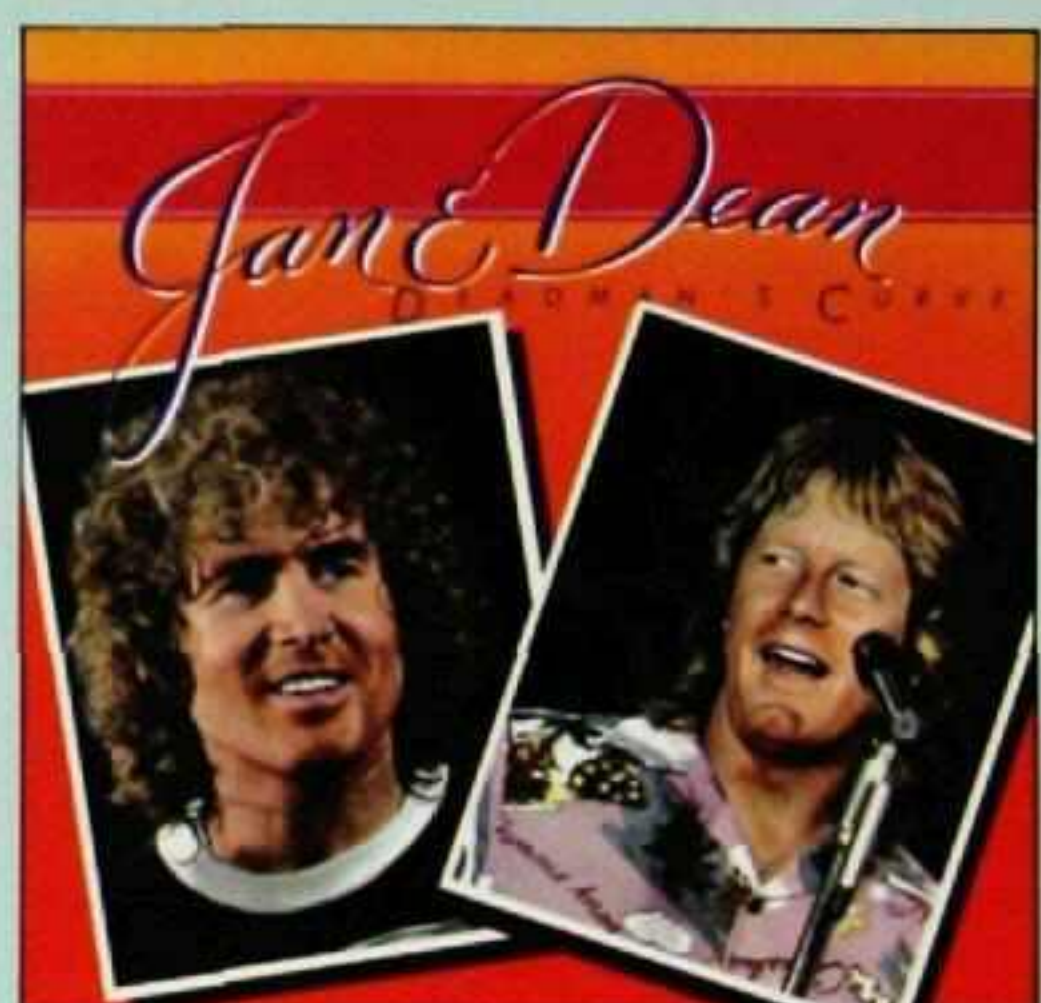
DOTTIE WEST/Special Delivery
LT-1000 • 8LT-1000 • 4LT-1000



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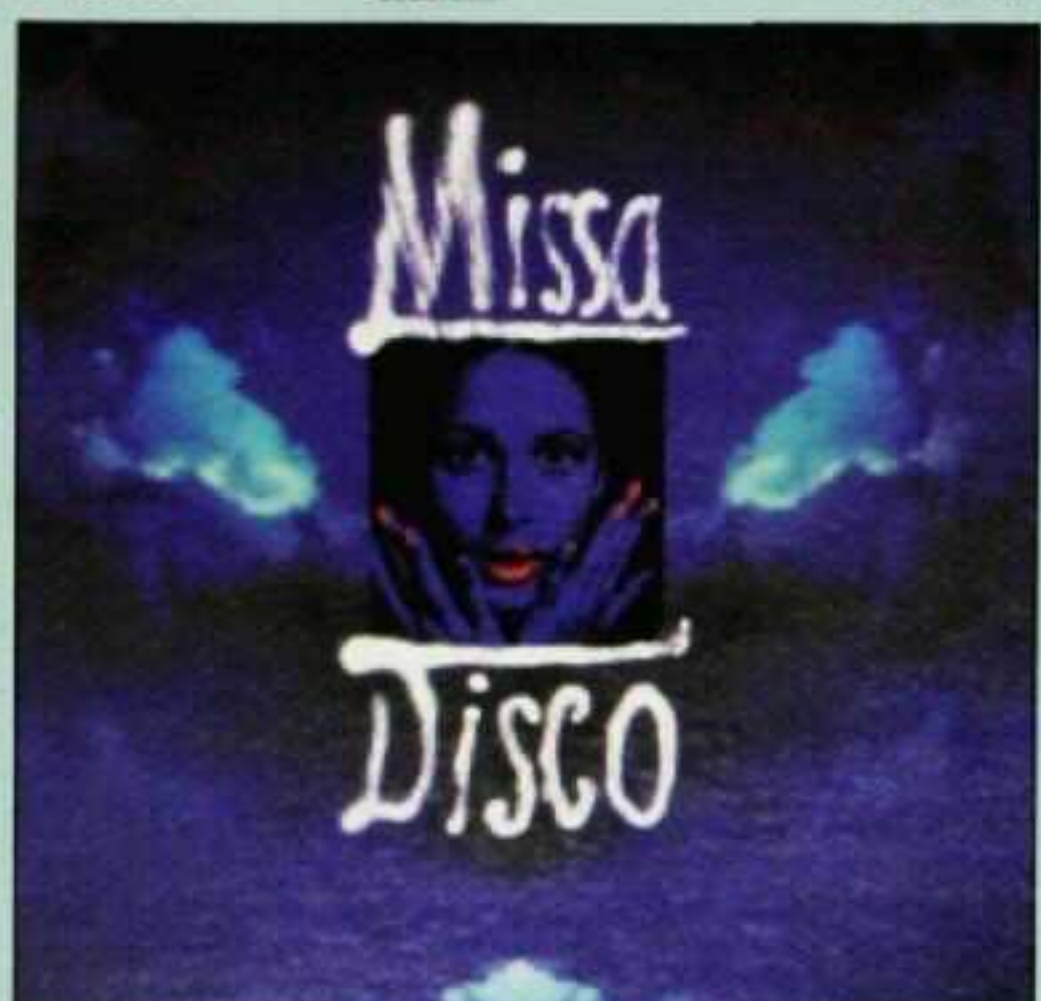
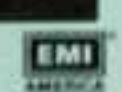
BILLIE JO SPEARS/The Billie Jo Singles Album
LT-983 • 8LT-983 • 4LT-983



JAN & DEAN/Dead Man's Curve
LT-999 • 8LT-999 • 4LT-999



CLIFF RICHARD/We Don't Talk Anymore
SW-17018 • 8XW-17018 • 4XW-17018



MISSA DISCO/Missa Disco
SW-50055 • 8XW-50055 • 4XW-50055



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Retail Sales Of Cutouts And Overruns Rise

Continued from page 1

The 11-store Flip-Side chain in Chicago reverses its cutouts policy this fall. "We stepped out of it for a while

but we're back in," relates owner Carl Rosenbaum. "We felt our people were looking to save money and we felt the old titles would have appeal again."

Opinions differ as to the quality of titles available.

"There's no doubt the percentage of good stuff is down," claims Bob Menashe, software buyer for Sam

Goody in New York. "Buying cutouts or overruns or whatever you want to call them is like being in the stock market. You have to be selective," Menashe cautions.

Boston retailer Skippy White says he noticed a decrease in quality album cutouts, but 8-track tape in that category is "up substantially."

"There are some pretty good numbers available," he says, pointing out that good cutouts don't have to be relegated to bargain bins.

The four Nashville area Port O' Call stores introduced cutouts four weeks ago and owner Steve Embree terms the response "fantastic."

"There are a lot of good records in the cutout bins, and they're moving well for our stores," comments Embree.

"Our prices range from \$1.99 to \$3.99, and we have reordered several times since we started stocking cutouts," he explains.

Robert Zunick, buyer for the Hastings chain which has 22 stores in Texas, New Mexico and Kansas, says there has been an increase in cutout purchases. "When the front line product went up to \$8.98, we noticed an increase in cutout buying," he says. Another reason for increases, he feels, is that product overruns are putting recent LPs in the cutout bins.

Two months ago Hastings began a policy of integrating its cutout material with front line product. "We found it does better when we mix it in," Zunick says.

The number of cutout titles carried by each Hastings store has reportedly doubled to between 100 and 150 in the past year.

Jim McHugh, owner of the two Indiana Magoo's Records outlets believes shorter album catalog life today is putting a better grade of product in the bins. He cites recent A&M dropping of attractive Pablo Cruise and Rita Coolidge titles, and McHugh has just purchased deleted RCA Elvis' collectors sets, he says.

Evan Lasky, president of the Budget Records chain which covers 20 states in the Western half of the U.S. also has charted a noticeable increase.

"I can't really give a number but it's fairly substantial," he says. "I think this happened for two reasons. One is the state of the economy, and the fact that there's so much stuff available on the cutout market now."

Though Lasky describes his cutout material as "basically rock," his stores carry a range of titles. He estimates about half of the stores stock the cutouts separately while the others stock them with front line product. Prices range from \$1.99 to \$4.99.

Sam Ginsburg, head of buying for the Music Plus chain in California, says he has seen only a slight increase in business for cutouts. "Cutouts are a pretty steady business," he states. "It depends on the items. A&M released some cutouts recently, Nils Lofgren and other material, and that really did great."

Warehouse Records' three New Orleans stores dropped cutouts a while back. "However," vice president Mike McCartney says, "we realized the need in our stores for cutouts, and within the next few weeks we will have four bins in each of our stores."

"The retailer can make 100% profit on cutouts and overruns," continues McCartney.

Consumer resistance to front line album pricing is most often cited as the cause of the cutout build up. But dealers also talk about traffic stimulus, providing a service to consumers, and enthusiasm about the available product.

"I'm told that January will be a great month for cutouts," reports Steve Libman, vice president of Em-

(Continued on page 63)



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NOVEMBER 24, 1979, BILLBOARD

Racks Outpace Retail Chains In '80 Openings

• Continued from page 1

will open in new Canadian shops where Woolco already has 110 recorded music departments.

Stan Jaffe of Roundup Music, which serves the 56 Fred Meyer stores in the Northwest, all of which are heavy into music, says three more stores will open in the coming 13 months.

This sampling of racked accounts contrasts sharply with the down trend in new stores on the part of independent music chains. Rich Gonzalez of Record Bar, the nation's third largest chain, sees 16 more stores definitely for 1980, with a possibility of four to nine more if the circumstances are right. First stores in Mississippi, Iowa and Texas are coming. Record Bar's 1980 spread exceeds prior years.

Most chain record stores, which in the main do a much larger volume in software and accessories, however, admit 1979 has been a trying year. Most indicate the coming crucial four weeks of December, when as much as 20% of the year's total retail

volume is done, could determine new store chances.

Tight money, more restrictive return policies, sagging advertising and merchandising, label support, skyrocketing real estate lease provisions and ballooning overall operational costs force retailers, totally dependent on record product, to take a much sharper pencil to store possibilities in 1980.

Overall, chain bosses are scrutinizing present locations, seeking to lop off weak outlets and enlarge and refurbish in malls where traffic continues to build.

Stark Record Service moves into the '80s with 12 new stores, primarily in the South, set for 1980, according to executive vice president Jim Bonk. Camelot opens its first Texas outlet next month in Ft. Worth. Two stores move into larger quarters in malls and 12 will be refurbished through the early part of the decade, he adds.

Spec's links two more stores next month in Florida, bringing its state total to 14. Boss Mike Spector will

double the size of his Coral Gables flagship to 5,000 square feet early in 1980.

John Cohen of Disc Records and Leonard Singer of Hollywood and Circles stores, plan to continue with approximately 35 and 11 stores, respectively, into 1980. Paul Pennington of Eucalyptus Records sees three more stores in the Northwest, plus the possibility of taking over a large chunk of the Odyssey chain.

The Harmony Hut chain could grow to 25 by Dec. 31, 1980, Stu Schwartz reports. Three leases are committed and two more stores could be opened beyond that. National Record Mart/Oasis could top out at 65 stores out of Pittsburgh, Jim Grimes notes. The Oasis superstores remain at five, with five more Marts coming.

Everybody's Records in the Northwest has an Albany, Ore., outlet opening in March and chain president Tom Keenan envisions a possible four more next year. Russ Solomon of Tower Records has an opening of a second store in Phoenix

on his planning board, plus the possibility of two others for the 27-store western skein.

Sound Warehouse, the burgeoning chain out of Oklahoma City, predicts five certain openings in the Southwest and Louisiana, where it recently opened its latest outlet in Monroe.

The 19-store Music Plus chain here opens its 20th in Brea next week, with another certain in 1980. Lou Fogelman doesn't discount the possibility that as many as five more could be opened in Southern California. Alan Rosen and Carl Keel of Flipside, Amarillo, see two definite openings, bringing their total to 22 in three states.

The five-store Daily Bros. Cactus stores will be joined by a first mall store in its greater Houston coverage midyear 1980.

Emerald City Records, Atlanta, is hoping to add as many as 12 to 18 stores to its Music Scene/Oz Web, according to Steve Libman. Up to now the chain has been opening its own stores in a five-state area.

Ira Heilicher of Great American Music, Minneapolis, is holding at four in the Twin Cities, while John Schulman of Laury's, Chicago, sees the possibility of a fourth store there next year.

And Jay Jacobs of Music Jungle, four-store chain in Knoxville, will double to eight and may move into another state as he does it.

EMI-UA

• Continued from page 3

He's general manager of that area.

One of the first programs under Johnson's leadership has been a "Back To Blue Note" campaign involving a push of 10 LPs from that envied vault of masters.

"We will continue to have similar 'Back To Blue Note' campaigns," Johnson points out. "There will be periodic campaigns, spaced out so we can get the maximum out of each."

Johnson adds that those campaigns may also involve material from the Pacific Jazz catalog or else there may be separate Pacific Jazz campaigns. The only active artist on the Blue Note label now is Horace Silver, who has an album due shortly.

Johnson also recently added three new field promotion people in the markets of Chicago, Philadelphia and Atlanta to help with the r&b thrust.

Among r&b and jazz-influenced artists on EMI-UA are Brass Construction, Earl Klugh, Ronnie Laws, Noel Pointer, Eloise Laws and Wilson Pickett.

Among newer r&b artists the label is enthusiastic about are the recently signed Southroad Connection and Kwick.

Also newly signed is Kittyhawk, adds Grierson, a jazz-influenced foursome.

Newly signed in the new wave genre are the Fools, a Boston-based band which recently opened for the Knack on a national tour, as well as a local Los Angeles group called the Scooters.

Just released on EMI-America is Cliff Richard's "We Don't Talk Anymore" single and LP. The single has been No. 1 in several European markets.

Richard has been on the British EMI label for 21 years and this is his first release in the U.S. on the EMI label. Richard experienced single success several years ago with "Devil Woman" on Rocket, after failing in the U.S. on Capitol, Epic and at least two other labels.

JIM McCULLAUGH

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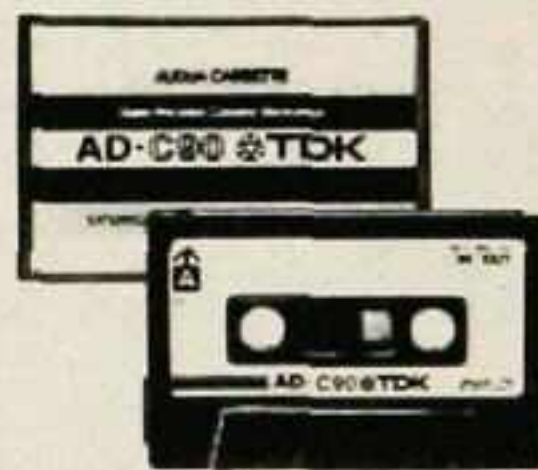
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L.A. PALACE FIRMS PRICE

LOS ANGELES—The Palace, a discotheque and entertainment complex due to open here early next year, has instituted a special one-year admission license to its public disco for \$500 covering unlimited visits by a member and one guest.

This is different from the \$1,000 private membership license, which allows a member and his guest to unlimited use of both the public disco and an upper level private club. The screening process here is reportedly much stricter.

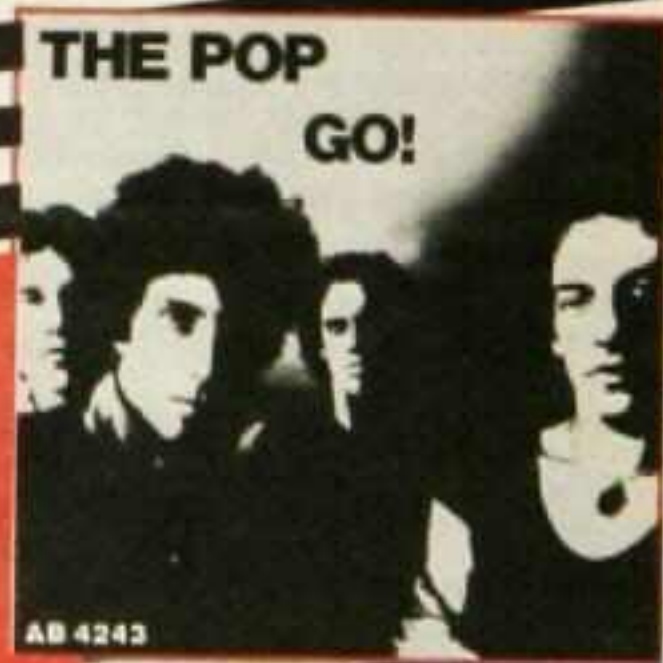
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Vol. 91 No. 47

Sanity In Product Returns

By C. CHARLES SMITH

No responsible person in the record industry disagrees with the necessity for reducing returns from the abnormally high levels of 1979. This year returns have easily been 10-20 percentage points higher than ever in recent history. The cost to industry profitability—at all levels—has been enormous.

There are many reasons for these high returns. Unsold product from unrealistic allocations in the latter part of 1978 flowed back through the system in early 1979. Some of these high allocations were caused by manufacturers' predictions of shortages which never materialized. We also had a dearth of good product to offer in the first half of this year, and, as a consequence, pushed into the marketplace product which was ultimately rejected by the consumer.

Experienced buyers found consumer acceptance to be unpredictable, making realistic allocations to retail shelves often impossible. Furthermore, as retailers experienced a fall-off in demand and profitability, they instituted sharp inventory reductions, most of which were accomplished by sending back through the system large quantities of product.

Therefore, we have an industry which has been hit in 1979 with a double adverse sales impact. New release sales are off sharply as consumers react less than enthusiastically to much of the new product. Compounding this reduction in gross sales, the flood of unanticipated returns has further depressed net sales and industry profits.

One might wonder why returns have such an impact on profitability. After all, a record only costs about 60 cents to make. If returns are as much as 50%, the cost of returns should only be about 30 cents each.

One problem with that simplistic logic is that it does not recognize the fact that most returns are made to manufacturers in the fiscal period following initial shipment. Manufacturers, which have sold the record for \$4 or so, have already booked the profit, less a reserve for typical return expectancy. When returns flood back well above expectancies, manufacturers must reverse much of these previously reported profits. Obviously, they are reluctant to do so.

New company policies will inhibit industry growth

Of course, the penalty for returns is not solely borne by the manufacturers. It costs a wholesaler 40 to 50 cents to process through his system a record which does not sell. Keeping returns at a manageable level can clearly spell the difference for a wholesaler between acceptable profits and discouraging losses.

For a retailer, the capital and operating costs associated with inventory that ultimately is returned frequently also spell the difference between profit and loss. Clearly, then, managing returns to an acceptable level is a necessity for all channels of the business.

Several major manufacturers have published policies in recent weeks attempting to deal with this problem of managing returns. While these policies differ somewhat in detail, they all basically require that beginning next year returns not exceed approximately 20% of gross sales.

At first blush, these vendors' programs might seem to be logical. However, the basic problem with them is that they require reduction to a level which generally is unrealistic and unattainable in today's market environment, given the information systems presently available for predicting sales.

To insist that the industry reduce its returns by more than half between now and Jan. 1 is as illogical as if President Carter were to decree that beginning in 1980 inflation will be at the rate of 5%. Both propositions sound good. Neither will work.

The process of trying to make them work will create for the industry substantially more problems than it now has, from artists to retailers. Buyers, concerned with trying to achieve these reduced levels of returns, will restrict their purchases of product by established artists and will fail to promote new acts.

Retailers and wholesalers will find themselves with substantial inventories which are not saleable and not returnable, thereby constricting their capital. Inevitably, to free up cash to buy fresh product, they will sell this non-saleable inventory to

others who can return it, frequently selling for less than their cost, thereby reducing their already hard-pressed profits. Moreover, much of it will ultimately find its way back to the manufacturers because they are the only source for converting it into cash.

Meanwhile, several more industry players will be unable to maintain financial viability because they will have paid the price for not predicting sell-through at better than 80%.

Ironically, the manufacturers which started the whole process will also have been hurt because wholesalers and retailers will have turned to suppliers which do not restrict returns for an increased portion of their offerings.

To further complicate this situation, the three major manufacturers which have published new returns procedures have been totally inconsistent in their implementation practices. As a consequence, the demand side of the industry is facing an administrative nightmare, because it must deal with the product from each of these major manufacturers differently.

CBS says it will take back only 1/12 of 20% of the prior 12 months gross purchases each month in 1980, with no differentiation for channel of distribution.

RCA says that for itself and for A&M it will take back each month in 1980 22% of the purchases made in the fourth preceding calendar month.

Polygram says that for each of its labels individually it will accept in any quarter either 18% or 22% (depending upon whether the buyer is a retailer or wholesaler) of the previous quarter's purchases at the average price paid by stock keeping unit.

The job of keeping track of each of these arrangements, particularly if these differences in approach proliferate, will be overwhelming.

Nevertheless, we all agree that we have a problem which must be attacked. The real issue is how we should approach the solution.

I suggest that it is a challenge which should be approached collectively by all of the segments of the industry, with a recognition of the difficulties anticipated for each segment. The problem should not be pushed on, as it has been, to the next step in the distribution channel, expecting that the organization at that next step will arrange a solution. The approach must make collective economic sense. Further, the solution should not inhibit industry growth, as these new policies surely will.

I propose that the industry establish reasonable goals for the level of returns and realistic timetables for the achievement of these goals. Recognition should be given to the differences in probable sell-through between the various channels of distribution.

It is understandable that manufacturers should set penalties for customers which grossly exceed reasonable return rates for their channel. On the other hand, manufacturers must understand that it will take time to get to the levels we all want and they should be tolerant of the time required to reach these goals.

Merchandisers face an 'administrative nightmare'

What manufacturers should not do is refuse to accept returns, because to do so is to invite the problems created when unsaleable product does not have a direct route back to its manufacturer.

Finally, I suggest that it is reasonable for manufacturers to reward buyers which return less product than the manufacturer anticipated. Surely, if the cost of higher returns is unacceptable to the manufacturer, the benefit from low returns must be similarly desirable.

In short, I believe that a patient and intelligent approach to reducing returns, recognizing the problems in each area of our industry, can bring the reward of improved profitability and more predictable results to all facets of the record business.

C. Charles Smith is president of Pickwick International Inc.

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

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Karla's first national tour in two years has already created quite a stir among audiences, critics and industry observers.

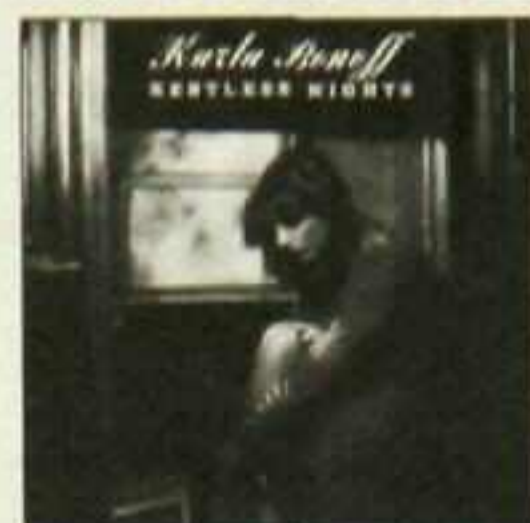
Thanks to her new album, "Restless Nights," a new single, "When You Walk in the Room," and concert appearances that have brought her before thousands of fans, the name Karla Bonoff is known better than ever.

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"Restless Nights."

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The new Karla Bonoff album, featuring the single, "When You Walk in the Room."
1-11130
On Columbia Records and Tapes.

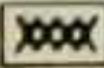


Karla Bonoff:
The name means more
than ever before.

KARLA BONOFF ON TOUR:

- 11/25 San Diego, CA
The Catamaran
- 11/26 Santa Barbara, CA
Univ. of California
- 11/28 Tucson, AZ
Dooley's
- 11/29 Albuquerque, NM
Kimo Theatre
- 11/30 Fort Collins, CO
Colorado State Univ.
- 12/1* Denver, CO
Rainbow Music Hall
- 12/2* Laramie, WY
Univ. of Wyoming
- 12/5* Pullman, WA
Washington State Univ.
- 12/6* Spokane, WA
Opera House
- 12/7* Billingham, WA
West Washington State Univ.
- 12/8* Portland, OR
Paramount Theatre
- 12/9* Seattle, WA
Paramount Theatre
- 12/10* Vancouver B.C.
Queen Elizabeth
- 12/12* Chico, CA
California State Univ.
- 12/15* San Francisco, CA
Fox Warfield Theatre
- 12/18 Los Angeles, CA
Royce Hall, U.C.L.A.

*With Steve Forbert

Recorded by Greg Landanyi & Jim Nipar.
Produced by Kenny Edwards.
William Morris Agency
Direction: Norman Epstein Mgt. 

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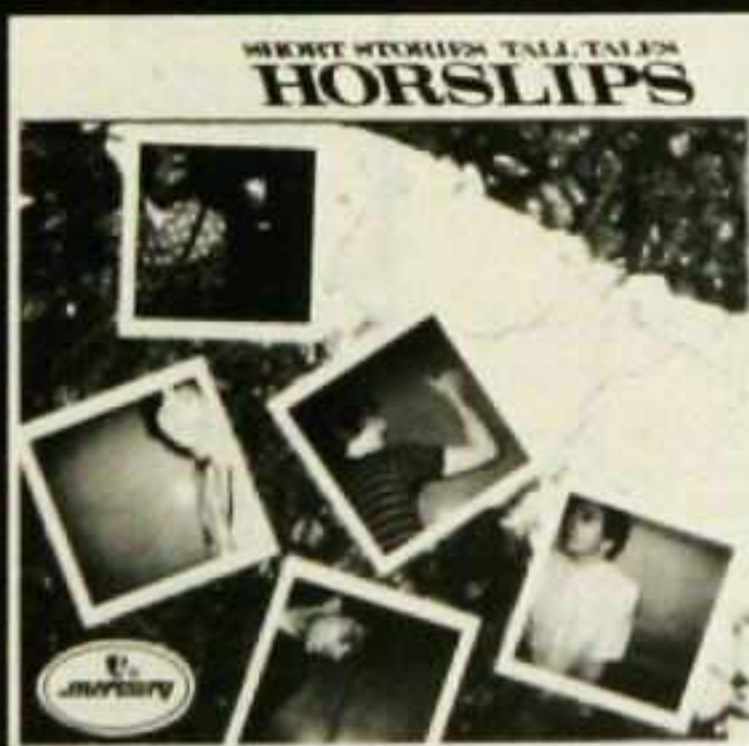
HORSLIPS

THEIR NEW ALBUM
SHORT STORIES / TALL TALES



Already
becoming a legend
on these stations:

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|---------|---------|
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| WLIR | 97X |
| WBAB | KLYX |
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| WRCN | WXRT |
| WRNW | WXKE |
| WBCN | WIBA |
| WBRU | WAOR |
| WCAS | WJKL |
| WBLM | WMIR |
| WQBK | WPGU |
| WMMR | KADI |
| WIOQ | KFDI |
| WHFS | WTAO |
| WGOE | KKKX |
| WSLQ | KCBW |
| WXML | WSMI |
| WUOG | KRFG |
| WAUD | KBBC |
| WVGL | KRST |
| WFSU | KIO4 |
| WKGC | KTYD |
| WGNE | KSDT |
| WGRQ | KSAN |
| WCMF | KSJO |
| WMJQ | KTIM |
| WAAL | KZEL |
| WOUR | KIOK |
| WAER | KISW |
| WIOT | KAAC |
| WHNN | KREM-FM |
| WLAV-FM | KLAY |
| WQB | KEJO |
| WKDF | KOZZ |
| WOOR | KXXY |
| WQUT | KATT |
| WLBJ-FM | KPAS |
| WRVU | KYTX |
| KBTM-FM | KGOU |
| WZLT | KNTO |
| WSAC | KPFT |
| KFMH | KLBJ |
| KBLE | KNCN |



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Billboard Album Radio Action

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

Based on station playlist through Wednesday (11/14/79)

Top Add Ons-National

- JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
- AEROSMITH—Night In The Ruts (Columbia)
- BOB WELCH—The Other One (Capitol)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)

ADD ONS—The four key products added at the radio stations listed, as determined by station personnel.
TOP REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airplay, as determined by station personnel.
BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

- KBPI-FM—Denver (Frank Cody)**
- JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
 - BOB WELCH—The Other One (Capitol)
 - AEROSMITH—Night In The Ruts (Columbia)
 - PAT METHENY GROUP—American Garage (ECM)
 - EAGLES—The Long Run (Asylum)
 - KENNY LOGGINS—Keep The Fire (Columbia)
 - KARLA BONOFF—Restless Nights (Columbia)
 - STYX—Cornerstone (A&M)

- KISW-FM—Seattle (Steve Slaton)**
- JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
 - AEROSMITH—Night In The Ruts (Columbia)
 - LED ZEPPELIN—In Through The Out Door (Swan Song)
 - AC/DC—Highway To Hell (Atlantic)
 - PAT BENATAR—In The Heat Of The Night (Chrysalis)
 - FOREIGNER—Head Games (Atlantic)

- KZEL-FM—Eugene (C. Kovarik/P. Mays)**
- JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
 - AEROSMITH—Night In The Ruts (Columbia)
 - ZZ TOP—Deguello (WB)
 - EMERSON, LAKE & PALMER—In Concert (Atlantic)
 - BOB WELCH—The Other One (Capitol)
 - MARIANNE FAITHFUL—Broken English (Island)
 - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
 - FOREIGNER—Head Games (Atlantic)
 - INMATES—First Offense (Polydor/Radar)
 - DUNCAN BROWNE—Streets Of Fire (Sire)
 - OUTLAWS—In The Eye Of The Storm (Arista)

Top Requests/Airplay-National

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

- KMOD-FM—Tulsa (Bill Bruin)**
- TOTO—Hydra (Columbia)
 - ZZ TOP—Deguello (WB)
 - STEVE FORBERT—Jackrabbit Slim (Nemperor)
 - THE POLICE—Regatta De Blanc (A&M)
 - INMATES—First Offense (Polydor/Radar)
 - NICOLETTE LARSON—In The Nick Of Time (WB)
 - LED ZEPPELIN—In Through The Out Door (Swan Song)
 - KENNY LOGGINS—Keep The Fire (Columbia)
 - EAGLES—The Long Run (Asylum)
 - STYX—Cornerstone (A&M)

- KBCC-FM—Phoenix (J.B. Freeman)**
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
 - JOAN ARMATRADE—How Cruel (A&M)
 - BOB WELCH—The Other One (Capitol)
 - JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
 - PAT METHENY GROUP—American Garage (ECM)
 - LEONARD COHEN—Recent Songs (Columbia)
 - STEVIE WONDER—Journey Through The Secret Life Of Plants (Tamil)
 - KARLA BONOFF—Restless Nights (Columbia)
 - EAGLES—The Long Run (Asylum)
 - FLEETWOOD MAC—Tusk (WB)

- KRST-FM—Albuquerque (S. Cornish/J. Zaleski)**
- PAT METHENY GROUP—American Garage (ECM)
 - EMERSON, LAKE & PALMER—In Concert (Atlantic)
 - ZZ TOP—Deguello (WB)
 - BOB WELCH—The Other One (Capitol)
 - JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
 - JOAN ARMATRADE—How Cruel (A&M)
 - STYX—Cornerstone (A&M)
 - EAGLES—The Long Run (Asylum)
 - FLEETWOOD MAC—Tusk (WB)
 - JOE JACKSON—I'm The Man (A&M)

- WVQJ-FM—Columbus (Steve Runner)**
- JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
 - AEROSMITH—Night In The Ruts (Columbia)
 - DAN FOGELBERG—Phoenix (Full Moon/Epic)
 - STEVE FORBERT—Jackrabbit Slim (Nemperor)
 - THE BLEND—Anytime Delight (MCA)
 - LIFE OF BRIAN—Soundtrack (WB)
 - STYX—Cornerstone (A&M)
 - EAGLES—The Long Run (Asylum)
 - LED ZEPPELIN—In Through The Out Door (Swan Song)
 - FLEETWOOD MAC—Tusk (WB)

- WVVE-FM—Pittsburgh (Dave Lange)**
- AEROSMITH—Night In The Ruts (Columbia)
 - JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
 - BOB WELCH—The Other One (Capitol)
 - FABULOUS POODLES—Think Pink (Epic)
 - EAGLES—The Long Run (Asylum)
 - LED ZEPPELIN—In Through The Out Door (Swan Song)
 - STYX—Cornerstone (A&M)
 - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)

- WLPZ-FM—Milwaukee (Bobbin Beam)**
- JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
 - ZZ TOP—Deguello (WB)
 - AEROSMITH—Night In The Ruts (Columbia)
 - TOTO—Hydra (Columbia)
 - BOOMTOWN RATS—The Fine Art Of Surfacing (Columbia)
 - FABULOUS POODLES—Think Pink (Epic)
 - EAGLES—The Long Run (Asylum)
 - LED ZEPPELIN—In Through The Out Door (Swan Song)
 - STYX—Cornerstone (A&M)
 - MOLLY HATCHET—Flirtin' With Disaster (Epic)

- WBNR-FM—Cincinnati (Carl Gary)**
- JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
 - ZZ TOP—Deguello (WB)
 - FABULOUS POODLES—Think Pink (Epic)
 - MOLLY HATCHET—Flirtin' With Disaster (Epic)
 - EAGLES—The Long Run (Asylum)
 - FLEETWOOD MAC—Tusk (WB)
 - JETHRO TULL—Stormwatch (Chrysalis)

National Breakouts

- ZZ TOP—Deguello (WB)
- BOOMTOWN RATS—The Fine Art Of Surfacing (Columbia)
- EMERSON, LAKE & PALMER—In Concert (Atlantic)
- PAT METHENY GROUP—American Garage (ECM)

- WSHE-FM—Fl. Lauderdale (Michelle Robinson)**
- MARIANNE FAITHFUL—Broken English (Island)
 - AEROSMITH—Night In The Ruts (Columbia)
 - JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
 - CLIFF RICHARD—We Don't Talk Anymore (EMI/America)
 - DAN FOGELBERG—Phoenix (Full Moon/Epic)
 - GARY MOORE—Back On The Streets (Jet)
 - EAGLES—The Long Run (Asylum)
 - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
 - FLEETWOOD MAC—Tusk (WB)
 - LED ZEPPELIN—In Through The Out Door (Swan Song)

- ZETA-7 (WORJ)-FM—Orlando (Bill Mims)**
- JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
 - DAN FOGELBERG—Phoenix (Full Moon/Epic)
 - MOLLY HATCHET—Flirtin' With Disaster (Epic)
 - LED ZEPPELIN—In Through The Out Door (Swan Song)
 - STYX—Cornerstone (A&M)
 - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)

- WQDF-FM—Nashville (Alan Sneed)**
- AEROSMITH—Night In The Ruts (Columbia)
 - BOB WELCH—The Other One (Capitol)
 - JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
 - EAGLES—The Long Run (Asylum)
 - STYX—Cornerstone (A&M)
 - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
 - FOREIGNER—Head Games (Atlantic)
 - STYX—Cornerstone (A&M)

- WQDR-FM—Raleigh (Tom Guild)**
- TOTO—Hydra (Columbia)
 - TANYA TUCKER—Tear Me Apart (MCA)
 - PAT METHENY GROUP—American Garage (ECM)
 - CAMEL—I Can See Your House From Here (Arista)
 - ZZ TOP—Deguello (WB)
 - LED ZEPPELIN—In Through The Out Door (Swan Song)
 - MOLLY HATCHET—Flirtin' With Disaster (Epic)
 - STYX—Cornerstone (A&M)
 - EAGLES—The Long Run (Asylum)

- WLIJ-FM—Long Island (D. McManara, L. Kleinman)**
- EMERSON, LAKE & PALMER—In Concert (Atlantic)
 - ZZ TOP—Deguello (WB)
 - JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
 - BOB WELCH—The Other One (Capitol)
 - AEROSMITH—Night In The Ruts (Columbia)
 - BOY SYMBIONESE—The Chi-Rite Method (Polydor/Ensign)
 - EMERSON, LAKE & PALMER—In Concert (Atlantic)
 - THE POLICE—Regatta De Blanc (A&M)
 - LED ZEPPELIN—In Through The Out Door (Swan Song)
 - SINCEOS—The Sound Of Swinbathing (Columbia)

- WBUS-FM—Syracuse (Ulica (Robin Sherwin)**
- JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
 - AEROSMITH—Night In The Ruts (Columbia)
 - ZZ TOP—Deguello (WB)
 - BOB WELCH—The Other One (Capitol)
 - MARIANNE FAITHFUL—Broken English (Island)
 - CAMEL—I Can See Your House From Here (Arista)
 - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
 - STEVE FORBERT—Jackrabbit Slim (Nemperor)
 - FOREIGNER—Head Games (Atlantic)
 - STYX—Cornerstone (A&M)

- WBUT-FM—Buffalo (Jeff Appleton)**
- ZZ TOP—Deguello (WB)
 - BOB WELCH—The Other One (Capitol)
 - AEROSMITH—Night In The Ruts (Columbia)
 - STEVE FORBERT—Jackrabbit Slim (Nemperor)
 - DAN FOGELBERG—Phoenix (Full Moon/Epic)
 - JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
 - STYX—Cornerstone (A&M)
 - THE POLICE—Regatta De Blanc (A&M)
 - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
 - FLEETWOOD MAC—Tusk (WB)

- WBCH-FM—Boston (Kate Ingram)**
- AEROSMITH—Night In The Ruts (Columbia)
 - JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
 - GEORGE JONES—My Very Special Guests (Epic)
 - TOTO—Hydra (Columbia)
 - BOB WELCH—The Other One (Capitol)
 - ZZ TOP—Deguello (WB)
 - THE POLICE—Regatta De Blanc (A&M)
 - FLEETWOOD MAC—Tusk (WB)
 - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
 - BLONDIE—Eat To The Beat (Chrysalis)

- WMMR-FM—Philadelphia (Dick Hungate)**
- AEROSMITH—Night In The Ruts (Columbia)
 - DAN FOGELBERG—Phoenix (Full Moon/Epic)
 - GILDA RADNER—Live From New York (WB)
 - JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
 - BUZZCOCKS—Singles Going Steady (IRS/A&M)
 - LED ZEPPELIN—In Through The Out Door (Swan Song)
 - EAGLES—The Long Run (Asylum)
 - MOLLY HATCHET—Flirtin' With Disaster (Epic)
 - BLONDIE—Eat To The Beat (Chrysalis)

- WBRJ-FM—Providence (Jeremy Schlossberg)**
- JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
 - ZZ TOP—Deguello (WB)
 - AEROSMITH—Night In The Ruts (Columbia)
 - BOB WELCH—The Other One (Capitol)
 - JOAN ARMATRADE—How Cruel (A&M)
 - PENETRATION—Coming Up For Air (Virgin International)
 - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
 - THE POLICE—Regatta De Blanc (A&M)
 - TALKING HEADS—Fear Of Music (Sire)
 - JOE JACKSON—I'm The Man (A&M)

- WPCJ-FM—New York (Mag Griffin)**
- ITC—Drums And Wires (Virgin)
 - JOAN ARMATRADE—How Cruel (A&M)
 - JORMA KAUKONEN—Jorma (RCA)
 - BOOMTOWN RATS—The Fine Art Of Surfacing (Columbia)
 - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
 - BOB MARLEY & THE WALKERS—Survival (Island)
 - SPORTS—Don't Throw Stones (Arista)

Western Region

- TOP ADD ONS:**
- JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
 - AEROSMITH—Night In The Ruts (Columbia)
 - BOB WELCH—The Other One (Capitol)
 - DAN FOGELBERG—Phoenix (Full Moon/Epic)

- TOP REQUEST/AIRPLAY:**
- EAGLES—The Long Run (Asylum)
 - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
 - LED ZEPPELIN—In Through The Out Door (Swan Song)
 - FOREIGNER—Head Games (Atlantic)

- BREAKOUTS:**
- ZZ TOP—Deguello (WB)
 - EMERSON, LAKE & PALMER—In Concert (Atlantic)
 - INMATES—First Offense (Polydor/Radar)
 - BOOMTOWN RATS—The Fine Art Of Surfacing (Columbia)

- KSAN-FM—San Francisco (David Perry)**
- JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
 - AEROSMITH—Night In The Ruts (Columbia)
 - DAN FOGELBERG—Phoenix (Full Moon/Epic)
 - ZZ TOP—Deguello (WB)
 - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
 - EAGLES—The Long Run (Asylum)
 - JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
 - CHEAP TRICK—Dream Police (Epic)

- KRST-FM—Los Angeles (Pamela May)**
- BOB WELCH—The Other One (Capitol)
 - JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
 - AEROSMITH—Night In The Ruts (Columbia)
 - DAN FOGELBERG—Phoenix (Full Moon/Epic)
 - EMERSON, LAKE & PALMER—In Concert (Atlantic)
 - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
 - FOREIGNER—Head Games (Atlantic)
 - CHEAP TRICK—Dream Police (Epic)
 - EAGLES—The Long Run (Asylum)

- KSJO-FM—San Jose (Paul Wells)**
- ALDA RESERVE—Loves Go On (Sire)
 - JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
 - BOB WELCH—The Other One (Capitol)
 - AEROSMITH—Night In The Ruts (Columbia)
 - DAN FOGELBERG—Phoenix (Full Moon/Epic)
 - INGA—(RCA)
 - EAGLES—The Long Run (Asylum)
 - LED ZEPPELIN—In Through The Out Door (Swan Song)
 - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
 - THE POLICE—Regatta De Blanc (A&M)

- KGB-FM—San Diego (Bruce Tucker)**
- AEROSMITH—Night In The Ruts (Columbia)
 - ZZ TOP—Deguello (WB)
 - JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
 - PETER GREEN—In The Skies (Sail/Rounder)
 - BOOMTOWN RATS—The Fine Art Of Surfacing (Columbia)
 - INMATES—First Offense (Polydor/Radar)
 - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
 - LED ZEPPELIN—In Through The Out Door (Swan Song)
 - EAGLES—The Long Run (Asylum)
 - STYX—Cornerstone (A&M)

- KOME-FM—San Jose (Dana Jang)**
- AEROSMITH—Night In The Ruts (Columbia)
 - JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
 - STARJETS—(Portrait)
 - BOB WELCH—The Other One (Capitol)
 - ZZ TOP—Deguello (WB)
 - STYX—Cornerstone (A&M)
 - FOREIGNER—Head Games (Atlantic)
 - LED ZEPPELIN—In Through The Out Door (Swan Song)
 - EAGLES—The Long Run (Asylum)

Southwest Region

- TOP ADD ONS:**
- AEROSMITH—Night In The Ruts (Columbia)
 - DAN FOGELBERG—Phoenix (Full Moon/Epic)
 - JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
 - BOB WELCH—The Other One (Capitol)

- TOP REQUEST/AIRPLAY:**
- EAGLES—The Long Run (Asylum)
 - STYX—Cornerstone (A&M)
 - FLEETWOOD MAC—Tusk (WB)
 - LED ZEPPELIN—In Through The Out Door (Swan Song)

- BREAKOUTS:**
- ZZ TOP—Deguello (WB)
 - TOTO—Hydra (Columbia)
 - PAT METHENY GROUP—American Garage (ECM)
 - EMERSON, LAKE & PALMER—In Concert (Atlantic)

- KZEW-FM—Dallas (Doris Miller)**
- JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
 - AEROSMITH—Night In The Ruts (Columbia)
 - DAN FOGELBERG—Phoenix (Full Moon/Epic)
 - BOB WELCH—The Other One (Capitol)
 - ZZ TOP—Deguello (WB)
 - TOTO—Hydra (Columbia)
 - EAGLES—The Long Run (Asylum)
 - LED ZEPPELIN—In Through The Out Door (Swan Song)

- KLDL-FM—Houston (Paul Niann)**
- AEROSMITH—Night In The Ruts (Columbia)
 - BONNIE RAITT—The Glow (WB)
 - DAN FOGELBERG—Phoenix (Full Moon/Epic)
 - BOB WELCH—The Other One (Capitol)
 - ZZ TOP—Deguello (WB)
 - HOUNDS—Puffin' On The Dog (Columbia) (re-add)
 - EAGLES—The Long Run (Asylum)
 - STYX—Cornerstone (A&M)
 - FLEETWOOD MAC—Tusk (WB)
 - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)

- KY-102-FM—Kansas City (M. Floyd/J. McCabe)**
- AEROSMITH—Night In The Ruts (Columbia)
 - DAN FOGELBERG—Phoenix (Full Moon/Epic)
 - STYX—Cornerstone (A&M)
 - FOREIGNER—Head Games (Atlantic)
 - LED ZEPPELIN—In Through The Out Door (Swan Song)
 - FOREIGNER—Head Games (Atlantic)
 - EAGLES—The Long Run (Asylum)

Midwest Region

- TOP ADD ONS:**
- JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
 - AEROSMITH—Night In The Ruts (Columbia)
 - BOB WELCH—The Other One (Capitol)
 - FABULOUS POODLES—Think Pink (Epic)

- TOP REQUEST/AIRPLAY:**
- EAGLES—The Long Run (Asylum)
 - STYX—Cornerstone (A&M)
 - LED ZEPPELIN—In Through The Out Door (Swan Song)
 - FLEETWOOD MAC—Tusk (WB)

- BREAKOUTS:**
- ZZ TOP—Deguello (WB)
 - BOOMTOWN RATS—The Fine Art Of Surfacing (Columbia)
 - EMERSON, LAKE & PALMER—In Concert (Atlantic)
 - JEAN-LUC PONTY—A Taste For Passion (Atlantic)

- WABX-FM—Detroit (Ted Ferguson)**
- JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
 - AEROSMITH—Night In The Ruts (Columbia)
 - BOB WELCH—The Other One (Capitol)
 - BONNIE RAITT—The Glow (WB)
 - BOOMTOWN RATS—The Fine Art Of Surfacing (Columbia)
 - EAGLES—The Long Run (Asylum)
 - LED ZEPPELIN—In Through The Out Door (Swan Song)
 - STYX—Cornerstone (A&M)
 - FOREIGNER—Head Games (Atlantic)

- WIRL-FM—Elgin/Chicago (T. Marker/W. Leisner)**
- JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
 - AEROSMITH—Night In The Ruts (Columbia)
 - FABULOUS POODLES—Think Pink (Epic)
 - PAT METHENY GROUP—American Garage (ECM)
 - ZZ TOP—Deguello (WB)
 - INMATES—First Offense (Polydor/Radar)
 - BOB MARLEY & THE WALKERS—Survival (Island)
 - THE POLICE—Regatta De Blanc (A&M)
 - STEVE FORBERT—Jackrabbit Slim (Nemperor)
 - TALKING HEADS—Fear Of Music (Sire)

- WVMS-FM—Cleveland (John Gorman)**
- AEROSMITH—Night In The Ruts (Columbia)
 - JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
 - BOB WELCH—The Other One (Capitol)
 - JEAN-LUC PONTY—A Taste For Passion (Atlantic)
 - EMERSON, LAKE & PALMER—In Concert (Atlantic)
 - STEVE FORBERT—Jackrabbit Slim (Nemperor)
 - EAGLES—The Long Run (Asylum)
 - LED ZEPPELIN—In Through The Out Door (Swan Song)
 - STYX—Cornerstone (A&M)
 - FLEETWOOD MAC—Tusk (WB)

Southeast Region

- TOP ADD ONS:**
- JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
 - AEROSMITH—Night In The Ruts (Columbia)
 - BOB WELCH—The Other One (Capitol)
 - DAN FOGELBERG—Phoenix (Full Moon/Epic)

- TOP REQUEST/AIRPLAY:**
- EAGLES—The Long Run (Asylum)
 - LED ZEPPELIN—In Through The Out Door (Swan Song)
 - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
 - STYX—Cornerstone (A&M)

- BREAKOUTS:**
- MARIANNE FAITHFUL—Broken English (Island)
 - PAT METHENY GROUP—American Garage (ECM)
 - CAMEL—I Can See Your House From Here (Arista)
 - THE NOW—(Midsong)

- WRAS-FM—Atlanta (Cledra White)**
- JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
 - MARIANNE FAITHFUL—Broken English (Island)
 - CLASH—(Epic)
 - PAT METHENY GROUP—American Garage (ECM)
 - THE NOW—(Midsong)
 - ZZ TOP—Deguello (WB)
 - HEAD EAST—A Different Kind Of Crazy (A&M)
 - FOREIGNER—Head Games (Atlantic)
 - JETHRO TULL—Stormwatch (Chrysalis)
 - EAGLES—The Long Run (Asylum)
 - FRANK ZAPPA—Joe's Garage Act I (Zappa)

- WHFS-FM—Washington D.C. (David Einstein)**
- BOB WELCH—The Other One (Capitol)
 - ITC—Drums And Wires (Virgin)
 - ZZ TOP—Deguello (WB)
 - ROOTBOY SLIM & THE SEX CHANGE BAND—Zoom (IRS/A&M)
 - CAMEL—I Can See Your House From Here (Arista)
 - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
 - STEVE FORBERT—Jackrabbit Slim (Nemperor)
 - BONNIE RAITT—The Glow (WB)
 - THE POLICE—Regatta De Blanc (A&M)

Northeast Region

- TOP ADD ONS:**
- JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
 - AEROSMITH—Night In The Ruts (Columbia)
 - BOB WELCH—The Other One (Capitol)
 - JOAN ARMATRADE—How Cruel (A&M)

- TOP REQUEST/AIRPLAY:**
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
 - THE POLICE—Regatta De Blanc (A&M)
 - EAGLES—The Long Run (Asylum)
 - STEVE FORBERT—Jackrabbit Slim (Nemperor)

- BREAKOUTS:**
- JORMA KAUKONEN—Jorma (RCA)
 - ITC—Drums And Wires (Virgin)
 - MARIANNE FAITHFUL—Broken English (Island)
 - CAMEL—I Can See Your House From Here (Arista)

- WNEW-FM—New York (Maryanne McLartyre)**
- MARIANNE FAITHFUL—Broken English (Island)
 - PAT METHENY GROUP—American Garage (ECM)
 - ZZ TOP—Deguello (WB)
 - ITC—Drums And Wires (Virgin)
 - JORMA KAUKONEN—Jorma (RCA)
 - JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
 - STEVE FORBERT—Jackrabbit Slim (Nemperor)
 - CHEAP TRICK—Dream Police (Epic)
 - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
 - EAGLES—The Long Run (Asylum)

- WRNN-FM—New York (G. Rzealbank/M. LaCicero)**
- WYLLON JENNINGS—What Goes Around Comes Around (RCA)
 - MANHATTAN TRANSFER—Extensions (Atlantic)
 - CAMEL—I Can See Your House From Here (Arista)
 - JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
 - JOAN ARMATRADE—How Cruel (A&M)
 - ZZ TOP—Deguello (WB)
 - STEVE FORBERT—Jackrabbit Slim (Nemperor)
 - EAGLES—The Long Run (Asylum)
 - STEVE WONDER—Journey Through The Secret Life Of Plants (Tamil)
 - BONNIE RAITT—The Glow (WB)

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NOVEMBER 24, 1979, BILLBOARD

Number One

SPECIAL HOLIDAY EDITION

1979

MUSIC OF THE YEAR: '79

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Talent in Action
Year End Awards!

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We've got the winners.

HOUSTON: The Holland Group has entered the final production stage for NUMBER ONE: MUSIC OF THE YEAR: '79, and the momentum is building.

MUSIC OF THE YEAR is a unique six hour audio magazine based on Billboard's 1979 Talent in Action Year End Awards. It's not another "me too" year-end countdown or awards presentation show. NUMBER ONE takes the audience on a fascinating six hour journey through the events that made the news and created the excitement in the world of music in 1979.

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Foreigner Success Laid To Close Contact With Radio Execs, DJs

By DOUG HALL

NEW YORK—Bud Prager, hard-nosed manager of Foreigner, Ian Lloyd and Sniff 'n' The Tears, has some definite ideas about radio.

He believes in working closely with program directors and jocks, so a group his ESP Management is handling must be "personable, have the ability to communicate and know what to say and when to say it."

He calls Foreigner's work with radio stations "commando tactics. We have up to six guys in the group doing simultaneous promotions," he explains.

Prager is also a fan of tight playlists. He reasons that occasional play on the radio doesn't do an artist any good, so if a station has a tight playlist the artist that gets on the list will be played with high frequency.

"I like Top 40. It's tough," says Prager. "It doesn't give too many a

chance. But when it does, it's great," he says. He adds, "It's too bad AM is getting away from rock." He believes AM is losing out to FM because of the commercial load, not the lack of stereo.

Noting that some groups will never be heard with tight radio playlists, Prager argues that "many don't deserve to be heard."

He advises that record labels should cut back on "fringe artists. The labels are glutting the market with too many artists that don't merit being signed. There's a shortage of discretion in our industry."

Terming radio "the essence of our industry," Prager argues that artists cannot wait for labels to do promotion. "They have to do it themselves."

However, he looks upon Atlantic, which records his acts, as an extraordinarily well coordinated company.

"It's one of the reasons why we're there.

"It knows how to work with a heavy rock 'n' roll band, not just artists." Noting that Atlantic has Led Zeppelin, Bad Company and the Rolling Stones on its roster, Prager smiles. "We're in good company."

While enthusiastic about radio, Prager is reticent to endorse the new music specials that are cropping up on the dial. Noting that Foreigner is being featured on a DIR live network broadcast on more than 200 stations on Thursday (15), he comments, "It will be interesting to see the value of that."

He expressed concern that there might be home taping of such shows. "I don't know if they are constructive or destructive." He is opposed to taped network shows such as ABC, NBC and RKO have developed. "There's too much time delay. They are not tied in with a tour," he says.

He is opposed to video cable. "The awesome power of the live concert is irreplaceable. The elements of theatre in this are important. The group must be visual," he says.

Prager also finds it important for a group to be involved with charity and public service programs with radio stations.

2 DJs Depart L.A. KMPC But Format Is Same

By CARY DARLING

LOS ANGELES—Though air talents Wink Martindale and Geoff Edwards are set to leave contemporary music KMPC-AM here, the station denies it is in the process of eliminating music in favor of talk and sports.

"I would be shocked if KMPC ever phased out all musical programming," notes national program director Michael O'Shea for Golden West Broadcasters which operates KMPC. "But I think in the 1980s, on the AM band, there will be more elements than just music in the future."

Martindale's final show is Friday (30) while Edwards' last is Dec. 15. They handle the noon to 3 p.m. and 9 a.m. to noon shifts respectively.

Their departures force the other talents to take four-hour shifts as of Jan. 1. The roster will be Robert W. Morgan from 6 a.m. to 10 a.m., a yet to be announced air talent from 10 a.m. to 2 p.m. and Gary Owens from 2 p.m. to 6 p.m. The 10 to 2 slot is to be a mix of talk and music but in what proportions, O'Shea is not certain.

Scott St. James, from St. Louis KMOX-AM, is being brought in for a sports talk show from 6 p.m. to 8 p.m. Hilly Rose's talk goes from 8 p.m. to midnight while jockeys Dave Hull and Sonny Melendrez take over from midnight to 2 a.m. and 2 a.m. to 6 a.m., respectively. Until Jan. 1, a yet to be announced fill-in staff is going to be used for the shifts of Martindale and Edwards.

Both are departing to pursue television careers.

Over the last year, KMPC has de-emphasized music in the evening hours in favor of talk features. Roger Carroll, formerly a popular evening DJ, is no longer on the air and has been made head of a new Golden West syndication features wing.

'Great American Musical' May Air On 100 Stations

By IRV LICHTMAN

NEW YORK—"The Great American Musical," a weekly two-hour survey of Broadway and Hollywood musical history, is expected to air on more than 100 stations coast-to-coast when the series debuts in January.

Although Ron Cutler, president of Golden Egg, Los Angeles-based producer of the series, says the bulk of 60 stations lined up so far are MOR formats—followed by beautiful music and some classical—he expects to "surprise a lot of people"

WWSW, WKTQ Shift Pittsburgh Musical Formats

PITTSBURGH—WWSW-AM and WKTQ-AM hope to chip away at KDKA-AM's traditionally dominant lead with new musical formats.

WWSW has dropped its country format and "Double Country" identification, a short-lived experiment that led to the resignation of former station manager John Gibbs. Under new president Sidney Berlin, WWSW has switched to an adult contemporary format that's heavy on '60s and early '70s oldies.

WKTQ is seeking to erase the bubblegum image left over from its days as 13Q under Cecil Hefstel ownership.

The on-air changes started with the departure of morning man Jim Quinn, who was hired in an effort to cash in on his reputation as a top rock job here in the late '60s. And the station has altered its music rotation to include more oldies.

On another note, WPNT-FM, formerly KDKA-FM, is now completely separate from the Westinghouse AM property. WPNT uses the identity "The Point" for its beautiful music format.

And suburban WEDO-AM has gone full-time to a religious and ethnic format. That switch brought to an abrupt end the "Memory Machine" oldies format that had been created by former general manager Bob Sill and program director Tom Lyons, both of whom have since departed WEDO. JOHN MEHNO

with strong 18 to 24 demographics. "We tested the program on this age group and they loved it," Cutler maintains.

The program basically covers 50 years of music from Broadway and films, but each show throughout the year will have current music from these areas.

"With a backlog of 50 years," Cutler adds, "we figure we can program for at least three years without running out of concepts. And we don't expect we'll have to repeat any song for 18 months."

Among the key stations set to program the series are WNEW-AM New York, KSFO-AM San Francisco and WBAL-AM Baltimore.

Stations are being given the show free on a barter basis, with Cutler arranging for national advertisers as sponsors.

Golden Egg was formed last January by Cutler, after 10 years in radio, three as owner and general manager of KOME-AM in San Jose.

The company's first program was "Steppin' Out," a weekly three-hour "sweep" of America's dance scene, featuring disco DJs reporting their top records. The program is aired nationally on some 100 stations. Other upcoming programs include "Film Clips," "Rockin' Out" and "Future File." Latter is a series of 10 three-minute features on science and technology.

Rogers, WHN-AM Hold Awards Swap

NASHVILLE—WHN-AM and Kenny Rogers recently held an awards swap as Rogers presented the New York country station with gold albums for "The Gambler" and "Classics," his duet album with Dottie West. In turn, WHN presented Rogers with four awards he won in the fourth annual WHN listeners poll.

WHN air personality Lee Arnold presented Rogers with his awards on the air. The awards included male vocalist of the year, entertainer of the year, song of the year and group or duo of the year (with West).

Arnold recently hosted a two-hour interview program with Rogers that aired on WHN and was nationally syndicated.



WKRP VISIT—Howard Hesseman, who plays DJ (Dr. Johnny Fever, on the television show "WKRP Cincinnati") enjoys a call in as he visits real-life DJ Mark Ellis during Ellis' morning show on KLPZ-FM Seattle.

Disco Isn't Dying In Los Angeles Market

LOS ANGELES—Disco is far from dying in this market. In fact, a study of the monthly Mediatrend Reports discloses that the two disco stations here are growing steadily in audience each month.

Disco KIIS-FM moves from a 4.8 in September to a 5.1 in October and similarly formatted KUTE-FM took an even bigger jump—from a 3.4 to a 4.9.

The market leader though is still AOR KMET-FM which steamrolls over the competition with a 10.8. In September, this outlet had a 7.8.

"The fact that we're not playing just disco even though our base is disco is why I think we've done so well," says music director and programming aide Rochelle Spencer of KUTE-FM. She estimates that KUTE, which advertises itself as "disco and more," is still 95% disco but that the other 5% of programming lends a good mix and a more listenable sound.

"It's due to finding a niche in the market that's not being catered to," notes Sherman Cohen, music director and assistant program director at KIIS. "The audience wants to hear disco and other rhythm oriented music."

Shannon feels that both KUTE and KIIS share part of the same audience though he feels KUTE has a more black slant.

Despite KMET's gains, AOR KLOS-FM moved up from a 3.4 to a 3.6. This is the third straight month of gains for the outlet which during the summer became a less structured AOR which plays a significant amount of new wave.

"By all means, we intend to stay in this direction," notes program director Damion. "We'll be leaning more towards harder rock with a fresh edge. Plus, the fact we're doing more remotes, tie-ins with concerts brings attention to the station."

Top 40 continues to decline with KFI-AM dropping from a 2.7 to a 2.4. KRTH-FM and KIQQ-FM don't show in the October report. KHJ-AM continues to drop as it now has a 1.5 as opposed to September's 1.7.

"We don't plan to change at all," says assistant program director and air talent Joe Montione. "Any rumors of change are totally untrue."

He credits the decline in a straying away from a mass appeal format

and he says now the outlet has gone back to a general mass appeal.

After KMET in ratings comes talk KABC-AM with a 6.3. This is an increase from September's 6.2. KIIS and KUTE are third and fourth, respectively, with beautiful music KBIG-FM dropping from a 6.8 to a 4.7 for fifth place.

All news KFWB follows with a 4.6, up from 3.9. Rounding out the top 10 are news KNX-AM, down to 4.4 from 5.3; contemporary-oldies KRLA-AM down to a 4.4 from 4.7; country KLAC-AM up to 4.0 from 3.5; and contemporary KMPC-AM down to 3.9 from 4.4.

Beautiful KJOI-FM falls from a 4.1 to a 2.8 but beautiful KOST-FM increased slightly from a 2.2 to a 2.5. Soft rock stopped its slide by pulling a 2.5, up from 2.1. Soul KDAY-AM also moved up from a 2.6 to 3.0.

WHLI Dances To New Format

HEMPSTEAD, N.Y.—Daytime WHLI-AM, which has been adding audience rapidly since it switched format to "The Music Of Your Life," celebrated with a dance Nov. 8 at a local club attended by 620 listeners.

The format, which is built on hits of the 40s, 50s, and non-rock 60s, includes a number of big band hits, which were recreated by Al Hoffman and his 19-piece band at the dance.

The dance was so successful that the station reportedly had to refuse hundreds of requests for reservations.

The reservations for those who attended were taken after only three days of announcements on the station.

Mathis Special

BURBANK, Calif.—"Christmas With Johnny Mathis," a one-hour radio special from Creative Radio Shows, will be carried on more than 100 stations during the year-end holidays. The show is produced by Darwin Lamm, head of Creative, and is written by Jay Michaels. It will include Mathis' new Christmas single, "Christmas In The City Of The Angels."

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K101 Oldies Proving Surprise To Gabbert

By ELIOT TIEGEL

SAN FRANCISCO—"I don't know what to do... the tail is leading the dog," suggests Jim Gabbert, owner of K101-AM-FM which has walked into a perplexing programming "problem."

The problem is that a Gabbert ploy to gain listeners in the recent Arbitron sweep (during the period of Oct. 19-21) has been so successful that the AM station's adult contemporary format has been radically switched to a new kind of oldies radio.

After one week of being the Bay Area's exclusive "vintage radio" station, Gabbert extended the format for three other weeks as the audience response supported his kookie idea. And he now admits he just doesn't know how long he can continue with this "K101 Time Machine" concept.

"A pure oldies format will wear out," Gabbert admits, while pointing out that the "Time Machine" format is not pure oldies. But if the plug on the "Time Machine" is pulled, the AM side will revert to its adult contemporary format. The FM sister has been running the "Time Machine" sound/concept during the morning drive hours in its own adult contemporary programming.

So what's the "Time Machine?" Hang on:

The "Time Machine" is Gabbert's idea of "putting fun back into radio" by emphasizing the music, news events and sounds of the '60s—specifically the year 1963 for the first two weeks of the promotion.

Gabbert threw out all the current song titles on his playlist and instead came up with hits and oldies from 1963. Then he threw out all of that week's news reports and substituted the actual reports and sounds of events occurring in 1963. "I arbitrarily picked 1963," Gabbert says. "Our news had John Kennedy talking about civil rights legislation and Dr. Martin Luther King Jr. talking about getting people to sit in the front of buses."

Gabbert invited several rock disk jockeys of the 1960s to guest on the station; he threw several free concerts for San Franciscans, gave away prizes, had the deejays dressed in '60s attire and literally turned back the clock.

Leading into his trek into the past Gabbert replayed the Drake-Chenault epic history of rock'n'roll over the Oct. 19-21 weekend and then segued right into the "Time Machine" Monday.

Gabbert brought up San Jose rock band Alive Again to play a concert, with around 1,000 people dancing in the street in front of the station. Staff deejays wore their best 1963 clothes.

Among the DJs were Gary Taylor, Tom Campbell, Bill Holly, Jim Price, Steve Jordan and Gabbert himself. Taylor and Campbell used their real names on the air. Jordan (a K101 staffer called himself Danny T. Holiday); Bill Holly (a newcomer to the station) called himself Dirty Bill. Gabbert called himself Speedy Clip and Jim Price (now the general manager at KGB-AM) went by the name Jim Wayne.

When phone response was so great to the offers of requests and the mail brought forth enthusiasm for this kind of "fun radio," Gabbert ex-

(Continued on page 29)

WOES AT KHTZ

Struggling L.A. 58,000-Watt Lacks Studio, Record Library

By CARY DARLING

LOS ANGELES—Imagine a 58,000-watt station in the Los Angeles market where the on-air staff has to work from a production room instead of a studio, the program director has to recruit friends from out of town to do weekend shifts and there is no record library.

Such is the case with KHTZ-FM which has a circuitous history. Its fate was linked to KTNQ-AM, both of which until recently were owned by Storer Broadcasting. Storer sold KTNQ to K-Love Broadcasting which has installed a Spanish language format into the former Top 40 outlet.

KTNQ's staff then moved over to KHTZ to displace a country format with Top 40. Subsequently, Greater

Media brought KHTZ and terminated all but four employees. The station brought in Bobby Rich as program director and now calls itself contemporary mass appeal.

"We didn't buy a format or a staff. We bought the transmitter, the call letters but not the building or the equipment," says Rich. "As a result, all the employees who worked here when Storer owned the station had been pre-terminated by Storer. We chose to rehire four out of approximately 30 people."

The changes at KHTZ, however, are far from complete. "In the sale, we lost the record library. Until we get our own building and our own equipment installed, we're kind of combining what was left over from

the old format," explains Rich. "So, as a result there hasn't been much change at all yet. We're sort of between formats."

The format Rich is aiming for is a blend of adult contemporary and Top 40 with the target audience being the 18-49 age group. Without the use of the record library, the new KHTZ can use music on cartridge tapes which KTNQ and old KHTZ had used. "Except for the addition of a few current songs, we haven't had an opportunity to put anything new in. All we could really do as far as updating goes is eliminate a few titles that we didn't feel comfortable with," states Rich.

Because the building which

(Continued on page 29)

MOR Bows To Beautiful In San Francisco

SAN FRANCISCO—Beautiful music has displaced MOR as the top format in this market according to an exclusive Billboard analysis of the July/August Arbitron ratings. The shift is probably another example of a shift from AM to FM listening since most MOR stations are on AM and most beautiful are on FM.

The analysis shows beautiful music with a 14.7 share, up from the 14.1 a year ago, while MOR has slipped from 14.5 to 10.7.

Contemporary music is holding in

third place with a share loss from 14.2 to 12.3.

While these top formats have jockeyed around, others that do not attract as large audiences, have been growing.

Disco has jumped from no audience at all to a 3.5 share and big band has climbed from a meager .8 to 2.4. Jazz is up too: from .7 to 2.6. And mellow is up from .9 to 1.5.

Among teens the top format is contemporary with a 26.7 share, but this is down from 34.6 a year ago.

Second among teens is black music with a 17.3 share, down from 21.6.

Among men 18 to 24 progressive music is the top format with a 21.6 share, up from 15.9 a year ago. AOR and contemporary are almost tied for second choice with a 13.5 and 13.7, respectively.

Among men 25 to 34 contemporary is the favorite format with a 15.9 share. Men 35 to 44 prefer MOR for a 17.6 share and men 45 to 54 tune in beautiful music for a 23.3 share.

Among women 18 to 24 and 24 to

34, contemporary is favored with 27.9 and 18.5 shares respectively. Women 35 to 44 and 45 to 54 prefer beautiful music for 20.6 and 24.9 shares.

In terms of actual listeners per average quarter hour, beautiful has the largest number with 102,600, up from 93,999 a year ago. This is followed by 85,600 for contemporary, down from 94,300; 74,400 for MOR, down from 95,999; 63,200 for talk, up from 51,500; and 43,900 for progressive, up from 30,900.

BILLBOARD ARBITRON RATINGS

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

SAN FRANCISCO JULY 1979

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA												FORMATS	SHARES—METRO SURVEY AREA												
	TOTAL PERSONS 12+ 18+	TOTAL PERSONS 18+	MEN					WOMEN						TEENS 12-17	TOTAL PERSONS 12+ %	MEN					WOMEN					TEENS 12-17 %
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64				18-24	25-34	35-44	45-54	55-64						
AOR	220	174	86	30	3	0	0	44	9	1	0	0	46	AOR	3.1	13.5	4.1	0.7	0.0	7.8	1.2	0.2	0.0	5.8		
AOR	273	212	77	49	4	6	0	53	20	1	1	1	61	AOR	4.2	14.8	6.4	0.9	1.4	8.9	3.1	0.2	0.2	7.8		
BEAUTIFUL	1026	988	8	42	60	113	84	12	59	85	127	166	38	BEAUTIFUL	14.7	1.4	5.7	14.0	23.3	2.2	8.4	20.6	24.9	4.9		
BEAUTIFUL	939	927	8	40	57	93	109	35	56	69	177	123	12	BEAUTIFUL	14.1	1.6	5.3	13.6	21.6	5.8	8.8	15.7	34.0	1.5		
BIG BAND	165	164	1	7	5	34	35	3	13	6	28	24	1	BIG BAND	2.4	0.2	0.9	1.2	7.0	0.5	1.8	1.5	5.5	0.1		
BIG BAND	50	47	1	3	2	5	6	3	3	5	4	5	3	BIG BAND	0.8	0.2	0.4	0.5	1.2	0.5	0.5	1.1	0.8	0.4		
BLACK	425	289	71	25	7	17	10	45	38	19	36	10	136	BLACK	6.1	11.2	3.4	1.7	3.5	7.9	5.4	4.6	7.1	17.3		
BLACK	481	312	46	58	9	7	9	65	49	24	27	9	169	BLACK	7.2	8.8	7.7	2.1	1.6	10.9	7.5	5.5	5.2	21.6		
CLASSICAL	261	258	19	36	27	39	20	6	35	15	19	17	3	CLASSICAL	3.7	3.0	4.8	6.3	8.0	1.1	4.9	3.5	3.8	0.4		
CLASSICAL	268	267	4	46	23	39	35	2	30	28	6	12	1	CLASSICAL	4.1	0.8	6.0	5.4	9.1	0.3	4.7	6.3	1.2	0.1		
CONTEMP	856	647	87	118	33	32	7	159	131	47	14	5	209	CONTEMP	12.3	13.7	15.9	7.6	6.6	27.9	18.5	11.5	2.8	26.7		
CONTEMP	943	673	104	119	39	18	6	173	135	35	27	7	270	CONTEMP	14.2	20.0	15.9	9.3	4.2	28.9	21.0	8.0	5.3	34.5		
COUNTRY	343	337	24	33	60	28	23	13	30	22	32	42	6	COUNTRY	5.0	3.8	4.4	14.0	5.8	2.3	4.3	5.3	6.3	0.8		
COUNTRY	334	327	18	63	37	31	12	31	30	27	15	13	7	COUNTRY	5.0	3.5	8.3	8.7	7.3	5.2	4.6	6.1	2.9	0.9		
DISCO	244	217	40	44	6	14	0	48	38	6	9	2	27	DISCO	3.5	6.3	6.0	1.4	2.8	8.4	5.3	1.5	1.8	3.4		
DISCO	0	0	0	0	0	0	0	0	0	0	0	0	0	DISCO	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0		
JAZZ	183	181	26	66	15	7	3	15	34	7	7	0	2	JAZZ	2.6	4.2	9.0	3.5	1.4	2.6	4.9	1.6	1.4	0.3		
JAZZ	48	48	4	21	2	6	1	1	8	3	2	0	0	JAZZ	0.7	0.8	2.8	0.5	1.4	0.2	1.2	0.7	0.4	0.0		
MELLOW	101	90	24	16	6	1	0	33	10	0	0	0	11	MELLOW	1.5	3.8	2.2	1.4	0.2	5.8	1.4	0.0	0.0	1.4		
MELLOW	59	56	19	7	0	0	0	14	16	0	0	0	3	MELLOW	0.9	3.7	0.9	0.0	0.0	2.3	2.5	0.0	0.0	0.4		
MOR	744	680	32	80	75	66	55	31	100	70	74	40	64	MOR	10.7	5.0	10.9	17.6	13.6	5.5	14.1	17.0	14.5	8.1		
MOR	959	902	74	111	96	89	50	66	111	70	74	50	57	MOR	14.5	14.3	14.7	22.8	20.7	11.1	17.3	16.0	14.2	7.3		
NEWS	353	349	7	17	28	37	38	5	14	17	30	27	4	NEWS	5.1	1.1	2.3	6.5	7.6	0.9	2.0	4.1	5.9	0.5		
NEWS	456	451	18	38	37	38	54	9	32	31	38	36	5	NEWS	6.8	3.4	4.9	8.8	8.8	1.5	5.0	7.2	7.3	0.6		
OLDIES	89	85	12	26	9	7	0	9	17	2	2	0	4	OLDIES	1.3	1.9	3.5	2.1	1.4	1.6	2.4	0.5	0.4	0.5		
OLDIES	82	81	13	13	0	0	0	9	42	3	0	1	1	OLDIES	1.2	2.5	1.7	0.0	0.0	1.5	6.5	0.7	0.0	0.1		
PROG ROCK	439	346	137	72	23	6	2	66	34	5	0	0	93	PROG ROCK	6.3	21.6	9.7	5.4	1.2	11.6	4.8	1.0	0.0	11.9		
PROG ROCK	309	253	83	67	17	1	0	49	29	5	1	1	56	PROG ROCK	4.7	15.9	8.9	4.0	0.2	8.2	4.5	1.1	0.2	7.2		
RELIGIOUS	34	34	0	0	0	2	0	1	0	4	6	6	0	RELIGIOUS	0.5	0.0	0.0	0.0	0.4	0.2	0.0	1.0	1.2	0.0		
RELIGIOUS	27	27	1	1	5	0	0	0	1	1	2	5	0	RELIGIOUS	0.4	0.2	0.1	1.2	0.0	0.0	0.2	0.2	0.4	0.0		
TALK	632	627	7	38	29	62	60	6	25	44	81	87	5	TALK	9.1	1.1	5.1	6.8	12.8	1.1	3.5	10.7	15.9	0.6		
TALK	516	511	2	19	42	55	50	1	9	28	78	57	5	TALK	7.8	0.4	2.5	10.0	12.8	0.2	1.4	6.4	15.0	0.6		
TOP 40	198	121	22	23	5	0	0	24	31	10	5	1	77	TOP 40	2.8	3.5	3.1	1.2	0.0	4.2	4.4	2.4	1.0	9.8		
TOP 40	153	93	19	14	2	0	2	32	13	3	4	3	60	TOP 40	2.3	3.7	1.8	0.5	0.0	5.4	2.0	0.7	0.8	7.7		

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Gabbert Oldies Surprise Hit In the S.F. Area

• Continued from page 28

tended the promotion into 1965 for the second two weeks.

The oldies cover 1962, '63 and '64 and this created a problem for "Time Machine." Explains Gabbert: "We discovered we didn't have lots of the singles in our library. So we had to go to a lot of oldies sources and we used the actual record on the air. Those songs were all 2 minutes long so there was no time between cuts to do anything, even have a cup of coffee."

Gabbert came up with the extensive playlist—he won't say how many titles—and told the deejays "to do anything you want."

For Tom Campbell, the wealthy radio/television commercials spokesman, doing a week as a rock DJ was a remembrance of his past glory as a top personality on this city's KYA and at other rockers in Miami and points south and west.

Campbell worked the afternoon drive time for the sunrise to sunset AMer one week. He took phone dedications and so jammed the phone exchange that Pacific Telephone told the station to cool it and limit this to one hour during Campbell's stint. So he took requests only from 4-5 p.m.

"We treated the number one song of 1965 like it was a new tune," Campbell says. As requests came in, a staff of helpers ran to the library and pulled the singles for almost instant airplay, according to Campbell, who keeps his hand on contemporary music with a program for the American Forces Radio Network.

With Jan and Dean appearing at the Circle Star Theatre, Campbell one day offered free tickets to their concert every hour to the 13th caller on the phone. The duo's new single being played? "Sidewalk Surfin'."

And when someone found out it was Campbell's birthday, people called in to wish him a happy day.

Adding to the fun, Gabbert arranged a parade which started at the studio and went to the Civic Center where Alive Again performed on a

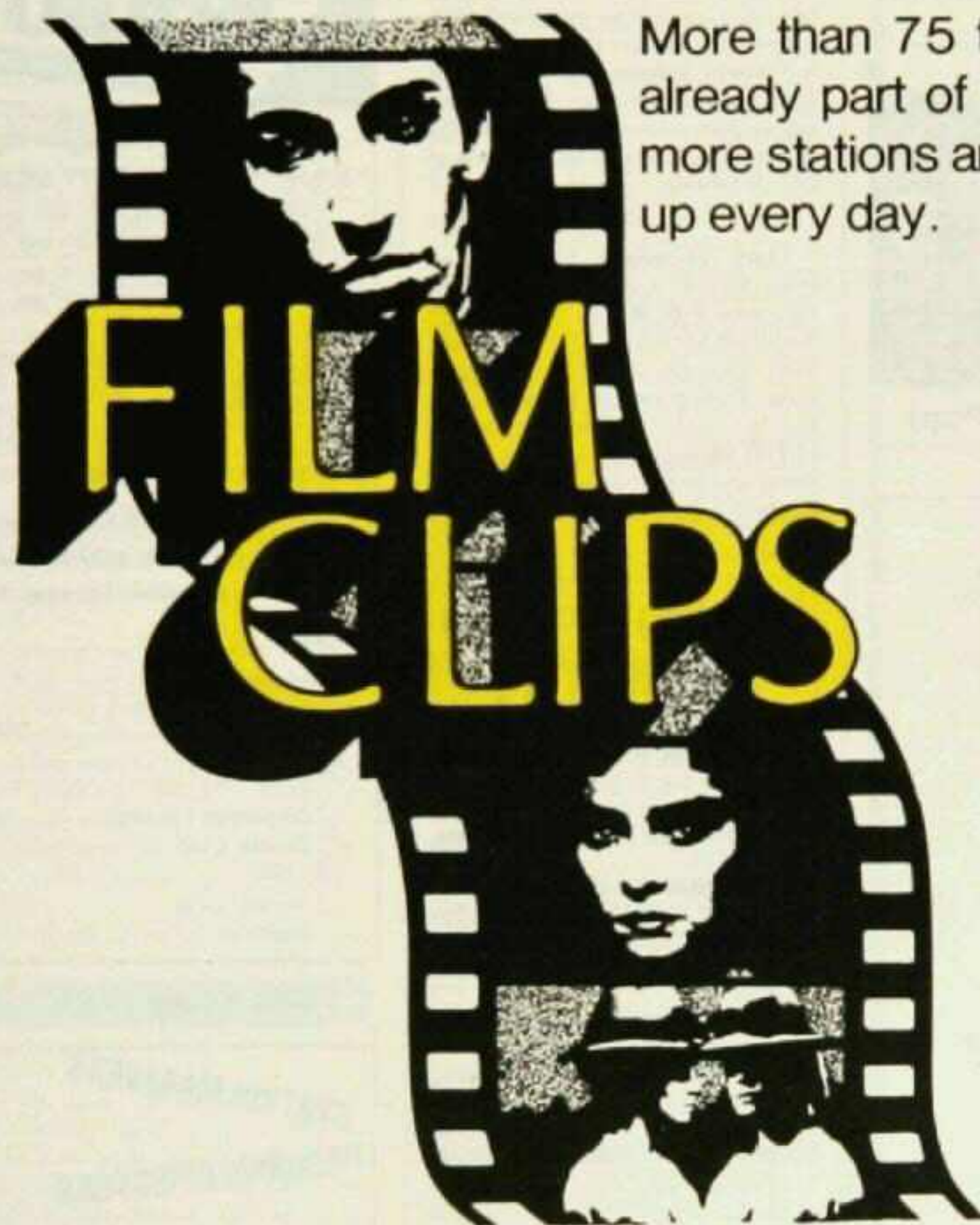
flatbed truck and 100 people showed up with 1960s automobiles. After a street dance, the float and cars went to KFRC-AM, RKO's leading rocker.

Adding to the fun ingredient was the station's 23d birthday which somehow got observed along with all the other zaniness.

Now after four weeks of the "Time Machine," Gabbert faces the decision of whether to come back to 1979-1980 or stay back there in the '60s. In any event, it's been fun for

all, Gabbert acknowledges, and he's accomplished his goal of showing that radio—despite its being formatted and researched—can also be fun for staff and listeners alike.

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FILM CLIPS is hosted by noted film critic David Sheehan. If it isn't already in your market, you can get it on a barter basis — and you can get that audience of movie fans when the show goes on the air early in 1980.

KHTZ Woe

• Continued from page 28

houses both KTNQ and KHTZ has been sold to K-Love Broadcasting, the new KHTZ is barred from the studios. However, the new owners have agreed to let KHTZ use part of the building until the station gets its own facilities.

"We're working out of a production room but not the regular, fully equipped production room. It was a dubbing room," states Rich. "We had to assemble some makeshift equipment out of an engineering closet. We have six mismatched cartridge machines which were left over from the engineering shop, a turntable, a console, a couple of reel-to-reel machines and a microphone."

No date has been set to move into the new facilities though Rich hopes to be settled by the beginning of 1980. Consideration was given to closing the station until the dust had settled. "Since the momentum was already there from the former format, we thought it was kind of silly to toss out what momentum was building," admits Rich.

The staff is not completed yet. Charlie Tuna and Jim Conlee, both of whom worked for KTNQ and KHTZ under Storer, have on-air shifts in the morning and midday, respectively. Conlee was formerly program director for KTNQ and

(Continued on page 31)

GOLDEN EGG



**1373 Westwood Blvd.
Suite 202
Los Angeles, CA 90024
(213) 475-0817**

Vox Jox

By DOUG HALL

NEW YORK—WKTU-FM New York is making a bid for a first place comeback in the October/November Arbitron with a new morning team of **J.D. Holiday** and **Dale Reeves**.

Holiday, who also is the new program director of the station, comes from WKTU arch rival WBSL-FM New York. Reeves comes from WDCE-AM Detroit where he was a morning drive personality.

The station also is giving away blue denim straps emblazoned in red "WKTU-FM Disco 92." About 500 of these have been given away thus far to callers. The straps can be used to carry a variety of items including large portable radios and roller skates.

The station also held a Halloween party for 1,000 listeners at Xenon.

Don Rhea has been named program director of KQIL-AM Grand Junction, Colo. He comes from KCKN-AM-FM Kansas City and KFIX-AM Liberty, Mo. ... **Andy Volvo** has been promoted to music director of WMID-AM Atlantic

City, N.J. He has been with the station five years.

KAYO-AM Seattle p.d. **Kris Carpenter** is moving to KDJW-AM/KBUY-FM Amarillo to take a similar position. ... **Dan Williams**, who has been with KAYO for 16 years is moving to KEED-AM Eugene, Ore. ... **Tom Preston**, morning jock at KCBS-FM San Francisco has been promoted to news and public affairs director.

Tracy Mitchell, p.d. at KJR-AM Seattle has added **Marc Sainte-James** to the station's weekend lineup. Sainte-James comes from KCBN-AM Reno. Meanwhile, Mitchell is sending DJ **Gary Lockwood** to Reno Dec. 9 to play in a world championship blackjack meet. Lockwood will include playing with listeners on the air three times a day. The station is also awarding a trip to the Bahamas to see a **Stevie Wonder** concert.

The WSB-AM Atlanta Skycopter

delivered Santa Claus to a local shopping area to launch the annual Marine Corps "Toys For Tots" parade. The station also marked the 3,000 consecutive Sunday since April 1922 Nov. 11 that it has broadcast services from Atlanta's First Presbyterian Church. ... **KQFM-FM** Portland, Ore., (Q-100) sent a couple of listeners to a **Bob Dylan** concert in San Francisco.

WKBK-AM Keene, N.H. has the following new on-air lineup: **Mike Colby**, mornings, **Tom Larson**, mid-days and **Brad Shepard**, afternoons. ... **Roger Stallard** has been promoted to p.d. at WKIS-AM Orlando. He has hired **Dan Osborne** to take over the 3 to 7 p.m. slot. Osborne comes from WPFM-FM Panama City, Fla.

KVEL-AM-FM Vernal, Utah, has shifted its format to contemporary with country crossover. P.d. **Steve Schmidt** is looking for on-air talent for a daytime shift. ... **WMCS-AM/WALZ-FM** Michias, Me., is expected to go to an automated format after the dropping of p.d. **Rocky Robinson**. Engineer **Fred Cox** has taken over Robinson's duties. Robinson, who is looking for a new position, can be reached at 207-737-4991.

Mark Thompson has resigned from **KCCR-AM** Pierre, S.D., to join with **P.D. Royal**, who has left **WOSH-AM/WYTL-FM** Oshkosh, Wis., to form an afternoon drive team. Thompson can be reached at 414-255-5314. ... **Richard Kimball** of TNI Management in Los Angeles writes to say that he is not the **Rick Kimball** who just joined **WBGW-**

FM Bangor, Me. Richard, when he was a jock, worked at **KMET-FM** and **KWST-FM** Los Angeles.

Dennis Owens has been named staff announcer in afternoon drive at **WGMS-AM-FM** Washington and **Eric Freud** has been named host of the "After Hours" show on the classical music outlet. ... **Norm Davis**, p.d. at **KELD-AM** reports he has two openings for "above average" jocks who enjoy promotions. Davis can be reached at the station at 2525 N. West Ave., El Dorado, Ark. 71730.

E. Benjamin Hill Jr. moves to

WCBM-AM in Baltimore as program director. He comes from a 2½-year stint as program director at **KMGK-FM** in Des Moines. He assumes the position recently vacated by **Raymond Quinn** who now is program director with contemporary **WFIL-AM**.

Air talent **Al Hamilton**, of country **KEBC-FM** in Oklahoma City, has received the DJ of the year award from the Oklahoma Opry Assn. Recently given the added duties of assistant music director, it is the second such award Hamilton has won for his "enthusiastic support of country music and the Oklahoma Opry."

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Billboard SPECIAL SURVEY For Week Ending 11/24/79

Billboard Special Survey Hot Latin LPs™

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NO. CALIF. (Pop)		LOS ANGELES (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	OSCAR DE LEON El mas grande TH 2063	1	RIGO TOVAR Con mariachi Melody 5629
2	CHARANGA CASINO SAR 1001	2	JULIO IGLESIAS Emociones Alhambra 3122
3	CHARANGA 76 En 79 TR145	3	LOS BUCKYS Triste imaginar Melody 5631
4	LOS VIRTUOSOS Arrollando Discolor 8801	4	PEDRITO FERNANDEZ Caliente 7299
5	ORQUESTA GUARARE Inca 1071	5	RIGO TOVAR Melody 222
6	J. PACHECO & D. SANTOS Los distinguidos Fania 549	6	EMMANUELE Al final Arcazo 3464
7	CELIA CRUZ & SONORA PONCENA Ceiba Vays 84	7	JUAN GABRIEL Pronto 1056
8	RUBEN BLADES Fania 541	8	CHELO Ya me voy Musart 1775
9	MONGO STA. MARIA Yo no soy mentiroso SAR 1002	9	LA PEQUENA COMPANIA Alhambra 4021
10	AZUQUITAR Vaya 83	10	LOS FELINOS Morena tenias que ser Musart 1772
11	FANIA ALL STARS Cross over Columbia 36109	11	JOAN SEBASTIAN Musart 1774
12	WILLIE ROSARIO El rey del ritmo TH 2070	12	LOS 8 DE COLOMBIA Piensa corazon Gas 4184
13	LUIS RAMIREZ Cotic 1100	13	LOS POTROS Eco 25752
14	PACHECO & CASANOVA Los amigos Fania 540	14	VICENTE FERNANDEZ Mi amigo el torbellido Caytronics 1550
15	PETE EL CONDE RODRIGUEZ Soy la ley Fania 550	15	ESTRELLAS DE ORO America 1005
16	TATA VAZQUEZ La China 702	16	MERCEDES CASTRO Musart 10744
17	WILLIE COLON Solo Fania 535	17	CEPILLIN Orfeon 33
18	YAMBU Mentiroso Chevere 5002	18	JOSE DOMINGO Mericana melody 5628
19	CELIA CRUZ Vaya 80	19	CAMILO SESTO Los mas grandes exitos Pronto 1058
20	PUERTO RICO ALL STARS Jason 003	20	LOS CADETES DE LINARES Ramex 1003
21	WILFRIDO VARGAS Poder musical Karen 40	21	JOSE LUIS RODRIGUEZ TH 2021
22	HECTOR LAVOE Comedia famia 522	22	JUAN GABRIEL Pronto 1041
23	ISMAEL MIRANDA Sabor sentimiento y pueblo	23	NELSON NED Mi manera de amar Westside latino 4120
24	CHARANGA AMERICA Vol II El sonido 2085	24	NAPOLEON Raf 9070
25	ISMAEL QUINTANA Vaya 82	25	LOS MUECAS Harmony 8934

Bubbling Under The HOT 100

- 101—YOU GET ME HOT, Jimmy "Bo" Horne, Sunshine Sound 1014 (TK)
- 102—GLIDE, Pleasure, Fantasy 874
- 103—IT'S DIFFERENT FOR GIRLS, Joe Jackson, A&M 2186
- 104—BODY LANGUAGE, Spinners, Atlantic 3619
- 105—YOU CAN GET OVER, Stephanie Mills, 20th Century 2427 (RCA)
- 106—ONLY TIME, Robert John, EMI-America 8023
- 107—SWITCHBOARD SUSAN, Nick Lowe, Columbia
- 108—HOW HIGH, Salsoul Orchestra, Salsoul 72096 (RCA)
- 109—ROMEO'S TUNE, Steve Forbert, Nemperor
- 110—WHO DO YOU LOVE, Pointer Sisters, Planet

Bubbling Under The Top LPs

- 201—38 SPECIAL, Rockin' Into the Night, A&M SP 4782
- 202—ROGER WHITAKER, Mirrors of My Mind, RCA AFL1-3501
- 203—HANK WILLIAMS, Jr., Family Tradition, Elektra
- 204—DONALD BYRD, And 125th St. NYC, Elektra
- 205—LAUREN WOOD, Lauren Wood, Warner Bros. BSK 3278
- 206—LIVE, Mother's Finest, Epic JE 35976
- 207—IAN HUNTER, Shades Of Ian Hunter, Columbia 236251
- 208—DAVID RUFFIN, So Soon We Change, Warner Bros.
- 209—AMII STEWART, Paradise Bird, Ariola/Hansa
- 210—ALDA RESERVE, Love Goes On, Sire (Warner Bros.)

Pro-Motions

LOS ANGELES—Denise Moncel, local promotion person for MCA Records in Detroit, has set up a promotion for the Dec. 7 Who date involving \$20,000 worth of diamonds.

Upon entering the concert at the Pontiac Silverdome, each of the 40,000 concertgoers will be given a bag. Inside the bag will either be a real or fake diamond. One hundred of the 40,000 bags will contain the real gems.

The next day, concertgoers take their goods to Leroy's Keepsake Diamonds store which provided the jewels for the promotion for appraisal to see who received the true diamonds.

This promotion, titled "Who Has The Real Diamond?" is being pushed by WWWW-FM which is also promoting the Who date, giving away tickets and Who albums.

Also for MCA, Boston promotion person, Nancy Saavedra involved three area stations to promote Blend's "Anytime Delight" album and a Nov. 7 Boston concert. WBCN-FM sponsored a contest where listeners register at a Strawberries' retail outlet to win either a ski vacation in Vermont or a weekend in New York.

In Portland, Me., 50 listeners were chosen from those who registered at a Deorsey's retail outlet to ride the "Blend Bus" to the concert. Riders are given a box lunch and a Blend T-shirt. Portland's WLLB-FM sponsored the contest.

Lastly, in Cambridge, Mass., WCAS-FM and the New England Music City stores sponsored a contest whereby listeners sent their favorite recipes—which call for the use of a blender—to the station. The winners cooked their recipes with the band at the station and received a La Machine blender as a gift.

At Warner Bros. San Francisco, promotion people Patti Oates and Beverly Stevens made sure former Doobie Brother Tommy Johnston was on the radio this month. In the past month, Johnston has done a live interview over KMEL-FM and a community-oriented special for KFRC-AM. The album being pushed is "Everything You've Heard Is True."

Robert Palmer, another Warner Bros. artist, in Cincinnati and Dingleberry's outlets in Dayton. On the back of the bumper sticker is a coupon offering a 50-cent saving on the new Snail LP, "Flow."

Research Perspectives



By DR. ROB BALON

Research consultant and president of Multiple Systems Analysis

IRVINE, Calif.—A number of radio and television researchers have become enamored, as of late, with the concept of the group interview... or "the focus group."

Make no mistake, I'm a big fan of focused group interviews, and we use them at Multiple Systems Analysis a great deal. But, there are proper and improper ways to use focus groups. I'll try to deal with some of them in this column.

First, by definition, a focused group interview is a research technique which utilizes an hour-long question-answer type discussion about any given topic. There may be from five to 15 respondents and a moderator, who is charged with asking the proper questions and keeping the group discussion centered on the topics that are of concern to the client.

The respondents are usually solicited via telephone and are paid honorariums of between \$10 and \$50 depending on who they are and how difficult they were to recruit.

The groups are generally conducted in the facilities of major marketing research companies in large cities where the amenities usually include a "client observation room" which lies adjacent to the interviewing room behind a one-way mirror.

Here, the clients are able to sit and unobtrusively watch the progress of the discussion. Of course, not all focus groups are conducted in such situations. While I don't recommend it, I have seen a client actually sit in on the group while masquerading as a paid respondent. This technique is often utilized in small markets where mirrored facilities are unavailable.

Focus groups have long been a primary tool of major advertising agencies for both concept and product testing. However, broadcast researchers who have begun to use the tool relatively recently often are guilty of sometimes making sweeping programming decisions based on the input from only two or three groups.

There are certain things that focus groups are good for, period, and to suggest that there is utility beyond the parameters that I am about to lay out can be a waste of time and money.

First, focus groups are excellent for testing forms of promotional copy, both in its preliminary and final stages. Hence, if you're in the stages of launching a new radio promotional campaign, three focus groups can give you some good insights into how people will react to your billboards or your new logo. Or even if you're just coming up with a concept, a few focus groups can react to your storyboard and give you valuable, objective input.

Second, focus groups can be quite useful in providing researchers with the necessary input for specific questionnaire development in a given market. Sample questions can be tried out, and the researcher can begin to get a "feel" for the trade area. Also, airchecks can be evaluated in detail and the type of probing which is impossible to get over the telephone can be realized following certain open-ended questions.

Third, specific music testing can be done in focus groups. Personalities can be analyzed from the point of view of the listener and

songs themselves can be analyzed for specific musical and lyrical qualities. It was in a series of focus groups that we first discovered the phenomenon of the perceptual "lull" where liking and attentiveness for records can fluctuate wildly even when two ostensible "hits" are programmed back-to-back.

Now, the difficult part. There are things that focus groups simply don't allow you to do:

1) You can't do four or five focus groups and try to use the results as you would a 600-interview telephone survey. Even if the focus group respondents were screened to the maximum, the sheer weight of the laws of probability sampling will work against you. It's one thing to test a few songs or get some reactions to a new logo; it's quite another to make a comprehensive station change based on the response of 40-odd people.

2) Avoid leaping to emotional and subjective conclusions. I have personally witnessed focus groups, where a client, upon hearing no one in the group mention his station, begins to sink into utter dejection and becomes convinced that he should abandon the format.

Conversely, I have been in groups where perhaps four out of 10 respondents mention the client's station; a broad smile generally breaks out on his face and he attempts to pass out cigars in the observation room.

Remember, focus groups are best utilized in conjunction with other research tools. They can be a critical part of any research project when the knowledge gained from them is properly applied.

KHTZ Woe

• Continued from page 29

KHTZ during its shortlived Top 40 incarnation. He is now music director and Kathy DeRouville is program department coordinator.

Another air personality who simply goes by the name Daniel works afternoons, Pat Evans takes over the evening shift while Paulie handles the overnight stint. Gene Knight starts soon with a full-time shift though his time has not been established. Currently, he is the program director at XTRA-FM in San Diego.

For weekends, Rich says, "it's a potpourri of available bodies from myself on up. I've gone so far as to have friends of mine from out of town come in just to do one shift. It has been that critical. There hasn't been a weekend yet where I haven't had at least two non-regular employees on the air."

Because of the unstable situation, KHTZ had done nothing to promote itself. "When everything is together, that's the point at which we'll start to promote," he says.

Despite its intentional low key profile, the station has listeners. "People are finding us," says Rich. "In FM, I believe they have more of a tendency to find you because when they change stations, they don't have as many buttons as AM car radios do. As a result, they're always tuning from one station to the other," reasons Rich. "They come across a station and hear a song they like followed by another song they like and pretty soon, they're hooked to the station."

Joan Armatrading

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Soul Sauce

Love Unlimited Is Back On Records For 'Daddy' Barry

By PAUL GREIN

LOS ANGELES—Love Unlimited is back in business after a three-year recording hiatus. "Love Is Back" is the trio's first album for Unlimited Gold since it parted with CBS. Its last LP, "He's All I've Got," was on Unlimited Gold/20th Century, while the two before that were on 20th directly.

Barry White is founder and board chairman of Unlimited Gold, manages the trio, produces and writes all of its material and is married to its lead singer, Glodean White. Yet Glodean insists that the trio hasn't felt any problems in establishing its own identity.

"I think it's a blessing," says Glodean. "It's always been like a family affair. The first thing an artist would want to have is a well-known and qualified producer, and we have one built-in. We have no reason to feel in the shadow. We know who daddy is: we're the babies and he's the daddy."

Glodean also notes that Love Unlimited was a recording entity (with 1972's Uni hit "Walking In The Rain With The One I Love") a year before White emerged as an artist with the gold single "I'm Gonna Love You Just A Little More Baby."

The trio has dealt in "girl group" themes since its maiden album on MCA, "From A Girl's Point Of View, We Give You Love Unlimited." Glodean acknowledges that the popularity of such acts has declined in recent years due to the disco boom. "The disco era has been a time for solo artists," she reasons. But she adds: "Female groups have always peaked in and out throughout the history of the business."

Glodean is executive vice president of Unlimited Gold; president is industry veteran Rod McGrew.

The trio, which has undergone no personnel changes since its inception 10 years ago, is rounded out by Linda James, Glodean's younger sister, and Diane Taylor. It has no booking agency at present, and hasn't since parting with ATI just before its record hiatus.

Ren Woods may be new on the recording scene, but at the tender age of 22, she's an old hand at film and tv acting.

The latest signing to ARC/Columbia's (following Earth, Wind & Fire, the Emotions, Deniece Williams, Weather Report and Pockets), Woods' debut album "Out Of The Woods" was coproduced by EWF guitarist Al McKay and Jon Lind, cowriter of the group's gold hit "Boogie Wonderland."

But she has a whole slew of video credits under her belt, including the role of Steve Martin's sister Elvira in the upcoming "The Jerk." His sister? "It's a comedy," deadpans Woods.

Her other film credits include a role in the forthcoming "Xanadu," starring Gene Kelly and Olivia Newton-John; singing the "Aquarius" theme in Milos Forman's recent "Hair;" and playing a 16-year-old heroin addict in "Youngblood," the lead singer of a band in Robert Altman's "A Perfect Couple" and a girlfriend part in "Car Wash."

On tv Woods played Fanta, the girl Kunta Kinte was in love with in "Roots."

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))		
★	2	8	STILL—Commodores (L. Ritchie, Motown 1474 (Jobete, Commodores Entertainment, ASCAP))	34	32	13	I BETCHA DIDN'T KNOW THAT—KC & The Sunshine Band (F. Knight, S. Dees, T.K. 1035 (Moussong/East Memphis/Two Knight, BMI))	★	79	2	YOU CAN GET OVER—Stephanie Mills (J. Mims, R. Lucas, 20th Century 2427 (RCA) (Scarab/Ensign, BMI))		
★	3	10	I WANNA BE YOUR LOVER—Prince (Prince, Warner Bros. 49050 (Ensign, BMI))	35	36	8	MELLOW, MELLOW RIGHT ON—Lawrell (G. Redmond, L. Brownlee, F. Simon, I. Simon, AVI 300 (Ensign, BMI))	★	70	61	10	COME TO ME—France Joli (T. Green, Prelude 8001 (Cicada PRO/Trumor, BMI))	
★	3	1	LADIES NIGHT—Kool & The Gang (G.M. Brown/Kool & The Gang, De-Lite 801 (Mercury) (Delightful/Gang, BMI))	★	45	6	JUST A TOUCH OF LOVE—Sirve (M. Adams, D. Webster, M. Hicks, R. Turner, S. Arrington, S. Young, Cutilion 45005 (Atlantic) (Cotillion/Spartree/Slave Song/It's Still Our Funk, BMI))	★	71	56	10	DOIN' THE DOG—Greene O'Coona (T. Camillo, C. Barker, Venture 112 (Barcam, BMI))	
★	5	7	DO YOU LOVE WHAT YOU FEEL—Rufus and Chaka (D. Wolinski, MCA 41131 (Overdue, ASCAP))	★	37	29	9	YOU'RE SOMETHING SPECIAL—Five Special (R. Banks, T. Green, R. Johnson, Elektra 46531 (At Home/Baby Dump, ASCAP))	★	82	2	WITCH DOCTOR—Instant Funk (B. Sigler, Salsoul 2108 (RCA) (Henry Sweeney/Unichappell, BMI))	
★	8	7	RAPPER'S DELIGHT—Sugar Hill Gang (S. Robinson, H. Jackson, M. Wright, G. O'Brien, Sugar Hill 542 (Roulette) (Sugar Hill, BMI))	★	38	39	9	I DON'T WANT TO BE A FREAK—Dynasty (L. Sylvester, N. Beard, D. Griffey, Solar 11694 (RCA) (Spectrum VII/Roxy, ASCAP))	★	83	2	TIT FOR TAT—Bobby Blount (V. Piza, M. Higgins, MCA 41140 (Avert, BMI))	
★	6	6	I JUST CAN'T CONTROL MYSELF—Nature's Divine (M. Stokes, L. Smith, R. Carter, Intimidy 50027 (MCA) (Willow Girl, BMI))	★	49	5	DEJA VU—Dionne Warwick (I. Hayes, A. Anderson, Arista 0459 (A&M/Angela, BMI))	★	84	2	MOON CHILD—Captain Sky (D. Cameron, AVI 299 (Upper Level/Mr. T., BMI))		
★	7	4	CRUISIN'—Smokey Robinson (W. Robinson, M. Tarplin, Tamla 54306 (Motown) (Bertam, ASCAP))	★	53	5	PEANUT BUTTER—Tweynyime Featuring Lesley White (D. Blackman, Elektra 46552 (Nodlew/Mchoma, BMI))	★	85	2	DO WHAT COMES SO NATURAL—Gene Chandler (V. Wilks, 20th Century/Chi-Sound 2428 (RCA) (Gaetana/Slyheart/Cachand, BMI))		
★	10	6	MOVE YOUR BOOGIE BODY—Bar-Kays (J. Alexander, L. Dodson, A. Jones, M. Beard, F. Thompson, W. Stewart, C. Allen, L. Smith, H. Henderson, M. Bynum, S. Guy, Mercury 76015 (Bar-Kays/Warner Tamarlane, BMI))	★	51	3	NOBODY KNOWS—Ashford & Simpson (N. Ashford, V. Simpson, Warner Bros. 49099 (Nick O'Val, ASCAP))	★	86	2	SO DELICIOUS—Pockets (V. White, R. Wright, C. Fearing, F. White, L. Starr, ARC/Columbia 1-11121 (Palms/Charleville, BMI) (Modern American/Verdangel, ASCAP))		
★	9	7	KNEE DEEP—Funkadelic (G. Clinton, Warner Bros. 49040 (Mal Biz, BMI))	★	52	4	NO MORE TEARS—Barbra Streisand/Donna Summer (P. Jabara, B. Roberts, Columbia/Casablanca 1-11125 (Olga/Fedora, BMI))	★	77	76	5	BUSSLE—Opus-7 (G. Crest, C. Burns, S. Hamilton Jr., G.B. Harston, W.T. Robinson, A.R.J. Amyr, V. Burks, Source 41121 (MCA) (Ascend/OPI VII, BMI))	
★	10	11	I CALL YOUR NAME—Switch (B. De Barge, G. Williams, Gordy 7175 (Motown) (Jobete, ASCAP))	★	43	34	14	YOU GET ME HOT—Jimmy "Bo" Horne (H.W. Casey, R. Finch, Sunshine Sound 1014 (T.K.) (Sherlyn/Harrick, BMI))	★	88	2	ROCK DON'T STOP—Chanson (D. Williams, J. Jamerson Jr., Arista 7773 (Kichell/Jamersonian/Cos K, ASCAP))	
★	12	11	DON'T LET GO—Isaac Hayes (J. Stone, Polydor 2011 (Screen Gems EMI, BMI))	★	44	35	8	BODY LANGUAGE—Spinners (E. Fox, F. Fuchs, A.R. Scott, Atlantic 3619 (Samac, BMI/Louise Jack, ASCAP))	★	79	50	7	CONCENTRATE ON YOU—Stanley Turrentine (H. Johnson, Elektra 46533 (Jobete, ASCAP))
★	18	4	ROCK WITH YOU—Michael Jackson (R. Temperton, Epic 9-50797 (Almo, ASCAP/Rondor))	★	45	46	7	WEAR IT OUT—Stargard (R. Wright, C. Fearing, R. Runnels, Warner Bros. 49056 (Palms/Charleville, BMI/Chaz/Modern American, ASCAP))	★	80	67	5	PURE FIRE—Sun (K. Yancey, Capitol 4780 (Glenwood/Detente, ASCAP))
★	13	9	RISE—Herb Alpert (A. Armer, R. Badazz, A&M 2151 (Almo/Badazz, ASCAP))	★	46	42	10	NEVER CAN FIND A WAY (HOT LOVE)—Vernon Burch (V. Burch, H. Redmon Jr., J. Gadson, Chocolate City 3201 (Casablanca) (Rick/Sand B., BMI))	★	81	NEW ENTRY	ROTATION—Herb Alpert (A. Armer, R. Badazz, A&M 2202 (Almo/Badazz, ASCAP))	
★	14	13	DON'T STOP TIL YOU GET ENOUGH—Michael Jackson (M. Jackson, G. Phillinganes, Epic 9-50742 (Miran, BMI))	★	47	31	22	I JUST WANT TO BE—Cameo (G. Johnson, L. Blackman, Chocolate City 019 (Casablanca) (Better Days, BMI/Better Nights, ASCAP))	★	82	NEW ENTRY	DON'T STOP THE FEELING—Roy Ayers (R. Ayers, C. O'Ferral, W. Pansour, Polydor 2037 (Roy Ayers/Ubiquity, ASCAP))	
★	20	8	GLIDE—Pleasure (N. Phillips, B. Smith, Fantasy 874 (Three Hundred Sixty, ASCAP))	★	48	48	7	NO LOVE, NO WHERE, WITHOUT YOU—Linda Williams (L. Williams, Arista 0442 (IVS/DA, BMI))	★	83	NEW ENTRY	SPECIAL LADY—Ray, Goodman & Brown (H. Ray, A. Goodman, L. Walter, Polydor 2033 (H.A.B./Dark Cloud, BMI))	
★	25	3	SEND ONE YOUR LOVE—Sleevie Wonder (S. Wonder, Tamla 54303 (Motown) (Jobete/Black Bull TM, ASCAP))	★	49	38	16	STRATEGY—Archie Bell & The Drells (G. McFadden, J. Whitehead, J. Cohen, P.I.R. 9-3710 (CBS) (Mighty Three, BMI))	★	84	NEW ENTRY	NEVER SEEN A GIRL LIKE YOU—David Oliver (C. Womack, Mercury 76022 (Groovesville, BMI))	
★	17	17	EGO TRIPPING OUT—Marvin Gaye (M. Gaye, Tamla 54305 (Motown) (Buggie, ASCAP))	★	50	43	10	(OOH-WEE) SHE'S KILLING ME—Johnnie Taylor (M. Buckins, R. McCormick, Columbia 1-11084 (Muscle Shoals Sound, BMI))	★	85	NEW ENTRY	GET UP AND DANCE—Freedom (T. Armstrong, R. Smith, Malaco 1060 (T.K.) (Malaco/Thompson/Wesley, BMI))	
★	30	4	LOVE GUN—Rick James (R. James, Gordy 7176 (Motown) (Jobete/Stone City, ASCAP))	★	51	41	7	MY FORBIDDEN LOVER—Chic (B. Edwards, N. Rodgers, Atlantic 3620 (Chic, BMI))	★	86	87	2	WE FUNK THE BEST—B-N-Y (E. Young, B. Gray, Salsoul 2106 (RCA) (Ensign/ Golden Fleece, BMI/Valley Stream))
★	19	15	SO GOOD, SO RIGHT—Brenda Russell (B. Russell, Horizon 123 (A&M) (Ruffland Road, ASCAP))	★	52	NEW ENTRY	GIMME SOMETIME—Natalie Cole & Peabo Bryson (N. Cole, Capitol 4604 (Cole Arama, BMI))	★	87	NEW ENTRY	THE SWEETEST PAIN—Dexter Wansel (D. Wansel, C. Biggs, P.I.R. 93724 (CBS) (Mighty Three, BMI))		
★	20	14	BREAK MY HEART—David Ruffin (D. Garner, Warner Bros. 49030 (Groovesville/Forgitoo, BMI))	★	53	47	9	REMEMBER WHO YOU ARE—Sly & The Family Stone (S. Stewart, H. Banks, Warner Bros. 49062 (Fresco, BMI/Bubba, ASCAP))	★	88	NEW ENTRY	WE'RE A MELODY—Jones Girls (D. Wansel, C. Biggs, P.I.R. 93722 (CBS) (Mighty Three, BMI))	
★	21	22	A SONG FOR DONNY—Whispers (D. Hathaway, Solar 11735 (RCA) (Kuumba, ASCAP))	★	54	64	4	BE WITH ME—Tyrone Davis (P. Richmond, D. Ellis, R. Locke, Columbia 1-11128 (Content/Tyronza, BMI))	★	89	NEW ENTRY	JUST BECAUSE—Ray Charles (S. Touss, Tobaly, Wedroff, Atlantic 3634 (Talisman/Seldak/Victrola, ASCAP))	
★	28	7	STRANGER—LTD (J. Riley, J.L. Osborne, A&M 2192 (Almo/McRoescod, ASCAP/Inive/McDorobov, BMI))	★	55	69	3	HAVEN'T YOU HEARD—Patrice Rushen (P. Rushen, C. Mims Jr., F. Washington, S. Brown, Elektra 46551 (Baby Fingers/Mims/Showbreese, ASCAP/Freddie Dee, BMI))	★	90	NEW ENTRY	I NEED LOVE—Shadow (J. Williams, W. Beck, C. Weller, Elektra 46540 (Finch Line, BMI))	
★	23	24	IN THE STONE—Earth, Wind, & Fire (M. White, D. Foster, A. Willis, ARC/Columbia 1-11093 (Sagittaire, ASCAP/West/Irving/Foster Free, BMI))	★	56	70	3	IT'S MY HOUSE—Diana Ross (N. Ashford, V. Simpson, Motown 1471 (Nick O'Val, ASCAP))	★	91	54	7	DON'T DROP MY LOVE—Anita Ward (F. Knight, Juana 3425 (T.K.) (Knight After Knight, BMI))
★	24	19	BETWEEN YOU BABY AND ME—Curtis Mayfield & Linda Clifford (C. Mayfield, RSO 941 (Mayfield, BMI))	★	57	77	2	PARTY PEOPLE—Parliament (G. Clinton, W. Collins, G. Shiver, Casablanca 2222 (Rubberband, BMI))	★	92	57	8	LOVE HURT ME, LOVE HEALED ME—Lenny Williams (J. Footman, J. Wieder, T. McFadden, MCA 41118 (Spec O Lite/Jobete/Traco, BMI))
★	25	21	DIM ALL THE LIGHTS—Donna Summer (D. Summer, Casablanca 2291 (Sweet Summer Night, BMI))	★	58	71	3	PULL MY STRINGS—Lakeside (F. Lewis, Solar 11746 (RCA) (Spectrum VII, ASCAP))	★	93	58	8	LOOKIN' FOR LOVE—Fol Larry's Band (L. James, D. James, Fantasy/WMOT 867 (Parker/WIMOT, BMI))
★	26	26	KING TIM III—Fatback Band (F. Demery, B. Curtis, Spring 199 (Mercury) (Clita, BMI))	★	60	60	9	HIGH STEPPIN', HIP DRESSIN' FELLA—Love Unlimited (R. White, F. Wilson, P. Polk, Unlimited Gold 9-1409 (CBS) (Seven Songs/Bo Dake, BMI))	★	94	66	5	HOW HIGH—Salsoul Orchestra (S. O'Donnell, C.H. Jennings, Salsoul 72096 (RCA) (Salsoul, ASCAP))
★	27	9	THE SECOND TIME AROUND—Shalamar (L. Sylvester, W. Shelby, Solar 11709 (RCA) (Spectrum VII/Roxy, ASCAP))	★	61	81	2	WHAT'S THE NAME OF YOUR LOVE—Emotions (M. White, D. Foster, A. Willis, ARC/Columbia 1-11134 (Sagittaire/Modern American/ASCAP/Inive, Foster Free, BMI))	★	95	62	6	TO BE LOVED—Michael Henderson (B. Gordy Jr., T. Carlo, Buddha 615 (Arista) (Merrimac, ASCAP))
★	28	23	RRRRRRROCK—Foxy (I. Ledzema, Dash 5054 (T.K.) (Sherlyn/Ledzema/Buckaroo, BMI))	★	62	72	3	I JUST WANNA WANNA—Linda Clifford (R. Stone, T. Baldursson, Curtom/RSD 1012 (Baldursson, ASCAP))	★	96	NEW ENTRY	WAKE UP AND LIVE—Bob Marley & The Wailers (B. Marley, Island 49080 (Warner Bros.) (Bob Marley/Almo, ASCAP))	
★	29	16	I DO LOVE YOU—G.O. (E. R. LeBlanc, H. Lane, K. Crier, P. Service, Arista, ASCAP/Careers, BMI) Arista 0426	★	63	63	4	BREAKIN' THE FUNK—Faze-O (K.D. Hamson, R. Neal Jr., R. Aikens Jr., She 800 (Atlantic) (Match, BMI))	★	97	65	5	SHAKEDOWN—Bell & James (L.M. Bell, K.C. James, A&M 2185 (Mighty Three, BMI))
★	37	5	ROLLER-SKATIN' MATE—Peaches & Herb (D. Fekans, F. Perren, Polydor/MVP 2031 (Perren Vibes, ASCAP))	★	64	73	3	LET'S DANCE—9th Creation (A.D. Burke, J.D. Burrisse, D. Allen, Hillak 7901 (ATV, BMI))	★	98	59	6	YOUR LONELY HEART—Natalie Cole (N. Cole, Capitol 4767 (Cole-Arama, BMI))
★	40	6	YOU KNOW HOW TO LOVE ME—Phyllis Hyman (I. Mims, R. Lucas, Arista 0463 (Frozen Butterflies, BMI))	★	65	74	3	RIGHT OR WRONG—Leroy Hutson (N. Hutson, L. Hutson, Curtom/RSD 1011 (Aopa/Silent Giant, ASCAP))	★	99	55	13	MORE THAN ONE WAY TO LOVE A WOMAN—Raydio (R. Parker Jr., Arista 0441 (Raydiola, ASCAP))
★	32	33	I FOUND LOVE—Deniece Williams (J.D. Williams, F. Baskett, R. Nichols, ARC/Columbia 1-11083 (Ken Beck/Mann/Randy, BMI))	★	66	75	3	I WANT YOU—Wilson Pickett (Rousset, Simon, Pickett, EMI America 8027 (Merlin/Sock Cymbal, ASCAP))	★	100	89	6	I ONLY HAVE EYES FOR YOU—Heaven & Earth (A. Dubin, Mercury 76012 (Remick, ASCAP))
★	44	5	SPARKLE—Cameo (A. Lockett, L. Blackman, Chocolate City 3202 (Casablanca) (Better Days, BMI/Better Nights, ASCAP))	★	67	78	3	I WANT YOU HERE WITH ME—O'Jays (K. Gamble, L. Huff, P.I.R. 9-3726 (CBS) (Mighty Three, BMI))					

NOVEMBER 24, 1979, BILLBOARD

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The Emoti

Come Into C



ons
Our World



Promo On Movie By RSO Label

By ED HARRISON

LOS ANGELES—RSO will apply its successful soundtrack marketing strategy that resulted in unprecedented sales of "Saturday Night Fever" and "Grease" to its mid-1980 release of "Times Square" which will consist entirely of new wave or dance rock music. The soundtrack is due by next April or May with the film out by early June.

According to Bill Oakes, RSO vice president of music for films and music supervisor on "Saturday Night Fever" and "Grease," the soundtrack's emphasis will be on danceable rock tracks with a broad demographic appeal.

Among the artists Oakes looks for participation from are Tom Petty, Talking Heads, David Byron, Desmond Child & Rouge, Cars, Motors, producer Jimmy Iovine and other artists in the Joe Jackson, Police vein. He says a Rolling Stones track and a Bob Seger track will be included although he is approaching Seger on writing a new ballad. Mike Chapman and Nicky Chinn have penned a song called "Kids Of Tragedy" and might contribute another tune.

Unlike "Saturday Night Fever" where there was difficulty getting artists to participate, Oakes says he is being "flooded by offers" by different acts wanting to be included.

Like "Fever" and "Grease," strategy calls for the release of a single prior to the album and the release of the album about six or seven weeks prior to the film.

Oakes says the majority of the album, which is under consideration for a double-pocket release, will concentrate on new material, although there will be some known songs to set a proper time reference.

"We don't want it to be a greatest hits type package," comments Oakes. He adds that inclusion of familiar material will make the music seem "less scored."

Both Oakes and RSO president Al Coury maintain that the film is not being made "just to get a soundtrack." The story line, they feel, is strong on its own, but wouldn't work without the music.

"Times Square" is a drama about two teenage runaway girls in the Times Square area who are befriended by an all-night deejay who turns them into minor media celebrities. The deejay is played by Tim ("Rocky Horror Picture Show") Curry.

RCA Underground On Band Promotion

NEW YORK—RCA Records here is going underground to promote a rock/soul group called City Streets. The label is placing 450 posters in selected locations throughout the city's subway network.

RCA's black music product manager Basil Marshall and media advertising manager Barbara Sisilli are coordinating the campaign, aimed at riders on the BMI, IRT and IND lines.

The album, "Livin' In The Jungle," was produced in Nashville by Ron Haffkind, but it is a strong, urban-oriented rock/soul fusion effort. The songs, in fact, deal with inner city life although many of them were written by Nashville writers



VISITING GLORIA—Rowena Harris, Polydor's Northeast regional r&b promotional manager; and Bob Frost, Polydor's special markets national promotion manager, flank Gloria Gaynor during a visit backstage with the artist at the Westbury Music Fair.

MEMPHIS HONOR

W. C. Handy's Blues Are Celebrated

MEMPHIS—W. C. Handy Memorial Day was celebrated Friday (16) on the 106th anniversary of the birth of the father of the blues.

Two memorial programs were held on historic Beale St. in commemoration of this event. During the noon hour, memorial ceremonies were held at a statue of Handy in Handy Park.

Mrs. Katharine Handy Lewis of New York, president of Handy Brothers Music Co., and daughter of the late W. C. Handy, participated in the program. She was a soloist in her father's band and premiered the "St. Louis Blues."

Music was provided by Rudy Williams on trumpet. Williams played for the 1960 dedication of Handy's statue.

The Beale St. Development Corp., sponsor of the event, will celebrate Nov. 16 as W. C. Handy Memorial Day annually.

An evening memorial service was held at the First Baptist Church Beale. The memorial message was delivered by Dr. W. H. Brewster who composed "Move On Up A Little Higher" recorded by Mahalia Jackson and was a personal friend of Handy.

Some of Handy's religious songs were sung during the service sponsored by Soul of Memphis, a new association founded for the preservation of spiritual, gospel and soul music among youth and adults in Memphis' poverty areas.

ROSE CLAYTON

New Companies

BAS Enterprises, a booking agency, formed by Shelton Bissell, representing country artists. Address: 5925 Kirby Dr., Houston 77005. (713) 522-2713.

Hisong Records, an independent label, formed by Dick Shuff. Address: Box 5916, Richardson, Tex. 75080.

Zephyr Records, an independent label, established by Richard "Stuck-horse" Westbrook, former record retailer and nightclub owner, and Donna Wilson, in Houston.

Savmen Productions, record production firm, formed by Nicholas Sigman and Scott Savin. Address: 700 Commonwealth Ave., Box 1017C, Boston 02215. (617) 353-8560.

Eargazm, Inc., to handle business activities of Eargazm, a six-piece rock group, formed by Roger Anderson, president and treasurer, Peter Parkhurst, vice president and Randle A. Nelson, secretary. Address: R.R. 3, Box 120, Chillicothe, Ill. 61523. (309) 274-4861.

24 Karat Productions Co., established by Ronald Pressman at 927 Woodbrook Lane, Philadelphia 19150.

Straw Hat Records, a new label, formed by Charlie Beal, former piano man for Louis Armstrong. First release is LP "Straw Hat Jazz." Ad-

dress: 422 South Calle Encilia, Palm Springs, Calif. 92262.

Show-Off International, Ltd., to provide exhibit design and audio visual, copywriting and promotional services formed by Ronald K. Chedister. Firm is an affiliate of the public relations firm Zung International Ltd. Address: 6870 Elm St., McLean, Va. 22101. (703) 893-4926.

BME Records, which has a release on Miss Darlene Austin, formed as a subsidiary of Mosey Music, Inc., headed by B.A. Sudek, C.J. Sudek and Bernie Vaughn. Address: 260 W. Main St., City Square, Hendersonville, Tenn. 37075. (615) 824-2764.

Mirus Music Inc., an independent manufacturer, launched to distribute three labels: Seeds & Stems Records and New Moon/Cloudborn Records, both out of Detroit, and Heat Records of Cleveland. Address: 2440 Lakeside Ave., Cleveland 44114. (216) 241-0892.

Network Production Music Library, formed by Tom DiNoto, president of San Diego's Tuesday Productions, and long-time associate Bob Skomer. New firm is designed to give various users a contemporary source of background music for their production efforts. Address: 4429 Morena Blvd., San Diego 92117. (714) 272-7660.

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 1	13	1	OFF THE WALL Michael Jackson, Epic 1E 35745	39	39	22	TEDDY Teddy Pendergrass, P.R. 72-3603 (CBS)
2	2	6	UNCLE JAM WANTS YOU Funkadelic, Warner Bros. BSX 1371	40	40	23	THE BOSS Diana Ross, Motown M7-923
3	3	15	MIDNIGHT MAGIC Commodores, Motown MS-926	41	34	14	RISQUE Chic, Atlantic SD-16003
★ 4	10	4	KOOL & THE GANG Ladies' Night, De-Lite DSR 9513 (Mercury)	★ 56	2	PIZZAZZ Patrice Rushen, Elektra KE 243	
★ 8	3	3	INJOY Bar Kays, Mercury SRM 1-3781	43	44	14	TAKE IT HOME B.B. King, MCA MCA-3151
★ 7	4	4	FIRE IT UP Rick James, Gordy GS 990 (Motown)	44	36	4	ONLY MAKE BELIEVE Bell & James, AAM SP 4764
★ 11	3	3	ON THE RADIO—GREATEST HITS VOLUME ONE & TWO Donna Summer, Casablanca NBLP 2-7191	45	45	5	ONE WAY FEATURING AL HUDSON One Way Featuring Al Hudson, MCA 3178
8	5	11	IDENTIFY YOURSELF O'Jays, P.R. 72-3607 (CBS)	46	42	5	MARATHON Santana, Columbia FC 36154
9	6	7	RISE Herb Alpert, AAM SP 4790	47	38	5	TOTALLY CONNECTED T-Connection, Dash 30014 (T.A.)
★ 22	2	2	PRINCE Prince, Warner Bros. BSX 3366	★ 58	2	MASTER OF THE GAME George Duke, Epic JE 36283	
★ 54	2	2	MASTERJAM Rufus & Chaka, MCA MCA-5103	49	49	6	THE WORLD WITHIN Slix Hooper, MCA 3180
12	12	23	WHERE THERE'S SMOKE Smokey Robinson, Tamla 77-366 (Motown)	50	43	28	MINNIE Minnie Riperton, Capitol SO 11936
13	10	9	DON'T LET GO Isaac Hayes, Polydor PD-1-6224	51	47	33	IN THE PUREST FORM Mass Production, Atlantic SD-5211
14	13	16	PLEASURE Future Now, Fantasy 9578	52	50	24	WINNER TAKES ALL Isley Brothers, T-Week P2-2-36077
15	9	13	STAY FREE Addford & Simpson, Warner Bros. WS-3357	53	55	10	BOBBY BLAND I Feel Good, I Feel Fine, MCA MCA-3157
16	15	21	DEVOTION L.T.D., AAM SP-4771	54	32	4	LIVE Mother's Finest, Epic JE 35976
★ 20	3	3	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	55	53	5	SHE'S KILLING ME Johnnie Taylor, Columbia JC 35061
18	19	5	ROYAL RAPPIN'S Millie Jackson & Isaac Hayes, Polydor PD-1-6229	56	51	9	GOIN' HOME FOR LOVE Jimmy "Bo" Horns, Sunsone Sound 7805 (T.X.)
19	14	23	I AM Earth, Wind & Fire, Arista/Columbia FC 35730	★ NEW ENTRY			LIVE AND SLEAZY Village People, Casablanca NBLP 7183
★ 37	2	2	TWICE THE FIRE Peaches & Herb, Polydor/WFP PD-1-6229	★ NEW ENTRY			YOU KNOW HOW TO LOVE ME Phyllis Hyman, Arista AL 9509
21	18	23	DIONNE Dionne Warwick, Arista AR 4230	★ NEW ENTRY			HAPPY HOLIDAYS TO YOU Whispers, Solar 8311-3489 (RCA)
★ 27	5	5	ROUGH RIDERS Lakeside, Solar 8311-3489 (RCA)	★ NEW ENTRY			STRATEGY Archie Bell & The Dells, P.R. 12 36096 (CBS)
23	24	27	SWITCH II Switch, Gordy G7-988 (Motown)	60	60	8	MORNING DANCE Soyuz Giza, Infinity INF 9004
24	25	25	STREET LIFE Crawlers, MCA MCA 3094	62	62	2	TEN YEARS TOO SOON Sly Stone, Epic JE 35974
25	17	6	IN THE BEGINNING Nature's Divine, INF 9013 (MCA)	63	61	19	WHEN LOVE COMES CALLING Deniece Williams, Arista/Columbia JC 35568
26	16	9	XII Fatback Band, Spring SP 1-6723 (Mercury)	64	59	3	AIN'T IT SO Ray Charles, Atlantic SD 18252
27	21	19	SECRET OMEN Cameo, Discolife City CCLP 2008 (Casablanca)	65	64	3	DANCIN' AND LOVIN' Spinners, Atlantic SD 19256
28	26	10	BRENDA RUSSELL Brenda Russell, Horizon SP 739 (A&M)	66	65	19	I WANNA PLAY FOR YOU Stanley Clarke, Nemperor X2-1 35680 (CBS)
29	28	29	WHATCHA GONNA DO WITH MY LOVE Stephanie Mills, 20th Century 1583 (RCA)	67	★ NEW ENTRY		THE CHANGING OF THE GARD Stargard, Warner Bros. BSX 3386
30	29	18	HEARTBEAT Curly Mayfield, RSO RS-1-3053	68	68	10	HEAVEN & EARTH Fantasy, Mercury SRM 1-3763
★ 41	22	22	DO YOU WANNA GO PARTY KC & The Sunshine Band, T.K. TK-611	69	69	11	RAINBOW CONNECTION IV Boyz n the Berrys, Whitfield WHS-3387 (Warner Bros.)
32	30	35	DISCO NIGHTS G.G., Arista AR-4225	70	70	32	ROCK ON Baylis, Arista AR-4212
33	33	8	FRANCE JOLI France Joli, Prelude PRL 12170	71	67	12	BROWNE SUGAR Tom Browne, Arista/GRP GRP 5003
34	23	8	SO SOON WE CHANGE David Ruffin, Warner Bros. BSX-3306	72	48	8	LA DIVA Artha Franklin, Atlantic SD 19248
35	31	4	BACK ON THE RIGHT TRACK Sly & The Family Stone, Warner Bros. BSX 3303	73	72	5	I HAVE A RIGHT Gloria Gaynor, Polydor PD-1-6231
36	35	28	BAD GIRLS Donna Summer, Casablanca NBLP 2-7150	74	74	13	OUTRAGEOUS Richard Pryor, LAFF A-206
★ 46	6	6	BIG FUN Shalamar, Solar 8311-3479 (RCA)	75	75	5	UNFORGETTABLE Leroy Hutson, RSO RS-1-3062
★ 52	2	2	SURVIVAL Bob Marley & The Wailers, Island ILPS 9547 (Warner Bros.)				

DETROIT JAZZ 5 Motor City Organizations Absorbed Into a Single Unit

LOS ANGELES—Jazz has become part of the plan to revitalize Detroit with the opening of the Detroit Jazz Center last August. Absorbing five formerly separate jazz organizations, the center offers music workshops, individual music instruction, a musicians' referral service, promotional services for local acts and clubs and plans to stage concerts in its 450-seat ballroom.

"In this effort to diversify industry in Detroit, we're trying to develop a jazz industry," notes Frank Bach, program director for the center. Formerly, he worked with Allied Artists Associates and Strata Associates, two organizations absorbed into the center.

The remaining three associations now with the center are the Jazz Research Institute, Pioneer Jazz Orchestra and the Friends of Jazz.

"It's an idea that's been around for a long time," says Peggy Taube, director of creative services for the center. "Congressman John Conyers (D-Mich.) called a conference on jazz and then there was a planning conference. The original idea came from Herb Boyd and John Sinclair."

Boyd, executive director of the center, is a local writer and teacher, while Sinclair worked with Strata Associates. The original Conyers conference occurred in late 1977 with the planning conferences coming in 1978.

"Doing flyers and brochures for different organizations has kept us going for the past couple of months," admits Taube, though the organization has recently received an \$18,000 endowment from the Michigan Council of the Arts and hopes to receive a larger grant from the National Endowment for the Arts.

The center recently handled the promotion for the reopening of the legendary Cobb's Corner jazz club here.

The center houses a store on its premises where magazines and records are sold. The workshop courses offered are big band, theory and arranging and improvisation. In the advanced sector, offerings are small ensemble workshop and rhythm section workshop. Registration fee for the workshops is \$25 while the big band course costs an additional \$60 and the other non-advanced workshops courses cost \$150 each. For the three, the cost is \$250.

Individualized instruction costs \$10 a lesson for the beginner and \$15 a lesson for the more advanced. Nearly 75 students are involved.

Once a student has taken a workshop, he becomes a member of the center and receives information on upcoming activities. Twenty-five teachers work at the center, five of whom conduct the workshops.

Acts are presented in the lounge from 2 a.m. to 6 a.m. on weekends while concerts are set for the ballroom are in the planning stages.

OPERATING AT DEFICIT

Temple U.'s Festival On Shaky Ground

PHILADELPHIA—Unless there is a marked improvement in the financial picture, next summer may well be the last one for the famed Temple Univ. Music Festival. Held annually each summer since 1968 at the university's campus in suburban Ambler, Pa., the festival is nationally-known as a summer showcase for the Pittsburgh Symphony Orchestra for a host of both classical and contemporary pop artists. Dr. Marvin Wachman, Temple's president, in outlining the university's financial problems while dealing with a faculty group from the College of Education, let it be known that if funds could not be raised to meet the festival's annual deficit, the operation will come to a halt.

The eight weeks of summer concerts are held in a 3,000-seat hardtop tent with open-flap sides. Among the artists featured this past summer were Joan Baez, Judy Collins and Chuck Mangione and classical soloists Andre Watts and flutist Jean-Pierre Rampal. The Pittsburgh Symphony will finish out a five-year contract next summer as the orchestra's orchestra-in-residence.

The university's board of trustees has for years debated the festival's future and ways to raise money to save it. The operation has also been attacked by student groups, especially when tuition raises are an-

Another upcoming project is "The Music Of Detroit Documentation Program" whereby local artists are recorded by the center. The disks would be for non-commercial release to schools and other institutions for educational purposes. Edited versions of these disks are to be put on tape and syndicated to college radio stations.

nounced, questioning its relevancy to their education.

Also, local concert promoters Lee Guber and Shelly Gross have claimed the festival's tax-free operation is unfair competition for their commercial Valley Forge Music Fair in suburban Devon, Pa., where the same class pop artists are booked. They have threatened to go to court about it.

While the festival this year has rolled up a deficit of some \$300,000, James M. Shea, Temple vice president for university relations, expresses the feeling that the free publicity Temple receives from the festival balances that deficit.

New Jersey Hotel Starts Jazz Policy

CHERRY HILL, N.J.—The Sheraton Post Inn here has dropped its contemporary music showcasing to go with jazz.

The Sheraton hotel link began its jazz room policy with Tony Grimes, George Kelly, Butch Ballard and Domenic Mancini Oct. 24-27.

Second act in was pianist Jimmy Rowles for four nights. There is a \$5 minimum on Friday and Saturday nights. Other local players will fill in the schedule.



Billboard photo by Sam Emerson

VETS DUET—Bob Hope and Dionne Warwick team in song during a taping of his "All Star Homecoming USA" special which airs on NBC-TV Monday (19). The show was shot at an outdoor pep rally on the USC campus earlier this month.

Jim Wagner Agency Expands To Europe

By CARY DARLING

LOS ANGELES — American Management here, which has such clients as Hoyt Axton, Eddie Rabbitt and Donna Fargo, is expanding upon its base as a booking agency and management firm. The company is moving into European concert packaging, record production and television and film development.

The company concluded packaging its first European tour which ended Monday (12). Artists on the bill, which played 4,000 to 8,000-seat halls in 11 German cities, were the Osborne Brothers, the Kendalls, Faron Young, Tommy Overstreet and Charlie McLain. Cosponsoring the tour were Marlboro cigarettes and the Rau-Lippman concert firm.

"The European market as a whole is going to get bigger and bigger every year," says American Manage-

ment owner Jim Wagner, a 17-year veteran of the country music industry.

Artists on his roster, such as Johnny Tillotson and Bobby Bear, had played Europe previously though this was Wagner's first foray into concert production.

He believes country music can gain a significant foothold in areas outside the U.S. "I think the labels have been lax as far as recognizing the foreign market," he adds.

Wagner is planning another such package for a foreign market though no dates are set.

Record production is also in the works. "Hopefully, by the end of the year or shortly into January, I'm going to produce a session with Susan Raye and one with Johnny Tillotson," notes Wagner.

(Continued on page 39)

Dottie West Ventures Into Pop Field With Newest LP

By KIP KIRBY

NASHVILLE—When singer Dottie West, a seasoned veteran of 32 record albums, 16 Grammy nominations and more than 15 years of performing decided to strike out for new musical horizons, she realized the move called for carefully orchestrated changes.

The result, triggered by professional assistance from costar and mentor Kenny Rogers, involves new

producers, Los Angeles-based management and booking, doubled-up concentration on media exposure, more contemporary musical approaches and a new album, "Special Delivery," which showcases West for the first time in a decidedly pop spotlight.



New West: Singer Dottie West sizzles with energy as she launches into her current single, "You Pick Me Up (And Put Me Down)." This photo is also the cover of her new United Artists album, "Special Delivery."

"Special Delivery" marks the initial production team-up of Randy Goodrum (author of "Bluer Than

Blue" and "You Needed Me") and Brent Maher (whose production credits include recent albums with Michael Johnson and David Loggins).

The United Artists LP spans a broad spectrum of material ranging from Bob Seger's "We've Got Tonight" to Cliff Richard's "Hey, Mr. Dream Maker." West's first single from the new album, a breezy number titled "You Pick Me Up (And Put Me Down)," was written for her—as were five of the other tunes—by Goodrum and Maher.

A successful country artist since the early 1960s, West had established herself through the years with a string of hits that included "Here Comes My Baby" and "I Was Raised On Country Sunshine," the latter earning the redheaded entertainer a lifetime contract as the singing Coca-Cola ambassador.

However, she recalls, "Eventually I reached a plateau in my career. My records were hitting the 20s and then dropping off the charts, and the excitement seemed to be missing. Then one evening Kenny Rogers stopped by the studio and we ended up cutting a duet together. After that, everything turned around for me."

The duet, "Everytime Two Fools Collide," was an instant hit, springing to the top of the country charts and launching Kenny Rogers and Dottie West as the year's hottest country singing team. Following it

were two more top sellers, "Anyone Who Isn't Me Tonight" and "All I Ever Need Is You," two certified gold albums and two consecutive Country Music Assn. awards for the pair as vocal duet of the year.

Through Rogers, West signed with Michael Brokaw of Kragen & Co. for management contracted the talents of noted designer Bob

(Continued on page 43)

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Exclusive Tie By Ross And Resorts Intl

ATLANTIC CITY, N.J.—Resorts International Hotel Casino, already with Frank Sinatra under a multi-million-dollar three-year contract, has signed Diana Ross to a similar exclusive three-year contract, according to Tibor Rudas, entertainment vice president.

Ross, who played to standing room audiences in the hotel's 1,500-seat Superstar Theatre last August, is scheduled to return for a weekend engagement in February and at least one full week next summer. The exclusive contract keeps Ross, as it does Sinatra, from appearing at any other Atlantic City hotel casino until the pact expires in 1981.

Although Steve Lawrence and Eydie Gorme have cancelled their New Year's Eve date, the roster for the new year is shaping up with a steady parade of big names, according to entertainment director Colin Wilson.

Danny Thomas and Elaine Stratos lead off the season Jan. 4-5, followed by Henny Youngman and Ella Fitzgerald, 11-12; Pearl Bailey and Louie Belson, 18-19; Stephanie Mills, Buddy Hackett and Jackie Mason, 25-26; the Osmond Family, Feb. 1-2.

Also: Teddy Pendergrass, 7-8; Lou Rawls and Tina Turner, 15-16; Tony Bennett and Foster Brooks, 22-23; Diana Ross, Feb. 28-March 1; Don Rickles and Sandler & Young, 6-7; Anthony Newley and Joan Rivers, 14-15; Tom Jones, 21-22; Cher, 28-29; Sinatra, April 1-6; Tony Bennett and Joey Heatherton, 11-12.

Tibor is optimistic in getting long sought-after Barry Manilow for a week next summer.

On another note, Bally's Park Place will become the resort's third casino hotel when it opens in early December.

Wagner Agency

• Continued from page 38

So far, there are no plans to hire any outside producers for the new division. "But if it builds to that point, I'll consider it," he says, and he also intends to open a Wagner Music publishing arm next year.

To handle the increased workload, Wagner plans to add to his staff of five agents though a set number has not been set.

"I tried to get into television in 1966 but it was a little too early. They weren't accepting country and didn't know what I was talking about," notes Wagner, who emphasizes now that booking artists on existing television shows is essential.

A cable television show featuring country artists is in the planning stages. Notes Wagner: "Sometime during 1980 we will have our own production company but it won't necessarily be just a television production company."

The firm is in pre-production on a drama utilizing none of the artists on the roster though future projects may use these people.

Putting country acts onto the Nevada circuit is also a priority for Wagner. "That's a circuit that has been hit-and-miss with country-oriented artists over the years," he says though some of his acts—Donna Fargo, Tillotson and Jerry Van Dyke—have had recent engagements on this circuit.

Talent Talk

Songstress **Melissa Manchester** will perform with her father, bassoonist **David Manchester**, on PBS/TV's "Over Easy" Nov. 29. Melissa's dad can also be heard on her new Arista LP, "Melissa Manchester."

Also from a close-knit musical family, **Alex** and sister **Kate Taylor** decided they hadn't heard enough of **Delbert McClinton** in Martha's Vineyard. They trekked over to Cambridge, Mass., to see McClinton perform at Jonathon Swift's, where Delbert was joined onstage by singer **Bonnie Raitt**.

Trouble may be brewing on the L.A. club circuit. Three local bands, **Snapp**, **Blow Up** and the **Sweethearts**, refused to perform at **Doug Weston's Troubador**. Allegedly, Weston had been videotaping the bands without their consent. In a heated press conference the next day, the bands claimed they had granted no verbal or written agreement for the taping. Weston maintained that the bands had been alerted orally. No settlement was reached at the conference.

Also vexing the L.A. scene was a plague of fist fights and heavy drug use, forcing Los Angeles police and concert organizers to shut down the open rock concert at MacArthur's Park Nov. 10 two hours early. The police dispersed a crowd of about 15,000 when it got out of control.

An unauthorized biography of **Jim Morrison**, written by "close friends" of the late **Doors'** lead singer, will be published in April by Warner

Books despite protests from Morrison's estate.

The **Bruce Springsteen** biography by Dave Marsh is making some best seller lists.

Jimmy Crespo has joined **Aerosmith** as lead guitarist following the departure of **Joe Perry**.

It used to be that all an orchestra leader had to worry about was getting to the gig, having all the lead sheets, and making sure that all his musicians' tuxedos matched. But now, says **Herb Sherry**, the "king of Bar Mitzahs" in New York he has to worry about getting magicians, dancers, T-shirt stampers, animals, glass blowers, clowns, robots, slot machines and full disco lights as audiences are demanding divorce parties, space parties, circus themes, theatre replicas, Academy Award parties, jungle parties, belly dancing affairs, penny arcades and various gambling parties.

Ex-Runaways leader **Joan Jett** was in New York recently with her manager **Toby Mami** after spending six weeks in a hospital suffering from pneumonia contracted while filming "We're All Crazy Now" with **Artie Johnson** in the desert outside Los Angeles. Among those sending flowers were the members of **Abba**, in town for a concert.

The **Grand Finale** is reopening on the Upper West Side Manhattan with **Billy Eckstine** to debut in the renovated room. Also set to reopen soon in the Chelsea area of Manhattan is the **Ballroom**, which used to be located in Soho.

Signings

Sylvain Sylvain, former member of the **New York Dolls** and the **Criminals**, to RCA Records with his debut LP in 1980. Singer/writer **Chuck Cissel** to Arista with his debut album, "Just For You," due later this year.

Guyana born disco artist **Mickey Daniel** to Kristin Records. Pop singer **Judy Mangione** to Corinne Carpenter Communications for personal management.

Blood, Sweat & Tears to newly formed **LAX Records**, with original lead singer **David Clayton-Thomas** at the mike. Distributed by MCA Records, the new LP is slated for early next year.

Songwriting team **Jay Gruska** and **Paul Gordon** to Screen Gems EMI with an exclusive worldwide publishing agreement. Also a member of the group **Max**, Gruska replaced lead

singer **Danny Hutton** of now defunct **Three Dog Night**. Houston band **Plastic Idols** to Vision Records. The first single, being distributed in New York by Brasilia Records, is titled "I.U.D."

Ian Whitcomb, British performer, musicologist and American music enthusiast to Sierra/Briar Records. Set for release in early 1980, Whitcomb's album will consist of contemporary and classic tunes spanning the 1920s through '40s.

Mary Kay James to Gusto Records. Formerly with JMI, Avco and Columbia, James recorded her first single, "The Last Days Of Love," for release this month.

Frank Jennings' Syndicate to Allen Promotions in England. Ovation Records **Sheila Andrews** to Jim Halsey's Thunderbird Agency for booking.

Philly Hotel Books Acts

PHILADELPHIA — A supper club featuring name talent has been added to the downtown scene for the first time in decades as the Fairmont hotel chain reopened the former Bellevue-Straford Hotel as a plush Fairmont this month.

Hotel general manager Herman D. Weiner says that the Burgundy

Room off the lobby floor has been converted into a 375-seat supper club.

Patti Page was the first act booked with her show running from Oct. 8-20. Other acts signed include Buddy Greco, Oct. 22-Nov. 3 and Lena Horne, Nov. 5-10.

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Talent In Action

DIANA ROSS

Radio City, New York

Only something special could overcome the crude crowd control that tried ticket-holders' patience outside Radio City, or a sound system that sounded as old as the venerable movie house itself.

But, Diana Ross did it in 70 minutes of pure delight, a performance that confirms her status as a superstar. Add to that status the fact that it was SRO-only for two performances Nov. 9 in the 6,000-seat showcase.

Looking radiant in a silver lame dress, the Motown Records star, who celebrates 20 years as a stage artist next February, opened with Billy Joel's "New York State Of Mind," whose greater meaning, she explained, was her decision to make her home in New York—which made an adoring audience adore her that much more.

Other than the Joel piece—which, one can safely say, is now a standard—her repertoire didn't add much new to previous recent stands, other than some selections from her new "Boss" album, including Ashford & Simpson's "All For One & One For All," which exemplified the love-in approach she took.

Love-in, indeed, as she strolled among the audience for about half an hour and held "auditions" on "Reach Out And Touch Someone." She was warm and enchanting as she heard solo versions of the song that ranged from cheerfully off key to acceptable.

It seems that the performer is beginning to outgrow her association with the Supremes, although she didn't totally dismiss that period by singing "Baby Love." But, the artist has been a solo for some time, and her parade of hits sans the Supremes and her motion picture efforts ("Lady Sings The Blues," "Wiz") speak for themselves.

Again, the sound system wasn't helpful in terms of the Joe Guercio-led orchestra and Diana herself seemed to have problems hearing the orchestra. She admitted it and had to step back at times.

Yet, if any among the audience were bothered, it certainly didn't show. A captivating performance can achieve this. **IRV LICHMAN**

JOE JACKSON

THE BEAT

Civic Auditorium, Santa Monica, Calif.

It's do or die for many of the new wave-influenced rock acts which are moving up from the club to the small hall level in increasing numbers. The same energy which can seem so refreshing in a club may appear overwrought or uninviting in a larger setting.

The latter appears to be the case for Joe Jackson. Coming into town Nov. 7 with two successful A&M albums, a hit single and a fairly recently acclaimed area club engagement under his belt, the Englishman drew a near capacity house of 3,000 rambunctious fans for his 70-minute, 15-song set.

Backed by a tight three-piece band, Jackson snarled his way through such crowd favorites as "Is She Really Going Out With Him?," "Look Sharp" and "It's Different For Girls." Jackson's contempt for life in general is well-known and is part of the appeal of his sour lyrics. Unfortunately, due to a muddy sound system, most lyrics were inaudible.

This element gone, the eye searches for visuals. The constant grimaces and small gestures, so easy to project in a club, cannot be so easily duplicated in a hall. Also, Jackson's stiff attempts at dancing are merely laugh inducing.

The music itself, culled from his LPs, moved along with jackhammer intensity. Guitarist Cary Sanford provided energetic, economic solos as well as a few Chuck Berry inspired stage movements.

Local boys the Beat opened the show with a 40-minute, 14-song set that was the exact opposite of Jackson's. While the headliner failed to live up to the promise of his albums, the Beat showed it is capable of more than its lackluster Columbia debut suggests.

The quartet's 1960s flavored rock possessed a punch that had the crowd calling it back for an encore. Led by Paul Collins, the Beat does not have much stage presence, but its music is so infectious that it did the projecting for them. **CARY DARLING**

KEOLA & KAPONO BEAMER

Ocean Showroom Reef Hotel, Honolulu

There's a universal charm in the music of Keola & Kaponi Beamer that pleases both local residents and tourists. Their show at the new Ocean Showroom has been a consistent draw, packing the 350-seat venue each night for two shows. This feat is even more remarkable when one takes into account a general tourist slump in Hawaii due to advance cancellation made during the recent United Airlines strike.

The reasons for their rapid success become apparent at their 65-minute performance. While the Beamers write their own material (which is deeply related to island life and history), they do everything in such an entertaining and carefully produced manner that even strangers to the islands find themselves involved and moved.

The show opens with an eight-piece band (four strings, bass, keyboard, drums and guitar) playing "Honolulu City Lights," the title track from the Beamers' popular LP on the Paradise-Hawaii label, while a film of Oahu at night is shown on a screen.

For most of its 16 songs, the duo is backed by its orchestra. However, it's only after the second number that a curtain opens to reveal the musicians.

The show ends with the Beamers—who accompany themselves on acoustic slack-key guitar throughout the set—singing "Honolulu City Lights." Their encore is another song from that same album, "Only Good Times," which was used in the soundtrack of the movie "Big Wednesday." **DON WELLER**

See Strange Death

LONDON—The death of former Wings guitarist Jimmy McCulloch remains a mystery, following the open verdict recorded here by coroner Dr. Paul Knapman at an inquest Oct. 31.

Noting this verdict, Knapman agreed the case was "rather odd." He continued: "Was it accidental death, or are there circumstances where someone might have given him something? The answer is that we really don't know."

Campus Grinnell Now Diversifying Concert Acts

By ED HARRISON

LOS ANGELES—While the foundation of the concert program at Grinnell College in Iowa was built on the big bands of the early '60s, the 1,200-student liberal arts college has kept pace with the times, bringing in a broad spectrum of talent as it marks the 20th anniversary of its program.

According to Georgia Dentel, administrator of the program since its inception in 1960, the first several years attracted artists like Duke Ellington, Count Basie, Maynard Ferguson and others, all with a relatively small budget.

When the program began, Grinnell's budget was between \$5,000 and \$8,000. Now it's \$25,000 with an additional \$20,000 available from a separate budget for classical concerts and dances.

Says Dentel: "Growth of the program began when we began to realize that rather than being satisfied with emulating popular taste, we should be leading that taste. As a result, we began to pioneer in the presentation of educative forms of so-called popular music like blues, jazz and folk."

Dentel says that during the early '60s, Ellington and Basie played Grinnell so often (three times each), they were getting to be jokingly referred to as the "house bands." "We owe them and all the other artists who came to us in those early days of small budgets a debt of deep gratitude," states Dentel.

In the mid to late '60s, the concert committee began moving into rock music that was demanded at the time, but with an emphasis on "quality."

Dentel reports that Grinnell's beginnings with rock started with the Jefferson Airplane and followed with Little Feat, the Mahavishnu Orchestra, Ry Cooder and Steve Miller.

Among recent appearances were Weather Report, Orleans and Bruce Springsteen. In the last year, new wave influence has been represented by English bands like the Police and UltraVox.

Interestingly, students and faculty are not charged for concert admission, since the school program operates solely on a student activity fee basis.

"Concert directors often ask how Grinnell has been able to produce such a diverse and progressive concert series," notes Dentel. "Part of it is simply perception and an ability to select emerging artists who will gain enormous future stature."

Princeton Seminars Offer Benny Carter

LOS ANGELES—Alto saxophonist Benny Carter has returned to Princeton Univ. to teach fall seminars on "Jazz and Twentieth Century American Culture" in the American Studies Program.

As visiting lecturer with the rank of professor in the music department, Carter also is booked for two concerts, the second slated for Nov. 10 at which time he will solo with the Princeton Univ. Jazz Ensemble.

This is the third time Carter has taught at Princeton. He was there in the fall of 1973 and the spring of 1977.

Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	GRATEFUL DEAD—Monarch Entertainment/Electric Factory; Spectrum, Phila., Penn. Nov. 5 & 6 (2)	34,920	\$7.50-\$9.50	\$310,183
2	EAGLES/BLUE STEEL—Concerts West/Cellar Door Productions; Capitol Center, Landover, Md., Nov. 5	15,527	\$7.50-\$12.50	\$184,632*
3	FLEETWOOD MAC/DANNY DOUMA—Electric Factory Concerts; Riverfront Colis., Cincinnati, Ohio, Nov. 7	12,639	\$10.00-\$14.50	\$174,348*
4	EARTH, WIND & FIRE—Sunshine Productions; Market Square Arena, Indianapolis, Indiana, Nov. 1	16,511	\$8.50	\$140,343
5	EAGLES/BLUE STEEL—Concerts West; Stokely Athletic Center, Knoxville, Tenn., Nov. 9	12,056	\$7.50-\$12.50	\$134,835*
6	STYX—Electric Factory Concerts; Riverfront Colis., Cincinnati, Ohio, Nov. 2	18,348	\$7.00-\$8.00	\$133,571*
7	EAGLES/BLUE STEEL—Sound Seventy Prod./Concerts West; Murphy Athletic Ctr., Murfreesboro, Indiana, Nov. 8	12,042	\$7.50-\$12.50	\$132,728*
8	EARTH, WIND & FIRE—Taurus Productions; Omni, Atlanta, Ga., Nov. 7	12,286	\$10.50-\$11.50	\$137,641
9	EARTH, WIND & FIRE—Lewis Grey Productions; Checkerdome, St. Louis, Missouri, Nov. 9	15,732	\$7.50-\$8.50	\$128,207
10	EAGLES/BLUE STEEL—Concerts West/Cellar Door Productions; The Scope, Norfolk, Va., Nov. 6	10,995	\$7.50-\$12.50	\$123,382*
11	OUTLAWS/MOLLY HATCHETT/POINT BLANK—Electric Factory Concerts; Riverfront Colis., Cincinnati, Ohio, Nov. 11	16,476	\$6.75-\$7.75	\$116,693
12	GRATEFUL DEAD—Monarch Ent. Bureau/Cellar Door Productions; Capitol Ctr., Largo, Md., Nov. 8	14,216	\$6.60-\$8.80	\$111,926
13	GRATEFUL DEAD—Monarch Ent. Bureau/Harvey & Corky Productions; Memorial Audit., Buffalo, N.Y., Nov. 9	11,413	\$7.50-\$8.50	\$94,699
14	STYX/CITY BOY—Monarch Ent. Bureau; Rochester War Mem., Rochester, N.Y., Nov. 8	10,958	\$8.50	\$93,968*
15	SAMMY HAGAR/PAT TRAVERS BAND/SCORPIONS—Pace Concerts/Jam Productions; Convention Ctr. Arena, San Antonio, Texas, Nov. 12	12,902	\$6.50-\$7.50	\$91,440*
16	EARTH, WIND & FIRE—Lewis Grey Productions; Municipal Audit., Kansas City, Missouri, Nov. 12	9,369	\$9.00	\$84,546*
17	ELTON JOHN—Concerts West; Hofheinz Pavilion, Univ. of Texas, Nov. 11	8,237	\$8.50-\$9.50	\$76,028*
18	SAMMY HAGAR/PAT TRAVERS BAND/SCORPIONS—Pace Concerts; Coliseum, Houston, Nov. 4	9,256	\$6.50-\$7.50	\$69,142
19	GRATEFUL DEAD—Monarch Ent. Bureau/Univ. Of Michigan; Univ. Of Mich., Chrysler Arena, Ann Arbor, Mich., Nov. 10	7,246	\$7.50-\$8.50	\$61,308
20	OUTLAWS/MOLLY HATCHETT—Star Date Productions; Dane County Colis., Madison, Wisc., Nov. 7	6,567	\$7.50-\$8.50	\$50,408*
21	OUTLAWS/MOLLY HATCHETT—Belkin Productions; Kent State Univ., Kent, Ohio, Nov. 10	6,372	\$6.50-\$8.00	\$46,810*
22	FOREIGNER/GAMMA—Landmark Productions; Milwaukee Arena, Milwaukee, Wisc., Nov. 7	5,385	\$8.00-\$9.00	\$45,121
23	WAYLON JENNINGS/JOHNNY RODRIGUEZ—Encore Productions/Steve Weldon; Mississippi Coast Colis., Biloxi, Miss., Nov. 4	5,329	\$6.50-\$7.50	\$37,550
24	SAMMY HAGAR/PAT TRAVERS BAND/SCORPIONS—Pace Concerts/Jam Productions; Memorial Colis., Corpus Christi, Texas, Nov. 9	4,407	\$7.50-\$8.50	\$33,915
25	MASS PRODUCTION/PARLIAMENT/FUNKADELIC/BRIDES OF FUNKENSTEIN—Star Entertainment/Fred Jones; MidSouth Colis., Memphis, Tenn., Nov. 7	3,941	\$7.50-\$8.50	\$31,544
26	OUTLAWS/MOLLY HATCHETT—Sunshine Promotions/Jam Productions; Memorial Colis., Fort Wayne, Indiana, Nov. 8	3,799	\$6.50	\$26,952

Auditoriums (Under 6,000)

1	ELTON JOHN/RAY COOPER—Sound Seventy Productions Inc., Grand Old Opry House, Nashville, Tenn., Nov. 7	4,424	\$10.00-\$15.00	\$61,335*
2	ELTON JOHN/RAY COOPER—Concerts West; Civic Audit., Atlanta, Georgia, Nov. 8	4,229	\$12.50	\$51,087*
3	PAT TRAVERS BAND/SCORPIONS—Pace Concerts/Jam Productions; Municipal Audit., Austin, Texas, Nov. 7	4,498	\$6.50-\$7.50	\$32,255
4	JEFFERSON STARSHIP—Brass Ring Productions; Royal Oak Music Theatre, Royal Oak, Mich., Nov. 6	2,919	\$10.50	\$30,649*
5	BONNIE RAITT/LAMONT CRANSTON BAND—Electric Factory Concerts; Academy Of Music, Phila., Penn., Nov. 11	2,929	\$7.50-\$9.50	\$25,064*
6	TALKING HEADS/PEARL HARBOR—Frank J. Russo; Ocean State Performing Arts Ctr., Providence, R.I., Nov. 10	3,200	\$6.50-\$7.50	\$23,121*
7	OUTLAWS/MOLLY HATCHETT/POINT BLANK—Belkin Productions; Masonic Hall, Detroit, Mich., Nov. 9	2,736	\$8.00-\$9.00	\$22,881
8	JEAN-LUC PONTY/DAVID SANCIOUS—Electric Factory Concerts; Zower Theatre, Phila., Pa., Nov. 9	3,072	\$6.50-\$7.50	\$21,974*
9	TOM SCOTT—Creative Concerts; Symphony Hall, Salt Lake City, Utah, Nov. 11	2,609	\$6.50-\$8.50	\$20,888
10	BONNIE RAITT/LOUDON WAINWRIGHT III—Monarch Ent. Bureau; Capitol Thea., Passaic, N.J., Nov. 10	2,226	\$7.50-\$8.50	\$18,863
11	PAT METHENY—Brass Ring Productions; Royal Oaks Music Theatre, Royal Oak, Mich., Nov. 10	2,122	\$8.50	\$18,037

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Chinese Country: Ambassador Zemin on the "Opry" stage with Roy Acuff, left; getting a guitar lesson from Johnny Cash and June Carter Cash, above; and, right, at the Nashville Airport with Frances Preston, interpreter, and Madame Li.



Chinese Visit Triggers \$\$\$ Thoughts By CMA

• Continued from page 3

rantly flaunted in the Nov. 9-11 trip to Tennessee.

The ambassadorial visit was proclaimed a success by both the Chinese and the country music community. Progress came in personal, as well as professional, relations.

"Ambassador Zemin has heard our music, met our people and expressed a genuine interest in both," comments Frances Preston, BMI vice president and chairman of the CMA committee that arranged for the visit. "Since music is the universal language through which all people can communicate, it's our hope that country music will be in the forefront of the inevitable exchange between our cultures."

Preston hosted the delegation, along with fellow CMA executives Irving Waugh, Tennessee tourism commissioner, and Joe Talbot, Tennessee Lt. Gov. John Wilder and House Speaker Ned Ray McWherter also received the Chinese officials.

The event-packed weekend came off without a hitch despite the ever-delicate waters of protocol and lan-

guage translation. "It was a much warmer weekend than I had expected it to be," remarks Waugh.

Though terming a country music tour of China as "very speculative" and presently "highly unlikely," Waugh adds, "It's no secret that the CMA would like a tour of China. We'd like to go anywhere in the world to promote country music."

Talbot noted the Chinese were interested in country music as a form of American culture: "It's quite a tribute to where country music is today that they were interested, came here, and enjoyed themselves."

A result of the trip, says Talbot, is that the Nashville country music industry "finds itself as part of the cultural exchange between China and the U.S."

Jo Walker, executive director of the CMA, believes the Chinese connection could open up an important world trade market. "Country music should be right there in the early stages as a viable commodity that can be sold there," states Walker.

Though she feels the Nashville trip was a "giant step," Walker

doesn't expect any overnight results in spurring country music in the world's largest potential market. "I expect it to take years to develop as a market," she predicts.

The CMA ignited the visit by meeting with Jim Free, special assistant to President Jimmy Carter. Free arranged for Dr. Michel Oksenberg, National Security Council adviser on Chinese affairs, to meet with the committee that also includes Bruce Lundvall, president of the CBS Records Division.

The Chinese contingent also included Ambassador Zemin's wife, Madame Li Youfeng; Xie Quimei, Chinese cultural counselor; Bine Qingzu, embassy second secretary; and two interpreters.

The first event was a reception at BMI. A dinner and surprise performance by Barbara Mandrell followed the reception.

Solons Move To Country's Beat

NASHVILLE—Country music has invaded the U.S. Senate halls, largely through the efforts of Senate majority leader Robert C. Byrd of West Virginia.

Byrd, who has performed as a fiddler on the "Grand Ole Opry" and "Hee Haw," as well as issuing his own album of mountain tunes, has been actively exposing country music to his congressional counterparts.

Byrd has teamed up on occasion for informal jam sessions with Sen. Donald W. Stewart of Alabama on guitar, Howard Cannon of Nevada on saxophone and clarinet, Spark Matsunaga of Hawaii on harmonica and Richard Stone on harmonica and spoons.

In the House, the country music brigade is led by Rep. Wes Watkins of Oklahoma, who counts Marty Robbins, Merle Haggard, Freddy Fender and Charley Pride among his favorite artists. Other House fans are Kenneth Holland of South Carolina who picks bluegrass and Country guitar and Bill Hefner of North Carolina, an accomplished gospel/inspirational singer.

5 New Directors

NASHVILLE—The board of directors of the Academy of Country Music has appointed five vice presidents for the 1979-1980 term. Appointed are Al Gallico of Gallico Music, Jim Halsey of the Jim Halsey Agency, Rick Blackburn, CBS Records, Eula Thompson and Stan Mores of the Scotti Brothers Entertainment Co.

The busy Saturday slate included a brunch and reception at the governor's residence, hosted by Tennessee political leaders. Entertainment came from Larry Gatlin and the Gatlin Brothers.

The party also visited the Country Music Hall of Fame for a tour conducted by Bill Ivey, director of the Country Music Foundation.

Interested in Nashville's cultural heritage, the Chinese visitors were taken to the Hermitage, home of President Andrew Jackson. The ambassador requested an impromptu tour of downtown Nashville and a visit to a recording studio.

Norm Anderson, manager of the CBS Recording Studios in Nashville, quickly arranged for a tour of the newly remodeled studio and the old quonset hut studio that helped give birth to Nashville's Music Row. Anderson fielded questions from the ambassador who was particularly interested in the new 32-track facilities.

Saturday night was climaxed by a visit to the "Grand Ole Opry" where he viewed the show from the presidential box, received a standing ovation from the audience after his introduction by Roy Acuff, and exchanged gifts with Acuff. He also met with "Opry" members backstage.

Then WSM, Inc. hosted a dinner in the Roy Acuff Museum at Opryland USA.

Before departing for Washington Sunday afternoon, the delegation was treated to a brunch and entertainment at Fox Hollow, the home of Tom T. Hall in Brentwood, Tenn. Again the gifts flowed, with Hall

Dolly Parton's Image Expanding

NASHVILLE—Dolly Parton has reached agreement with the Riviera Hotel in Las Vegas calling for her to appear in the hotel's main showroom six weeks per year over a three year period. Her first appearance is scheduled for June 1980. According to Tony Zoppi, entertainment director for the Riviera, Parton's multi-million-dollar deal is "one of the most lucrative entertainment deals in the history of Las Vegas."

Parton's next album will be released on her own White Diamond label, distributed by RCA. The album is expected to be released prior to her Las Vegas engagement.

In addition to her recording and performing activities, Parton has signed a three-picture deal with 20th Century-Fox. Her first film is titled "9 to 5" and stars Jane Fonda and Lily Tomlin.

presenting a country music version of "The Best Is Red" and Johnny Cash giving the ambassador his guitar and a quick guitar lesson.

The contrasts were as remarkable as the trip itself. From the splendid place settings at the BMI dinner to the blue-jeaned laidback atmosphere at the Hall residence, Nashville showed it can handle complex diplomatic relations perfectly whether the situation is formal or informal.

"These are the songs of the working man," said Hall, hitting a responsive chord with the People's Republic figures.

Ambassador Zemin indicated country music could become popular in his country. "Chinese folk music has a high pitch while the country music here has a low pitch," he commented. "I think our people would like it because they like different forms of music."

"Don't discuss religion, sex or politics," advised a protocol expert before the Hall affair.

"What else is there to talk about?" quipped Tandy Rice, president of Top Billing Inc.

What there was to talk about was music—the international language. And that talk led to a friendship bridge that not only spanned cultures, but could span centuries.

Kentucky Fried Writer Winners

NASHVILLE — Amateur songwriters Jim Koslosky and Doug Janzen beat out a field of 58 national finalists to win first prizes in the annual Kentucky Fried Chicken Country Music Songwriting Contest.

Koslosky, a self-employed interior decorator in Mt. Clemens, Mich., won for his country composition, "Early Morning Feelings," while Janzen, an advertising agency copywriter in Sedgewick, Kan., received a prize for his song, "Sweet Weekend Encounter."

Both songs will be recorded by MCA artist Barbara Mandrell as special-edition singles and will be shipped to country radio stations nationally.

Koslosky and Janzen were flown to Nashville by Kentucky Fried Chicken to attend Mandrell's recording session and returned for country music week activities here in October.

Approximately 20,000 entries were received in this year's Kentucky Fried Chicken Country Music Songwriting Contest.

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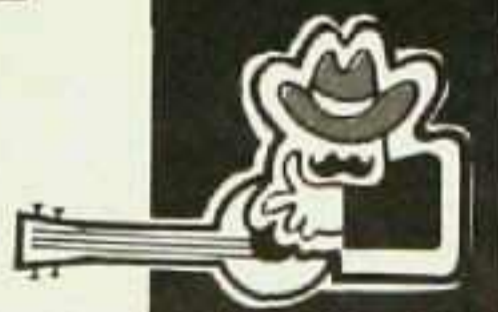
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EPIC DUO—Johnny Rodriguez and Charly McClain belt out their duet, "I Hate The Way I Love It," on the recent CBS Records show at the Opry House.

MCA Push On Country LPs

NASHVILLE—MCA Records has provided retail accounts with a plethora of point of purchase aids for six of the label's recent country releases. Headed up by the release of Barbara Mandrell's "Just For The Record," the merchandising campaign also includes Jimmy Buffett's "Volcano," "Forever" by John Conlee, "Diamond Duet" by Conway Twitty and Loretta Lynn, "Portrait" by Don Williams, and Tanya Tucker's "Tear Me Apart."

On behalf of Mandrell's "Just For The Record," MCA provided accounts with a six-foot standup of the artist, two by two-foot album cover blow-ups, album fronts and a specially designed mobile. John Conlee's album "Forever" was supported with point of purchase materials including large album announcement banners, album fronts, as well as ad mats and minis.

"Volcano" the most recent release by Jimmy Buffett was supported by three different posters including a personality poster, catalog poster and album announcement poster. Also included was a specially designed tropical mobile, album fronts and mini ads.

Conway Twitty and Loretta Lynn's current album, "Diamond Duet" is supported with a four-color two by two-foot album announcement poster and album fronts. Don Williams' "Portrait" album is also the recipient of a four-color two by two-foot album cover blow-up, as well as empty album jackets, for display purposes. Tanya Tucker's "Tear Me Apart" album utilizes three by three-foot black and white album cover blow-ups, album front boards, a specially designed dimensional wall mobile, an 18-inch stand up cutout/counter display, and an 18 by 36-inch banner.

All six albums are included in a multi-product country six-sided cube, featuring the cover graphics of the albums. In addition, a multi-product mobile for in-store use utilizing the six album covers is also available.

According to the label, all the materials are available to retail outlets across the country, via the MCA distribution network. Artists who are stronger in certain markets will receive a greater emphasis in that market.

MIKE HYLAND

NEW HORIZONS Dottie West Maps Strategy For Leap Into the Pop Field

Continued from page 38

Mackie for her costuming, incorporated professional choreography, lighting and staging into her shows, and began polishing her solo act in headlining situations.

West credits Rogers with rejuvenating her career, while acknowledging the necessity now for her to establish a separate performing identity. She feels "Special Delivery" is a milestone in her recording, introducing a different dimension of her musical personality to a new audience. Yet she doesn't see the image shift as any threat to her solid country base.

"It's not like I'm doing anything now that I haven't been doing live since I began singing with Kenny over two years ago," West points out. "Kenny draws very sophisticated and contemporary fans, and I had to change my style to fit with him. The album is finally reflecting these changes."

Colorado Calling

NASHVILLE—Artists Jim Ed Brown, Jerry Clower, Helen Cornelius and Wendy Holcombe, cohosts and regulars on the syndicated country music tv program, "Nashville On The Road," filmed 13 shows in Estes Park, Colo., for the new season. Guests include Jeannie C. Riley and Porter Wagoner.

Besides her extensive road schedule which calls for numerous tandem dates with Rogers, West has also been concentrating heavily on tv exposure. She's racked up three "Tonight Show" appearances, as well as stints on "Hollywood Squares," "Dinah!," "Merv Griffin" and "Mike Douglas." She guested on Rogers' own special, recently taped a syndicated tv program titled "Great Ladies Of Country," and just finished shooting her musical film debut in the forthcoming tv adaptation of "A Country Christmas Carol," for Dec. 17 airing.

In January, West will be a presenter on ABC's American Music Awards hosted by Cher and Elton

Awards To 20

NASHVILLE—The Massachusetts Country Music Awards Assn. held its first country music awards night in Weymouth, Mass., with honors presented in a total of 20 categories.

Among those winning awards were Johnny White as entertainer of the year, Tina Welch as female vocalist, Dave Pike, male vocalist, Chris Anders, most promising new act; Bits And Pieces, best vocal group; Luke Wetherfield Show, top trio; and Rick Robinson & the Bavou Boys for best band of 1979.

CASEY DIRECTS CBS Cooking Gatlin, Jones LP Campaign

NASHVILLE—New albums recently released by Larry Gatlin and George Jones are the subjects of promotional efforts by CBS Records here.

For Gatlin's "Straight Ahead" LP, the label compiled a special hour-long cassette featuring all the cuts from the album, as well as a former Gatlin hit, "Broken Lady," distributed through CBS. The selections were interspersed with impromptu conversation and comments by the Gatlin brothers suitable for on-air use.

The cassettes were mailed out to approximately 125 key country radio stations across the U.S. for inclusion in programming formats.

In the case of Jones' new package, "My Very Special Friends," the LP features guest artists in cameo duets with the Epic performer, though contractual obligations precluded CBS from releasing individual cuts as singles.

Explains Joe Casey, promotion director for CBS here, "Our agreement with the other labels involved stipulates that we wouldn't release cuts featuring their artists or use their names in our promotional campaigns.

"So, instead, we're concentrating on working the album exactly as we would a single release. Our efforts are aimed at exposing the entire LP to programmers for regular rotation, leaving them to choose which cuts they prefer."

Casey adds that this is the first time the company has tried this approach. "We're marketing this as album-oriented country in a primarily singles oriented country marketplace."

KIP KIRBY

John, capping that with a live show at the March NARM convention.

Currently, the entertainer is headlining a month-long engagement at Las Vegas' Frontier Hotel with Mel Tillis. Already solidly booked into mid-1980, West is now looking ahead toward the possibilities of her own tv special and movie roles.

In New Direction

NASHVILLE—Freddy Weller's newest Columbia single, "Go For The Night," represents both a new musical direction and the initial phase of a concept program being developed for the artist.

"Go For The Night" was co-written and produced by Weller and Buzz Cason at Creative Workshop, marking the first time the pair has collaborated in this capacity. Weller, a one-time member of pop group Paul Revere & the Raiders, debuted the single at a "Pop! Goes The Country" tv taping.

Cramer a Soloist

NASHVILLE—RCA pianist Floyd Cramer headlined with the Memphis Orchestral Society recently. This appearance is one of numerous symphony guest artist performances scheduled for Cramer on an itinerary that includes Knoxville, Houston and Minneapolis.

Billboard Hot Country LPs

Billboard SPECIAL SURVEY For Week Ending 11/24/79

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★	1	9	KENNY—Kenny Rogers, United Artists UAR 979
★	2	30	GREATEST HITS—Waylon Jennings, RCA AHL 13378
	3	3	50 THE GAMBLER—Kenny Rogers, United Artists UA-LA 934-H
	4	4	16 3/4 LONELY—T.G. Sheppard, Warner/Curb BSR 3353
	5	5	8 MISS THE MISSISSIPPI—Crystal Gayle, Columbia JC 36203
★	8	4	I'LL ALWAYS LOVE YOU—Anne Murray, Capitol S0012112
	7	6	27 MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic JC 35751
	8	7	23 IMAGES—Ronnie Milsap, RCA AHL 13346
★	10	7	STRAIGHT AHEAD—Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
	10	11	21 FAMILY TRADITION—Hank Williams Jr., Elektra/Curb SE 134
★	26	2	CLASSIC CRYSTAL—Crystal Gayle, United Artists UAR 982
	12	13	23 ONE FOR THE ROAD—Willie Nelson and Leon Russell, Columbia KC 2036064
★	31	2	WHAT GOES AROUND COMES AROUND—Waylon Jennings, RCA AHL 13493
★	23	7	JUST GOOD OL' BOYS—Moe Bandy & Joe Stampley, Columbia JC 36202
	15	9	10 JUST FOR THE RECORD—Barbara Mandrell, MCA 3165
	16	18	6 SHOULD I COME HOME—Gene Watson, Capitol ST 11947
	17	15	11 VOLCANO—Jimmy Buffett, MCA 5102
	18	20	29 BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BSR 3318
	19	19	14 YOU'RE MY JAMAICA—Charley Pride, RCA AHL 13441
	20	12	20 THE TWO AND ONLY—Bellamy Brothers, Warner/Curb BSR 3347
	21	16	23 GREAT BALLS OF FIRE—Dolly Parton, RCA AHL 13361
	22	17	29 THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096
	23	25	81 STARDUST—Willie Nelson, Columbia JC 35305
	24	21	96 TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
★	NEW ENTRY		WILLIE NELSON SINGS KRISTOFFERSON—Willie Nelson, Columbia JC 36158
★	34	2	PORTRAIT—Don Williams, MCA 3192
★	32	2	THE BEST OF EDDIE RABBITT, Elektra GE 235
★	33	33	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY 1135
★	35	2	WHISKEY BENT AND HELL BOUND—Hank Williams Jr., Elektra/Curb SE 237
★	38	15	RANDY BARLOW, Republic 6024
	31	27	26 LOVELINE—Eddie Rabbitt, Elektra GE 181
	32	14	13 SHOT THROUGH THE HEART—Jennifer Warnes, Arista AB 4217
	33	24	16 THE LEGEND AND THE LEGACY, VOL. I—Ernest Tubb, Cashnet CL 33001
	34	29	11 STAY WITH ME/GOLDEN TEARS—Dave & Sugar, RCA AHL 13360
	35	28	14 OUR MEMORIES OF ELVIS, VOL. II—Elvis Presley, RCA AOL 13448
	36	30	8 FOREVER—John Conlee, MCA 3174
	37	41	51 WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2735642
	38	22	32 CLASSICS—Kenny Rogers & Dottie West, United Artists UALA 946H
★	49	25	CROSS WINDS—Conway Twitty, MCA 3086
	40	37	54 ROSE COLORED GLASSES—John Conlee, MCA AY 1105
	41	43	74 WHEN I DREAM—Crystal Gayle, United Artists UALA 85R-H
	42	39	13 A RUSTY OLD HALO—Hoyt Axton, Jeremiah JHS000
	43	47	40 NEW KIND OF FEELING—Anne Murray, Capitol SW 11849
★	NEW ENTRY		SIMPLE LITTLE WORDS—Cristy Lane, United Artists UALA 978-H
	45	48	2 ROCKIN' YOU EASY, LOVIN' YOU SLOW—Ronnie McDowell, Epic JC 36142
★	NEW ENTRY		DIAMOND DUET—Conway Twitty & Loretta Lynn, MCA 3190
	47	50	10 JIM ED & HELEN—Jim Ed Brown & Helen Cornelius, RCA AHL 13258
	48	36	6 DON'T LET ME CROSS OVER—Jim Reeves, RCA AHL 13454
	49	45	16 THE VERY BEST OF LORETTA LYNN & CONWAY TWITTY, MCA 3164
	50	40	58 MOODS—Barbara Mandrell, MCA AY 1088

5 Chris LeDoux LPs For Swedes

NASHVILLE—Contracts have been finalized between Lucky Man Music and Polydor AB in Stockholm for the distribution of five Chris LeDoux albums.

Album product already received

and distributed in Sweden by Polydor AB includes "Life As A Rodeo Man," "Cowboys Ain't Easy To Love," "Songs Of Rodeo And Country," "Sing Me A Song, Mr. Rodeo Man" and "Songs Of Rodeo Life."

Nashville Scene

By KIP KIRBY

Nashville is caught up in a grip of concert fever recently, with performances around town by Elton John, the Eagles, Karla Bonoff and Hank Williams Jr. ... Elton's solo appearance at the Opry House brought John Conlee, Brenda Lee, John Wesley Ryles, Don Williams and Bill Golden of the Oak Ridge Boys, while Roy Orbison checked out the Eagles' show in nearby Murfreesboro.

And Hank Jr.'s Exit/In date received an extra boost from a simulcast over KDF-FM. That's a compliment to Williams' appeal, since KDF is an AOR station with a decidedly rock audience.

The Gatlin Brothers have bought an airplane for touring, and CBS is now mulling over the possibilities of sponsoring a "name the plane" contest. Will the winner get a free ride with Larry, Rudy and Steve?

David Allan Coe filming his third movie, "Lady Grey," for EO Corp. in North Carolina.

Is Elektra/Curb's Susie Allanson moving to Nashville? ... Country albums are winning friends on the national print scene: "People" Magazine recently applauded new LPs by Barbara Mandrell and sister Louise and husband R.C. Bannon, as well as Kitty Wells' Ruboca album, "Hall Of Fame, Vol. 1." Cosmopolitan's music critic Nat Hentoff, meanwhile, raved about Elektra's Bobby Braddock in a recent issue.

The N.Y. Times was apparently impressed by Tom T. Hall's new book, "The Storyteller's Nashville," out now by Doubleday. Reviewing the tome, the Times said, "... the book has none of the saccharine piety that often mars country music ..." and went on to compliment Hall's writing talents. Saccharine piety, hmmm?

Cristy Lane made her first-ever appearance Nov. 9 on the "Grand Ole Opry," following her return from Chicago where she previewed her latest UA single, "Come To My Love," before the Jukebox Operators of America convention.

The Oak Ridge Boys signed to star in two-hour NBC special, "Salute To The Jukebox Years," slated for mid-January airing. They will tape their segment at the Desert Inn in Las Vegas Nov. 30.

Terry Duncan now playing keyboards with Faron Young's group, the Deputies. ... And Katy Moffatt, who moved from Denver to L.A. this year, has wound up a California tour with Jerry Jeff Walker which included three dates at the Palomino Club in North Hollywood.

Wendy Holcombe, 16-year-old banjo virtuoso, inked for guest spot on Eddie Rabbitt's upcoming NBC-TV special. Also signed to appear is Emmylou Harris. ... Marty Kroff and Albert Tenzer were made honorary Nashvillians during their recent visit here with Tree International's president Buddy Killen. Mayoral aide Joe Foster made the presentation to the two representatives of Kroff Entertainment, which happens to be the company responsible for filming "Middle Age Crazy." Tree's Sonny Throckmorton, writer of the song, also sings it in the movie.

Also in the local writer department, Combine's Bob Morrison (on the charts now with "You Decorated My Life") visited L.A. recently and was interviewed by KLAG-AM's Sammy Jackson on the air. ... Morrison will have two of his songs in the upcoming John Travolta movie, "Urban Cowboy," filmed at Gilley's Club in Texas.

Delbert McClinton opened for the Charlie Daniels Band in Williamsburg, Va., receiving such enthusiastic response that he returned later in Daniels' set to join in on "The South's Gonna Do It Again." ... Speaking of Daniels, he refuses to rest on his recent CMA laurels—he's set to be the Grand Marshal in Nashville's annual Christmas parade, will film a U.S. Tobacco Co. tv commercial chewing Skol tobacco, is a presenter on the American Music Awards in January hosted by Cher and Elton John—and if that's not enough, Daniels and Co. are guesting on Kenny Rogers' CBS special, "The American Cowboy," airing Nov. 28. Currently, the group is on tour in Europe. Whew, hasn't Charlie ever heard of time off?

The Bellamy Brothers leave for New Zealand at the end of November for a week-long tour. Nashville writers Paul Craft and Rick Klarg participated in guest lectures recently at Middle Tenn. State Univ., expounding on—what else?—the business of songwriting.

Jerry Clower was the featured artist in a segment of WNGE-TV's new "PM Magazine" show in Nashville. PM hosts Andy Garmez and Meryl Rose visited the popular comedian at home and onstage for an in-depth profile on Clower.

Billboard

Hot Country Singles

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

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
★	1	10	COME WITH ME—Waylon Jennings (C. Howard, RCA 11773 (First Lady, BMI))	★	38	4	LAY BACK IN THE ARMS OF SOMEONE—Randy Barlow (N. Chinn, M. Chapman), Republic 049 (Chinnichap/Careers, BMI)	★	NEW ENTRY		YOU'RE GONNA LOVE YOURSELF IN THE MORNING—Charlie Rich (D. Fritts), United Artists 1325 (Combine, BMI)	
★	5	9	BROKEN HEARTED ME—Anne Murray (R. Goodrum), Capitol 4773 (Chappell/Salmaker, ASCAP)	★	37	9	(I Wanna) COME OVER—Alabama (M. Berardi, R. Berardi), MCI 4634 (NSD) (Blackwood, BMI)	★	70	52	10	WINNERS AND LOSERS—R.C. Bannon (K. Bell, T. Skinner, J.L. Wallace), Columbia 11108 (Hall-Clement, BMI)
★	3	2	HALF THE WAY—Crystal Gayle (B. Wood, R. Murphy), Columbia 1-11087 (Chriswood, BMI/Murfeezanges, ASCAP)	★	43	3	HELP ME MAKE IT THROUGH THE NIGHT—Willie Nelson (K. Kristofferson), Columbia 1-11126 (Combine, BMI)	★	71	41	8	LONELY TOGETHER—Diana (B. Springfield), Elektra 46539 (House Of Gold, BMI)
★	8	8	WHISKEY BENT AND HELL BOUND—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 46535 (Bocephus, BMI)	★	39	7	YOU DON'T MISS A THING—Sylvia (Aye Fleming, D.W. Morgan), RCA 11735 (Pi-Gem, BMI)	★	72	89	2	WE LOVE EACH OTHER—Louise Mandrell & R.C. Bannon (B. Killen), Epic 9-50789 (Tree, BMI)
★	5	3	SHOULD I COME HOME (Or Should I Go Crazy)—Gene Watson (J. Allen), Capitol 4772 (Tree, BMI)	★	40	5	YOUR LYING BLUE EYES—John Anderson (K. McDuffie), Warner Bros. 49089 (Acuff-Rose, BMI)	★	73	84	2	FADIN' RENEGADE—Tommy Overstreet (C. Sams), Elektra 46564 (Ironside, ASCAP)
★	6	7	BLIND IN LOVE—Mel Tillis (B. Coblin), Elektra 46536 (Sabal, ASCAP)	★	44	3	YOU KNOW JUST WHAT I'D DO/ THE SADNESS OF IT ALL—Conway Twitty & Loretta Lynn (J. Foster, B. Rice)/(R. Wolfe III), MCA 41141 (Jack & Bill, ASCAP)/(Side Pocket, BMI)	★	74	80	3	AIN'T NO WAY TO MAKE A BAD LOVE GROW—Johnny Russell (S. Throckmorton), Mercury 57008 (Cross Keys, ASCAP)
★	7	4	MY OWN KIND OF HAT/HEAVEN WAS A DRINK OF WINE—Merle Haggard (M. Haggard, R. Lane)/(S.D. Shafter), MCA 41112 (Shade Tree/Tree, BMI)/(Acuff-Rose, BMI)	★	50	2	HOLDING THE BAG—Moe Bandy & Joe Stampley (B. Moore, P. Bunch), Columbia 1-11147 (Barry, BMI)	★	75	76	4	HERE'S TO ALL THE TOO HARD WORKING HUSBANDS (In The World)—David Houston (P. Mitchell, P. Bunch), Derrick 127 (Barry, BMI)
★	9	8	I CHEATED ME RIGHT OUT OF YOU—Moe Bandy (B.P. Barber), Columbia 1-11090 (Barry, BMI)	★	45	5	YOU'RE THE PART OF ME—Jim Ed Brown (J. Schwens, H. Martin), RCA 11742 (Chess, ASCAP)	★	76	87	2	WHAT'S A LITTLE LOVE BETWEEN FRIENDS—Billy Burnette (B. Burnette, L. Henley), Polydor 2024 (Baby Chick/House Of Gold, BMI)
★	9	10	THE LADY IN THE BLUE MERCEDES—Johnny Duncan (D. Darst, G. Gentry), Columbia 1-11097 (Algee, BMI)	★	46	4	I DON'T WANT TO LOSE YOU—Con Hunley (N.D. Wilson, B. Sherrill, S. Davis), Warner Bros. 49090 (Dusty Roads/Algee, BMI)	★	77	88	2	RODLE-OE-OE-HOME—Annie Rue (A. Amanu), NSD 32 (Hickit/Annie Rue, BMI)
★	10	11	SAY YOU LOVE ME—Stephanie Winslow (C. McVie), Warner/Curb 49074 (Michael Fleetwood/Warner-Tamerlane, BMI)	★	49	4	RAINY DAYS AND STORMY NIGHTS—Billie Jo Spears (C. Craig), United Artists 1326 (Mimosa/Warwood, BMI)	★	78	81	3	I AIN'T NO FOOL—Big Al Downing (A. Downing), Warner Bros. 8787 (Al Gallico/Metaphor, BMI)
★	11	9	YOU SHOW ME YOUR HEART (And I'll Show You Mine)—Tom T. Hall (T.T. Hall), RCA 11713 (Halliwell, BMI)	★	53	2	YOU'D MAKE AN ANGEL WANNA CHEAT—The Kendalls (B. Morrison, B. Zerface, J. Zerface), Ovation 1136 (Combine, BMI/Southern Nights, ASCAP)	★	79	90	2	IN OUR ROOM—Roy Head (T. Seals, M.D. Barnes), Elektra 46549 (Living/Down 'N Dixie, BMI)
★	12	9	I'VE GOT A PICTURE OF US ON MY MIND—Loretta Lynn (B. Harden), MCA 41129 (Ring Coal, ASCAP)	★	51	5	DO IT IN A HEARTBEAT—Carlene Carter (C. Carter, N. Lowe, J. McFee), Warner Bros. 49083 (Rare Blue/Plangent Visions, ASCAP)/(Unichappell, BMI)	★	80	91	2	DON'T TOUCH ME—Kelly Warren & Jerry Taylor (H. Cochran), Jeremiah 1002 (Tree, BMI)
★	14	7	MY WORLD BEGINS AND ENDS WITH YOU/WHY DID YOU HAVE TO BE SO GOOD—Dave & Sugar (S. Pippin, L. Keith)/(J. Foster, B. Rice), RCA 11749 (Tree/Windchimes, BMI)/(April, ASCAP)	★	56	4	SMOOTH SAILIN'—Jim Weatherly (J. Weatherly), Elektra 46547 (KECA, ASCAP)	★	81	92	2	MISTY MORNING RAIN—Roy Price (D. Chappell), Monument 45-290 (Almanac, BMI)
★	16	6	YOU'RE MY KIND OF WOMAN—Jacky Ward (M. Sherrill, J. Whitmore, L. Kimball), Mercury 57004 (Al Gallico, BMI/Galileo, ASCAP)	★	57	2	COWARD OF THE COUNTY—Kenny Rogers (R. Bowling, B.E. Wheeler), United Artists 1327 (Roger Bowling, BMI/Sleepy Hollow, ASCAP)	★	82	93	2	GO FOR THE NIGHT—Freddy Weller (B. Cason, F. Weller), Columbia 1-11149 (Buzz Cason, ASCAP/Young World, BMI)
★	14	15	HAPPY BIRTHDAY DARLIN'—Conway Twitty (C. Howard), MCA 41135 (Butler, BMI)	★	60	3	WHEN I'M GONE—Dottie (M. Murray), RCA 11743 (Grey, ASCAP)	★	83	61	12	NO MEMORIES HANGIN' ROUND—Roseanne Cash & Bobby Bare (R. Crowell), Columbia 1-11045 (Coolwell/Granite, ASCAP)
★	17	5	A RUSTY OLD HALD—Hoyt Axton (B. Merrill), Jeremiah 1001 (Ryland, ASCAP)	★	62	2	I WISH I WAS CRAZY AGAIN—Johnny Cash & Waylon Jennings (B. McBil), Columbia 3-10742 (Hall-Clement, BMI)	★	84	55	11	WHAT'LL I TELL VIRGINIA—Johnny Rodriguez (B. McNeil), Epic 9-50808 (Hall-Clement, BMI)
★	18	8	MISSIN' YOU—Charley Pride (K. Fleming, D.W. Morgan), RCA 11751 (Pi-Gem, BMI)	★	61	6	BLUE KENTUCKY GIRL—Emmylou Harris (J. Mullins), Warner Bros. 49056 (Sure Fire, BMI)	★	85	57	13	LET'S TAKE THE TIME TO FALL IN LOVE AGAIN—Jim Chestnut (J. Chestnut), MCA/Hickory/Curb 41106 (Acuff-Rose, BMI)
★	23	4	THE ONE THING MY LADY NEVER PUTS INTO WORDS—Mel Street (M. Huffman), Sunset 100 (Prater/Merilark/April, ASCAP)	★	52	13	YOU DECORATED MY LIFE—Kenny Rogers (D. Hupp, B. Morrison), United Artists 1315 (Music City, ASCAP)	★	86	63	11	SOMETIMES LOVE—Mando Earthwood (M. Earthwood), GMC 108 (Music West Of The Pecos, BMI)
★	19	8	SWEET DREAMS—Reba McEntire (D. Gibson), Mercury 57003 (Acuff-Rose, BMI)	★	71	2	BUT LOVE ME—Janie Fricke (R. Nolan), Columbia 1-11139 (Sound Of Nolan/Two One Two, BMI)	★	87	57	13	MY PRAYER—Glen Campbell (M. Smotherman), Capitol 4799 (Sevenths Son, ASCAP)
★	19	20	MISSISSIPPI—The Charlie Daniels Band (C. Daniels), Epic 9-50768 (Hat Band, BMI)	★	72	2	A LITTLE GETTING USED TO—Mickey Gilley (J. Taylor), Epic 9-50801 (First Lady, BMI)	★	88	63	11	I'D RATHER GO ON HURTIN'—Joe San (B. Reneau, D. Goodman), Ovation 1127 (Pi-Gem, BMI/Chess, ASCAP)
★	21	8	CRAZY BLUE EYES—Lacy J. Dalton (L.J. Dalton, M. McFadden), Columbia 1-11107 (Algee, BMI)	★	67	3	UNTIL TONIGHT—Juice Newton (S. McClintock, K. Parker), Capitol 4783 (ATV/Island/McClintock, BMI)	★	89	92	3	SWEET SUMMER LOVIN'/GREAT BALLS OF FIRE—Dolly Parton (B. Tost/B. Reneau)/(O. Blackwell, J. Hammer), RCA 11705 (Song Yard, ASCAP)/(Unichappell, BMI/Chappell, ASCAP)
★	22	8	POUR ME ANOTHER TEQUILLA—Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Malloy), Elektra 46558 (DebDave/Bearpatch, BMI)	★	68	3	TILL I STOP SHAKING—Billy "Crash" Craddock (J. Adams), Capitol 4792 (Pick A Hit, BMI)	★	90	92	3	GENTLY HOLD ME—Peggy Sue & Sonny Wright (M. Jackson), Door Knob 9-111 (WIG) (Door Knob, BMI)
★	23	4	NOTHING AS ORIGINAL AS YOU—The Statler Brothers (D. Reed), Mercury 57001 (American Cowboy, BMI)	★	57	59	SARAH'S EYES—Vern Gosdin (S. Milele, V. Gosdin), Elektra 46550 (Hookit, BMI/NaySey, SESAC)	★	91	93	2	I KNOW I'M NOT YOUR HERO ANYMORE—Ronnie Robbins (T. Dycus, L. Kingston), TRC 081 (ATV/Hall-Clement, BMI)
★	24	5	TELL ME WHAT IT'S LIKE—Brenda Lee (B. Peters), MCA 41130 (B. Peters, BMI)	★	69	3	THIS MUST BE MY SHIP—Carol Chase (R. Murrah, S. Anders, T. Murrah), Catalina West 4501 (Blackwood/Magic Castle, BMI)	★	92	82	4	PLAY ME NO SAD SONGS—Earl Scruggs Revue (L. Butler, R. Bowling, M. Jackson), Columbia 1-11106 (Unart/Brougham Hall, BMI)
★	25	4	BUENOS DIAS ARGENTINA—Marty Robbins (B. Raleigh, U. Jurgens), Columbia 1-11102 (F.A., ASCAP)	★	85	2	EVERYBODY'S SOMEBODY'S FOOL—Debbi Boone (J. Keller, H. Greenfield), Warner/Curb 49107 (Screen Gems/EMI, BMI)	★	93	91	4	BETTER LOVE NEXT TIME—Dr. Hook (Pippen, Keith, Slatie), Capitol 4785 (House Of Gold, BMI)
★	26	7	STRANDED ON A DEAD END STREET—The ETC Band (E. Conley), Warner Bros. 49072 (ETC/Easy Listening, ASCAP)	★	61	42	BLUE HEARTACHE—Gail Davies (P. Draft), Warner Bros. 49108 (Lizzie Lou, BMI)	★	94	95	2	DUEL UNDER THE SNOW—Billy Edd Wheeler (B.E. Wheeler), Radio Cinema 001 (NSD) (Sleepy Hollow, ASCAP)
★	27	8	YOU ARE ALWAYS ON MY MIND—John Wesley Ryles (W. Carson, M. James, J. Christopher), MCA 41124 (Rose Bridge/Screen Gems/EMI, BMI)	★	62	54	I'LL SAY IT'S TRUE—Johnny Cash (J.R. Cash), Columbia 1-11103 (House Of Cash, BMI)	★	95	NEW ENTRY		I'M COMPLETELY SATISFIED WITH YOU—Laurie & George Morgan (B.J. Robinson), 4 Star 1040 (4 Star, BMI)
★	28	7	I HATE THE WAY I LOVE IT—Johnny Rodriguez & Charly McClain (A. Aldridge), Epic 9-50791 (Song Doctor/Big Hair, BMI)	★	63	73	ALL THE GOLD IN CALIFORNIA—Larry Gatlin and The Gatlin Brothers Band (L. Gatlin), Columbia 1-11056 (Larry Gatlin, BMI)	★	96	96	2	FIRST STEP—Marty Martel (J. McBea), Ridgetop 00679 (Century 21) (Kenpen, ASCAP)
★	29	6	LOVIN' STARTS WHERE FRIENDSHIP ENDS—Mel McDaniel (D. Lindo, A. Rush), Capitol 4784 (Combine, BMI)	★	64	47	FORGET ME NOT—Steve Wariner (P. Evans, A. Byron), RCA 11658 (September, ASCAP)	★	97	NEW ENTRY		DON'T SAY NO TO ME TONIGHT—Mark Seaton (D. Adams, D. Adams), Sun De Mar 45-79101 (Music Ways & Flying Airline, BMI)
★	30	6	YOU PICK ME UP (And Put Me Down)—Dottie West (R. Goodrum, B. Maher), United Artists 1324 (Chappell/Salmaker/Welbeck/Blue Quill, ASCAP)	★	64	11	YOU'RE A PART OF ME—Charly McClain (K. Games), Epic 9-50759 (Chappell/Brown Shoes, ASCAP)	★	98	98	2	CABELLO DIABLO ("Devil Horse")—Chris LeDoux (C. Daniels), Lucky Man 6520 (Century 21) (Haf Band/Night Time, BMI)
★	31	7	WALKIN' THE FLOOR OVER YOU—Ernest Tubb & Friends (E. Tubb), Cash 44507 (Rightsong, BMI)	★	83	2	IF I EVER HAD TO SAY GOODBYE TO YOU—Eddy Arnold (S. Gibb), RCA 11752 (Angel Wing, ASCAP)	★	99	94	3	HE'S AN OLD ROCK 'N' ROLLER—Dickey Lee (J. Stevens), Mercury 57005 (Jack And Bill, ASCAP)
★	32	4	OH, HOW I MISS YOU TONIGHT—Jim Reeves (B. Davin, J. Burke, M. Fisher), RCA 11737 (Bourne, ASCAP)	★	77	2	BACK TO BACK—Jeanne Pruett (J. McBea, J. Pruett), BIC 0005 (Scott Ch & Brandy, ASCAP)	★	100	97	2	I'M A LONG GONE DADDY—Nurman Wade (H. Williams), NSD 29 (Fred Rose, BMI)
★	33	7	SEA OF HEARTBREAK—Lynn Anderson (H. David, P. Hampton), Columbia 1-11104 (Shapiro Bernstein, ASCAP)	★	68	48	PREACHER BERRY—Donna Fargo (D. Fargo), Warner Bros. 49093 (Prima Donna, BMI)					
★	36	4	SHARING—Kenny Dale (S. Pippin, J. Slatie), Capitol 4788 (House Of Gold, BMI)				PUT YOUR CLOTHES BACK ON—Joe Stampley (B. Sherrill, S. Davis), Epic 9-50754 (Algee, BMI)					

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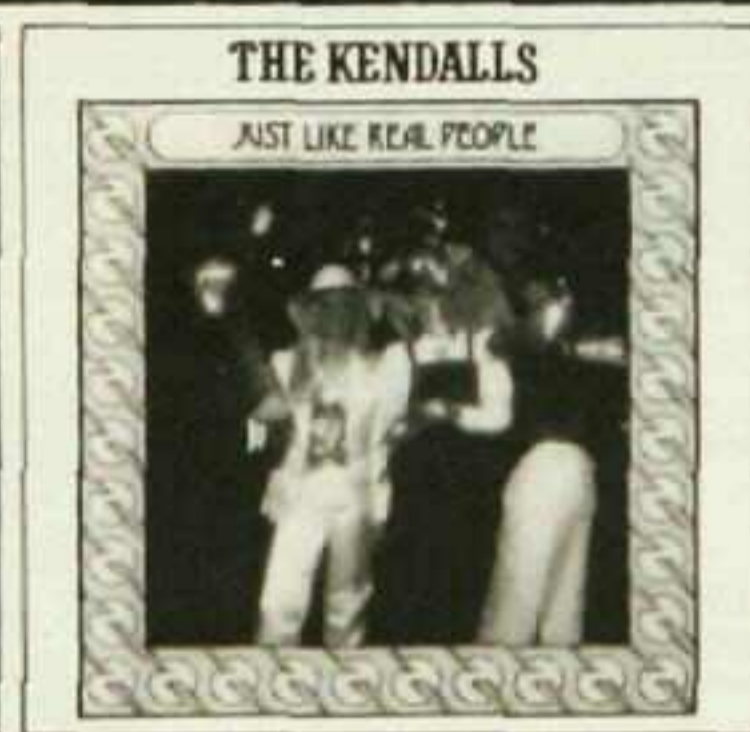
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AES HIGHLIGHTS

Billboard photos by J.B. Moore



SONY SYNTHESIZER—"Novak, the phantom of the organ," takes a turn at Sony's new PMS-360 digital synthesizer while the firm's Floyd O'Neil, right, explains the operation to Greg Kramer, Public Access Synthesizer Studio.



ELECTRONIC PLAYBACK—Wendy Carlos, center in the plaid skirt, oversees playback of her new, unreleased Brandenburg Concerto recording during an attentive session on "Electronic Orchestration: An Empirical And Technological Art."



NEW 40-TRACK—John Stephens, right, shows Stephens Electronics' two-inch 40-track recorder to New York studio man Rick Robbins.



SYNCHRONIZED—Tim Whiffen demos Audio Kinetics' Qlock 210 Synchronizer linking two multi-tracks for Piers Plaskitt, Celebration Studio.



TOP CONSOLE—The Solid State Logic SL-400E 40-input, 32-output console was the busiest high-end display on the AES floor in the main exhibit area at the Waldorf.



FIRST AES—Alan Francaise of Publison, first-time French exhibitor, right at left, shows stereo digital audio computer, producing variety of harmonies from single note source.

PORTASTUDIO—Rick Rossmi, right, explains Teac Portastudio, foreground, offering 4-track one-way 3 3/4 i.p.s. cassette recording to Gene Nicaise, Fidelicom.

Videodisk Jukebox Big Hit

Good Coin Operator Reaction Noted At Chicago Expo

• Continued from page 6

box launches such as France's Scopitone a decade ago.

Show-Time president Joe Barone said it would be necessary to "live down the shortcomings of what the industry has seen in earlier video jukebox systems."

The \$6,000 price tag—about triple the cost of a conventional jukebox today—also was being carefully scrutinized by jukebox distributors and operators attending the Conrad Hilton hotel expo. Nonetheless, it would be hard to describe the unit's working debut here as anything less than a hit.

"I think it's fantastic," Ernie Mooney, co-owner of Boulder, Colo.'s, Windy City Amusements, commented. "I know one or two places where it would work; I think I'd buy one," the distributor and games machine operator said.

Laurie Betteridge, a Cheltenham, England, operator and one of scores

who clustered eagerly around the 25-inch video screen, gave his show pick to the video unit.

"This is the best thing at the show; it's the most innovative thing," Betteridge explained.

The operator cited Britain's ailing jukebox business, which he described as "about dead."

Betteridge added that the Show Time box is the "kind of thing that would liven it up."

Operators said they envisioned a minimum 50 cents single play pricing on the color video machine. Conventional jukebox pricing is moving rapidly to a 25 cents single selection standard in the U.S., attendees at the expo indicate.

Dan Thompson of Alaska Music Co., Fairbanks, saw machine maintenance, purchase cost and "availability of disks" as the decisive factors.

"If it proves out I might be interested," Thompson, with "steady"

conventional jukebox revenues, commented.

"Some innovation would be interesting," he explains. "We're due for some innovative things."

Programming on the demo box consisted of video clips of recent songs by top artists such as Blondie, Rod Stewart, Nicolette Larson and Devo. Also Pink Lady, George Harrison, Doobie Brothers, Tim Curry, Jan and Dean and many others.

L.A.-based Music Video, Inc., a joint venture firm functioning as Show-Time's software arm secures program material on an experimental basis from record companies during the development phase of the video box.

According to Show-Time, royalty payment rates will be negotiated in the process of system development over the next 1 1/2 years.

John Bulin of Video Doctors Distributors, Green Bay, Wis., reacted:

(Continued on page 48)

INTO HOME VIDEO MARKET

Music Outlets Moving Slowly

By TOM CECH

This concludes a special report that began last week with a look at the initial steps in the marketing of home video.

LOS ANGELES—Record outlets and chains are becoming more involved in the sale of prerecorded video tapes, although the steps have been halting.

Nickelodeon in Los Angeles has made a fairly heavy commitment to prerecorded video tapes and features an in-store large screen playback unit on which tapes are demonstrated and promotional tapes are played to boost record sales. The Warehouse chain on the West Coast and Sam Goody's on the East Coast are among those stocking and selling the tapes, and tapes can be

found in locations as diverse as the Fedco membership department store chain. Yet results have apparently not been significant enough to cause a wholesale rush to stocking the item, which is expensive, and based on the number of playback units in existence, aimed at a fairly small market.

Bob Newmark of Pickwick International indicates his company is studying the product and making some "exploratory" excursions into the market; however, the go ahead decision has not yet been made. Says Newmark, "We are currently looking at moving into sales of prerecorded video tapes, and we are looking at movie titles. We may begin by stocking stores in a few selected

cities." The decision, though, is being made irrespective of the results at Sam Goody's in New York (a Pickwick-owned chain), where the marketing move was an independent decision of Goody's management.

On the distribution level, organizations such as the Video Trend in Michigan, formerly Music Trend, an independent record/tape distributor, are emerging to fill the gap between manufacturer and retail outlet. Principal Jeff Freedman outlines the company philosophy thus: "We'd like our organization to be the place for video in the Midwest, functioning both as a distributor and a major one-stop for prere-

(Continued on page 48)

AES SHOWCASE Pro, Semi-pro & Tape Duping Equipment Share Spotlight

By IRWIN DIEHL

NEW YORK—It was not the kind of convention AES members have come to expect in the last four to five years. The birth and growth of digital recording of audio, the refinement of audio systems' automation and the development of sophisticated and elegant forms of signal processing have been hallmarks of recent past meetings.

The recent New York convention, Nov. 2-5, was not characterized by surprising technological develop-

(Continued on page 49)

NEW YORK—The highlight in professional duplication at the AES was the modified King Cassette Loader from Domain Engineering in Illinois. Domain claims numerous advantages for its versions of the King models 750, 760 and 770 including less maintenance, greater output, higher quality finished product, easier operation and constant tape tension among others.

A six-page handout enumerated the claims point by point. The entire unit can be supplied by Domain for \$23,000 or it will modify a 750, 760 or 770 for \$13,000.

King, for its part, showed the Easyfeeder which retrofits the three models and holds 200 cassettes, and cost \$5,490. As to the Domain version of its machine, King withheld comment.

Two new cassette-to-cassette copiers were introduced. Pentagon had the 20 with one master and two slaves which operates at a 16:1 ratio. It also showed its Stabilign head mount design, soon to be patented, and created to eliminate common alignment problems.

Otari had the C-2 Cassette Duplicator. The C-2 holds the master plus two slaves and operates at 8:1. In ad-

(Continued on page 48)



By J.B. MOORE

NEW YORK—The unquestioned hit of the AES in the semi-pro area was TEAC Tascam's Model 144 Portastudio. TEAC demonstrated the unit in its suite by making guitar/vocal demos. Features include the use of high quality cassette tape, 3 3/4 i.p.s. speed, its own tape head configuration for one-way, four-track recording, pitch control, overdubbing capacity, Dolby noise reduction, panning and more.

The manual runs 30 pages and explains initial tracks, overdubbing, remixing, track bouncing, two-track live recording and other functions which have been incorporated into the 20-pound unit.

The demos played back in the suite were of surprising quality, although it must be noted that no percussion or piano were attempted. Nevertheless, if the reception given it at the show is any indication of its success in the market place, the Portastudio should do extremely well.

Elsewhere there was a plethora of new outboard gadgets. MXR showed the production model of its pitch transposer, in essence a low-end harmonizer with optional digital readout for \$800. Furman Sound

(Continued on page 48)

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INTO HOME VIDEO MARKET

Music Outlets Moving Slowly

Continued from page 46
corded video product." Currently, major clients are the appliance stores, since a place that offers video equipment to the consumer is in a good position to supply software for the newly acquired prize.

Freedman says Video Trend carries the tapes of five of the six major suppliers, as well as other product, and has just added rock concerts to its roster. "We like the music tapes because they are something the record stores can relate to better than the movie lines," says Freedman, and he hopes the additional stock will lead to a broadened client list. He notes that a lot of companies are offering public domain material, but "This is not nearly as valuable as product under exclusive contract," he says.

MEDA, or Media Home Entertainment, Inc., is one of the largest suppliers of concert video tapes and prerecorded video tapes in general, this position gained after nine months in the industry. The company's Charles Band indicates music tapes sell well, but not as well as the feature material. As an independent filmmaker, Band was quick to recognize the potential of "cult" films and the company got its start tying up the rights to a few key independent films—items such as "Groove Tube" and "Tunnel Vision."

According to Band, the initial suc-

cess in moving product was made possible by careful selection of material; and success in moving product has brought the chance for exclusive rights to further independent product, placing MEDA in an enviable position in a nascent industry.

"Prices will come down," says Band, "and that will make it feasible to market more diverse material." His company has just lowered its prices 10%, in fact—in part, because blank tape prices are coming down. "We're paying \$3 to \$4 less per unit for tape than we were," he says. "This is partly due to volume buying, but partly because tape is becoming cheaper." Nevertheless, the company has gone through many brands to find tape of a consistent quality.

The emergence of the retail store is a great aid for marketing, too. "A person will walk in to buy one tape, and if he sees things he likes, walk out with two or three tapes," says Band. This is in contrast to Fotomat, which has been handling Paramount product, and where titles must be ordered.

Allied Artists Industries is one of a growing number of major movie companies to make a substantial commitment to video thus far, having released a number of titles from its own catalog and through deals with other companies. One such outside deal has just been consummated for the release of a series of Basil

Rathbone and Nigel Bruce "Sherlock Holmes" movies.

Says Jay N. Feldman, group vice president, consumer products, "While I don't think that today the market for prerecorded material is sufficiently large to warrant production of material specifically for cassette, there is a fairly large market which can complement traditional methods of release."

In fact, rather than detracting from theatrical release, Feldman sees the video release as a complementary move and anticipates video releases in the future at or near the time of theatrical release. By doing this, advertising for a particular property does double duty, since it provides the same recognition to the theatrical release and the tape.

As to advertising, "The important thing is that right now the consumer has to be attracted, and the dealer attracted to the product line," says Feldman, and as a result, the company has concentrated on point of purchase materials complemented by publicity in magazines such as Reader's Digest. In this way, people can be made aware "This is something to consider spending your money for."

An important consideration is cost per thousand people reached who are potential buyers, and this makes major media buys unfeasible.

"The best move," says Feldman, "is to have a display and posters right where the dollar decision is made. The consumer has bought the deck and now he wants tapes..."

Portastudio Hit At AES

Continued from page 46

introduced a Stereo three-way/mono five-way cross-over system for \$415 which can separate a signal up to five ways for what would have to be called penta-amping. Applications are projected in both live concert sound and discos.

MicMix had the Master Room XL-305 stereo acoustic chamber synthesizer, a rack-mount, \$1,195 unit which does a commendable job of providing several basic types of echo sounds at a price for semi-pro applications.

AKG had three new mikes, D-310, D-320 and D-330, designed especially for road use. Each has a special screen to absorb the shock of being dropped and the insides of all three can be replaced on the spot, even during a concert, with the modular design.

From dbx, there are three new units—the model 164, limiter/compressor for \$379, the 501 linear expander at \$279 and the 505 which combines dynamic range expansion with a subharmonic synthesizer.

For JBL, there were the first of its new "outboard series." Included were the 7130 compressor/limiter for \$600, the 5302 mixer/preamplifier and the 6502 mixer/amplifier, both designed with live sound applications in mind, for \$922.50 and \$1,195 respectively.

The most interesting of all was the 7150 automatic microphone mixer with a possible 24 inputs into a mono master gain, also with live sound in mind. As well, each microphone input has an individual on/off limiting function tied to the master.

King Cassette Loader Said AES Duplication Highlight

Continued from page 46

dition, three Z-3 slave units can be added for a total output of 11 cassettes per pass, and all units, master and slaves are totally modular. Cost is \$2,950 and \$2,750 respectively.

Another interesting debut was the Audico Audio Rewinder/Exerciser/Timer which is available in three separate configurations incorporating one, two or three of the above functions. The 200-9, the most expensive, will rewind a C-60 in 17 seconds, exercise a cassette at various torques and tensions for 9,999 times without supervision, and time a cassette to within a tenth of a second without timing the leader.

A variety of newly modified machines was also on display. Heino Ilsemann's KZM-3 packaging and labeling Machine has a new jam-proof feature, will take both single and double inserts and production has

been increased to 4,800 per hour in an extremely quiet machine.

Coastal Specialty has modified its basic unit to simplify alignment and has added a modular control panel. With all modification taken into account, the cost has gone down nearly \$1,000.

David Lint Associates, which represents ITI and Angelbeck, showed ITI's Labelmaster, and Lint noted new interest in Angelbeck's returns processing system, specifically from record companies. Considering the \$45,000 price tag, it gives further credence to the dimensions of the returns problem in today's record market.

Ampro/Scully put in its first appearance at a New York AES in years, even though the firm had nothing new to display, an indication of the strength of this year's AES. **J.B. MOORE**

Operators Hail Video Jukebox Future

Continued from page 46

"Every year the jukeboxes stay the same. This is very interesting."

Bulin's company will "definitely" explore distribution possibilities relating to the new machine, he commented.

Byron Van Zandt of Des Moines' Great American Fun Factory believes video is an inevitable course. "It's where we're going," says Van Zandt, who reports jukebox revenues making a comeback linked to phasing out of disco activity in Iowa.

However, quality control problems dogging home videodisk production might be a factor, says Van Zandt.

Dan Kinlaw of Tar Heel Vending, Fayetteville, N.C., felt that consumer play acceptance would be easily forthcoming. "I think it would be accepted," remarks Kinlaw.

Kinlaw's questions concerned software supply and machine pricing.

Overall, operators' enthusiasm "exceeded my wildest expectations," Barone reported. "There is no question that there is a market," says Barone, "and it exceeds the market we envisioned."

According to Barone, Show-Time is still more than a year away from actual market entry.

Previous attempts at combining video with the jukebox date back more than 10 years. Insufficient supply of programs, bad audio/video synchronization and equipment bulkiness were related to the failures of earlier systems which employed film and videocassette.

"The selections that are available will be a primary factor," Madison, Me., operator Douglas Seavey said after viewing the demonstration.

"It's quite impressive," commented Seavey, for whom regular jukebox grosses have been declining steadily. "It's the hottest thing at the show," he added.

Good-bye, paper labels

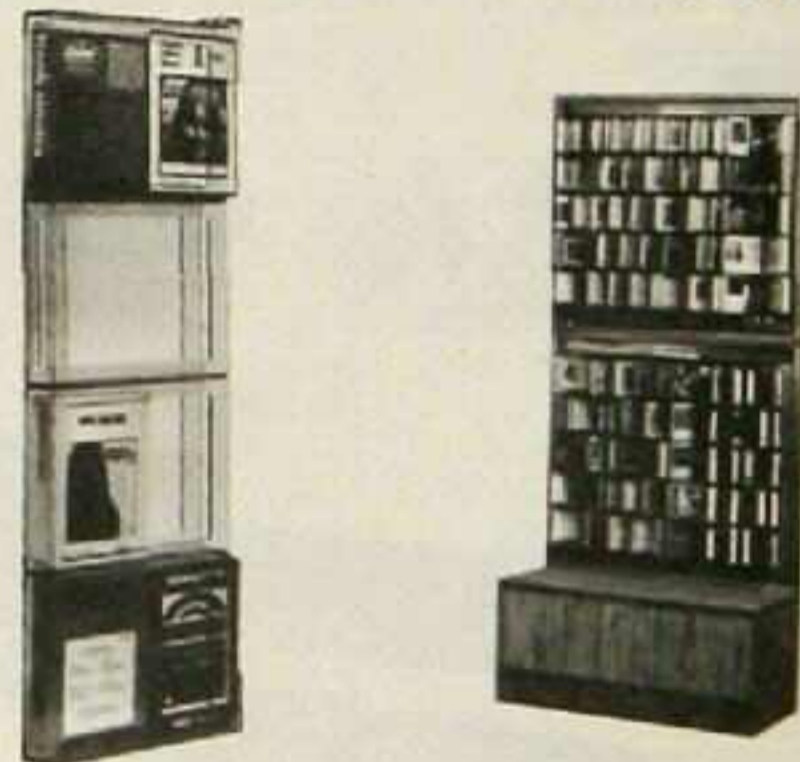
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NOVEMBER 24, 1979, BILLBOARD

Progress And Accomplishment Mark AES Assemblage

Continued from page 46

ments but rather by a demonstration of progress and accomplishment on the part of innovators of past conventions.

This year's expanded activities that boasted 170 exhibitors, studio tours, forums and symposiums, in addition to the paper sessions, were all well attended. There were a number of new products introduced and improvement in function and operation of many established lines in the pro audio area.

- **Irv Joel & Associates**, who represent the British firm, **C.A. Audio Systems Ltd.**, exhibited the Cadac Audio "In-Line" series of automation-ready consoles. These modular design mixers which may be configured from 28 up to 52 inputs, with as many as 48-output busses, are offered with Penny & Giles faders and six-section equalizers, switchable between input channels or monitor.
- Nearby was the **Solid State Logic** exhibit, undoubtedly the most active booth at the show. The company demonstrated its Master Studio System, the new E-Series console. This second generation board, which is the first to integrate into the automation system functions external to the console, operates under control of its studio computer.

- **Sound Workshop** previewed a new Series-30 recording console to be in production around mid-January. A variety of choices and options can be supplied on the new board: Penny & Giles faders; VCA grouping; and ARMS automation. The board will be fitted with 12-by-8, 20-by-16, or 28-by-24 inputs/outputs mainframe.

These comprehensively designed recording consoles have individual channel equalizers, cue and echo sends and are supplied wired for phantom powering of microphones. The Series-30 is also an economic design priced in a range of from \$5200 for the basic 12-in/8-out up to \$21,500 for a 28-by-24 model with Penny & Giles faders and VCA grouping.

- **Audio Processing Systems, Inc.**, based in Cambridge introduced its model 3000, 24-track mixing console which combines many functions and features desired in recording applications with an attractive price of just over \$30,000 for a 28-in/28-out board.

Manufacturers of digital audio recording systems were now showing production or pre-production models rather than prototypes as was the case just a year ago.

- **Sony** introduced a new model 24-track, fixed-head digital recorder, the PCM-3324. The recorder is packaged with processing electronics separate from the transport which occupies the space of a conventional analog multitrack transport. The PCM-3324 utilizes 1/2-inch video tape running at 30 i.p.s. and will record up to 60 minutes continuous on one 14-inch reel.

SMPTE time code is recorded so that the digital tapes may be electronically edited, but analog tracks are also recorded to be used if tape-cut editing is preferred. In addition, the 24-track recorder offers both digital and analog in-puts and out-puts and may be operated at any of seven different sampling frequencies between 32 kHz and 50.7 kHz. These latter features assure compatibility with other existing systems and provide for adaptability to future hardware.

Sony also showed another video-based digital editing system, the DAE-1100 designed for use with the company's 2-channel PCM-1600

digital processor, and a production model PCM-1600 processor for use with the U-matic videocassette recorder.

- **JVC** showed its PCM Audio Processor, model VP-1000, for use with any type VTR including U-matic, VHS or Beta. The unit is expected to be in production by the end of this year. The VP-1000 digital recordings are readily duplicated from one VTR to another but may be "coded" to prevent copying if desired.

- **3M Company** introduced its

new Digital Editor, interfaced between two 32-track digital recorders. Both recorders and editors are in production and being delivered to studios.

Following the convention the 3M exhibit package of two recorders with editor were delivered for "trials" to Soundworks, a Manhattan studio that is expecting delivery of its own 32-track package in early 1980. The week-long possession by Soundworks was used as an opportunity to become more familiar with the system and to introduce clients to

the promise of digital recording. Other Manhattan studios will be afforded the same opportunity before shipping the units back-west.

In a session booked by Soundworks owner Charles Benanty, studio musicians Jimmy Young, Kenny Mazur, Miles Chase and Brian Alsop had a rare opportunity to record material of their own choosing played in their own style, while control room visitors compared the 24-track digital and 24-track analog mediums.

- Another company exhibiting a

pre-production digital audio recorder was **Mitsubishi Electric**. That company's X-80, 2-channel system will be in production and market ready by March 1980. The X-80 system utilizes a 16-bit PCM coding technique on 1/4-inch tape. Two analog "utility" tracks are recorded to facilitate tape-cut editing, or an electronic editor may be interfaced. The X-80 recorder will be available in portable cases or mounted in a custom made console. Ten-inch reels permit up to one hour of continuous recording.

The new 64:1 system is a pacesetter for high-speed duplicating. It's designed with the most sophisticated electronics and dependable transport mechanisms.

The pacesetter features include an 8MHz quartz bias oscillator in each slave, slanted loop-bin with an adjustable capacity and new transport design for improved tape path, built-in variable-frequency cue tone generator, all TTL control logic and plug-in electronics.

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NOVEMBER 24, 1979, BILLBOARD

Audiophile Recordings

TCHAIKOVSKY: SYMPHONY NO. 4—Cleveland Orchestra conducted by Lorin Maazel, Telarc Digital 10047, distributed by Audio-Technica, \$17.98 list.

This symphony's lavish scoring particularly for brass and the extremely broad dynamic compass of Tchaikovsky's writing have made accurate reproduction on disks a problem. Telarc's handling of these technical challenges is an unqualified triumph with the added headroom of digital recording allowing new dynamic realism. Reproduction of the low frequency scoring and musical detailing also are of the highest calibre and Telarc's imaging accuracy with its three-microphone pick up realistically positions the listener in the auditorium with the orchestra. A

top-form Cleveland Orchestra contribution and Maazel's white-hot conducting make this an effort that few audiophiles or classical buffs will want to miss.

ROB MCCONNELL & THE BOSS BRASS AGAIN!—Umbrella UMBGEN1-12, distributed by Audio-Technica, 2LP, \$23.95 list.

This hybrid double album started as an ambitious direct disk project and wound up a half-speed mastered super-fi set when the metal masters were found unacceptable. Audiophiles can thank producers Jack Richardson and David Greene for using the backup tapes, for the overall impact is as impressive as the 22-piece group's original direct-to-disk effort. The jazz and blues arrangements by McConnell and Ian McDougall, latter for his piquant four-part "Pellet Suite" on side four, provide a sonic melange that reaches several peaks. Included are a non-standard trip to Spanish Harlem with a vibrant samba rhythm on the classic "Take The A Train" with superb percussion and brass separation, a stark contrast to the melodic French horn duo on the following "My Ship"; Charlie Parker's bebop classic "Confirmation" on the opening track that offers a strong dose of trumpet and alto sax, extending the dynamic range, and the final "BB Gun" movement of "Pellet Suite" providing the liveliest brass and percussion on both disks as an excellent demo cut. Handsome gold/silver package is a bonus.

LEGEND—Poco, ABC/Mobile Fidelity Sound Lab, Original Master Recording, MFSL1020, distributed by Mobile Fidelity, \$15 list.

Certainly one of the better remastering efforts in this well-received super-fi series, as the careful production values combine to give the group's basically mellow sound a brighter and bolder dimension than the original. Particularly noticeable are the quieter passages on "Spellbound," where birdlike calls echo lifelike, and the big single "Crazy Love," with an almost spatial feeling of surround sound evident. Extension of both the top and low-end on the title cut "Legend" are "hearable," and the percussion comes across in fine style on "Love Comes, Love Goes." For best companions with the originals, dealers and audiophiles should try these tracks that push their sound systems' dynamics.

DIGITAL SPACE: SPECTACULAR MUSIC FOR FILMS—London Symphony Orchestra conducted by Morton Gould, Varese Sarabande Digital VCDM100020, distributed by Discwasher, \$15 list.

This is orchestral sound so wet and unfocused that the instrumental groups appear to be swimming all over the aural field. Many listeners appreciate this sort of souped-up production, and the sonic brilliance and blossom of the digital sound does have impressive moments. It's the first all-film music program in digital, which promises a big audience of aficionados of both the motion picture and audiophile sound disciplines. The "Star Wars" main title, the rousing Western theme from "Big Country" and Rozsa's "Tribute To A Badman" Suite are the standout tracks with capable direction from Gould. Better focused sound and more precision in stereo imaging could have made this an outstanding program, however.

SPACE ORGAN—Jonas Nordwall, Crystal Clear CCS6003, distributed by CC Marketing, \$16.98 list.

Crystal Clear's purist, fixed microphoning technique and the extremely natural coloration and crispness of the direct disk reproduction are major pluses in conveying all the tonal extravagance and excitement of this big reconstructed theatre organ. The big variety of organ stops brought into play in this "Space Music" program includes some wall-shaking bass pipes and percussive stops such as cymbals and glockenspiel. Nordwall's "Star Wars," "Close Encounters," "Superman—The Movie," and "Battlestar Galactica" theme performances are brought off deftly with an apparent strong grasp of the instrument's capabilities. The drawback of a rather close-in, dry recording environment is a detraction, but this is an uncompromising audiophile effort. The organ is housed today in a Portland, Ore., pizza restaurant, and greater warmth and reverberation would have benefited the sound.

Audiophile Recordings for review should be sent to Alan Penchansky, Chicago; and Stephen Traiman/Is Horowitz, New York. Earlier reviews appear in issues of June 9, 23; July 7, 21; Aug. 4, 18; Sept. 1, 15, 29; Oct. 13, 27; Nov. 10.

Studio Track

LOS ANGELES—Jackson Browne, Graham Nash and John Hall are producing overdubs and mixing for the triple MUSE album at Rudy Records recording studios. The project, recently cut at New York's Madison Square Garden, features such artists as Crosby, Stills & Nash, the Doobie Brothers, Poco, Raydio, Nicolette Larson, Jesse Colin Young, Rosemary Butler, Sweet Honey In The Rock and others. Elektra plans a pre-Christmas release.

Mastering at Allen Zentz includes engineer Brian Gardner working on new ELO, Elton John and Funkadelic singles, while engineer Chris Bellman works on singles for Chicago, the Hounds, Tower Of Power and Tony Orlando.

Alex Cima finishing his second LP at Music Lab Studios. ... Winston Monseque producing Tata Vega for Motown at Love n' Comfort Studios, Clay McMurray and Lee Kiefer at the board.

Bob Seger working at the Capitol studios for his upcoming Capitol LP, Punch Andrews and Seger producing.

Frank Rand producing Tony Sciuto for Epic/Portrait at Devonshire, Hank Newberger at the board. ... At United Western: David Rubinson producing Herbie Hancock, Fred Catero engineering, and Roy Hallee producing and engineering Dan Hill, Jim DeMarco assisting.

At IAM, Irvine, Calif., Dan Peek, formerly of America, rehearsing for his upcoming tour; and Telarc and Chalfont Records working in the mastering room with a Soundstream digital recorder.

Activity at Cherokee: Michael Stewart producing Ahmad Jamal for 20th Century-Fox Records, Frank D'Amico engineering; Ian McLagan doing final mixes for his Mercury LP with Geoff Workman producing and engineering; the Pointer Sisters doing backup vocals for Suzanne Jerome for Mercury, Bobby Manuel producing, Frank D'Amico engineering; and Amy Holland working on a Capitol album with Patrick Henderson and Michael McDonald producing, Bob Schaper engineering with David Costel assisting.

Donna Summer working at Rusk Sound on an upcoming television special for Ernest Chambers Productions, Juergen Koppers engineering, assisted by Steven D. Smith, David Clark, and Mark Zarek. ... Kenny Rogers producing several sides for Kin Vassy at Alpha for International Artists.

RCA's Odyssey back into New York's Hit Factory with producer Sandy Linzer, Ed Sprigg behind the console. ... Jay Messina appointed to the position of chief engineer at the New York Record Plant. His recording credits include Aerosmith, Cheap Trick, Kiss, John Lennon, J. Geils Band, Montrose and others.

The Criteria/Artisan mobile truck cut the Police live for A&M at Miami's Gusman Hall, Steve Klein the senior engineer.

At Kingdom Sound Studios, Syosset, N.Y., Robin Gibb and Bee Gee keyboard player Blue Weaver producing Jimmy Ruffin's new single for RSD, Blue Weaver on keyboards, Bee Gee's Dennis Bryon on drums, George "Chocolate" Perry on bass, and Rhodes, Chalmers & Rhodes singing background. Glen Kolotkin and Clay Hutchinson engineering.

At New York's RPM: Franklin Micare recording for CBS with duets by Phoebe Snow, engineering by Neal Teeman, assisted by Hugh Dwyer; Pictures recording with Teeman at the console, Dominick Maita assisting, Colleen Heather & the Rubber Rock mixing for West End Records, Questar Welsh at the board, Dwyer assisting, Philip D'arrow recording with producer Jacques Levy for Polydor, Teeman engineering, assisted by Maita, and Sara Dash remixing with producer Rob Hegel, Teeman engineering with assistance from Hugh Dwyer RPM is adding a Neve 8068 console with Necam computer.

Action at Suntreader, Sharon Vt., sees Gino Soccio recording for Warner/RFC with Lindsey Kidd engineering and David Baldwin assisting, and John Pilla producing Arlo Guthrie with Les Kahn engineering. ... Kid Courage recording a single at the Automatt, San Francisco.

Janice McClain wrapping up a Warner Bros. LP at Kajem Studios, Gladwyne, Pa. ... Gerry Rafferty working on his new UA album at George Martin's Air Studios Montserrat in the British West Indies. ... Flo & Eddie producing Roadmaster for Mercury at Shade Tree, Lake Geneva, Wis. Also, Greg Riker producing the Faith Band for Village Records.



BOARD ROOM—Stuart Graham, left, second engineer, David Barnes, middle, producer, and engineer Danny Hilley are a study in concentration as they work on Conway Twitty and Loretta Lynn's 10th anniversary LP. They are using the new Necam computer in Sound City's studio A, Los Angeles.

LIPSITZ CITES REVENUE

Commercial Productions Record Studio Saviour?

By JIM McCULLAUGH

LOS ANGELES—Recording studios ought to be looking more at commercial production work as a revenue producing part of their operations, particularly in light of the recent record industry slowdown, according to Hilary Lipsitz, founder of Sunday Productions, New York.

Sunday Productions is a five-year-old commercial production firm which has created jingles for Pepsi-Cola, GE, Soft 'N' Dry and other national tv and radio advertisers. Its "Have A Pepsi Day" theme is enjoying its third year on the air.

"My feeling," says Lipsitz, "is that studios looking to survive any economic crunch will have to look seriously at the commercial industry as a continuing source of potential revenue. This is already an accepted fact of life for most professional musicians."

Lipsitz adds that many studios may not have pursued commercial production clients.

"For the smaller studio," he states, "set away from the major markets, I am certain there are many regional accounts, local stores, auto dealerships and others, all of which rely upon local tv or radio stations for their commercial productions. But radio stations as a rule, are ill-equipped for any sort of sophisticated commercial production. They have neither the studio size nor the mixing capability for this work."

"If I were the owner of a small studio and if I were looking to increase my recording activity I would be in touch with the ad sales departments of my local tv and ra-

dio stations to suggest a combination of ideas, energies and facilities. It seems to me that a natural by-product of these relationships and of these inter-related industries might be to join forces for commercial production."

The major difference between the two production styles, pop music and commercial/jingle production work, according to Lipsitz is speed. Commercial sessions tend to be done rapidly with a fast turnover of projects while pop productions are lengthier situations.

But Lipsitz believes that studios can effectively handle both situations.

"The only way for a studio," he contends, "and its engineering staff to grow proficient with commercial productions is by constant practice. And because so many commercial sessions are geared for tv, the studio going after a share of this work should be prepared to offer as wide range of visual support equipment as financially feasible. Sony U-Matic or Betamax videotape playback units and color monitors are standard tools in virtually every studio today. They enable the producer and the musicians to view the spots they are playing for."

"The studio seriously intent on making headway in the highly competitive commercial market must be prepared to offer their potential clients the most up-to-date video equipment as well as state-of-the-art in recording equipment. Certainly this represents a major cash investment, but one that is sure to pay off."

Multi-Track Home Study Is Now Available

LOS ANGELES—Professional Recording Institute of suburban Van Nuys here is offering a home study course in multi-track recording, according to Joseph Cannizaro, its president.

The course is sold on an individ-

ual lesson basis, \$12 per subject and consists of 10 lessons. Each student is assigned his or her own personal instructor and a working recording engineer, who will answer questions and who monitors the student's progress.

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Metro-Lites To Expand

NEW YORK—Metro-Lites, Inc., one of the nation's largest one-stop distributors of discotheque lights, pre-fabricated floors and accessories, is expanding with showrooms in Los Angeles, Miami and Mexico City, according to Jack Ransom, head of the two-year-old company.

The move is based on the success of the firm's New York City showrooms, which were opened just over six months ago, plus continued confidence in the future of the disco industry, states Ransom.

The Miami showroom will be open for business by the end of this month and the Mexico City showroom will go into operation by the end of the year. The Los Angeles facility will be ready for business in time for the Billboard Disco Forum scheduled to be held in that city next February.

Metro-Lites' New York facilities is a sprawling complex utilizing four buildings which houses showrooms, shipping, receiving and storage.

The New York City showroom displays more than \$130,000 worth of floors and lighting equipment in a disco-type environment. Included are five different type of floors including a liquid floor from Spain, six different types of controllers, more than 12 different models of strobes projectors, lasers and mirrored effects.

Metro-Lites distributes the prod-

ucts of such industry manufacturers as Pulsar, Lite-Lab, Optihinetics, EDI, Vue-Mora, Lightomation, Tripp, Altman and Fulcrum as well as some 40 other manufacturers plus its own line of equipment.

In the two years of its existence it claims to have outfitted discos in more than 27 countries including Canada, South America, the Middle East, the Caribbean and Europe.

Jr. Disco Dancers To Vie In London

LONDON—Working on the theory that disco dancers are getting younger every day, the first Disco Junior Championship is being organized here, aimed at the six-to-13-year-olds and with a first prize of an all-expenses-paid holiday at Disneyland, U.S.

Parental permission has to be granted for the event, which has preliminaries at 16 provincial halls, with the finals (Dec. 2, 1979) at Skindles, Maidenhead, Berkshire.

Most junior discos in the U.K. are staged on Sunday afternoons, some with a regular attendance of 600 and mostly for 9-13 age groups. The Disco Junior Championship is run by the Daily Express newspaper, in conjunction with Louis Brown's Valbonne chain of clubs.



DISCO TROUPE—"Lucifer's Troupers" is the name of this colorfully garbed and made-up crew who claim to be the Midwest's first theatrical disco troupe, patterned after New York's Le Clique Players. The troupe includes several professional dance teams, an exotic dancer, a magician, a mime, the snake lady and her boa, and assorted other characters. The troupe is a regular feature at Lucifer's, a popular Indianapolis disco that boasts four dance floors.

Studio 54 In N.Y. Is Expending \$1.2 Million For Its Refurbishing

NEW YORK—Studio 54 has entered its third stage of design with a recently unveiled \$1.2 million redecoration.

Changes in musical programming are evident, with more rock being played. According to owner Steve Rubell, Studio 54 is trying to move "five years ahead" of the competition.

Virtually the entire club has been remodeled from the lobby to the upper reaches of the balcony. At the entrance to the disco a 1,000-crystal chandelier which once hung in the New Hampshire executive mansion is suspended. Only this fixture is illuminated not by incandescents or candles but by four red laser beams which sweep through the crystals.

Jules Fisher and Paul Marantz, who are retained on a regular basis for lighting design, conceived a unique structure for a discotheque environment. A 40-foot-long bridge rests on tracks high above the dance floor.

The bridge is also rigged with flashing blue lights and jets emitting fog.

The deejay booth, formerly located a few feet above the dance floor, has been raised on stilts and redesigned. Richard Long and Associates, which designed the original

sound system and subsequent changes, removed the amplifiers to the club's basement and added remote control.

All woofers have been replaced with 10 Pioneer TAD 1601 15-inch units per channel. Each has a reported response of 20 to 800 Hz. Equalization is by two new UREI

units. A dBX 503 expander and a dBX 500 Boom Box complete the audio changes.

An overhaul of the balcony involved ripping out of many seats and the installation of a new bar located on top. It's 120 feet from the point where the natural fruit drinks are served to the dance floor.

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Xenon Owners Deny Drug Link

NEW YORK—The owners of Xenon, a popular midtown disco here, reacted strongly to newspaper reports linking the club to the arrest of a French tourist who, police say, had a small amount of cocaine in his possession.

The suspect was arrested on disorderly conduct charges two blocks away from Xenon, which is on W. 43 St. at 6 a.m. Sunday (11). A subsequent search apparently uncovered the cocaine, which the suspect allegedly told police he had purchased in Xenon.

The club's lawyer, Peter Schmidt, later issued a statement saying the use or sale of drugs in the club was "neither permitted nor tolerated." Schmidt said the club "welcomed any investigation into its affairs and operations."

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Disco Mix

By BARRY LEDERER

NEW YORK—Theo Vaness premiered four of the five cuts from his latest Prelude album at Xenon Tuesday (13). Performing before a packed house of deejays, disco promotion personnel and other industry guests, Vaness sang "Night People," "Star Fever," "I Can't Dance Without You" and "Thank God There's Music." Although all the tunes command nonstop energy and are swiftly moving in tempo, the latter stands out as the highlight and should be the deejay favorite. The LP is simply titled "Theo Vaness" and was produced by Michaela Lana & Paul Sebastian.

Gino Soccio's current 12-inch, 33-1/2 r.p.m. from RFC is a musical step forward. Topping the success of his Outline LP is the "Visitors," a new release running 5:50. Produced and mixed by Soccio, synthesizer and keyboard instrumentation play an important part in the rhythm tracks, recalling the "Midnight Express" excitement and sound. A strong bass guitar creates a pulsating movement similar to the break in "Bang-A-Gong" and, at the right moment, the cut ends cold for easy mixing out.

On a lighter and less intense vein from RFC is the smooth feeling given by "Smack Dab In The Middle" a 12-incher featuring Janis McClain. This 16-year-old Philadelphian shows promise in her first release.

The disk conjures up the familiar Philly sound in its arrangements and production. Mixed by Larry Levan, producers Milt Tennant and Thom Page have found what appears to be an up-and-coming performer.

Warner Bros. has released a 12-inch 33-1/2 r.p.m. containing three selections from the recent 852 LP. "Rock Lobster" and "Dance This Mess Around" seem too fast and too noisy for dancing, but "Planet Claire" has possibilities. It has a more consistent tempo and drive with a sound similar to the theme from "Peter Gunn" with electronic overtones.

Billboard's Disco Action

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ATLANTA

- This Week**
- 1 **FEVER—all cuts—Fever—Fantasy (LP/12-inch)**
 - 2 **NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)**
 - 3 **HARMONY—Suzi Lane—Elektra (LP/12-inch)**
 - 4 **MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP)**
 - 5 **DON'T LET GO—Isaac Hayes—Polydor (12-inch)**
 - 6 **E=MC²—all cuts—Giorgio—Casablanca (LP)**
 - 7 **ANOTHER CHA CHA—Santa Esmeralda—Casablanca (LP)**
 - 8 **COME TO ME—all cuts—France Joli—Prelude (LP)**
 - 9 **HOLLYWOOD—Freddie James—Warner (LP/12-inch)**
 - 10 **DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (12-inch)**
 - 11 **BACKSTREET—Patti Whalley—Warner/Ric (12-inch)**
 - 12 **LOVE INSURANCE—Front Page—Panorama (12-inch)**
 - 13 **DANGER—Gregg Diamond's Startrucker—TK (12-inch)**
 - 14 **POP MUZIK—M—Sire (12-inch)**
 - 15 **SWEET TALK—Robin Beck—Mercury (LP/12-inch)**

BALT./WASHINGTON

- This Week**
- 1 **WEAR IT OUT—Starguard—Warner (12-inch)**
 - 2 **NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)**
 - 3 **I'LL TELL YOU—Sergio Mendes—Elektra (12-inch)**
 - 4 **I DON'T WANT TO BE A FREAK—Dynasty—Solar (12-inch)**
 - 5 **FEVER—all cuts—Fever—Fantasy (LP/12-inch)**
 - 6 **LADIES NIGHT—Kool & The Gang—De-Lite (LP/12-inch)**
 - 7 **SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12-inch)**
 - 8 **WHEN YOU TOUCH ME—Taana Gardner—West End (LP/12-inch)**
 - 9 **HARMONY—Suzi Lane—Elektra (LP/12-inch)**
 - 10 **BODY LANGUAGE—Spinners—Atlantic (12-inch)**
 - 11 **DEPUTY OF LOVE—Don Armando—ZE (12-inch)**
 - 12 **DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (12-inch)**
 - 13 **MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)**
 - 14 **DON'T LET GO—Isaac Hayes—Polydor (12-inch)**
 - 15 **E=MC²—all cuts—Giorgio—Casablanca (LP)**

BOSTON

- This Week**
- 1 **WEAR IT OUT—Starguard—Warner (12-inch)**
 - 2 **NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)**
 - 3 **THE SECOND TIME AROUND—Shalamar—Solar (LP/12-inch)**
 - 4 **LADIES NIGHT—Kool & The Gang—De-Lite (LP/12-inch)**
 - 5 **THE RAPPERS DELIGHT—Sugar Hill Gang—Sugar Hill (12-inch)**
 - 6 **DEPUTY OF LOVE—Don Armando—ZE (12-inch)**
 - 7 **I'LL TELL YOU—Sergio Mendes—Elektra (12-inch)**
 - 8 **SING A SIMPLE SONG/DANCE TO THE MUSIC—Sly Stone—Epic (12-inch)**
 - 9 **E=MC²—all cuts—Giorgio—Casablanca (LP)**
 - 10 **STRAIGHT TO THE HEART/ALL NIGHT MAN—Loose Change—Casablanca (LP)**
 - 11 **I DON'T WANT TO BE A FREAK—Dynasty—Solar (12-inch)**
 - 12 **(You) KEEP ON MAKING ME HOT/(Everybody's) DANCING ALL OVER THE WORLD—Busta Jones—Spring (12-inch)**
 - 13 **FEVER—all cuts—Fever—Fantasy (LP/12-inch)**
 - 14 **HARMONY—Suzi Lane—Elektra (LP/12-inch)**
 - 15 **LOVE INSURANCE—Front Page—Panorama (12-inch)**

CHICAGO

- This Week**
- 1 **DEPUTY OF LOVE—Don Armando—ZE (12-inch)**
 - 2 **DON'T LET GO—Isaac Hayes—Polydor (12-inch)**
 - 3 **HARMONY—Suzi Lane—Elektra (LP/12-inch)**
 - 4 **NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)**
 - 5 **LADIES NIGHT—Kool & The Gang—De-Lite (LP/12-inch)**
 - 6 **LOVE MESSAGE—Musique—Prelude (LP)**
 - 7 **DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (12-inch)**
 - 8 **E=MC²—all cuts—Giorgio—Casablanca (LP)**
 - 9 **FEVER—all cuts—Fever—Fantasy (LP/12-inch)**
 - 10 **WEAR IT OUT—Starguard—Warner (12-inch)**
 - 11 **KEEP ON MAKING ME HIGH—Unique—DIM (LP/12-inch)**
 - 12 **BODY LANGUAGE—Spinners—Atlantic (12-inch)**
 - 13 **POP MUZIK—M—Sire (12-inch)**
 - 14 **LOVE INSURANCE—Front Page—Panorama (12-inch)**
 - 15 **HOLLYWOOD—Freddie James—Warner (LP/12-inch)**

DALLAS/HOUSTON

- This Week**
- 1 **DON'T LET GO—Isaac Hayes—Polydor (12-inch)**
 - 2 **HOLLYWOOD—Freddie James—Warner (LP/12-inch)**
 - 3 **NIGHT DANCER—Jean Shy—RSO (12-inch)**
 - 4 **FEVER—all cuts—Fever—Fantasy (LP/12-inch)**
 - 5 **DEPUTY OF LOVE—Don Armando—ZE (12-inch)**
 - 6 **GO DANCE—Billy Moore—Emergency (12-inch)**
 - 7 **SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12-inch)**
 - 8 **I'LL TELL YOU—Sergio Mendes—Elektra (12-inch)**
 - 9 **KEEP ON MAKING ME HIGH—Unique—DIM (LP/12-inch)**
 - 10 **HARMONY—Suzi Lane—Elektra (LP/12-inch)**
 - 11 **LOVE RUSH—Ann Margret—Ocean (12-inch)**
 - 12 **SWEET TALK—Robin Beck—Mercury (LP)**
 - 13 **LADIES NIGHT—Kool & The Gang—De-Lite (LP/12-inch)**
 - 14 **THE SECOND TIME AROUND—Shalamar—Solar (LP/12-inch)**
 - 15 **NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)**

DETROIT

- This Week**
- 1 **DEPUTY OF LOVE—Don Armando—ZE (12-inch)**
 - 2 **HARMONY—Suzi Lane—Elektra (LP/12-inch)**
 - 3 **NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)**
 - 4 **FEVER—all cuts—Fever—Fantasy (LP/12-inch)**
 - 5 **DON'T LET GO—Isaac Hayes—Polydor (LP/12-inch)**
 - 6 **LADIES NIGHT—Kool & The Gang—De-Lite (12-inch)**
 - 7 **LET ME KNOW (I Have A Right)—Gloria Gaynor—Polydor (12-inch)**
 - 8 **NIGHT DANCER—Jean Shy—RSO (12-inch)**
 - 9 **SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12-inch)**
 - 10 **THAT'S WHAT YOU SAID—Loleatta Holloway—Salsoul (12-inch)**
 - 11 **WEAR IT OUT—Starguard—Warner (12-inch)**
 - 12 **WHEN YOU TOUCH ME—Taana Gardner—West End (LP/12-inch)**
 - 13 **E=MC²—all cuts—Giorgio—Casablanca (LP)**
 - 14 **I'LL TELL YOU—Sergio Mendes—Elektra (12-inch)**
 - 15 **YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (12-inch)**

LOS ANGELES

- This Week**
- 1 **DON'T LET GO—Isaac Hayes—Polydor (12-inch)**
 - 2 **THIS IS HOT—Pamela Stanley—EMI (12-inch)**
 - 3 **NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)**
 - 4 **HARMONY—Suzi Lane—Elektra (LP/12-inch)**
 - 5 **NIGHTDANCER—Jean Shy—RSO (12-inch)**
 - 6 **E=MC²—all cuts—Giorgio—Casablanca (LP)**
 - 7 **FEVER—all cuts—Fever—Fantasy (LP/12-inch)**
 - 8 **MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (12-inch)**
 - 9 **ON THE RADIO—Donna Summer—Casablanca (LP)**
 - 10 **KEEP ON MAKING ME HIGH—Unique—DIM (LP/12-inch)**
 - 11 **GO DANCE—Billy Moore—Emergency (12-inch)**
 - 12 **DEPUTY OF LOVE—Don Armando—ZE (12-inch)**
 - 13 **THE SECOND TIME AROUND—Shalamar—Solar (LP/12-inch)**
 - 14 **HOW HIGH—The Salsoul Orchestra Featuring Cognac—Salsoul (12-inch)**
 - 15 **HOLD ON I'M COMIN'—Karen Silver—Arista (12-inch)**

MIAMI

- This Week**
- 1 **NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)**
 - 2 **NIGHT DANCER—Jean Shy—RSO (12-inch)**
 - 3 **SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12-inch)**
 - 4 **POP MUZIK—M—Sire (12-inch)**
 - 5 **HARMONY—Suzi Lane—Elektra (LP/12-inch)**
 - 6 **DEPUTY OF LOVE—Don Armando—ZE (12-inch)**
 - 7 **E=MC²—all cuts—Giorgio—Casablanca (LP)**
 - 8 **TJM—all cuts—TJM—Casablanca (LP/12-inch)**
 - 9 **ANOTHER CHA CHA—Santa Esmeralda—Casablanca (LP)**
 - 10 **USA EUROPEAN CONNECTION—all cuts—USA European Connection—Merlin (LP/12-inch)**
 - 11 **WHEN YOU TOUCH ME—Taana Gardner—West End (12-inch)**
 - 12 **COME TO ME—all cuts—France Joli—Prelude (LP)**
 - 13 **FEVER—all cuts—Fever—Fantasy (LP/12-inch)**
 - 14 **DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (12-inch)**
 - 15 **MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (12-inch)**

NEW ORLEANS

- This Week**
- 1 **FEVER—all cuts—Fever—Fantasy (LP/12-inch)**
 - 2 **E=MC²—all cuts—Giorgio—Casablanca (LP)**
 - 3 **LOVE MESSAGE—Musique—Prelude (LP)**
 - 4 **NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)**
 - 5 **SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12-inch)**
 - 6 **HOLLYWOOD—Freddie James—Warner (LP/12-inch)**
 - 7 **MR. BIG SHOT—Simon Orsh—Polydor (12-inch)**
 - 8 **DON'T LET GO—Isaac Hayes—Polydor (12-inch)**
 - 9 **THE SECOND TIME AROUND—Shalamar—Solar (LP/12-inch)**
 - 10 **GO DANCE—Billy Moore—Emergency (12-inch)**
 - 11 **SWEET TALK—Robin Beck—Mercury (LP/12-inch)**
 - 12 **KEEP ON MAKING ME HIGH—Unique—DIM (LP/12-inch)**
 - 13 **POP MUZIK—M—Sire (12-inch)**
 - 14 **(You) KEEP ON MAKING ME HOT/(Everybody's) DANCING ALL OVER THE WORLD—Busta Jones—Spring (12-inch)**
 - 15 **DEPUTY OF LOVE—Don Armando—ZE (12-inch)**

NEW YORK

- This Week**
- 1 **DEPUTY OF LOVE—Don Armando—ZE (12-inch)**
 - 2 **NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)**
 - 3 **HARMONY—Suzi Lane—Elektra (LP/12-inch)**
 - 4 **WEAR IT OUT—Starguard—Warner (12-inch)**
 - 5 **I'M CAUGHT UP—Life—TCT (LP/12-inch)**
 - 6 **LADIES NIGHT—Kool & The Gang—De-Lite (12-inch)**
 - 7 **DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (12-inch)**
 - 8 **VERTIGO/WELIGHT MY FIRE—Don Hartman—Blue Sky (12-inch)**
 - 9 **E=MC²—all cuts—Giorgio—Casablanca (LP)**
 - 10 **FEVER—all cuts—Fever—Fantasy (LP/12-inch)**
 - 11 **FESTIVAL—all cuts—Evita—RSO (LP)**
 - 12 **THE SECOND TIME AROUND—Shalamar—Solar (LP/12-inch)**
 - 13 **I'LL TELL YOU—Sergio Mendes—Elektra (12-inch)**
 - 14 **POP MUZIK—M—Sire (12-inch)**
 - 15 **MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)**

PHILADELPHIA

- This Week**
- 1 **THE SECOND TIME AROUND—Shalamar—Solar (12-inch)**
 - 2 **WEAR IT OUT—Starguard—Warner (12-inch)**
 - 3 **NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)**
 - 4 **DEPUTY OF LOVE—Don Armando—ZE (12-inch)**
 - 5 **I'M CAUGHT UP—Life—TCT (LP/12-inch)**
 - 6 **I CAN'T TURN THE BOOGIE LOOSE—Controllers—TK (12-inch)**
 - 7 **YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (12-inch)**
 - 8 **BODY LANGUAGE—Spinners—Atlantic (12-inch)**
 - 9 **I'LL TELL YOU—Sergio Mendes—Elektra (12-inch)**
 - 10 **THE RAPPERS DELIGHT—Sugar Hill Gang—Sugar Hill (12-inch)**
 - 11 **FEVER—all cuts—Fever—Fantasy (LP/12-inch)**
 - 12 **LADIES NIGHT—Kool & The Gang—De-Lite (12-inch)**
 - 13 **MUSIC—Our Way/Al Hudson—MCA (LP)**
 - 14 **ROCK IT—Deborah Washington—Ariola (LP)**
 - 15 **STRAIGHT TO THE HEART/ALL NIGHT MAN—Loose Change—Casablanca (LP)**

PHOENIX

- This Week**
- 1 **FEVER—all cuts—Fever—Fantasy (LP/12-inch)**
 - 2 **ROCK IT—Deborah Washington—Ariola (LP/12-inch)**
 - 3 **SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12-inch)**
 - 4 **E=MC²—all cuts—Giorgio—Casablanca (LP)**
 - 5 **KEEP ON MAKING ME HIGH—Unique—DIM (LP/12-inch)**
 - 6 **GIMME BACK MY LOVE AFFAIR—Sister Power—Ocean (12-inch)**
 - 7 **DON'T LET GO—Isaac Hayes—Polydor (12-inch)**
 - 8 **NIGHT DANCER—Jean Shy—RSO (12-inch)**
 - 9 **NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)**
 - 10 **LOVE RUSH—Ann Margret—Ocean (12-inch)**
 - 11 **DON'T DROP MY LOVE—Anita Ward—TK (12-inch)**
 - 12 **GET LOOSE/SEXY THING—Bob McDilpin—Butterfly (LP/12-inch)**
 - 13 **ROCKET IT—Ami Stewart—Ariola (12-inch)**
 - 14 **LOVE MESSAGE—Musique—Prelude (LP)**
 - 15 **MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)**

PITTSBURGH

- This Week**
- 1 **FEVER—all cuts—Fever—Fantasy (LP/12-inch)**
 - 2 **NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)**
 - 3 **WEAR IT OUT—Starguard—Warner (12-inch)**
 - 4 **LET ME KNOW (I Have A Right)—Gloria Gaynor—Polydor (12-inch)**
 - 5 **I'LL TELL YOU—Sergio Mendes—Elektra (12-inch)**
 - 6 **LADIES NIGHT—Kool & The Gang—De-Lite (LP/12-inch)**
 - 7 **HARMONY—Suzi Lane—Elektra (12-inch)**
 - 8 **ANOTHER CHA CHA—Santa Esmeralda—Casablanca (LP)**
 - 9 **POP MUZIK—M—Sire/Warner (12-inch)**
 - 10 **HOLLYWOOD—Freddie James—Warner (LP/12-inch)**
 - 11 **PUT YOUR FEET TO THE BEAT—Ritche Family—Casablanca (LP/12-inch)**
 - 12 **(Everybody's) DANCING ALL OVER THE WORLD—Busta Jones—Polydor (12-inch)**
 - 13 **DEPUTY OF LOVE—Don Armando—ZE (12-inch)**
 - 14 **LOVE GUN—Rick James—Motown (LP/12-inch)**
 - 15 **BODY LANGUAGE/MEDLEY—Spinners—Atlantic (LP)**

SAN FRANCISCO

- This Week**
- 1 **DEPUTY OF LOVE—Don Armando—ZE (12-inch)**
 - 2 **FEVER—all cuts—Fever—Fantasy (LP/12-inch)**
 - 3 **GIORGIO—all cuts—Giorgio—Casablanca (LP)**
 - 4 **DON'T LET GO—Isaac Hayes—Polydor (12-inch)**
 - 5 **I'LL TELL YOU—Sergio Mendes—Elektra (12-inch)**
 - 6 **TJM—all cuts—TJM—Casablanca (LP/12-inch)**
 - 7 **CAN'T STOP DANCING—Sylvester—Fantasy (LP/12-inch)**
 - 8 **THIS IS HOT—Pamela Stanley—EMI (12-inch)**
 - 9 **TAKE A CHANCE/SWEET SAN FRANCISCO—Queen Samantha—TK (12-inch)**
 - 10 **KEEP ON MAKING ME HIGH—Unique—DIM (LP/12-inch)**
 - 11 **HOW HIGH—Salsoul Orsh/Cognac—Salsoul (LP/12-inch)**
 - 12 **DON'T DROP MY LOVE—Anita Ward—TK (12-inch)**
 - 13 **NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)**
 - 14 **WEAR IT OUT—Starguard—Warner (12-inch)**
 - 15 **TEMPEST TRO—all cuts—Tempest Trio—Merlin (LP/12-inch)**

SEATTLE/PORTLAND

- This Week**
- 1 **NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)**
 - 2 **FEVER—all cuts—Fever—Fantasy (LP/12-inch)**
 - 3 **HOLLYWOOD—Freddie James—Warner (LP/12-inch)**
 - 4 **WEAR IT OUT—Starguard—Warner (12-inch)**
 - 5 **SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12-inch)**
 - 6 **LADIES NIGHT—Kool & The Gang—De-Lite (12-inch)**
 - 7 **GIORGIO—all cuts—Giorgio—Casablanca (LP)**
 - 8 **DON'T LET GO—Isaac Hayes—Polydor (12-inch)**
 - 9 **HARMONY—Suzi Lane—Elektra (12-inch)**
 - 10 **DON'T DROP MY LOVE—Anita Ward—TK (12-inch)**
 - 11 **ONE WAY TICKET—Eruption—Ariola (LP/12-inch)**
 - 12 **CAN'T STOP DANCING—Sylvester—Fantasy (LP/12-inch)**
 - 13 **SLEAZY—Village People—Casablanca (LP)**
 - 14 **POP MUZIK—M—Sire (12-inch)**
 - 15 **LOVE MESSAGE—Musique—Prelude (LP)**

MONTREAL

- This Week**
- 1 **RAPPERS DELIGHT—Sugar Hill Gang—QUA**
 - 2 **HOLD ON I'M COMING—Karen Silver—RCA**
 - 3 **EVERYBODY GET UP AND BOOGIE—Freddie James—LON**
 - 4 **BOYS WILL BE BOYS—Duncan Sisters—RCA**
 - 5 **THE BREAK—Kat Mandu—LON**
 - 6 **KEEP ON MAKING ME HIGH—Unique—LON**
 - 7 **DEPUTY OF LOVE—Don Armando—QUA**
 - 8 **LOVE INSURANCE—Front Page—RCA**
 - 9 **CONTOUR YOURSELF—James White and The Black—QUA**
 - 10 **DON'T DROP MY LOVE—Anita Ward—CBS**
 - 11 **VICTIM OF LOVE—Elton John—MCA**
 - 12 **BODY SHINE—Instant Funk—RCA**
 - 13 **LOVE MACHINE—Tempest Trio—CBS**
 - 14 **JET BOY JET GIRL—Elton Motello—CBS**
 - 15 **HANDSOME MAN—Friends—TC**

NOVEMBER 24, 1979, BILLBOARD

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Disco Top 100

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	
☆	3	5	NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch) NBD 20199	☆	73	2	ROLLER SKATIN' MATE—Peaches and Herb—Polydor (LP/12-inch*) PD 1-6239/PRO 116	
2	1	12	BEAT OF THE NIGHT/PUMP IT UP—all cuts—Fever—Fantasy (LP) F-9580	☆	82	2	ON THE RADIO—Donna Summer—Casablanca (LP) NBLP 7189	
☆	4	10	DEPUTY OF LOVE—Don Armando's Second Avenue Rhumba Band—ZE (12-inch) ZEA 12-003	☆	58	26	YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12-inch) T583/TCO 99	
4	5	12	E=MC ² —all cuts—Giorgio—Casablanca (LP) NBLP 7169	☆	60	3	I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW—Scott Allen—TK (12-inch) TKD 426	
5	2	15	HARMONY/OOH LA LA—Suzi Lane—Elektra (LP/12-inch) 6E 207/AS 11417	☆	59	8	I HAVE A DESTINY—Deniece McCann—Butterfly (LP/12-inch) FLY 3106/13937	
☆	9	8	DON'T LET GO—Isaac Hayes—Polydor (LP/12-inch*) 1-6224	☆	55	3	VICTIM OF LOVE—all cuts—Elton John—MCA (LP/12-inch) MCA 5104	
☆	11	8	WEAR IT OUT—Stargard—Warner (12-inch) DWBS 8891	☆	56	5	HYDRO—all cuts—Hydro featuring Lorna—Prism (LP) PLP 1003	
8	8	10	SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmark (LP) EMLP 4001	☆	89	2	CAN'T STOP DANCING—Sylvester—Fantasy (LP/12-inch*) F-79010/D 149	
9	10	12	LADIES NIGHT—Kool & The Gang—De-Lite (LP/12-inch*) DSR 9513	☆	72	3	USA EUROPEAN CONNECTION—all cuts—USA European Connection—Marlin (LP/12-inch) 2231/TKD425	
10	6	14	MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch) FLY 3103/FLY 13934	☆	81	3	VERTIGO/RELIGHT MY FIRE—Dan Hartman—Blue Sky (12-inch) 682	
☆	13	9	I'LL TELL YOU—Sergio Mendes Brasil '88—Elektra (12-inch) AS 11425	☆	74	3	(YOU) KEEP ON MAKING ME HOT/(EVERYBODY'S) DANCING ALL OVER THE WORLD—Busta Jones—Spring (12-inch) 4366	
☆	14	21	HOLLYWOOD—Freddie James—Warner (LP/12-inch*) DWBS 8857	☆	69	5	I CAN'T TURN THE BOOGIE LOOSE—Controllers—TK (12-inch) TKD 409	
☆	22	6	THE SECOND TIME AROUND—Shalamar—Solar (LP/12-inch) BXL1-3479/JD 11733	☆	67	3	TAKE ALL OF ME—Barbara Law—Pavilion (12-inch) 4286401	
14	7	12	POP MUZZIK—M—Sire/Warner (12-inch) DSRE 8887	☆	63	35	POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12-inch*) BXL 3408	
15	15	15	LOVE INSURANCE—Front Page—Panorama/RCA (12-inch) YD 11677	☆	68	8	SING, SING, SING—Charlie Calello Orchestra—Midsong (LP) M51-010	
☆	25	5	LOVE RUSH—Ann Margret—Ocean (12-inch) OR 8911	☆	75	3	SMACK DAB IN THE MIDDLE—Janice McLean—Warner/RFC (12-inch) DRCS8893	
☆	19	6	KEEP ON MAKING ME HIGH—Unyque—DJM Records (LP/12-inch) DJM-26	☆	86	3	YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (12-inch) SP-75-SA	
☆	20	7	NIGHTDANCER—Jean Shy—RSD (12-inch) RSS-308	☆	67	62	HOLD ON I'M COMIN'—Karen Silver—Arista (12-inch) CP 707	
19	12	15	DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch*) FE 35745	☆	80	7	READY FOR THE 80'S—Village People—Casablanca (LP) NBLP-2-7183	
☆	24	7	THE RAPPERS DELIGHT—Sugar Hill Gang—Sugar Hill (12-inch) SH 542	☆	69	39	DANGER—Greg Diamond's Starcruiser—TK (12-inch) TKD 408	
21	21	9	HOW HIGH—Salsoul Orchestra featuring Cognac—Salsoul (12-inch) SG 305	☆	70	53	ROCK IT—Lipps, Inc.—Casablanca (12-inch*)	
22	18	12	ANOTHER CHA CHA—Santa Esmeralda—Casablanca (LP) NBLP 7175	☆	84	2	STRAIGHT TO THE HEART/ALL NIGHT MAN—Loose Change—Casablanca (LP) NBLP-7189	
☆	26	8	LET ME KNOW (I Have The Right)—Gloria Gaynor—Polydor (LP/12-inch*) PD 1-6231	☆	72	76	4	MUSIC—One Way/AI Hudson—MCA (LP) 3178
☆	28	6	LOVE MESSAGE—Musique—Prelude (LP) PRL-12172	☆	73	54	10	FOUVERT—John Gibbs/Jam Band—TEC (12-inch) 61A
25	16	10	THIS IS HOT—Pamala Stanley—EMI (12-inch) 7800	☆	74	52	23	THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch) M-8-823R 1/M000260-1
☆	49	6	BODY LANGUAGE/MEDLEY—Spinners—Atlantic (LP/12-inch) SD19256/DSKO 205	☆	75	78	4	EVERYBODY GET UP—Ren Woods—Columbia (LP/12-inch) JC 36123/43-11075
☆	43	5	I'M CAUGHT UP—Life—TCT (LP/12-inch) 1001/T0201A	☆	76	66	18	RISE—Herb Alpert—A&M (12-inch) SP 12022
☆	42	6	DON'T DROP MY LOVE—Anita Ward—TK (12-inch) TKD 420	☆	77	63	11	THAT'S WHAT YOU SAID—Loleatta Holloway—Salsoul (12-inch) GG 503
☆	36	7	GO DANCE—Billy Moore—Emergency (12-inch) EMDS-6503	☆	78	64	9	BACKSTREET—Patti Whatley—Warner/RFC (12-inch) DRCS 8884
☆	34	9	TJM—all cuts—TJM—Casablanca (LP) NBLP 7172	☆	79	77	14	IT'S A DISCO NIGHT—Isley Brothers—T Neck (LP/12-inch) PZ 36077/428-2289
☆	46	5	ROCK IT—Deborah Washington—Ariola (LP) SW 50066	☆	92	2	DANCE YOURSELF DIZZY—Liquid Gold—Parachute (12-inch) RRD 20527	
☆	47	4	TEMPEST TRIO—all cuts—Tempest Trio—Marlin (LP) 2232	☆	81	45	20	FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch) HS 3357/DWBS 8874
☆	37	9	SWEET TALK—Robin Beck—Mercury (LP) SRM 1-3787	☆	94	2	DO YOU LOVE WHAT YOU FEEL—Rufus and Chaka—MCA (LP/12-inch) 5103/L33-1852	
☆	34	17	TAKE A CHANCE—Queen Samantha—TK (12-inch) TKD 415	☆	96	2	WILLIE AND THE HAND JIVE—Rinder and Lewis—AVI (LP) 6073	
☆	35	29	WHEN YOU TOUCH ME/PARADISE EXPRESS—Tiana Gardner—West End (LP/12-inch) WES 107/PDD 513	☆	85	4	FESTIVAL—all cuts—Evita—RSD (LP) RS-1-3061	
☆	36	23	PUT YOUR FEET TO THE BEAT—The Ritchie Family—Casablanca (LP/12-inch*) NBLP 7166	☆	87	4	RED HOT—Mary Wilson—Motown (12-inch) 65743	
☆	41	5	SING A SIMPLE SONG/DANCE TO THE MUSIC—Sly Stone—Epic (12-inch) 48-50794	☆	87	10	THP—all cuts—THP—Atlantic (LP) SD 19257	
☆	38	27	COME TO ME—all cuts—France Joli—Prelude (LP) PRL 12170	☆	88	4	DON'T STOP—L.A.X.—Prelude (LP) PRL 12171	
☆	39	32	GIMME BACK MY LOVE AFFAIR—Sister Power—Ocean (12-inch) OR 7501	☆	90	4	PEOPLES PARTY—Gonzales—Capitol (12-inch) 8521	
☆	40	33	MR. BIG SHOT—Simon Orchestra—Polydor (LP) PD 1-6215	☆	90	16	LOVE GUN—Rick James—Motown (12-inch) 6519-D	
☆	41	44	I DON'T WANT TO BE A FREAK—Dynasty—Solar (12-inch) YD 11693	☆	91	61	U.N.—all cuts—U.N.—Prelude (LP) PRL 12168	
☆	42	31	MUSIC MAN/REVENGE—Revanche—Atlantic (LP) 19245	☆	91	16	FANTASY—Bruni Pagan—Elektra (LP/12-inch) 6F-215/AS 11423	
☆	43	38	LOOKING FOR LOVE—Fat Larry's Band—Fantasy/WMOT (12-inch) D-137	☆	92	6	LATE NIGHT SURRENDER—Jeree Palmer—Pavilion (12-inch)	
☆	44	9	ONE WAY TICKET—Eruption—Ariola (12-inch) AR 9020	☆	93	65	DIM ALL THE LIGHTS—Donna Summer—Casablanca (LP/12-inch) NBLP 7150	
☆	51	7	(not just) KNEE DEEP—Funkadelic—Warner (LP/12-inch*) BSK-3371	☆	94	6	BODY SHINE/SLAP, SLAP, LICKEDY LAP—Instant Funk—Salsoul (LP) SA 8529	
☆	50	3	I WANNA BE YOUR LOVER—Prince—Warner (12-inch) PRO-A-832	☆	95	83	GIRL YOU NEED A CHANGE OF MIND—Paul Lewis—Sunshine Sound (12-inch) SSD-4214	
☆	47	14	SEXY THING/GET LOOSE—Bob McGilpin—Butterfly (LP/12-inch) FLY 3104/31940	☆	96	93	4	DANCING IS DANGEROUS—Noel—Virgin (12-inch) ST DSKO 37353
☆	55	9	MISS THING—Melba Moore—Epic (12-inch) 48-50771	☆	97	95	15	ROCK ME—Cerrone—Atlantic (12-inch) SDKO 194
☆	49	16	THE BREAK—Kat Mandu—TK (12-inch) TKD 155	☆	98	98	2	BIG NOISE FROM WINNETKA—Bette Midler—Atlantic (12-inch) DSKO 218
				☆	99	79	6	HIT ME WITH YOUR RHYTHM STICK/REASONS TO BE CHEERFUL—Ian Drury—Stiff/Epic (12-inch) 48-50779
				☆	100	88	13	LOVE DANCIN'—Marlena Shaw—Columbia (LP/12-inch*) JC-35632

*non-commercial 12-inch

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



ADAGIO DEBUT—Interior shot of new Nashville discotheque located in downtown Hyatt Regency Hotel. Decorative motif features suspended Chinese silk kites in colorful array throughout the club.

Skate Show On Pa. TV

PHILADELPHIA—Disco roller skating continues to grow in this area, especially among teenagers. The newest attraction is Skate Odyssey in suburban Glenolden, Pa. Features of the new club include a Monday night disco party for teens. The show, hosted by local television personality, Ron Joseph (known as RJ), runs from 8 p.m. to 10 p.m. and features disco skating and dancing. The show is taped for later airing on a local tv station, and members of the audience receive free records.

The arena, managed by Rick Forrester, also offers a 12 by 20 foot dance area for non-skating patrons.

At the Plaza Arena in New Jersey there is a 14,000 square foot maple

skate floor, as well as a smaller teen disco for conventional dancing.

The club, located in the Airport Plaza Shopping Center, Hazlet, N.J., features live bands as well as a 1,200 watt sub-woofer sound system featuring state-of-the-art components.

Another new roller disco geared to teenagers, is the Circus City in suburban Plymouth Meeting, Pa. To help attract its youthful clientele the room also features Tony Echevarria, fire-eater and magician.

The club also offers a mix of live music and recorded sounds.

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4,000 Mob Huckleberry's, A New Chicago Complex

By CARLOS CLARKE

CHICAGO—Huckleberry's, a new disco on Chicago's north side, opened its doors for the first time last month to an estimated crowd of 4,000.

"We had to put a tent in the street to relieve some of the crowd," says Charles Fegert, part owner of the venue, "and even then, the floor was packed."

The 500-person capacity club contains a restaurant on the first level, leaving the entire second level to house the dance floor and bar.

In addition, the club contains what has been called the highest fidelity disco sound system in Chicago, designed by Jack Fahey of Musicraft. It includes a speaker system of JBL components with 18 tweeters and four eight-inch column-mounted mid-range drivers, JBL electric crossovers and MacIntosh amplifiers.

A Technics quartz-locked manual turntable, an auto reverse Teac reel-

to-reel unit and a dbx noise reduction system complete the \$20,000 package, Fahey's first totally original system design.

Private membership at Huckleberry's costs \$250 a year. A pop/disco format is offered by the club with three disk jockeys taking turns at the microphone. Spinners are Bobbi Benitone, Gay Kutis and Carey Weiman.

Paris Lido Now Le 78

PARIS—Huge crowds were turned away on the opening night of new local disco Le 78, and owner Paul Pacini is confident its unique formula—halfway between cabaret and disco, with a South American flavor—will rapidly win adherents from the normal well-worn deejay pattern.

The opening was organized by Europe No. 1 radio and timed to coincide with the start of the Discom exhibition here. The name derives from the address, 78 Avenue des Champs Elysees, formerly the Lido Cabaret. Le 78 is not connected in any way with the Lido; it is run by the Societe Internationale de Spectacle of which Pacini is chairman.

It was Pacini who started the Whisky A Go Go clubs in France many years ago, and it is from these that the present discos developed. The disco has the same Italian Lido-style decoration as the cabaret, though with a maze of electronic sound components and lighting concealed in the decor.

It is different from most other discos in a number of respects. First, the music is strongly South American.

Chic, Classy New Appeal For Ritchies

By PAUL GREIN

LOS ANGELES—The Ritchie Family, the first of producer Jacques Morali's "concept groups" (he formed it two years before he dreamed up the Village People), is changing its concept a bit.

Gone are the exotic costumes and flamboyant fruitbasket headdresses which adorned the group's "Arabian Nights" and "African Queens" album covers; instead it has adopted a chic, classy image.

The move comes at the same time that the group endeavors to shift its music and audience appeal from pure disco to more of an r&b direction. "We have to put our sights on crossover," explains group member Theodosia "Dodie" Draher.

The obvious care that the Ritchie Family goes to in matters of presentation and appearance echoes the Motown finishing school approach which made superstars out of an earlier three-girl group, the Supremes.

Yet despite the group's meticulous grooming and ladylike demeanor in-person, the cover of its Casablanca debut album "Bad Reputation" has the same busy, gaudy graphics as the Village People LPs. The girls are shown on motorcycles wearing leather and chains, surrounded by five muscle-bound body-builders.

"That's because it's the same record company and the same art department," says member Jacqui Smith-Lee. "We want to have an image as three classy ladies; we can even wear leather and be classy."

While the ladies in the Ritchie Family bristle at the suggestion that they are a distaff version of the Village People, many of the same creative individuals are behind both acts.

Morali produces in both cases for executive producer Henri Belolo, while strings and horns are arranged by Horace Ott, a veteran r&b arranger who had toiled in relative anonymity for years (working for Dee Dee Warwick and other singers) before finally achieving recognition last year with his clean, sprightly arrangements on "Macho Man," "Y.M.C.A." and "In The Navy."

And Victor Willis, who recently exited his slot as lead singer of the Village People, did the vocal arrangements for "Bad Reputation" and wrote most of the lyrics for Morali's melodies.

Morali had the concept for the Ritchie Family in 1974 and placed the act with 20th Century, where it scored its biggest hit with a remake of Xavier Cugat's 1943 classic "Brazil." The group then shifted to TK's Marlin label for a string of LPs (and one more hit, "The Best Disco In Town") before disbanding in late 1977.

It was then reformed with the present lineup (except for third member Vera Brown, who joined in April, replacing Edna Hart). The new group made one final LP for Marlin, "American Generation," before signing with Casablanca.

Roctronics Grows

BOSTON—Roctronics Entertainment Lighting, one of the pioneering companies in disco lighting, has expanded its operations to an eight building 55 acre estate in Pembroke, Mass. Its research laboratories, professional and retail sales division and marketing staff will be based there. Its existing Cambridge, Mass., office will be maintained.

BILLBOARD TOP 50 Billboard SPECIAL SURVEY For Week Ending 11/24/79

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	9	YOU'RE ONLY LONELY J.D. Souther, Columbia 1-11079 (Ica Age, ASCAP)
2	2	10	BROKEN HEARTED ME Anne Murray, Capitol 4773 (Chappell & Co./Sailmaker, ASCAP)
3	3	10	YOU DECORATED MY LIFE Kenny Rogers, United Artists 1315 (Music City, ASCAP)
4	4	7	SHIPS Barry Manilow, Arista 0464 (April Music/Ian Hunter, ASCAP)
5	5	6	PLEASE DON'T LEAVE Lauren Wood, Warner Bros. 49043 (Creeping Licking, BMI)
6	6	7	STILL Commodores, Motown 1474 (Jobete/Commodores, ASCAP)
7	7	5	NO MORE TEARS (Enough Is Enough) Barbra Streisand & Donna Summer, Columbia/Casablanca 1-11125 (Olga/Fedora, BMI)
8	8	6	BETTER LOVE NEXT TIME Dr. Hook, Capitol 4785 (House Of Gold, EMI)
9	11	4	PETER PIPER Frank Mills, Polydor 2002 (Peter Piper/Unichappell, BMI)
10	15	4	DO THAT TO ME ONE MORE TIME Captain & Tennille, Casablanca 2215 (Moonlight & Magnolias, BMI)
11	9	6	BABE Styx, A&M 2188 (Stygian/Almo, ASCAP)
12	19	4	ESCAPE Rupert Holmes, Infinity 50035 (MCA) (The Holmes Line Of Music, ASCAP)
13	32	3	SEND ONE YOUR LOVE Stevie Wonder, Tamla 54303 (Motown) (Jobete/Black Bull, ASCAP)
14	10	17	THIS NIGHT WON'T LAST FOREVER Michael Johnson, EMI-America 8019 (Captain Crystal, BMI)
15	12	6	WHAT CAN I DO WITH THIS BROKEN HEART England Dan & John Ford Coley, Big Tree 17000 (Atlantic) (Cold Zinc, BMI/First Consourse/Silver Nightingale, ASCAP)
16	17	10	HALF THE WAY Crystal Gayle, Columbia 1-11087 (Chriswood, BMI/Murfeezongs, ASCAP)
17	14	5	DEJA VU Dionne Warwick, Arista 0459 (Ikeco/Angela, BMI)
18	22	4	COOL CHANGE Little River Band, Capitol 4789 (Screen Gems-EMI, BMI)
19	13	22	RISE Herb Alpert, A&M 2151 (Almo/Badazz, ASCAP)
20	34	2	I'D RATHER LEAVE WHILE I'M IN LOVE Rita Coolidge, A&M 2199 (Irving/Woolnough/Jemava/Unichappell/Begonia Melodies, BMI)
21	16	14	SO GOOD, SO RIGHT Brenda Russell, Horizon 123 (A&M) (Rutland Road, ASCAP)
22	20	22	ALL THINGS ARE POSSIBLE Dan Peek, MCA/Songbird 41123 (Word) (Christian Soldier, ASCAP/Home Sweet Home, BMI)
23	27	3	WE DON'T TALK ANYMORE Cliff Richard, EMI America 9025 (Capitol) (ATV, BMI)
24	18	10	RAINBOW CONNECTION Kermit The Frog, Atlantic 3610 (Welbeck, ASCAP)
25	28	5	LOOKS LIKE LOVE AGAIN Dann Rogers, International Artists 500 (Duchess Music, BMI)
26	21	19	WHERE WERE YOU WHEN I WAS FALLING IN LOVE Lobo, MCA/Curb 41065 (Bobby Goldsboro, ASCAP/House Of Gold, BMI)
27	24	8	FOREVER Orleans, Infinity 9006 (Lucid, BMI/Oreansongs, ASCAP)
28	23	12	WHEN I THINK OF YOU Leif Garrett, Scotti Bros. 502 (Atlantic) (Shepherd's Fold/Saber Tooth, BMI)
29	39	2	CHIQUITITA Abba, Atlantic 3629 (Unicef, ASCAP)
30	29	20	AFTER THE LOVE HAS GONE Earth, Wind & Fire, Arc 3-11033 (Columbia) (Ninth/Garden Rake/Irving/Foster Frees, BMI/Bobette, ASCAP)
31	31	22	IF YOU REMEMBER ME Chris Thompson, Planet 45904 (Elektra/Asylum) (Chappell/Red Bullet, ASCAP/Unichappell/Begonia Melodies, BMI)
32	33	6	PLEASE DON'T GO K.C. & The Sunshine Band, TK 1035 (Sherlyn/Harrick, BMI)
33	36	3	PRETTY GIRLS Melissa Manchester, Arista 0456 (Neve Bianca, ASCAP)
34	44	2	COWARD OF THE COUNTY Kenny Rogers, United Artists 1327 (Roger Bowling, BMI/Sleepy Hollow, ASCAP)
35	35	4	TAKE THE LONG WAY HOME Supertramp, A&M 2193 (Almo/Delicate, ASCAP)
36	37	3	LOVE PAINS Yvonne Elliman, RSO 1007 (World Song/Golden Clover, ASCAP)
37	40	3	THIS IS IT Kenny Loggins, Columbia 1-11109 (Milk Money, ASCAP/Snug, BMI)
38	38	5	HEARTACHE TONIGHT Eagles, Asylum 46545 (Cass Country/Red Cloud/Gear/Ice Age, ASCAP)
39	NEW ENTRY		WAIT FOR ME Hall & Oates, RCA 11747 (Hot Cha/Six Continents, BMI)
40	46	2	SMOOTH SAILIN Jim Weatherly, Elektra 46547 (KECA, ASCAP)
41	NEW ENTRY		ROTATION Herb Alpert, A&M 2202 (Almo/Badazz, ASCAP)
42	41	3	CONFUSION Electric Light Orchestra, Jet 95064 (CBS) (Unart/Jet, BMI)
43	45	2	NEW AND DIFFERENT WAY Jimmy Messina, Columbia 111094 (Jasperilla, ASCAP)
44	43	3	LET ME BE YOUR WOMAN Helen Reddy, Capitol 4786 (Musicways/Miraleste, BMI)
45	50	2	DO IT IN A HEARTBEAT Carlene Carter, Warner Bros. 49083 (Rare Blue/Piangnet Visions, ASCAP/Unichappell, BMI)
46	NEW ENTRY		YES, I'M READY Teri De Sario With K.C., Casablanca 2227 (Dandelion, BMI)
47	NEW ENTRY		YOU ARE MY MIRACLE Roger Whittaker, RCA 11760 (Tembo Music Canada, CAPAC)
48	NEW ENTRY		MAKE BELIEVE IT'S YOUR FIRST TIME Bobby Vinton, Tapestry 002 (Music City, ASCAP)
49	49	2	ROCK WITH YOU Michael Jackson, Epic 950797 (CBS) (Almo, ASCAP)
50	NEW ENTRY		I APOLOGIZE Wayne Newton, Aries II 107 (Shirdi, ASCAP)

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Fruin: Boosting WEA In Britain

Despite Market Slump, Aggressive Policies Pay Off

By MIKE HENNESSEY

LONDON—The third anniversary, on Dec. 1, of John Fruin's appointment as managing director of WEA Records U.K. will be immeasurably enhanced by some joyful arithmetic from the company's accounts department.

Since signing his nine-year contract with WEA, Fruin has boosted sales from \$18 million to \$65 million, has improved profitability by an undisclosed but certainly substantial margin, and has increased the company's U.K. market share from 5-6% to 13-14%.

(One hint as to WEA's profitability did emerge here in September via ICC Business Ratios' second music industry report, which said the company made \$2.2 million in 1977-78, against only \$38,000 in 1975-76).

Perhaps the most dramatic aspect of WEA's growth has been in the singles market. When Fruin took over, the firm's production and profile were heavily oriented towards albums. Its share of the singles market was a trivial 3%.

At certain times this year, it has been as high as 18%. Where once WEA was lucky to sell four million 45s a year, it is today selling 17 million.

The firm's success story is all the more impressive when considered in the context of a depressed U.K. market. Says Fruin: "To get that kind of growth, you really have to hustle, especially in a soft market. Few of our competitors have increased their market share, so it means that we are taking sales away from them."

Fruin is unequivocal in his contention that WEA Records U.K. is

primarily a marketing company, and while he acknowledges the strength of WEA's repertoire, he is convinced that the best repertoire in the world won't win a label a place in the sun unless it adopts sophisticated and energetic marketing strategies.

"I'm not, of course, putting down the a&r element because we have attracted a lot of talent to WEA, but everything we do to persuade the customer to buy a record involves a marketing concept of one kind or another. Marketing is my background and any record company takes its shape and personality from the guy who runs it."

When he took over from Nesuhi Ertegun as managing director three years ago—Ertegun was temporarily holding the fort, following the exit of Derek Taylor—Fruin's first objective was to make the company self-contained by establishing manufacturing and distribution facilities. "We could not grow to the size we needed as long as we were manufactured and distributed by someone else," he says.

"Our aim for the first year was to achieve stability by concentrating entirely on U.S. repertoire. We had no a&r department because we wanted to demonstrate to the three U.S. companies that we could market their product successfully, and could produce a viable, direct return on the corporate investment.

"I went full out to emphasize the company's sales and promotion strengths in order to break singles. I'd come from Polydor, a strongly singles-oriented company, and I have always believed that breaking

singles is the classic success route for a record company. After all, the broadcasting media and the music papers focus most of their attention on singles artists rather than album artists. So we rethought our sales and promotion strategy in order to make the people of the U.K. company believe that we could achieve success in the singles market."

The next phase of Fruin's restructuring plan was to create an a&r department, also singles oriented.

Says Fruin, "We were lucky in our timing here because 18 months after we adopted a new, aggressive policy in the singles market, the U.S. scene became extremely singles oriented. The new wave had arrived and there was a decline of interest in U.S. repertoire. This led us to speed up our move into U.K. a&r."

"We innovated picture disks and a host of promotion gimmicks—some good, some bad—and our share of the singles market began to escalate significantly."

Although Fruin says it was tempting, with a manufacturing facility that needs to be kept turning over, to move into distribution deals, he decided to go for production and label licensing deals in order to maintain the flow of repertoire to sustain the company's penetration into the singles market.

"We looked to make the deals as near worldwide as we could—the aim being to get a broad sweep of pop repertoire for as modest an investment as possible. Instead of investing a lot of money in one or two acts, I had to pursue a policy which would make our manufacturing and distribution arms viable, would increase WEA's exposure in the market place and would attract talent to the label. I am glad to say that most of the deals we have made with small labels have paid off."

One which has paid off most handsomely has been the association with Beggar's Banquet, whose Gary Numan produced two No. 1 singles and two No. 1 albums in the space of five months (Billboard, Oct. 6, 1979).

Further success has come from deals with Lightning and Radar, with the German label Hansa (through Eruption, Boney M and Ami Stewart), and with the U.S. label, Sire.

"We now have a good basis on which to build and from which to determine what is the most viable U.K. market share at which to aim. It would be easy to spend a fortune buying labels, but that would not make sense in a soft market with a tough cost structure. I would prefer to be No. 2 in market share and No. 1 in profitability."

If there is one thing Fruin has learned after 30 years in the record business, it is not to be complacent. He acknowledges that the next three years will be far tougher than the last three. "On an absolutely selfish WEA basis, I don't mind a hard market because we have the resilience to cope with it better than many of our competitors. They could find themselves in trouble and this, in the long term, could be good news for WEA. But I would much prefer to see the customers flocking back into the record shops so that the global market expands—in other words, I would prefer to have a slightly smaller share of a much bigger and more profitable market."

Fruin says he confronts the problems which currently beset the

(Continued on page 58)



Launch Party: Peter Bond, right, CBS Records International vice president responsible for African affairs, officially opens the company's new Kenya subsidiary at a special ceremony in Nairobi. Left is John Dolan, CBS Records International vice president out of New York; center is Simeon Ndesandjo, chairman of CBS Records Kenya.

CBS Intl Starts Kenya Subsidiary

• Continued from page 1

subsidiaries there. WEA, too, has a unit on the nearby Ivory Coast, servicing key equatorial territories.

CBS Records Kenya will be responsible for the release of all CBS product in that market, and intends to sign, record and develop local artists. Pressing and distribution will presently remain with Phonogram Kenya, CBS licensee for the past few years.

The choice of Kenya was dictated by its flourishing music scene, notes CBS Records International president, Allen Davis, and by the influence and exportability of its talent to other markets.

Overseeing the new company is Peter Bond, vice president of CBS Records International, whose considerable African experience (including the stewardship of Phonogram Kenya) led to the partnership choice of High Fidelity. Latter firm's owner, Simeon Ndesandjo, will serve as chairman of the new CBS subsidiary.

Legislation in Kenya doesn't oblige foreign firms to partner local companies when setting up in the country, but the government does encourage the practice. For its part, CBS seeks local involvement as a matter of policy, says John Dolan, CBS Records International vice president charged with the major's business exploration and development efforts.

High Fidelity is primarily involved in producing commercials and advertising jingles, with little music business involvement. It does, however, have its own two-track studio—that's state-of-the-art in Kenya, Dolan observes—and this may be used for initial recording tasks by the new operation, until it acquires its own facilities, probably via leasing and then adaptation to 16-track.

In addition to Ndesandjo, CBS Records Kenya will have a managing director, to be appointed (probably from the current 10-person staff) by Peter Bond.

The company has temporary headquarters at Uchumi House in Nairobi, but is seeking a permanent site. Bond, normally based in London, is currently working out of the Kenyan capital during the launch period.

John Dolan characterizes the Kenya move as a significant, though not major, investment. It's a modest market in sales terms, he says, but vital as a talent source and springboard into other African territories. There are good concert venue

facilities, and a thriving club scene.

Local music is what he calls "cosmopolitan African," highly exportable to other markets, and this talent will be given much emphasis by the fledgling firm.

International repertoire also sells strongly, notably disco, soul and reggae product, plus some country items. First release by CBS there will embrace the Jacksons, Teddy Pendergrass and Johnny Nash, though Dolan acknowledges the difficulty of building inventory and catalog at this stage.

Piracy, though it exists, is not thought as pervasive as in some other territories, nor a serious enough deterrent to starting up in Kenya, adds the CBS executive.

He also stresses the help received by the multinational during the formation of its new subsidiary, from banking, government and media circles.

"We've had nothing but cooperation," continues Dolan, commenting that it's his feeling the establishment of another major international company in Kenya alongside Phonogram (EMI having pulled out), can only be good for the country's local talent, at home and abroad.

Finally, the executive agrees that the Kenya development marks the burgeoning interest which CBS Records International has in Africa. No subsidiaries similar to Kenya are planned in the immediate future, though Nigeria is an eventual candidate. To say further than that would be speculative right now, he concludes.

SACEM Win

PARIS—French copyright society SACEM has won the first round of its legal battle with a group of discos and clubs who accuse it of holding an abusive monopoly (Billboard, Oct. 13, 1979). But the conflict is far from finally resolved.

One disco, Les Quatre Cantons, had refused to pay performance rights on the grounds that they were abusive, and charged that SACEM held a dominant and exclusive position, which permitted it to do more or less as it pleased.

A court in Lille found against the disco, whose appeal against the judgement was also rebuffed by an appeal court in Northern France. Nevertheless, the situation is still confused, since several other cases are pending, and in Paris, courts hearing similar actions have reached a variety of different conclusions.

ANOTHER 'HEARTACHE' HIT?

Tyler Triumphs In Yamaha '79 Fest

• Continued from page 1

Collecting the contest's Japanese grand prize was the Crystal King, disco act which won the Popular Song Contest organized by Yamaha (and restricted to local entrants) in October.

Eight other competitors were given accolades for outstanding song, and six others given awards for outstanding performance.

The SRO Budokan audience also saw Eric Carmen perform in concert as the contest's special guest, his first live dates in more than four years. The Arista recording artist plans to tour Japan next March.

The event was hosted by Kyu Sakamoto, best remembered internationally for his 1963 hit, "Sukiyaki," and by singer-actress Judy Ongg, winner of the Best Singer award at this year's Tokyo Music Festival in June.

The night of the finals Sunday (11) was broadcast throughout Japan by Fuji Television to an estimated audience of 30 million.

The contest this year boasted much more of a rock flavor than in the past, notes Genichi Kawakami, president of the Yamaha Music Foundation. Last year's "lost love" songs and Japanese "new music" (Western MOR rhythms with local lyrical blending) gave way to somewhat tougher, rock-oriented entries from home and abroad.

Contributing to this is the Yamaha event's increasing international acceptance, resulting in entries from top talent. Best example this year was the entry of a song by Elton John and Bernie Taupin. "I'll Stop Living If You Stop Loving Me," performed for the U.S. by Peter Noone. (It reached the finals, but didn't eventually qualify for the last 16 entries from which the winners were chosen Sunday).

Another notable feature of the 1979 competition was that one of the seven local contenders, Lisa Lee, performed in both Japanese and her native English. She's American-born but currently resident here, therefore qualifying for the Japanese segment of the contest.

Lee emerged with a performance award for her self-penned "I'll Wait For You," and plans to use the Yamaha demos to gain a foothold in foreign markets, specifically the U.S. Such moves serve to strengthen further the global standing of the Yamaha event, now in its 10th year.

And Bonnie Tyler, too, clearly hopes that her grand prize will provide some fresh career impetus. "It's A Heartache" was a multi-million selling world hit for the Welsh singer last year on RCA Records, to which she's still contracted, and the World Popular Song Contest victory may spiral "Sitting On The Edge Of The Ocean" to similar success.

Legal Action Over Imports Increases

LONDON—Britain's record companies continue to take a tough line on illegal imports from outside the European Economic Community (EEC).

Several High Court hearings are pending or under way this month, lengthening the list of legal actions initiated earlier this year.

On Nov. 9, CBS Records U.K. applied for an injunction against Charmdale Record Distributors, seeking to prevent the import and sale of copyright-infringing product in this market. The hearing was adjourned for a week, with Charmdale undertaking not to import or sell copies of the O'Jays' "Identify Yourself" album.

The action was the third by CBS alleging copyright infringement. Earlier, both Our Price Records and Disc Empire pledged not to import or sell certain albums made in the U.S. The latter firm's undertaking named Stan Getz's "Children Of The World" LP and Cheap Trick's "Dream Police" package.

Both defendants agreed to deliver up all remaining stock of the offending albums to CBS, to provide an account of any profit made from their sale, and to hand over all invoices from the importers of the records.

John Brooks, director of legal affairs at CBS, notes: "The heat is not off imports. Our resolve is as firm as it was at the beginning. We feel we have always had the right to prevent non-EEC imports, but it is only in

recent months that overt action has been necessary.

Polydor, meanwhile, is locked in a High Court battle over the legality of the cheap Portuguese pressings of the Bee Gees' "Spirits Having Flown," imported earlier this year.

At a hearing Nov. 7, Polydor and RSO asked for an injunction against importers Simon Records and the Harlequin retail chain, but the defendants argued the dispute should be referred to the European Court.

This is because of the 1972 Trade Treaty signed between the EEC and Portugal. If a buyer acquired records from a legitimate supplier, said counsel for the defendants, he was entitled to assume they were not made illegally. Moreover, the call for an injunction was misplaced since it sought to stop imports from the EEC.

Andrew Morrit Q.C., for Polydor and RSO, disputed the contention that Portuguese product could be imported without infringement because of the Trade Treaty, and claimed Simons had brought in 11,000 copies of the Bee Gees disk. The case continues, with judgement likely in a few weeks.

In another action, also involving Polydor, the Our Price retail chain last month gave undertakings in respect of three U.S. manufactured albums by the Jam, UK and Pat Travers, and paid \$500 damages, with costs to be decided. Earlier,

(Continued on page 58)



Billboard photo by Peter Riches

VIDEO SHOOT—Principals involved in creating film clips to promote Genya Ravan's new European single "Pedal To The Medal" and American 45 "Steve" watch the playback on monitors at the shooting site in Santa Barbara, Calif. Studying the clips are, from left, Peter Leeds, Ravan's new manager; Liz Gardener, director of international for 20th Century-Fox Records; Ravan and Tony Edens, producer of the clips.

Polydor Seeks Extra \$ Via New Division

By WOLFGANG SPAHR

HAMBURG — Polydor International has organized a new division to improve the worldwide exploitation of Polygram product from its local companies and associated labels.

The popular repertoire division, as it's tagged, is headquartered in this city under director Michael Hoppe, formerly a&r director of Polygram Canada and the man who steered Frank Mills to international success with "Music Box Dancer."

The new arm has three departments: promotion, product and operations. Promotion will organize tours, supply support materials (such as films) and handle press and publicity. The product side has managers responsible for all Polydor repertoire internationally, who'll work as liaison staff to coordinate the global release of product from national companies and associated labels.

The division's brief recalls that of WEA International's Artists Service International, formed this past summer (Billboard, June 16, 1979) to open up new world markets for the multinational's French, German and Benelux talent.

The WEA arm, however, is also charged with the acquisition of masters for world release, the development of new acts (through an a&r unit) and the pursuit of copyrights for its publishing arm.

Press Problems For Finland?

HELSINKI—A fierce battle for business is in prospect between Finland's three largest pressing plants.

Despite low and slow disk sales, all three have recently invested in automatic presses that take their combined capacity well above current needs.

Between them, Mainos-TV-Reklam, Stereokasetti-Stereolevy and Finnvox monopolize domestic production of around two million records a year, the first two taking 30% and 20% of business respectively, the last grabbing the balance.

Finnvox lately added fuel to the flames by offering free plating and processing on orders over 500 units. Its furious competitors accused the firm of dumping, though Finnvox protested the scheme was merely an introductory offer for a limited period—albeit one that provided savings on album orders worth \$500.

MTV is now hoping to explore alternative markets abroad, particularly the other Scandinavian countries, and is soon to start producing midprice blank cassettes. The market for these in Finland is worth around \$25 million annually.

NOVEMBER 24, 1979, BILLBOARD

'Hungry' Labels: Seeking Out The China Opportunity

HONG KONG—It took a figure as respected and powerful as Ludwig Van Beethoven to make the break... even though he had been dead for 150 years. But in the rapid days of change after the downfall of the Gang of Four, Beethoven's music was heard on the radio in China for the first time in three years. And there were those who said the door to China's musical heart was creaking open again. Observers regarded Beethoven's comeback in China as paving the way for the entrance of foreign culture and arts, and, of course, musical technology.

That was two years ago, and even though there are radical rumors that concerts are being planned by Jackson Browne and Bob Dylan, progress has been slow.

The triumphant tour of the Boston Symphony Orchestra in March this year was thought of as another major breakthrough, but such tours, hot on the heels of normalization of relations between the United States and China, are to be expected. The fact of the matter seems to be that despite a procession of foreign performers, there has been no spinoff or escalation of the airwave industry behind the scenes in the world's most populous country.

Hungry record companies and equipment firms, eyeing a potential market of 900 million, are still cooling their heels in the tiny British territory of Hong Kong. It seems that the neighboring giant of China, firmly committed to its four modernizations in industry, agriculture, science and defense, is nowhere near ready to regard the music industry as worthy of being the fifth modernization.

"It certainly looks as if China is opening up," explains Norman Cheng, managing director of Polygram Southeast Asia Limited. "Music is something we can bring in or take out. It's a two-way street. We have always been watching China's development as a potential market. But at the moment I think it's a little too early to speculate as to what might happen. "But if anything does happen with China, it has to start with light music or the classics, because since China has been closed up for so

The gradual normalization of political and trade relationships between the People's Republic of China and the United States in recent years has, not surprisingly, sparked speculation aplenty throughout the latter nation's music industry about exactly when the 900 million Chinese might become record buyers on a significant scale.

Several American industry leaders, such as Dick Asher of CBS Records, have even gone East in search of information at first hand—though some of the answers he and others received may have been more enigmatic than enlightening.

In the following story, Hans Ebert analyzes what might be termed "the China opportunity" from the vantage point of Hong Kong. The British crown colony has long been a trade gateway to the West for the People's Republic, and its people are familiar with many of the ways of their larger neighbor.

Billboard hopes to present further such despatches on China in the coming months.

long it would be relatively difficult to release Anglo-American pop records. I doubt that even our present Cantonese repertoire would be easily accepted over there."

"China is a communist country and its airwaves are used mainly for propaganda purposes," is the blunt comment of Nick Demuth, general manager of Hong Kong's Commercial Radio. "Ever since the fall of the Gang of Four more entertainment has come on the air, but it is still basically a vehicle for propaganda," he says. Advertisements are being taken on China's radio networks and also, to a degree, on television, although this medium has yet to dislodge radio as far as prime time is concerned. Radio's prime time is at night, a situation which has not been in existence in Western countries since the early days of television.

Two modern studios that are known to be in existence in China were sold by the Hong Kong arm of Studer-Revox, whose China-watcher and managing director Klaus Heymann remains skeptical about the depth of the market. They sold one studio with an eight-track capability to Beijing and another with 16-track capability to Canton. "Overall, you must realize that there is not going to be a huge market for a long time," he says, adding that even if there was an increased demand, the studios China wanted would not be as sophisticated as those being sold to Japan and Korea.

"China is buying only basic equipment. They often make do with a multi-track machine and two or three smaller tape recorders," says Heymann. The tendency in China's

recording studios is to re-record their own evergreens and new arrangements of old folk songs." All their music is basically in a folk vein. They are having nothing to do with pop or modern dance tunes," Heymann adds.

But these days in the streets of Canton can be heard the sounds of popular Hong Kong recording artists Paula Tsui, Sam Hui and Teresa Teng. All the signs are there that China is listening to records cut by Hong Kong pop singers, but there is not one Hong Kong company which has made a direct sale of such records to China. The records are being taken across the border by Hong Kong Chinese visiting their relatives in the neighboring provinces. Hong Kong sales have dramatically risen as customers walk out of record shops with two identical albums—one for themselves and one for their relatives across the border.

No one is complaining, least of all the Hong Kong record companies, but still they would love a chance to directly aim their pop records at China's mass market.

Record sales in Hong Kong are reaching unexpected heights for some singers of 150,000 to 200,000 through this indirect China trade. But most record companies agree that the day is a long way off when pop records will be directly sold to China. "I cannot see China spending valuable foreign exchange on something as worthless as modern pop music," says one record company executive. There have, however, been some imports from overseas countries, mainly in a classical vein.

"China is in the process of doing a lot of ex-

perimenting and would in the future probably start recording Western music. But I think they will develop their own studio equipment... it's very expensive to bring it in from abroad." Audio-visual aids are also being treated with the same basic approach. They built their own language laboratories far back as 1974. And although far from being sophisticated, they fulfilled their basic function.

It is the same make-do approach that will probably thwart any incursion of sophisticated Western products. China already makes slide projectors and has the capability for cassette recorders. And they have the know-how to manufacture audio-visual products, as long as there is a basic need.

Most record company executives in Hong Kong say that there is no great depth of 'live' talent available in China as yet. The reign of the Gang of Four was notoriously tough on most of the performing arts. And now China lacks teachers with international experience. One move they are making is to attract back people such as baritone Yi-kwei Sze for lengthy study periods to groom their own talent. And other Chinese of international repute are being lured back to provide the initial training spark for a rejuvenated entertainment industry.

The only spinoff to Western record-makers is that China is buying up limited numbers of classical recordings. Malcolm Brown, Southeast Asia operations supervisor for EMI, says his company has sold up to 3,000 units of classical recordings at a time for China's libraries and music academies. But at the moment the best known names in China—at least in the southern Cantonese-speaking provinces—are Hong Kong pop singers such as Paula Tsui.

Tony Lee of CBS/Sony in Hong Kong says his company has received fan letters for Paula from China and he has heard that her photograph is being sold in the streets in Kwantung province. This indication of popularity when her records are not even on sale on the shop

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Napoleon Strong In Mexico Market

By MARY FISHER

MEXICO CITY—(Jose Maria)—Napoleon has finally reached the high water mark of his career in Mexico via a massive push by label Cisne Raff and his first successful cabaret engagement in the Distrito Federal.

For the past five years, the young singer-composer has been on the brink of total acceptance in his country, but for one reason or another it has eluded him. However, now after a string of hits, playing in every nook and cranny of the republic and riding the crest of big sales on his latest album via a revitalized Cisne Raff campaign, Napoleon has just about arrived as one very solid and rounded artist.

In his latest performance late last month at the Stelaris Room of the Fiesta Palace, the slender and talented Napoleon, who began his career about a decade ago, garnered maximum artistic and commercial success. It came about because of a change of strategy in his team, personal manager Jaime Sanchez Rosaldo and Cisne Raff executives Ignacio Aguilar and Rafael Ficachi Jr.

"We're growing at a lot faster pace now than before," commented the bilingual Sanchez Rosaldo, "and the recognition we have been seeking has finally come within our grasp." The independent record executive was most optimistic because of the

mammoth support now being provided by Cisne Raff.

"Our eyes are focusing more on the other Latin American markets (and Spain)," stated Aguilar, "and it is only a matter of just a little more time before we can conquer the entire continent down there."

Ficachi Jr., who just took over the post as promotion and publicity director, emphasized, "We are going all-out for him, and our efforts here will certainly spill over into those other areas of Latin America."

A few things Cisne Raff has been doing of late is providing much more campaign monies for the releases, i.e. inviting key press and radio from all over Mexico (with all expenses paid) to view the artist in a sophisticated and prestigious setting.

"We have played literally all of the provinces in theatres, arenas, clubs and palenques (where cock fights are held as the dual attraction)," interjected Napoleon. "It has been profitable—but we are now looking ahead for bigger things on more of an international scale."

Sanchez Rosaldo is confident that this most recent outing has provided him and his client with more impetus to stretch out into the other territories. "He's a prolific writer and he is growing in confidence and appeal in his personal appearances," he opined.

Last year, client and manager took it upon themselves to investigate and promote the Central American nations. "It was most rewarding, and we will definitely be going back there, as well as Venezuela and Argentina," Napoleon said. All are their number one targets.

Even if the adulation and financial remuneration they are seeking is not there from the outset, Napoleon and Sanchez Rosaldo, who has had the confidence and support of the former ever since the early days at Musart several years ago, "can always find the green fields in Mexico."

The pair regard Mexico as a very vital market, and hefty fees can be asked for and gotten in the most remote hinterlands of the nation. The sums they obtain are way into the six figures (in pesos). The crowds are huge, as well, they reveal.

Of the scores of songs Napoleon has written, some are now being published by Intersong, others by the Cisne Raff firm and a few, of late, by Napoleon's own publishing arm.

"We're getting more and more into the disco swing (he demonstrated that with "Eres" during his exposure at the Fiesta Palace)—and we are looking to make such a modern sound a little different," added Sanchez Rosaldo.

Napoleon's other prime sights are set on conquering more of the Latin pockets in the neighboring U.S. "That's another advantage we Mexicans have over a lot of other artists around the world—a natural extension of our own market," pointed out Sanchez Rosaldo. The U.S. has many different cities where bookings can be obtained. A few weeks ago Napoleon had good success in Miami, a location he never played before in his career.

Even new fan clubs for Napoleon are starting to spring up around the nation. "And we just established one in the Miami area," asserted Napoleon, "proving our music can stretch into Latin areas not accustomed to our sound."



Billboard photo by Don Albert

DANCE FEVER—South Africa's Lucky Moeketsi struts his stuff at the Johannesburg semi-finals of this year's World Disco Dancing Championships. He beat out five other local hoofers to become his nation's representative at the finals, which will be held in London next month. Judges included Japan's Tadaaki "Teddy" Dan, current world champion.

Stein Beefing Up Sire In Britain; Eyes Talent

• Continued from page 6

success in the U.S. Stein points out that it usually takes top British bands a year or two before achieving comparable U.S. success.

Stein points to the Rolling Stones, Fleetwood Mac, Hollies, Electric Light Orchestra, David Bowie and others who took a while to get established in the U.S. Now Stein hopes to be able to duplicate their success with such acts as the Undertones, the Pretenders or the Searchers.

While Stein is abroad Sire in the U.S. will be run by Jonathan Brett, vice president of business affairs, and Ken Kushnick, vice president of artist development, both of whom are being promoted to executive vice presidents, says Stein.

Seeking The China Opportunity

• Continued from page 55

shelves in China is a mouthwatering thought for the future for many Hong Kong record companies. "There definitely will be a time when China will buy direct from the suppliers, but I am not really sure when this will happen," says Lee.

One of the China trading success stories is that of Robert Chua Productions, based in Hong Kong. Chua has an exclusive contract for placing advertising with Canton television and Szechuan television, representing a market of 150 million people. Chua also acts as a consultant in finding equipment for China's television industry. He acts as a middleman in many respects, earning foreign exchange for China through the sale of advertising space, then advising on what equipment they can buy with their new found foreign exchange.

Chua is also involved in the sale of music libraries to China—providing mood music and special effects. His first sale of such a library was to Canton television but he expects more from other television stations and training centers. The music libraries come in the first place from Major Records, one of the leading library suppliers in the United States.

Ariola Adds Dreyfus For Benelux Market

By JUUL ANTHONISSEN

BRUSSELS—Ariola Benelux has acquired distribution rights to French independent label, Dreyfus. The one-year deal, with options, was negotiated by Francis Dreyfus and Ariola chief, Martin Kleinjan.

Ariola Benelux thus acquires Canada's France Joli, whose "Come To Me" has been a major hit in several key world markets, including the U.S.; Christophe, whose "Aline" was a substantial Belgian hit a couple of months back when Dreyfus was handled (apparently not to everyone's satisfaction) by Vogue; and a female disco trio, Les Modeles, due to deliver product soon.

The company also has, for Belgium only, Dreyfus superstar, Jean Michel Jarre, whose "Oxygene" and "Equinoxe" albums have together reportedly topped 11 million sales worldwide.

He's now working on his third album, due next year and to be accompanied by commercially available videocassettes of the recording.

Jarre is, as noted, the largest-sell-

ing artists signed to Dreyfus, which is distributed by CBS in France and Polydor International throughout the rest of the world.

The French independent has France Joli for all Europe, including Greece and Israel. The singer's second album will be available in January, and she's planning a promotion tour to coincide with its issue.

Groundwork for the new Ariola/Dreyfus deal was laid when Kleinjan approached the French firm at MIDEM this year. He says the latter's business philosophy meshes with that of Ariola, and the two were able to reach agreement on the past last month. If the first year works out, then long-term licensing is in the cards.

Both companies, meanwhile, expect a big boost when Jarre delivers his third LP. At that point, the artist-composer will embark upon a fresh round of personal appearances, embracing audio/visual concert presentations at London's Trafalgar Square, New York's Central Park and other venues in San Francisco, Tokyo and, perhaps in 1981, Peking.

Jarre has nothing but praise for Dreyfus, and wants to stay with this relatively small company. Its approach to marketing and promotion is superior to that of American multinationals, he says, "who see you as a box of Kleenex," and whose promotional ideas are dated.

He also feels that Dreyfus has been able to sell his catalog effectively. "After my concert in Paris at the Place de la Concorde last July, 'Equinoxe' went back to No. 1 in France, and 'Oxygene' went to No. 2, both ahead of strong competition from Supertramp and Bob Dylan."

And he's convinced that taking time to deliver product is acceptable. "You shouldn't believe the public will forget you so soon. They're patient, and will wait if the final results are good."

"You only need a record company which ensures you're not forgotten, and which doesn't just promote your records for a couple of months, but does so for years."

Legal Action

• Continued from page 56

Bostock Records paid \$2000 in damages and costs at the conclusion of an action in which it undertook not to import or sell Canadian-made copies of the Who's "The Kids Are Alright."

Polydor legal advisor Clive Fisher points out, however, that only six or seven cases have been brought in the last year, and that the company's policy, shared by most U.K. majors, is to approach traders selling illegal imports in the hope that agreement can be reached without going to court.

In most cases, the latter course proves unnecessary. Bostock, for example, was only taken to court when it transpired that after reaching agreement over the offending Canadian disks, they were still sold in other shops of the retail chain in British sleeves.

WEA's Fruin

• Continued from page 55

record market with a strong sense of *deja vu*. "I have seen it all before—none of the problems is new, although they may now be presenting themselves in a unique and rather daunting combination. Home taping is one hell of a worry and there is a discouraging lessening of interest in music on the part of the adult population. This is the part of the market which buys pop MOR like Abba and Boney M and the part which was primarily responsible for the huge sales of "Saturday Night Fever" and "Grease" 16 months ago. On the other hand Britain is currently producing exciting music for the younger age group of record buyers—by artists like Police, Bram Tchaikovsky and Elvis Costello."

Fruin says that the next stage of WEA's development in the U.K. will be to invest a substantial amount of money in building two or three acts on a long-term basis.

HANS EBERT

Lower \$ Deficit

ROME—Trading deficit of this nation's state-owned and much-criticized record company, Fonit Cetra, is vastly less than rumored, according to president, Leone Piccioni. He claims efforts to modernize the firm and compete with free enterprise companies are paying dividends.

"There's a whole new generation of managers, the organization has been centralized in Milan, and today I can say that we're ready to compete on even terms with the private record companies operating in Italy."

Until now, the state radio/television operation, RAI, has absorbed Fonit Cetra's trading losses. Now says Piccioni, "Though I can't give exact figures, over the last few years we've gradually reduced the deficit to a fraction of the figures being rumored."

Billboard Hits Of The World

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BRITAIN

(Courtesy of Music Week)
As of 11/18/79
SINGLES

This Week	Last Week	Title
1	2	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN, Dr. Hook, Capitol
2	1	ONE DAY AT A TIME, Lena Martell, Pye
3	5	CRAZY LITTLE THING CALLED LOVE, Queen, EMI
4	7	ETON RIFLES, Jam, Polydor
5	10	STILL, Commodores, Motown
6	3	GIMME GIMME GIMME, Abba, Epic
7	4	EVERY DAY HURTS, Sad Cafe, RCA
8	9	ON MY RADIO, Selector, 2-Tone
9	6	TUSK, Fleetwood Mac, Warner Bros.
10	25	MESSAGE TO YOU RUDEY, Special, 2-Tone
11	11	SHE'S IN LOVE WITH YOU, Suzi Quatro, RAK
12	8	GONNA GET ALONG WITHOUT YOU NOW, Vixie Wicks, Arista/Hansa
13	15	THE SPARROW, Runblers, Decca
14	27	NO MORE TEARS, Donna Summer & Barbara Stevens, Casablanca/Decca
15	25	KNOCKED IT OFF, B.A. Robertson, Asylum
16	21	LADIES NIGHT, Kool & The Gang, Mercury
17	26	WE, Herb Alpert, A&M
18	29	HE WAS BEAUTIFUL, Iris Williams, Columbia
19	13	OK FRED, Errol Dunkley, Scapa
20	17	MAKING PLANS FOR NIGEL, XTC, Virgin
21	18	STAR, Earth, Wind & Fire, CBS
22	NEW	ONE STEP BEYOND, Madness, Stiff
23	20	MY FORBIDDEN LOVER, Chic, Atlantic
24	40	IT'S A DISCO NIGHT, Isley Brothers, Epic
25	12	VIDEO KILLED THE RADIO STAR, Buggles, Island
26	30	I DON'T WANT TO BE A FREAK, Dynasty, Sela
27	37	SARAH, Thin Lizzy, Vertigo
28	14	CHOSEN FEW, Dweezies, GTO
29	22	LITON AIRPORT, Cats UK, WEA
30	24	THE DEVIL WENT DOWN TO GEORGIA, Charlie Daniels Band, Epic
31	16	DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson, Epic
32	NEW	ROCKABILLY REBEL, Matchbox, Magnet
33	NEW	CONFUSION/LAST TRAIN TO LONDON, Electric Light Orchestra, Jet
34	NEW	QUE SERA MI VIDE, Gibson Brothers, Island
35	NEW	DIAMOND SMILES, Boomtown Rats, Ensign
36	NEW	MONKEY CHOP, Don-I, Island
37	34	SAD EYES, Robert John, EMI
38	NEW	LET YOUR HEART DANCE, Secret Affair, I-Spy
39	29	BIRD SONG, Lane Lovich, Stiff
40	28	THE GREAT ROCK'N'ROLL SWINDLE, Sex Pistols, Virgin
LPs		
1	8	GREATEST HITS VOL. 2, Abba, Epic
2	7	GREATEST HITS, Rod Stewart, Riva
3	1	TUSK, Fleetwood Mac, Warner Bros.
4	2	REGGATA DE BLANC, Police, A&M
5	3	ROCK 'N'ROLLER DISCO, Various, Ranco
6	5	GREATEST HITS 1972-1978, 10cc, Mercury
7	NEW	20 GOLDEN GREATS, Diana Ross, Motown
8	10	THE SECRET LIFE OF PLANTS, Stevie Wonder, Motown
9	4	LENA'S MUSIC ALBUM, Lena Martell, Pye
10	6	SPECIALS, Specials, 2-Tone
11	15	20 GOLDEN GREATS, Mantovani, Warwick
12	11	OFF THE WALL, Michael Jackson, Epic
13	19	STRING OF HITS, Shadows, EMI
14	9	THE FINE ART OF SURFACING, Boomtown Rats, Ensign
15	16	ONE STEP BEYOND, Madness, Stiff
16	22	OUT OF THIS WORLD, Moody Blues, K-tel
17	12	EAT TO THE BEAT, Blondie, Chrysalis
18	14	OUTLANDS D'AMOUR, Police, A&M
19	NEW	GREATEST HITS, Bee Gees, RSO
20	17	I AM, Earth, Wind & Fire, CBS
21	12	DISCOVERY, Electric Light Orchestra, Jet
22	13	THE LONG RUN, Eagles Asylum
23	18	WHATEVER YOU WANT, Status Quo, Vertigo
24	NEW	ON THE RADIO/GREATEST HITS, Donna Summer, Casablanca
25	21	PARALLEL LINES, Blondie, Chrysalis
26	30	THE UNRECORDED JASPER CARROTT, Jasper Carrott, DJM
27	24	MIDNIGHT MAGIC, Commodores, Motown
28	28	QUADROPHENIA, Soundtrack, Polydor
29	NEW	ECHOES OF GOLD, Adrian Brett, Warwick
30	25	BREAKFAST IN AMERICA, Supertramp, A&M

31	20	BOMBER, Motorhead, Bronze
32	NEW	SOMETIMES YOU WIN, Dr. Hook, Capitol
33	34	OCEANS OF FANTASY, Boney M., Atlantic/Hansa
34	29	NEW HORIZONS, Don Williams, G-W
35	32	UNBERTONES, Unbertones, New Sky, Sky, Arista
36	37	NEW CREPES & WRAPES, Showaddywaddy, Arista
37	NEW	DOWN TO EARTH, Rainbow, Polydor
38	36	ONE VOICE, Barry Manilow, Arista
39	38	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS
40	27	

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 11/19/79
SINGLES

This Week	Last Week	Title
1	2	MAYBE, Thom Pace, RSO
2	1	WE DON'T TALK ANYMORE, Cih Richard, EMI
3	3	GIMME, GIMME, GIMME, Abba, Polydor
4	NEW	VIDEO KILLED THE RADIO STAR, Buggles, Island
5	4	EL LUTE, Boney M., Hansa
6	6	A WALK IN THE PARK, Nick Straker Band, Decca
7	5	DON'T BRING ME DOWN, Electric Light Orchestra, Jet
8	19	NACHTS WENN ALLES SCHLAEFT, Howard Carpendale, EMI
9	7	BOY OH BOY, Racey, RAK
10	8	DAS LIED VON MANUEL, Manuel & Pony, Polydor
11	12	SHE'S IN LOVE WITH YOU, Suzi Quatro, RAK
12	14	WHATEVER YOU WANT, Status Quo, Vertigo
13	9	I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca
14	10	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN, Dr. Hook, Capitol
15	15	I DON'T LIKE MONDAYS, Boomtown Rats, Mercury
16	17	EL LUTE, Michael Holm, Arista
17	11	KINGSTON KINGSTON, Lou & The Hollywood Bananas, Hansa
18	NEW	BABE IT'S UP TO YOU, Smoke, RAK
19	20	SO BIST DU, Peter Maffay, Telefunken
20	16	SCHWARZES GOLD, Peter Alexander, Arista
21	21	TU SEI L'UNICA DONNA PER ME, Alan Sorrenti, Decca
22	13	YOU CAN DO IT, Al Hudson & The Partners, MCA
23	NEW	TUSK, Fleetwood Mac, Warner Bros.
24	18	GLORIA, Umberto Tozzi, CBS
25	NEW	DIRTY LUVIN', Kiss, Casablanca
26	24	I WANT YOU TO WANT ME, Cheap Trick, Epic
27	26	DREAMING, Blondie, Chrysalis
28	22	MOSKAU, Ghenghis Khan, Jupiter
29	NEW	CRAZY LITTLE THING CALLED LOVE, Queen, EMI
30	28	BRIGHT EYES, Art Garfunkel, CBS
LPs		
1	1	FREI SEIN, Peter Maffay, Arcade
2	2	EVE, Alan Parsons Project, Arista
3	3	OCEANS OF FANTASY, Boney M., Hansa
4	5	BREAKFAST IN AMERICA, Supertramp, A&M
5	7	OPERNMELODIEN, WIE WIR SIE LIEBEN, Fischer Choir, Polydor
6	4	STEPHENWOLF, Peter Maffay, Telefunken
7	9	TUSK, Fleetwood Mac, Warner Bros.
8	14	MIDNIGHT MELODY, Jean Claude Bonelli, K-tel
9	6	ROCK'N'ROLL JUVENILE, Cih Richard, EMI
10	8	TRIUMPH DER GOLDENEN STIMME, Karel Gott, Polydor
11	10	DISCOVERY, Electric Light Orchestra, Jet
12	13	TRAEUMEREIEN, Richard Clayderman, Telefunken
13	NEW	MOON RIVER, Ray Conniff, Arcade
14	NEW	CLASSIC ROCK, The London Symphony Orchestra, K-tel
15	12	WHATEVER YOU WANT, Status Quo, Vertigo
16	18	GONE TO EARTH, Barclay James Harvest, Polydor
17	19	HENRY JOHN DEUTSCHENDORF GERHANT JOHN DENVER-SIENE GROSSEN ERFOLGE, John Denver, RCA
18	17	COMMUNIQUE, Dire Straits, Vertigo
19	NEW	VOULEZ VOUS, Abba, Polydor
20	15	GHENGIS KAHN, Jupiter
JAPAN		
(Courtesy of Music Labo) As of 11/19/79 SINGLES		
This Week	Last Week	Title
1	1	OYAJI-NO-ICHIBAN HAGAI-HI, Masashi Sada, Freeflight (Masashi)
2	2	AI-NO-SUICHUKA, Keiko Matsuzaka, Columbia (Nichion)

Charts from the Canadian Recording Industry Assn. are compiled in the area of Ontario which last week was evacuated because of the Mississauga chemical fire. As a result, they could not meet Billboard's deadline for this issue; they will be published next week.

3	10	C-CHO-KOTABA-NO-GOYOJIN, Southern All Stars, Invitation (PMP)
4	6	YOSEBA-IMONI, Toshi Itoh/Happy & Blue, Canyon (Victor)
5	5	ANNA, Kallband, Express (Shinko)
6	9	MY LADY, Hiromi Gou, CBS/Sony (Burning)
7	3	SEXUAL VIOLET NO. 1, Masahiro Kusawa, RCA (Nichion)
8	7	NI-TO-SNEAKER-NO-KORO, Turip, Express (Shinko)
9	8	WANTED, The Deoleys, GTO (PMP)
10	4	KANPAKU-SENGER, Masashi Sada, Freeflight (Masashi)
11	12	SOPPO, Twist, Aard Vark (Yamaha)
12	11	OMOIDEZAKE, Sachiko Kobayashi, Warner/Pioneer (Daichi)
13	13	HOLLY AND BRIGHT, Godiego, Nippon Columbia (Jenica)
14	18	SACHIKO, Hiroyuki Banba, Epic (JCM)
15	15	MANGEKYO, Hiromi Iwasaki, Victor (TV Asahi/NTV/Gele)
16	16	REVIVAL, Miyuki Nakajima, Aard Vark (Yamaha)
17	19	OMAE-TO-FUTARI, Hiroshi Itsuki, Minusfon (Sound Eye)
18	20	YOSEBA-IMONI, Yasuo Tanabe, CBS/Sony (Watanabe)
19	14	YUKI-GA-AREBA, Hideki Saijou, RCA (Gale)
20	NEW	OYAJI-NOUNI, Kanichiro Muraiki, Philips (Yusen)
LPs		
1	1	MAGIC CAPSULE, Godiego, Nippon Columbia
2	17	ABBA GREATEST HITS VOL. II, Abba, Discomata
3	NEW	RAINY WOOD AVENUE, George Yanagihira, Wood, Bourbon
4	2	THE LONG RUN, Eagles, Asylum
5	4	THREE AND TWO, Offcourse, Express
6	NEW	TABITATEBA SOKOKARA OTOKO, Kohatsu Minami, Orplid
7	3	ON THE WAY, Satoshi Kishida, CBS/Sony
8	NEW	ESSAY, Masashi Sada, Freeflight
9	5	MY GENERATION, Kai Band, Express
10	11	CITY CONNECTION, Terumasa Hino, Flying Disk
11	10	BALLAD, Mayo Shono, Blow-Up
12	NEW	GYAKURYU, Gou Nagabuchi, Express
13	6	CIRCUS BOUTIQUE, Circus, Alfa
14	8	NEKKYO LIVE, Kenichi Hagiwara, Bourbon
15	9	ITSUKA TSUMETAI AMEGA, Inuka, Orplid
16	15	MOON GLOW, Tatsuo Yamashita, Air
17	7	BREAKFAST IN AMERICA, Supertramp, A&M
18	18	PEPPERMINT JACK, Arabesque, Victor
19	14	SAVANNA HOT LINE, Native Sun, JVC
20	NEW	SOLID STATE SURVIVOR, Yellow Magic Orchestra, Alfa

AUSTRALIA

(Courtesy Kent Music Report)
As of 11/5/79
SINGLES

This Week	Last Week	Title
1	2	I DON'T LIKE MONDAYS, Boomtown Rats, Mercury
2	1	BORN TO BE ALIVE, Patrick Hernandez, CBS
3	3	WE DON'T TALK ANYMORE, Cih Richards, EMI
4	6	GOOSE BUMPS, Christie Allen, Mushroom
5	4	HOT SUMMER NIGHTS, Night, Planet
6	11	COMPUTER GAMES, Mi-Sex, CBS
7	5	I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca
8	7	LET'S GO, Cars, Elektra
9	9	GIRLS TALK, Dave Edmunds, Swan Song
10	8	DON'T BRING ME DOWN, Electric Light Orchestra, Jet
11	12	TUSK, Fleetwood Mac, Warner Bros.
12	16	SAD EYES, Robert John, EMI America
13	10	MY SHARONA, The Knack, Capitol
14	18	BOY OH BOY, Racey, RAK
15	17	CRUEL TO BE KIND, Nick Lowe, Radar
16	14	ARE 'FRIENDS' ELECTRIC, Tubeway Army, Atlantic
17	NEW	DREAM POLICE, Cheap Trick, Epic
18	NEW	SURE KNOW SOMETHING, Kiss, Casablanca

19	13	GOLD, John Stewart, RSO
20	15	HALFWAY HOTEL, Voyager, Vertigo

This Week	Last Week	Title
2	3	ADD STEWART'S GREATEST HITS, Warner Bros.
2	1	THE LONG RUN, Eagles, Asylum
3	2	TUSK, Fleetwood Mac, Warner Bros.
4	4	DYNASTY, Kiss, Casablanca
5	7	THE BEST OF KENNY ROGERS, United Artists
6	5	DISCOVERY, Electric Light Orchestra, Jet
7	6	SLOW TRAIN COMING, Bob Dylan, CBS
8	10	DREAM POLICE, Cheap Trick, Epic
9	8	IN THROUGH THE OUT DOOR, Led Zepplin, Swan Song
10	9	EAT TO THE BEAT, Blondie, Chrysalis
11	14	CANDY-O, Cars, Elektra
12	17	INTO THE MUSIC, Van Morrison, Mercury
13	18	HIGHWAY TO HELL, AC/DC, Atlantic
14	11	BOP 'TIL YOU DROP, Ry Cooder, Warner Bros.
15	12	S. J.J. Cale, Shelter
16	13	MARATHON, Santana, CBS
17	16	REPLICAS, Tubeway Army, Atlantic
18	15	GET THE KNACK, The Knack, Capitol
19	19	BREAKFAST IN AMERICA, Supertramp, A&M
20	NEW	SMASH AND GRAB, Racey, RAK

ITALY

(Courtesy Germano Ruscitto)
As of 11/13/79
ALBUMS

This Week	Last Week	Title
1	2	VIVA, I Pooh, CGD-MM
2	1	BANANA REPUBLIC, L. Della & F. De Gregori, RCA
3	3	COGLI LA PRIMA MELA, Angelo Branduardi, Polydor/Polygram
4	5	BREAKFAST IN AMERICA, Supertramp, A&M/CGD-MM
5	NEW	BUONA DOMENICA, Antonello Venditti, Philips/Polygram
6	6	DISCOVERY, Electric Light Orchestra, Jet/CGD-MM
7	4	SOLI, Adriano Celentano, Clan/CGD-MM
8	8	MYSTIC MAN, Peter Tosh, Rolling Stones/EMI
9	14	SURVIVAL, Bob Marley & The Wailers, Island
10	7	CHICAS, Miguel Bosé, CBS/CGD-MM
11	10	IN CONCERTO, Fabrizio De André, Ricordi
12	19	IN THROUGH THE OUT DOOR, Led Zepplin, Swan Song/WEA
13	17	SLOW TRAIN COMING, Bob Dylan, CBS/CGD-MM
14	13	DALLA, Lucio Dalla, RCA
15	15	DYNASTY, Kiss, Casablanca
16	9	L.A. AND N.Y., Alan Sorrenti, EMI
17	16	WAVE, Patti Smith Group, Arista/EMI
18	NEW	FLORIAN, Le Orme, Philips/Polygram
19	NEW	THE LONG RUN, Eagles, Asylum/WEA
20	20	GELATO AL CIOCCOLATO, Pupo, Baby/CGD-MM

HOLLAND

(Courtesy TROS Radio)
As of 11/13/79
SINGLES

This Week	Last Week	Title
1	3	GIMME, GIMME, GIMME, Abba, Polydor
2	5	CRAZY LITTLE THING CALLED LOVE, Queen, EMI
3	1	WE BELONG TO THE NIGHT, Ellen Foley, Epic
4	2	MESSAGE IN A BOTTLE, Police, A&M
5	11	WE GOT THE WHOLE WORLD IN OUR HANDS, Nottingham Forest, Warner Bros.
6	4	WHATEVER YOU WANT, Status Quo, Vertigo
7	6	SURE KNOW SOMETHING, Kiss, Casablanca
8	10	KNOCK ON WOOD, Amii Stewart, Arista
9	NEW	WEEKEND, Earth & Fire, Philips
10	16	STAR, Earth, Wind & Fire, CBS
11	7	DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson, Epic
12	13	I LOVE YOU LIKE I LOVE MYSELF, Herman Brood, Arista
13	20	STRUT YOUR FUNKY STUFF, Frantique, Philadelphia Intl.
14	9	A BRAND NEW DAY, The Wiz Stars, MCA
15	8	TUSK, Fleetwood Mac, Warner Bros.
16	NEW	LAUGH AND WALK AWAY, Shirts, EMI
17	NEW	SHE'S IN LOVE WITH YOU, Suzi Quatro, RAK
18	NEW	IT'S ALL IN THE BIBLE, Snoopy, CNR
19	12	RADIO, Dolly Dots, WEA
20	NEW	VIDEO KILLED THE RADIO STAR, Buggles, Island

BELGIUM

(Courtesy Billboard Benelux)
As of 11/16/79
SINGLES

This Week	Last Week	Title
5	1	GIMME, GIMME, GIMME, Abba, Vogue
2	6	WHATEVER YOU WANT, Status Quo, Vertigo
3	2	MESSAGE IN A BOTTLE, Police, A&M
4	NEW	MY FORBIDDEN LOVER, Chic, Atlantic
5	NEW	THE LOCOMOTION, Rita, Rialto
6	NEW	CRAZY LITTLE THING CALLED LOVE, Queen, EMI
7	10	WE BELONG TO THE NIGHT, Ellen Foley, Epic
8	3	YOU CAN DO IT, Al Hudson & The Partners, MCA
9	4	A BRAND NEW DAY, The Wiz Stars, MCA
10	9	DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson, Epic
LPs		
1	4	24 GREATEST SONGS, Julio Iglesias, CBS
2	5	VOULEZ VOUS, Abba, Vogue
3	1	TUSK, Fleetwood Mac, Warner Bros.
4	3	REGGATA DE BLANC, Police, A&M
5	NEW	WHATEVER YOU WANT, Status Quo, Vertigo
6	10	NIGHT OUT, Ellen Foley, Epic
7	8	RISQUE, Chic, Atlantic
8	6	DYNASTY, Kiss, Casablanca
9	NEW	GREATEST HITS VOL. 2, Abba, Vogue
10	NEW	ROMANTIQUEMENT VOTRE, Mirella Mathieu, Phonogram

DENMARK

(Courtesy BT Newspaper/IFPI)
As of 11/14/79
SINGLES

This Week	Last Week	Title
1	1	GIMME, GIMME, GIMME, Abba, Polar
2	2	SHE'S IN LOVE WITH YOU, Suzi Quatro, RAK
3	3	WE DON'T TALK ANYMORE, Cih Richard, EMI
4	4	BOY OH BOY, Racey, RAK
5	6	DREAMING, Blondie, Chrysalis
6	9	DANCE AWAY, Rosy Music, Polydor
7	7	POP MUZIK, M, MCA
8	8	BLIP BAAT, Kim Larsen, CBS
9	10	SOME GIRLS, Racey, RAK
10	5	BORN TO BE ALIVE, Patrick Hernandez, Aquarius
LPs		
1	1	23 10 45 0637, Kim Larsen, CBS
2	2	OCEANS OF FANTASY, Boney M., Arista
3	3	GREATEST HITS VOL. 2, Abba, Polar
4	5	SUZI... AND OTHER FOUR LETTER WORDS, Suzi Quatro, RAK
5	6	KUNST, Niels Hausgaard, Madley
6	7	TUSK, Fleetwood Mac, Warner Bros.
7	8	TILFAELDGT FORBI, Lone Kellerman, CBS
8	NEW	SMASH AND GRAB, Racey, RAK
9	3	EAT TO THE BEAT, Blondie, Chrysalis
10	NEW	SMOELFEPARTY, Johnny Reimar, Starbox

SOUTH AFRICA

(Courtesy Springbok Radio)
As of 11/17/79
SINGLES

This Week	Last Week	Title
1	4	BETTER THE DEVIL, Stingray, Nitty Gritty
2	2	FIRE, Pointer Sisters, Planet
3	3	POP MUZIK, M, MCA
4	7	I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca
5	NEW	SHE'S IN LOVE WITH YOU, Suzi Quatro, RAK
6	9	EL LUTE, Boney M., Galle
7	NEW	I HAVE A DREAM, Abba, Sunshine
8	1	SOMETIMES WHEN WE TOUCH, Dan Hill, 20th Century
9	5	BOY OH BOY, Racey, RAK
10	6	KINDERS VAN DIE WIND, Laurika, Stanyan

Earliest Presley

LONDON—The earliest recordings of Elvis Presley in concert form part of an unusual album to be released in the U.K. by Virgin Records Nov. 30.
Entitled "Elvis, Scotty And Bill: The First Year," the \$14.50 album has never been available here, and reported only via mailorder in the U.S. Virgin acquired distribution rights from Tony Dirizziano in Tennessee.



WELCOME GIFT—Martin Onrot, second left, vice president and general manager of Infinity Records Canada, presents a copy of the label's Pope John Paul II album to Auxiliary Bishop Cimichella of Montreal. Left is Sylvie Brunetta, Infinity East coast promotion, center is Gerrard Shanks, secretary general France/Canada.

Disk Producers Push For Tax Incentives

By DAVID FARRELL

TORONTO—The new tax shelter for investment in Canadian feature films is generating more economic benefits than it costs in tax dollars, and now a group of independent record producers in this country are pushing the federal government for similar incentives for domestic disk productions.

The Canadian independent Record Production Assn. has briefed the federal government on a plan for 100% capital cost allowance for investment in sound recording ventures.

The brief claims that an accelerated capital cost allowance scheme will permit small independent producers to generate the investment capital they need to produce Canadian masters. The brief also spells out changes needed in current Income Tax Regulations to permit this to happen.

According to association member Earl Rosen, a recent report prepared for the Secretary of State department, responsible for cultural policy, the feature film tax shelter shows the taxman's loss of \$1.70 can generate \$100 in feature film activity "and this is the sort of factual evidence we need to persuade the tax department to buy our investment write-off policy."

Fueling the producer association hopes is a sympathetic Conservative government in Canada and an "understanding" secretary of state. In the new government's throne speech earlier in the year, the Conservatives spelled out specific measures they wanted implemented to aid the cultural industries in Canada and many in the disk industry are predicting some welcome legislative moves being enacted in the spring budget.

The producers association stresses that their blueprint policy paper is appropriate for government policy for three specific reasons:

- 1) It involves no intervention by government in cultural decisions.
 - 2) It is consistent with the desire to encourage small business in Canada and to provide outlets for the creative skills based here.
 - 3) Such said tax arrangements would have a multiplier effect on other industries, including graphic design, printing, studios, advertising, promotion, retail, et cetera.
- The hook on the brief's submis-

sion is grounded in a Statistics Canada report which shows that seven of the largest companies, representing 10% of all record companies, account for 67% of the \$ business. By comparison 47 companies or 63% of the total account for less than one percent of sales.

The amendment to the Income Tax Regulations is complex, but basically the association is bidding for no less than 75% of the aggregate total of production be tax deductible for the individual who performs the duties of executive producer, and that said person be a citizen of this country. A sub-clause also asks that no less than 30% of the aggregate elapsed time in the recording be devoted to music, lyrics or original literary, dramatic or musical work written by a Canadian.

The association and the secretary of state's department are conferring on the ramifications and feasibility of such amendments at this time. The blueprint was submitted earlier this month to the government.

Bruce Breakout

TORONTO—Three time Juno winner Bruce Cockburn is breaking out on all fronts. He has his first AM hit charted nationally, his less-than-two-months-old album has gone gold, and days before embarking on his first tour of Italy, the guitarist/singer is featured in his own network special.

According to manager Bernie Finkelstein, the Italian tour dates were sparked by a recent pact with Dischi Records for distribution on Cockburn's catalogue in that country. A total of 12 dates run between Nov. 21 and Dec. 4.

Signed to True North, Cockburn is represented by separate labels in markets such as Japan (Victor), Australia (Festival) and Italy. Previously on release in the U.S. through Island, Finkelstein reports that negotiations are underway for a new American deal.

The manager also reports that Cockburn will record an ECM album in Oslo in April. Final details on the session have yet to be finalized but the most likely deal is for the German-based label to get world rights and True North claiming it for the Canadian market.

MORE THAN 'NUTCRACKER' & 'MESSIAH'

Yule Releases: Attractive Mix

By ALAN PENCHANSKY

CHICAGO—An attractive vocal and instrumental release assortment and a good blend of new recordings and reissues make up the seasonal classical album offering for Christmas.

Labels introducing new product themed to the holidays include Philips, DG, RCA, CBS, Nonesuch, Birdsong, Peters International, Quintessence and Vox.

Tchaikovsky's "Nutcracker" and Handel's "Messiah" rank as the two most outstanding yule-themed classics. New releases of the beloved Handel oratorio include a four-record Birdsong Records performance with the London Philharmonic Orchestra and Chorus and soloists conducted by John Alldis, and a Quintessence album of highlights newly drawn from its three-disk complete recording conducted by Sir Malcolm Sargeant.

New releases of the irresistible Tchaikovsky ballet music come from CBS Records, with a new complete score recording by the Toronto Symphony under Andrew Davis, and from Vox, with a Baltimore Symphony highlights album on its budget Turnabout label.

Philips Records' new album of "Nutcracker" Suites 1 and 2 is taken from its complete recording with Antal Dorati and the Concertgebouw Orchestra released last year which impresses as the most authoritatively led and exquisitely performed modern version of the music.

In outstanding seasonal anthology LPs, RCA and Nonesuch have top offerings. The series of Nonesuch albums surveying holiday music from different historical eras is expanded with "Christmas In Anglia," which traces English Christmas music from the 13th to the 18th centuries in colorful and attractive vocal and instrumental performances.

The Ensemble For Early Music release using old instruments includes arrangements of traditional holiday tunes such as "Green-sleeves," and begins with some of the earliest known polyphonic music of English origins.

Arthur Fiedler and the Boston Pops are the performers in "Pops Christmas Party," an RCA Gold Seal reissue of vintage Fiedler material that still sounds radiant after more than 20 years. The performances of traditional carol arrangements, popular American Christmas songs such as "White Christmas" and "Winter Wonderland," and selections from "Nutcracker" and Humperdink's "Hansel And Gretel" represent the late maestro at his best.

CBS Records offers a brilliantly cast new recording of the Humperdink opera "Hansel And Gretel," which ranks just behind "Nutcracker" and "Messiah" on the Christmas classics chart. Praise for its out-

standing vocal work and conductor John Pritchard's sensitive direction has been heaped upon the new two-record set.

Looking at other seasonal releases in brief:

A CHRISTMAS ALBUM—The Westminster Choir conducted by Joseph Flummerfelt, Peters International, PLX126. Somewhat sedate performances of 22 traditional carols are offered by this small choir with brass and organ joining on several cuts. The production is described as "audiophile," with pulled-back microphoning and noticeably freer dynamic range and improved musical detail.

CHRISTMAS FESTIVAL IN PROVENCE—Boys' Choir of the RTF and instrumental group conducted by Jacques Joineau, DG Privilege 2535375. This innocuously titled DG reissue from 1966 is a sleeper, with lovely modern compo-

sitions based on medieval French carols to be discovered. Echoes of medieval hymns by Boys' choir with percussion instruments recalls popular Carl Orff pieces.

BRITTEN: A CEREMONY OF CAROLS—The Vienna Choir Boys, Ossian Ellis, harp, RCA ARL13437. This delicate suite of carols arranged for treble voices and harp has a beauty that haunts long after the music has died away. The German ensemble turns in a good performance, but English choirsters have gotten more to the heart of the work.

CHRISTMAS CONCERTOS-1 Musici, Philips Festivo 6570179. These darker-hued baroque pieces of Corelli, Manfredini and Torelli intended for performance in conjunction with Christmas eve devotions, have a rapturous churchly aura. I Musici's command is absolute, however, the Philips release from 1962 has dimmed sonics.



Billboard photo by Alan Penchansky

TENOR TERROR—A young child learns that tenors don't bite—even the bearded ones—during an in-store appearance by London Records tenor Luciano Pavarotti at Chicago's Rose Records. Fans of all ages were attracted by the mid-day autograph promotion, described as the "most successful" in Rose's long retail history.

CANADIAN SURGEON IN CONCERT

This Whistler Has the Classic Touch

INTERLOCHEN, Mich.—Canadian plastic surgeon Jack Cohen won't be whistling "Dixie" when he makes his American concert debut here this month. In fact, Cohen will be whistling Bach, Mozart, Beethoven, Debussy and selections by several other classical composers.

The 45-year-old Montreal physician reportedly has spent 12 years studying and perfecting the art of whistling and has a classical repertoire that numbers 45 concert pieces and 15 concertos.

"I always loved classical music and whistling, so I decided to combine the two," explains Cohen. "Now I work with an opera coach/accompanist in order to widen my repertoire."

Cohen's performance credits include solo engagements with the McGill Chamber Orchestra and Hamilton (Ontario) Philharmonic as well as Canadian radio and tv appearances.

Slow movements from the Tchaikovsky, Beethoven and Mendelssohn violin concertos are part of the 2½-octave range whistler's repertoire.

Cohen's Friday (23) U.S. debut at the Interlochen Arts Center is being billed as a "bravura" program. It will include Paganini's "Variations On A Theme" from Rossini's "Moses," Debussy's "Syrinx" for solo flute and a Mozart flute quartet performed with members of the Interlochen Arts Academy.

The program also lists whistling versions of Albeniz' "Asturias," a movement from Beethoven's first duo for violin and cello, a Handel flute sonata, a bourree from Bach's fifth cello suite and Rachmaninoff's "Vocalise." Copyrighted material

Plan 1980 Polish Chopin Contest

WARSAW—The 10th Frederic Chopin International Piano Competition takes place here Oct. 1-19, 1980. The event is one of the most prestigious and longest established in the world of classical music. It was first held in 1927.

Entries close May 1 next year, and are restricted to those aged between 17 and 30. Around 90 candidates from all over the world are expected to advance to the final stages. In the U.S., the Soviet Union, Japan, Italy and Czechoslovakia they will have first to compete in national Chopin

piano competitions run on similar lines to the international contest.

Organizers are the Frederic Chopin Society, which will cover the living expenses of competing pianists in Warsaw. The judging committee will comprise several eminent pianists and musicologists, while special guests of honor will be Artur Schnabel and musicologist Igor Belza.

The final prize-giving concert will take place Oct. 20, and throughout the event exhibitions of Chopin memorabilia will be on show in Warsaw.

10 Jazz Albums Comprise Novel Inner City Line

NEW YORK—Inner City Records has launched a new Jazz Legacy series via 10 albums, available individually and in a boxed edition.

With stellar jazz performers cut by Vogue Productions of France mostly in the early '50s, all product in the line will carry similar identity, including a Jazz Legacy logo, silver-tone packaging and photos of the performers on the front sleeves.

Artists in the first release include Dizzy Gillespie, Clifford Brown, Django Reinhardt, Buck Clayton, Mary Lou Williams, Roy Eldridge, Zoot Sims, Milt Jackson and J.J. Johnson, Sidney Bechet and Johnny Hodges.

The boxed set includes a 24-page booklet, which also sports 10-inch by 10-inch photos of the artists suitable for framing.

The label plans to release further individual product in the series, which carries a list price of \$7.98 (\$75 for the boxed set).

Inner City says it plans a national ad campaign for November and December on behalf of the line.

NARM Seeking Freight Fee Cut

LOS ANGELES—January 1980 has been set as a hearing date for NARM with the National Classification Board to discuss the reclassification of freight rates for carousel and revolving type tape cases.

"A savings of \$250,000 could be realized by the industry," according to Joe Cohen, NARM's executive vice president. "The industry ships a minimum of 10 million pounds a year of the type of case in question. Certain large manufacturers and distributors would save tens of thousands of dollars in freight costs."

If the proposed lower classification is approved, the reduction in freight costs to shippers of carousel and revolving tape cases will range from 25% to 30%. In dollars, the average shipper who is paying \$9 per 100 pounds will be paying only \$6.30 per 100 pounds.

50% Royalties

Continued from page 3

Like at least 10 other songs donated to the UNICEF drive, the Fleetwood Mac song, composed by group member Stevie Nicks, is being administered by Chappell Music through an entity called Music For UNICEF.

According to Weiss, the Polydor album has shown greater sales in foreign markets than in the U.S. She further hopes for more material contributions in addition to other musical events to collect monies for UNICEF.

UNICEF should receive a solid contribution from "Beautiful Child," since it's included in a current top 10 album, released only four weeks ago.

Fleetwood Mac was cited for its donation at a UNICEF reception here at the U.N. Wednesday (14) in the delegates' dining room.

LAX Execs Tour

LOS ANGELES—LAX Records personnel, including Eddie Levine, president, and Al Edmondson Jr., vice president of promotion, are on a two-week, 21-city tour in support of three album releases from the label.

New product includes LPs by War, Pressure and Giants



AFTERNOON SHOW—Nana Mouskouri meets with her fans in the Korvettes Fifth Ave. store in Manhattan. She's just autographed her Cachet LP, "Roses And Sunshine" for the chap walking away at the left.

Optimistic Indie Distributors Eye Era Of Growth With New Labels

By IRV LICHMAN

NEW YORK—Despite losing major independent label lines and current economic conditions, independent distributors portray themselves as a hardy, optimistic lot.

Some even envision a new era of growth with regard to newer label setups that will take the independent distribution route, and at the same time declare they are doing well with specialty labels in the jazz, blues and bluegrass fields.

Others, of course, continue to bolster catalog type income, with such chartmakers as Arista, Motown, TK, Chrysalis and Prelude remaining labels capable of large volume movement.

"Independent distribution is go-

ing great," enthuses Joe Voynow, president of Bib Distribution in Charlotte. "It'll come back in vogue as major record companies shed their responsibilities, especially by instituting tighter returns policies." Voynow believes such policies will "stifle the growth of small labels."

Others, however, applaud these major label directions, noting that liberal returns policies have had a negative impact on otherwise successful years.

"With a normal returns situation, we might be a little ahead this year," claims Al Klayman of Supreme Distributors in Cincinnati. "Despite everything, we're strong and vibrant, and yet the main thing that's hurting

is had industry publicity from the top echelons on down."

Klayman says panicking on the dealer level has been one of the results of this. "They began to pack up everything and certainly created an impasse for a while. But, I believe there's plenty of room to grow and lots of new stores are also a good sign, as long they recognize the need for stocking product across-the-board."

Like others, Klayman isn't about to jump on the prerecorded videocassette bandwagon as yet, although most of the distributors contacted do well with both audio and video blank tape.

Len Rakliff, record buyer for Universal Distributors in Philadelphia, says independent distribution is "basically back in the year of 1960," a description he defines in a positive manner. "I mean this in terms of new developing labels, and as they come I think they'll be turning to independent distribution."

Rakliff admits, as others do, that he's taking a more conservative view of product purchases to avoid a returns crunch. Besides blank tape, Universal is also adding further dimension to the operation by handling a low-end phonograph line, Dorchester.

Though diversified with interests in one-stops, racking and retailing (24 Hastings Books & Records shops in the Southwest), Western Merchandisers' distribution points at its homebase of Amarillo and in Denver remain a solid business base, according to Sam Marmaduke, president.

"Independent distribution can do the job," Marmaduke says, pointing to volume of two key lines, Arista and Chrysalis, handled by the outlet.

"This form of distribution will become an increasingly viable alternative for labels that no longer want to deal with the 'layers of management' required in major label distribution organizations."

Marmaduke also notes that smaller labels handled by the company have done extremely well. "I know that by the payments we've been making to them," he explains.

As for the state of business, Marmaduke says the company has gotten out from under a "lousy" summer into a "much healthier" October-November.

EXEC DENIES SALE

Mushroom-Black & White Cutout Deal

LOS ANGELES—Ongoing distribution negotiations by Mushroom Records caused a flurry of takeover rumors when a deal was struck between Mushroom and Black and White Sales, Inc., a cutout dealer, for a large quantity of deletes.

Earlier reports that Mushroom owed CBS Records \$1 million may well have flamed the rumors. In fact, reports Mushroom's Joe Owens, "Mushroom owed CBS \$150,000 not \$1 million."

Owens goes on to say that Mushroom has been talking with a number of major labels about a possible distribution agreement but as it stands now, Mushroom remains an autonomous operation. It is still controlled by the Vancouver-based brothers Wink and Dick Vogel.

Owens admits that a deal has been struck between Mushroom Studios general manager Keith Stein and the Vogels for Stein to gain financial

control of the Vancouver-based studio operation.

Tony Donato, general manager of Black and White Sales, Inc. here, also denies the rumors that this firm was buying Mushroom. Black and White is owned by Gary Salter out of Toronto.

Mushroom has no plans to release any product for the rest of this year, but through its A&M distribution pact in Canada, LPs by Ian Matthews and Chilliwack will be released.

Kid Disks Click

Continued from page 10

Charlie Brown and Star Wars self-merchandising units in the series, a record-shattering release in a single year. The hefty release was buffered by the first summer Take-A-Tape-Along program, so effective that it will now be programmed annually,

8-Track Cartridges Free At New Jersey Store

RAMSEY, N.J.—Sound Advice, a hi fi shop and record outlet in the Interstate Shopping Center here, is conducting what must be the ultimate markdown. The store is giving away 8-track cartridges.

A spokesman said customers are being encouraged to help themselves from a large cardboard box

near the door. The store has been through several ownerships and the current owners estimate some of the cartridges are 10 years old. Many are easy listening type music and quite a number are recorded in quad.

"There aren't any hits among them," a clerk advises.

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General News

Cutout, Overruns Selling More

• Continued from page 14

erald City Distributors, representing 12 Oz Records Stores and six Music Plus stores in the South.

"We get supplied from about six or seven cutout suppliers," comments Libman. "Our prices range from \$1.99 to \$3.99, depending upon the quality of the product and the price we pay for it."

Lou Gould, manager of Chicago's Sound Warehouse chain expressed pleasure with the crop of overruns,

namely such popular rock acts as ELO, Yes and Pat Travers.

Cutout space has been expanded in the 11 stores, notes Gould. "The wording has to be different," he relates. "The word cutouts turns off a lot of people so we use the word bargains."

Chicago's two Record Estate stores are replacing slow-moving disco titles with cutouts and promoting cutouts in advertising, reports owner Mike Conwisher.

Rainbow Records in the same market complains of difficulties in locating prime titles. However, owner Chris Lynde sees the cutout business improving. "The way prices are going up and up continually, it's bound to become a more important part of our industry," he says.

Ken St. Jean of Hegewisch Records, Chicago, cites cost increases, space limitations and poor selection in explaining why the store has avoided cutouts. "We used to pick them up for next to nothing, but today they cost \$2.99," St. Jean says.

Angela Singer, operations manager for the Hollywood and Circles stores in Arizona, notes heavy interest in the new \$5.98 budget releases

from Capitol and CBS, but no cutouts.

"I didn't think the selection was that good," Singer explains. "If somebody doesn't want something you can't give it to them for 22 cents."

Jamie Lewis, buyer for Atlanta's Peaches places cutout volume at almost 5% of the store total.

"A lot of companies, particularly A&M have been selling a lot of overruns or overpressings," explains Lewis who buys from two sources.

Bill Schactner of the Bryn Mawr (Pa.) Record Shop specializes in oldies and keeps his eyes open for cutouts that will appeal to his trade.

Like other dealers who specialize in oldies, Schactner knows that today's cutout could turn up as a collector's item in the future. A Connie Francis LP, for example, although originally purchased as a cutout, can fetch \$10-\$20 on the collector's market.

Bill Meagher of Baltimore's Record & Tape Collector shares the view that the market for cutouts is up, and says there's a lot of "marginal stuff glutting the market" in his territory as well.

He also suggests shopping around for quality cutout merchandise. "We do fairly well with rock cutouts," he says, "but there's jazz and classical items out there also."

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**PAGE
30**

Bill Gaining

• Continued from page 3

compulsory licensing provisions of the copyright law work. For example, she said, the Tribunal could be given subpoena powers in both its royalty distribution and rate adjusting function. Congress could also remove constraints now imposed on the Tribunal's authority to adjust rates in response to changes in FCC rules.

Assistant Secretary of Commerce Henry Geller disagreed with Ringer on the issue of retransmission consents. Geller's organization, the National Telecommunications and Information Administration, supports the concept of retransmission consent and the maintenance of the FCC's syndicated exclusivity rules.

Geller argues that these procedures actually decrease government regulation by fixing compensation in the marketplace.

Noting the tremendous growth of cable tv and its prospects for continued future growth, Geller told the Subcommittee that he opposes government attempts to remedy inequities in the business until government agencies have a better idea of what the cable tv industry will be like in the future.

Geller believes that copyright owners should be fairly compensated when non-network programs sold for broadcast distribution in one market are retransmitted by cable either in another market or nationally. Disagreeing with Ringer, he believes the method of compensation should be worked out in the marketplace, not by government intervention.

"The power of the Copyright Royalty Tribunal to change the statutory fees in light of FCC rule changes is not a marketplace solution, but only another government agency adjusting a government ordained schedule," Geller told the Subcommittee. Geller did not address himself to the issue of performance rights legislation.

Hearings on HR997 continue Monday (26) when industry groups affected by the proposed legislation testify before the Subcommittee.

Lifelines

Births

Daughter, Noelle Christina, to Sarah and John Doukas Nov. 10 in Berkeley, Calif. Father is lead singer of Earth Quake band on Beserkley Records.

Marriages

Buck Trent to Fay Watson in Las Vegas Nov. 13. Groom is a regular on the "Roy Clark Show" and Clark served as best man.

MGM Investigation

Continued from page 3

Cimarusti declines to state how many or which former MGM employees are under ongoing investigation. But he says that if any new evidence is turned up reflecting on Curb, it would be studied.

In his statement, Deukmejian said Curb was one of 51 persons questioned in the preliminary probe, and that the inquiry cost \$93,000 and took 2,605 hours of work by 15 Dept. of Justice employees and investigators.

Both Deukmejian and Curb are Republicans; both were first elected to statewide office last year.

Lee Canaan, publicist, to Ruth Schechter, publicist, Nov. 11 in New York.

Deaths

Frank K. White, 80, former president of Columbia Records who also was active as a broadcasting executive for many years, Nov. 12 in Leesburg, Va. He is survived by his widow, the former Doris R. Booth, and two sons, Richard and David. Latter is a CBS-TV vice president.

Bob Stevens, 49, Denver sales manager for WEA, Nov. 13 in Denver of a brain hemorrhage. He previously had worked as a salesman for Capitol Records. He is survived by his parents and two children, Douglas and Beverly.

Dimitri Tiomkin, 80, one-time concert pianist who became one of the most successful composers for motion pictures, Nov. 11 in London of natural causes. He received 23 Oscar nominations. Russian-born, Tiomkin won Academy awards for "High Noon," "The High And The Mighty" and "The Old Man And The Sea." He is survived by his widow, Olivia.

Publishing

Publishers Tie In Photocopy War

Continued from page 1

are said to be major offenders.

The mobilization by the two associations follows the completion of a three-year, state-by-state, coast-to-coast educational program designed to acquaint teachers, choir directors, administrators, clergymen and others with the relevant provisions of the 1979 copyright statute.

After this effort, explains Dean Burch of J.W. Pepper and president of the Music Publishers Assn., "it will be difficult for those who continue to make illegal photocopies to claim honest error or innocence. Those who go on violating the act must be suspect as deliberate infringers, if not amoral violators who rip-off the property of America's creators and their publisher partners."

"The publishers will be moving in a determined, orderly and responsible way to enforce these hard-won and most valuable rights," declares Leonard Feist, NMPA's president.

One approach toward collecting information on a national basis, Feist notes, will be a number of "investigators" from both groups who will work in the field with "official credentials."

Also, Feist calls for individuals with information or evidence indicating any infringing of copyright to contact either the Music Publishers Assn. at 130 W. 57th St. in New York, attention Dean Burch, or NMPA at 110 E. 57th St., attention Leonard Feist.

The federal copyright statute, which took effect Jan. 1, 1978, provides for statutory damages of \$250 or \$10,000 per infringement and as

much as \$50,000 per infringement if the court determines that the defendant was wilful.

Though organizations and publications representing the educational and religious areas have cooperated fully in publicizing the new statute and have denounced the widespread infringements of the earlier era as immoral, "with good results," the pair say, "substantial violations continue, and these defiant infringements have led to the present mobilization."

Although the NMPA is conducting a survey of the print field, estimated annual sales at retail in this area total about \$240 million, according to a study by the American Music Assn.

Litigation to combat infringement of religious music, including photocopying, has taken several avenues in recent years.

Several years ago, a suit was brought in the Midwest against a church which allegedly photocopied sheet music for use by its choir.

Following warnings by a publisher to discontinue the practice, a complaint for copyright infringement was filed. The case was Whitel versus Crow.

ment was filed. The case was Whitel versus Crow.

Following an appeal, the Circuit Court held, among other things, that religious use was not a defense to copyright infringement, nor was it fair use.

This decision is being referred to in another action, FEL, Inc., a large religious publisher, against the Archdiocese of Chicago. Instituted in September of 1976, the litigation has yet to be resolved. Both parties have motions pending for summary judgments on various positions in U.S. District Court of Illinois.

Further, FEL instituted another action against the National Conference of Catholic Bishops in 1977 to bring the question of copyright infringement on a national level.

Interestingly, FEL has a licensing program in effect that allows photocopying of its works at a fee of \$125 a year. This is, in effect, a license to copy.

A private organization, Copyright Sharing Corp., has also been formed to represent various publishers, including FEL, to provide a similar service.

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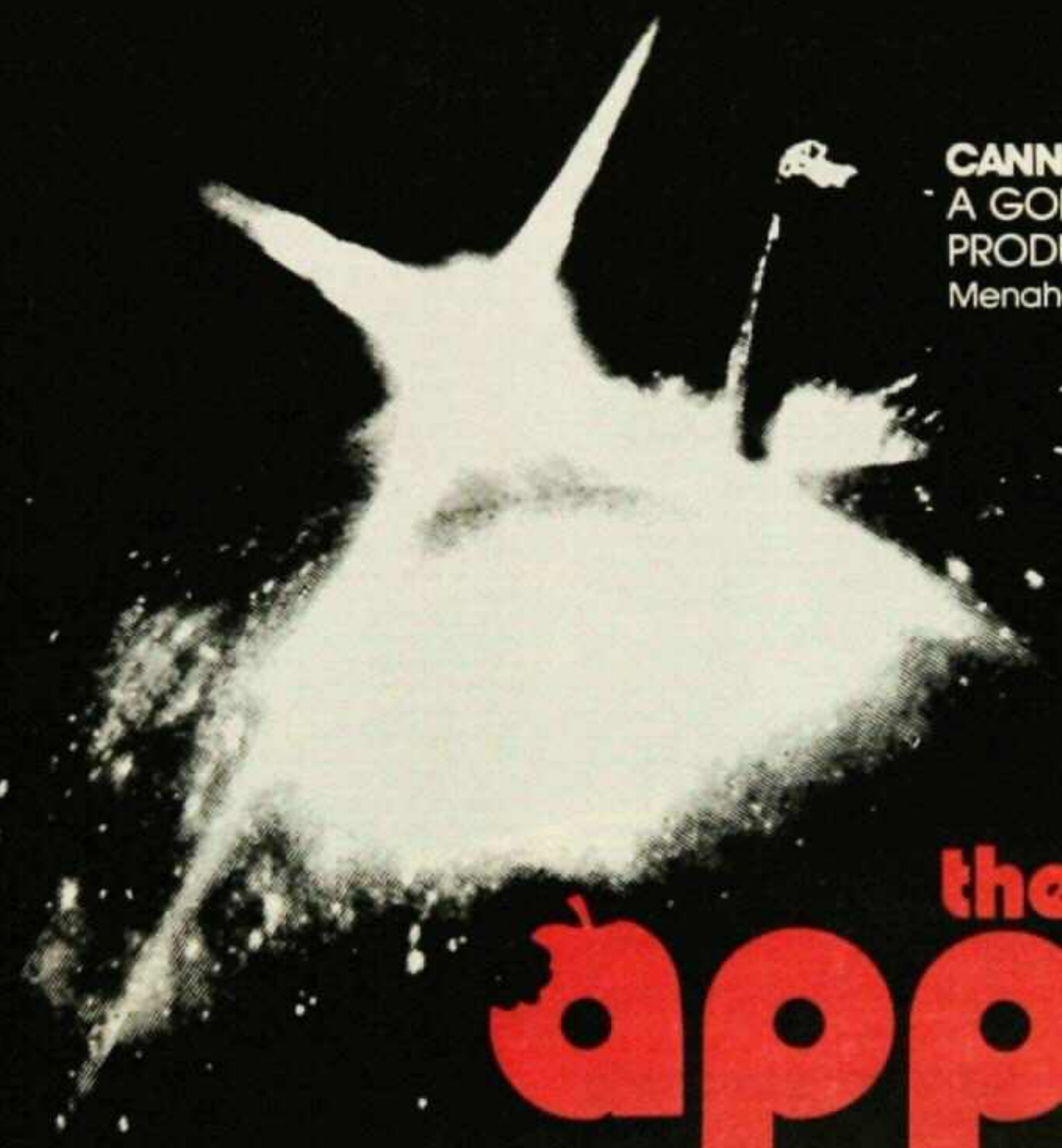
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


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Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 11/24/79

Number of LPs reviewed this week 45 Last week 55

Pop

AEROSMITH—Night In The Ruts, Columbia FC36050. Produced by Gary Lyons, Aerosmith. The bad boys from Boston offer their most explosive effort in some time. Except for the well done ballad "Mia" and the bluesy "Reefer Head Woman," each cut is all-out, headknocking rocker. Paced by the growling vocals of Steve Tyler and guitar work of Joe Perry, this album is bound to please hard rock devotees. The addition of a horn section on "Chiquita" is a strong hook. Except for "Mia," everything has a hard edge, so programmers may want to keep it out of morning hours. Production is especially strong on "Remember (Walking In The Sand)" with its handclapping chorus and female backup. Black and white cover has display possibilities.

Best cuts: "Chiquita," "Remember," "Mia," "No Surprize."

DAN FOGELBERG—Phoenix, Full Moon/Epic FE35634 (CBS). Produced by Dan Fogelberg, Norbert Putnam, Marty Lewis. Fogelberg is known for his elegant, classical guitar influenced folk-rock songs and this set of 10 tunes doesn't disappoint. He can rock with feeling, and does so on "Wishing On The Moon," "Phoenix" and "Face The Fire," but the slower compositions work best. Jerry Hey's flugelhorn, Gail Levant's harp and Tom Scott's saxophone add graceful touches. This is the kind of music which can be played throughout the day. Fogelberg has a loyal following and last year's duet with Tim Weisberg increased it.

Best cuts: "Longer," "Heart Hotels," "The Last To Know," "Face The Fire," "Gypsy Wind."

DR. HOOK—Sometimes You Win . . . , Capitol SW12018. Produced by Ron Haffkine. A fine set from this durable band which has been together for 10 years. "Better Love Next Time" is already climbing the Hot 100. It's a good mix of easy-going, infectious pop fare with country elements sprinkled in. Recorded in Muscle Shoals and Nashville, the production seems more lavish with the addition of strings and horns to augment the basic pop/rock instrumentation. Although frothy at times, the group is uncanny at hooks and irresistible good-time music.

Best cuts: "Better Love Next Time," "In Over My Head," "Sexy Eyes," "Help Me Mamma," "What Do You Want," "Years From Now."

Soul

EMOTIONS—Come Into Our World, ARC Columbia JC36149. Produced by Maurice White. Veteran female soul trio turns in an appealing set of nine varied tunes. Though several have a disco flavor, the Emotions' heartfelt vocals override any tendencies towards being too slick. Title cut is an especially funky disco number which highlights the group's vocal abilities. Of the ballads, "Where Is Your Love?" is the standout with its infectious hook. With a total of 87 musicians involved, the sound is full with lots of horns and strings.

Best cuts: "Come Into Our World," "Where Is Your Love?," "Yes, I Am," "What's The Name of Your Love."

Country

KENDALLS—Heart Of The Matter, Ovalion 1746. Produced by Brien Fisher. Possibly this duo's finest album, "Heart" sparkles with tender heartfelt ballads and silvery melodic up-tempo tunes. Material is tailored for the clean, slender vocal harmonies the Kendalls are known for. Songs by Dolly Parton, Jim Rushing and Don Schlitz, Bob McDill, the Louvin Brothers and Jeannie Kendall herself make this package shine. Instrumentation is fragile, tasteful and perfectly understated for all-around appeal, with emphasis on the acoustic.

Best cuts: "Heart Of The Matter," "I'm Already Blue," "I Take The Chance," "Put It Off Until Tomorrow."

DOTTIE WEST—Special Delivery, United Artists LT 1000. Produced by Brent Maher, Randy Goodrum. This album proves West an exciting and emotionally evocative artist. Her husky, throaty style displays a sensitive feel for ballads, yet works equally well on the lighter, brighter material. Although her country fans needn't worry, there's a lively pop flavored twist apparent on this package which makes the contents suitable for across-the-board airplay. Selections run the gamut from Kim Carnes to Bob Seger, and the cover photo of West deserves upfront rack display.

Best cuts: "All He Did Was Tell Me Lies," "We've Got Tonight," "It's Too Late To Love Me Now," "You Pick Me Up (And Put Me Down)."

CHARLIE RICH—Nobody But You, United Artists LT998. Produced by Larry Butler. Rich's latest is a collection of moving vocal ballads interspersed with a few uptempo numbers. Featuring the top musicians in Nashville, "Nobody But You" is pure Rich at his mellow best. The title track and "Let Me Touch You Where She's Been" are the most provocative selections while the uptempo "Life Goes On" (which was also

included on the LP "The Fool Strikes Again") helps to liven up the album.

Best cuts: "Love Is A Cold Wind," "You're Gonna Love Yourself In The Morning," "All You Have To Do Is Touch Me."

Jazz

THE BEST OF HERBIE HANCOCK, Columbia JC36309. Various producers. A "best of" package so soon? For those who like compactness, this compilation LP is a gem since it offers fusion jazz at its most potent. The pianist's supple touch is surrounded on these six cuts by a variety of small groups from previous crossover endeavors. The melding of various tempos and background voices makes it so the LP doesn't suffer from sameness. There is even Herbie's attempt at singing through a vocoder device "I Thought It Was You." These tracks show how best to meld contemporary influences with jazz improvisation.

Best cuts: "Chameleon," "I Thought It Was You," "Ready Or Not," "Tell Everybody."

MILES DAVIS—Circles In The Round, Columbia, KC236278. Produced by Jim Fishel, Joe McEwen. There is trouble in the Miles Davis camp and CBS can't get a new LP out of the trumpeter, so to fill voids, it has come up with these unreleased takes from 1955-1970. The music is still pure modern jazz, before Davis went into his fusion period. Purists should enjoy these efforts and may wonder why they weren't released in the first place. Davis blows cool and hard on these dates which have him working with the likes of Cannonball Adderley, George Benson, John Coltrane, Bill Evans, Red Garland, Wynton Kelly, Philly Joe Jones, Wayne Shorter and Hank Mobley, among others. Side three has the loosest cuts.

Best cuts: "Sanctuary," "Circle In The Round," "Two Bass Hit," "Love For Sale."

McCOY TYNER—Passion Dance, Milestone M9091. Produced by Ed Michel. Tyner's 15th LP for Milestone was taped live last year in Tokyo with Ron Carter and Tony Williams assisting on two of the album's five selections. One need not tout Tyner's musicianship at this late date. It is apparent throughout these two excellent sides, almost certainly destined for jazz charting. He is a man with style and taste.

Best cuts: "Search For Peace," "The Promise."

First Time Around

LINDA WILLIAMS—City Limits, Arista AB4242. Produced by Richard Evans. Williams is Natalie Cole's "conductress, arranger and keyboardist" and she sure knows music. This, her solo vocal debut, cooks for the most part, with some lagging moments offset by an original sound that transcends musical categories. What is in evidence is a rare spark of pop brilliance. An interesting debut aimed at several audiences from pop to soul to rock.

Best cuts: "City Living," "No Love, No Where," "Elevate Our Minds," "Do It."

WAZMO NARIZ—Things Aren't Right, Illegal Records SP 005 (A&M). Produced by Wazmo Nariz. If the listener can get beyond Nariz's howling lead vocals, which sound like a combination of Bela Lugosi and a rushing wind, there is some interesting rock here. Immediate comparisons are to Talking Heads and Lene Lovich because of the nervous, off-key edge in both lyrical and musical content. "Lips" has a tantalizing disco beat and is comparable to Ian Dury's "Hit Me With Your Rhythm Stick." The four man backup band, especially guitarist Jeff Hill, is more than competent. For night airplay, this effort is interesting enough to generate word of mouth support.

Best cuts: "Lips," "This Is Your Elbow," "Checking Out The Checkout Girl," "The Mind Is Willing But The Flesh Is Weak," "Af's Radiator."

Billboard's Recommended LPs

pop

RUPERT HOLMES—Partners In Crime, Infinity INF9020. Produced by Rupert Holmes, Jim Boyer. Holmes writes sophisticated urban songs that tell stories about adults coping as best they can with problems of life and love. The music is tasteful and to the point. It is contemporary MOR, maybe not up to Paul Simon's level, but certainly better than Holmes' sales have indicated so far. But now with a hit in "Escape," the vocalist may be finally getting the recognition due him. **Best cuts:** "Drop It," "Partners In Crime," "Answering Machine," "In You I Trust."

DAN HARTMAN—Relight My Fire, Blue Sky JZ36302 (CBS). Produced by Dan Hartman. Vocalist Hartman scored with "Instant Replay" and showed a firm grasp of danceable, sleek

funky rhythms. Here he shares the spotlight with guests Loleatta Holloway and Stevie Wonder and turns in another six cuts full of the same basic rhythmic patterns aimed straight at the disco crowd. The music is relatively uncomplicated; the beat is infectious. **Best cuts:** "I Love Makin' Music," "Love Strong."

CRYSTAL GAYLE—Classic Crystal, United Artists U00982. Produced by Allen Reynolds. This is an assortment of Gayle's best material from her UA LPs, including the smash "Don't It Make My Brown Eyes Blue" from two years ago. The set showcases this fine singer's talents and ranges from ballads to up-tempo country with some pop elements too. **Best cuts:** "Don't It Make My Brown Eyes Blue," "Talkin' In Your Sleep," "When I Dream," "Ready For The Times To Get Better."

MIKE HERON, Casablanca NBLP7186. Produced by Hugh Murphy. Heron, a former member of the Incredible String Band, teams up with Gerry Rafferty's coproducer for a contemporary pop outing which ranges from ballads to rockers with some reggae and folk stops along the way. The production is dense but subtle, while Heron's vocals display an impressive range. **Best cuts:** "Treat Your Woman," "A Beginner's Guide To Past Lives," "Child In Your Eyes."

TONY BANKS—A Curious Feeling, Charisma CA12207 (Polygram). Produced by David Hentschel, Tony Banks. Progressive, sometimes brilliant rock from a founding member of Genesis on his first solo flight. He plays keyboards, guitars, bass and percussion, writes the songs and leaves the singing to Kim Beacon, who lacks conviction in his delivery. The songs sometimes stray toward pretension, but that's because they need more orchestration, rather than synthesized effects. **Best cuts:** "The Waters of Lethe," "After The Lie," "In The Dark."

PIERRE MOERLIN'S GONG—Time Is The Key, Arista AB4255. Produced by Pierre Moerlin. Neither rock, jazz, folk, nor classical, though using elements of each, the music of Pierre Moerlin uses both space age electronics and such traditional instruments as the Arabic darbouka and the marimba. The music ebbs and flows and sometimes rumbles, but never bores. Moerlin is primarily a percussionist, however odd the backgrounds sound. **Best cuts:** "Ard Na Greine," "An American In England," "Arabesque."

JAMES WHITE & THE BLACKS—On White, Ze Records ZEA33033 (Arista). Produced by James White. Brooding, jazzy, disco-influenced, savage, uncompromising, sometimes dissonant, but always interesting, the music of James White commands attention. White is also the founder and singer for the Contortions, though the Blacks appears more of a musically adept band than the Contortions. A few musicians from other new New York bands also appear on the LP. White plays alto sax and continues his stylistic homage to James Brown. **Best cuts:** "(Tropical) Heat Wave," "White Savages," "Contort Yourself," "Stained Sheets."

DIANA HUBBARD—Life Times, Waterhouse Records 8. Produced by David Campbell. With the help of such heavyweights as Chick Corea, Stanley Clarke, Patrick Moraz and Denny Seiwell, Hubbard (daughter of Scientology founder L. Ron Hubbard), has fashioned a light classics pop LP centered around her piano playing. The music is mostly soft and pretty drawing from many ethnic sources. The disk is available through independent distribution and mail order. **Best cuts:** "Russian Roulette," "Arabia," "Berlin 1945," "Midnight #3."

THE SINGERS UNLIMITED—Friends, Pausa 7039. Produced by Gene Puerling and H.G. Brunner-Schwer. Producer Puerling, prominent for two decades with the Hi-Lo's, pops up on this German-made LP with 10 vocally tricky and entertaining tracks, all but one a standard. A roaring big band makes the singing (four voices) all the more attractive. **Best cuts:** "Just Friends," "Don't Get Around Much Anymore."

soul

ZZ HILL—The Mark Of ZZ, Columbia NJC36125. Produced by Bert deCoteaux. New album from this veteran r&b stylist combines brilliant ballads, such as "Just Because We're No Longer Lovers" and an update of Aaron Neville's "Tell It Like It Is," with several mediocre disco items, among them "I Wanna Dance With You" and "I Will Understand." Hill's rich, deep voice is far better suited to the former, where deCoteaux's arrangements also shine. **Best cuts:** "Tell It Like It Is," "I Want To Be Your Every Need," "Just Because We're No Longer Lovers."

EDDY GRANT—Walking On Sunshine, Epic JE36244. Produced by Eddy Grant. This Epic debut from Grant contains his recent U.K. hit, "Living On The Front Line," a masterful blend of funk and reggae which is a pointer to the way the two forms can successfully combine in the '80s. The rest of the album is similarly imaginative, with the artist's considerable talent most evident on the keyboard-loaded "Front Line Symphony" and the highly commercial "Just Imagine I'm Loving You." **Best cuts:** Those cited.

SHADOW—Love Lite, Elektra 6E233. Produced by Williams, Beck & Willis, Don Mizell. The combined efforts of Kenneth

Williams, Willie Beck, Clarence Willis and keyboardist Daniel Zarus, plus a horn and string section, provide the impetus for this funky LP. There are both uptempo numbers and ballads here, everything very tastefully done, with a solid rhythm section, smooth harmonies and unpretentious arrangements. **Best cuts:** "I Need Love," "I Enjoy Ya," "Love Life."

country

MARGO SMITH—Just Margo, Warner Bros. BSK3388. Produced by Norro Wilson. Smith offers interpretations of a variety of songs, mainly pegged on the love-gone-awry theme. Some sensitive guitar and keyboard work underscores her solid vocals. Selections such as "Jesse" provide welcome depth. **Best cuts:** "I'm Tying The Leaves Back On The Trees," "Jesse," "Love Is Why," "I'd Rather Be Sorry."

jazz

STAN KENTON—The Comprehensive Kenton, Capitol STB12016. Originally produced by Lee Gillette. A two-disk collection of the late pianist bandleader's biggest selling singles from the '40s and '50s, the 20 titles include numerous nostalgia-evoking Kenton classics—From "Artistry In Rhythm" and "Peanut Vendor" to "Eager Beaver" and "Her Tears Flowed Like Wine." There's plenty to interest long-time Kenton buffs. **Best cuts:** Take your pick.

GEORGE ADAMS—Sound Suggestions, ECM11141. Produced by Manfred Eicher. Adams blows tenor sax in the right channel, Heinz Sauer blows tenor in the left channel and a four-piece group accompanies. Five tracks make up the LP, taped in Germany last May. But drab graphics won't help sales of this musically acceptable package. **Best cuts:** "Got Somethin' Good For You."

MOSE ALLISON—O! Devil Mose, Prestige P24089. Originally produced by Bob Weinstock, Esmond Edwards. Continuing its twofer reissue series, Prestige has packaged albums from 1958 ("Ramblin' With Mose") and 1959 ("Autumn Song") for a pleasant program that, if nothing else, shows how pianist singer Allison has progressed. The material is all over the lot, ranging from Ellington ("Kissin' Bug") to pop ("Stranger In Paradise") to old r&b (Joe Liggins' "I've Got A Right To Cry") to bop ("Groovin' High"). **Best cuts:** Allison's own compositions, particularly "Devil In The Cane Field," a swinging and surprisingly discordant outing.

JOHNNY MINCE—Summer Of '79, Monmouth Evergreen MES7090. Produced by Bill Borden. Clarinetist Mince, a veteran of the big bands, is joined by three other top musicians from the same background—Lou Stein on piano, Bob Haggart on bass and Cliff Leeman on drums—for nine warhorses of traditional mainstream jazz. The album swings easily as the Mince men go tastefully through the selections that include "The Man I Love," "If I Had You" and "Alexander's Ragtime Band." **Best cut:** "When You're Smiling."

WARREN VACHE—Polished Brass, Concord Jazz CJ-98. Produced by Carl E. Jefferson. Cal Collins' sensitive guitar plus bass and drums provide a sympathetic setting for the flugelhorn and trumpet of the New York leader, previously featured on Famous Door Records. Vache's LP consists of nine fine tracks, eight of them evergreens. Excellent mainstream jazz, indicating Vache has a big future on vinyl. **Best cuts:** "Ida," "Love Walked In," "Why Shouldn't I?"

YOUNG DJANGO—Pausa 7041. Produced by Joachim-Ernst Berendt. This has to be the happiest jazz of the week as Stephanie Grappelli, Philip Catherine, Larry Coryell and Niels-Henning Orsted Pedersen collaborate on seven classics composed by Grappelli and Django Reinhardt 40 years ago, plus two originals by Coryell and Catherine. It's a refreshing and swinging combination of two guitars, hot fiddle and bass and it cooks. **Best cuts:** "Tears," "Minor Swing," "Swing Guitars."

RICHARD BEIRACH—Eim, ECM11142. Produced by Manfred Eicher. Beirach is one of ECM's most promising artists. Here he rambles on the piano with George Mraz, bass, and Jack DeJohnette, drums, through five overlong compositions, all originals. None is exceptional, but Beirach's technique impresses just as it has on previous ECM LPs. An exemplary collection of cerebral jazz, but sorely lacking in pulse and excitement. **Best cut:** "Pendulum."

disco

FRISKY, Vanguard VSD79430. Produced by Moses Dillard, Jesse Boyce. Frisky is a femme duo, notable for the expressive and fluid vocal style of Charmissa Butts. She soars through four disco-oriented disco cuts here, but is clearly capable of more. Colleague Joy Cannon helps out in back, and takes over the lead for one song, "Tutty Frutty Body." The material is predictable, but Butts should be eyed in future. **Best cuts:** "You've Got Me Dancing In My Sleep," "Love At First Sight."

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Cary Darling, Dave Dexter Jr., Paul Grein, Mike Hyland, Kip Kirby, Roman Kozak, Irv Lichtman, Jim McCullough, Dick Nusser, Alan Penchansky, Eliot Tiegler, Adam White, Jerry Wood, Dick Williams.

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Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 11/24/79

Number of singles reviewed
this week 109 Last week 91

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CHIC—My Feet Keep Dancing (3:51); producers: Nile Rodgers, Bernard Edwards; writers: Bernard Edwards, Nile Rodgers; publisher: Chic BMI. Atlantic 3638. The year's top soul act follows the midchart "My Forbidden Lover" with a better example of its spacious, spare sound. A tapdance break near the end of the record is a good radio hook.

SNIFF 'N' THE TEARS—New Lines On Love (3:38); producer: Luigi Salvoni; writer: Paul Roberts; publisher: Complacent Toonz ASCAP. Atlantic 3626. Disk has already earned significant AOR airplay as it is the smooth followup to the smash "Driver's Seat." Easy rocker has an appealing guitar line and harmonies are coolly effective.

recommended

LOBO—Holdin' On For Dear Love (2:43); producer: Bob Montgomery; writers: Johnny Slate, Steve Pippin, Larry Henley; publisher: House Of Gold BMI. Curb/MCA 41152.

GENE COTTON—Ocean Of Life (3:15); producer: Steve Gibson; writer: Gene Cotton; publisher: United Artists ASCAP. Ariola 7778.

CHER—Holdin' Out For Love (3:35); producer: Bob Esty; writers: Cynthia Weil, Tom Snow; publishers: ATV/Mann and Weil/Braintree/Snow BMI. Casablanca NB2228.

HOUNDS—Under My Thumb (3:17); producer: Jeffrey Lesser; writers: M. Jagger, K. Richard; publisher: Abkco BMI. Columbia 111159.

DIRT BAND—An American Dream (3:30); producers: Jeff Hanna, Bob Edwards; writer: R. Crowell; publisher: Jolly Cheeks BMI. United Artists UAX1330Y.

INMATES—Dirty Water (3:00); producer: Vic Maile; writer: Ed Cobb; publisher: Equinox BMI. Polydor PRO117.

FANDANGO—Blame It On The Night (3:39); producers: Warren Schatz, Ed Newmark; writers: D. La Rue, R. Blakemore; publisher: Life and Times BMI. RCA JH1171.

JON ENGLISH—Get Your Love Right (3:28); producers: Brown, Dunlop; writers: David, L. Martin; publishers: Heath-Levy/April ASCAP. Polydor PD2035.

JEAN-LUC PONTY—Beach Girl (2:56); producer: Jean-Luc Ponty; writer: Jean-Luc Ponty; publisher: YINOP BMI. Atlantic 3639.

JOYCE COBB—Dig The Gold (3:29); producer: Andy Black; writers: J. Cobb, L.C. Lewis; publishers: Birdees/Fallin' Arches ASCAP. Cream CRE7939.

DONNIE IRIS—Bring On The Eighties (3:37); producers: Mark Avsec, Carl Madari; writer: Mark Avsec; publisher: Bema ASCAP. Midwest Ms1980.



FUNKADELIC—Uncle Jam (4:15); producer: Dr. Funkenstein; writers: G. Clinton, G. Shider, B. Worrell, W. Collins; publisher: Rubber Band BMI. Warner Bros. WBS49117. Followup to the soul number one "Knee Deep" is a wild, funky composition. Humorous vocal asides punctuate the danceable rhythm.

CON FUNK SHUN—Da Lady (3:30); producers: Con Funk Shun, Skip Scarborough; writer: Con Funk Shun; publisher: Val-je-Joe BMI. Mercury 76026. Veteran group offers a hand-

clapping, uptempo song reminiscent of Earth, Wind & Fire. Harmonies are top-notch and there's an infectious feel all the way through.

O'JAYS—Forever Mine (3:44); producers: Kenneth Gamble, Leon Huff; writers: K. Gamble, L. Huff; publisher: Mighty Three BMI. Philadelphia International ZS93727 (CBS). A gem of a ballad from these polished pros. Production elements are outstanding, while lead and harmony vocals convey a powerful, romantic mood.

ENCHANTMENT—Forever More (3:55); producer: Michael Stokes; writer: Emanuel Johnson; publishers: Desert Rain/Sky Tower ASCAP. Roadshow JB11768 (RCA). The group's latest is an exquisite slow ballad featuring smooth vocal work and a classy string arrangement. Like the Commodores' "Still," this transcends categories like pop, soul and MOR on the basis of its sheer quality.

recommended

GAP BAND—Steppin' (3:45); producer: Lonnie Simmons; writers: Charles Wilson, Lonnie Simmons, Ronnie Wilson; publisher: Lonnie Simmons; publisher: Total Experience BMI. Mercury 76021.

ARETHA FRANKLIN—Half A Love (3:29); producers: Van McCoy, Charles Kipps; writer: Zulema Cousseaux; publisher: Zugrace BMI. Atlantic 3632.

WAR—Don't Take It Away (3:59); producers: Jerry Goldstein, Lonnie Jordan; writers: Allen, Brown, Goldstein, Hammon, Jordan, Oskar, Rabb, Rizzo, Scott, Smith; publisher: Far Out ASCAP. MCA 41158.

SLY & THE FAMILY STONE—The Same Thing (Makes You Laugh, Makes You Cry) (2:40); producer: Mark Davis; writer: Sylvester Stewart; publisher: Ham Stew BMI. Warner Bros. WBS49132.

JOHNNIE TAYLOR—Play Something Pretty (4:00); producer: Brad Shapiro; writers: G. Jackson, W. Shaw; publisher: Muscle Shoals Sound BMI. Columbia 111084.

HAROLD MELVIN & THE BLUE NOTES—Prayin' (4:08); producer: Harold Melvin; writers: J. Whitehead, G. McFadden; publisher: Mighty Three BMI. Source SOR41156 (MCA).

9TH CREATION—Let's Dance (3:32); producer: J.D. Burrise; writers: A.D. Burrise, J.D. Burrise, Don Allen; publisher: ATV. Hilltak PW7901.

NARADA MICHAEL WALDEN—I Shoulda Loved Ya (3:55); producers: Narada Michael Walden, Bob Clearmountain; writers: Narada Michael Walden, T.M. Stevens, Alee Willis; publishers: Walden/Gratitude Sky ASCAP/Irving BMI. Atlantic 3631.



T.G. SHEPPARD—I'll Be Coming Back For More (2:52); producer: Buddy Killen; writers: Curly Putman/Sterling Whipple; publisher: Tree, BMI. Warner Bros. 49110. Sheppard seems to have found the winning combination in producer Killen, as this followup to his No. 1 single, "Last Cheater's Waltz," proves. Arrangement starts off receptively slow, accelerating into a stylish production with a strong chorus.

ZELLA LEHR—Love Has Taken Its Time (2:47); producer: Pat Carter; writers: Dan Kesen/John Pritchard-Ronnie Brooks; publishers: Tree, BMI/Cross Keys, ASCAP. RCA JH11754. A lively number that spotlights Lehr's lilting voice. Instrumental framework is painted by acoustic and electric guitar and imaginative percussion accents.

CRYSTAL GAYLE—Your Old Cold Shoulder (2:17); producer: Allen Reynolds; writer: Richard Leigh; publisher: United Artists, ASCAP. United Artists UAX1329Y. Gayle's new-

est UA release is a well-crafted ballad from the writer of her breakthrough single "Don't It Make My Brown Eyes Blue." The mournful tone of the love-grown cold lyric is rendered perfectly by Gayle, supplemented by strings, guitar, percussion and an interesting bass progression.

JOE SUN—Out Of Your Mind (3:38); producer: Brian Fisher; writers: Dennis Knutson, Byron Hill; publishers: Welbeck, ASCAP/ATV, BMI. Ovation OV1137A. FLIP: Mysteries Of Life (My First Truckin' Song) (2:49); producer: same; writer: Joe Nixon; publisher: ATV, BMI. Again, Sun offers two potent sides which will both gain airplay and sales. Ovation has chosen "Out Of Your Mind," bolstered by effective guitar work and Sun's gruff voice, as the A-side, but the flip is lyrically and instrumentally stronger.

OAK RIDGE BOYS—Leaving Louisiana In The Broad Daylight (2:57); producer: Ron Chancey; writers: Rodney Crowell/Danivan Cowart; publishers: Jolly Cheeks/Drunk Money, BMI/ASCAP. MCA 41154. From the "Have Arrived" album, the Oaks vocalize on a song that proved successful for Emmylou Harris. With an overriding fiddle and a thumping bass, the record cooks with the Oaks' special delivery.

MARGO SMITH—The Shuffle Song (3:29); producer: Norro Wilson; writers: M. Smith/N.D. Wilson/M. David; publishers: Galamar/Al Gallico/Dusty Roads/Mack David; BMI/ASCAP. Warner Bros. WBS49109. Smith strikes with a traditional sounding country tune from her new album, "Just Margo." With fiddles, pedal steel and guitars, Smith should score with this cleverly worded number.

LEON EVERETTE—I Love That Woman (Like The Devil Loves Sin) (2:59); producer: Ronnie Dean/Leon Everette; writers: P. Huffman/J. Keller; publishers: Wee Bee/Papa Jo, BMI. Orlando ORC105. Everette's latest is highlighted by a stinging lead guitar which surrounds his powerful vocal. The track builds with burning fiddles and a steady rhythm of bass and drums.

recommended

BILL ANDERSON—More Than A Bedroom Thing (2:49); producer: Buddy Killen; writer: Bill Anderson; publisher: Stallion, BMI. MCA 41150.

BOBBY G. RICE—You Make It So Easy (2:04); producer: Nelson Larkin; writer: Earl Conley; publisher: Blue Moon, ASCAP. Sunset S102.

SANDY POSEY—The Best Things In My Life (3:38); producer: Billy Robinson/Tommy Cogbill; writer: Ray Davis; publisher: Billy Robinson, BMI. Warner Bros. WBS49104.

JOHNNY DUNN—The Taking Kind (2:36); producer: Henry Strezelecki; writer: S. Linard/R. Compton; publisher: Copper, ASCAP. Vulcan V10003.

BECKY HOBBS—Just What The Doctor Ordered (3:06); producer: Jerry Kennedy; writer: Becky Hobbs; publisher: Al Gallico, BMI. Mercury 57010.

LOBO—Holdin' On For Dear Life (2:43); producer: Bob Montgomery; writers: J. Slate/S. Pippin/L. Henley; publisher: House Of Gold, BMI. MCA/Curb 41152.

GEORGE HAMILTON IV—Forever Young (3:28); producer: Allen Reynolds; writer: Bob Dylan; publisher: Warner Bros., ASCAP. MCA 41149.

LEON RAUSCH—Palimony (2:24); producer: Ray Baker; writer: Jim Mundy; publisher: Honeytree/Mundy, ASCAP. Derrick DRC128.

PAUL OTT—Jody And The Kid (3:29); producer: Fred Foster; writer: Kris Kristofferson; publisher: Buckhorn, BMI. Monument 291.



AL WILSON—Earthquake (3:36); producers: T.G. Conway, Allan Felder; writers: Allan Felder, T.G. Conway; publishers: Fifty Fifty/Desert Moon BMI. Roadshow JH11714 (RCA). Wilson's latest is a catchy rhythm number featuring sassy female background vocals and sizzling sax work. Should be especially popular in California.

THREE DEGREES—Jump The Gun (8:03); producers: Giorgio Moroder, Harold Faltermeier; writers: Faltermeier, Forsey; publisher: Heath Levy ASCAP. Ariola PRO7776. The group's latest is a rock-oriented dance cut coproduced by Giorgio Moroder, rather like Donna Summer's "Hot Stuff." The pulsating rhythm and gutsy vocals give this a vigorous, tough sound, a far cry from its 1974 cream-puff pop smash "When Will I See You Again."



NEW MATH—Die Trying (2:02); producer: Howard Le Canard; writer: Trainer; publisher: none listed. CBS 7916. New Math is new wave and the arithmetic adds up to a refreshing import cut. The rock energy level is consistent with catchy melodies and good vocal hooks.

JOHN TOWNLEY—Dream (3:28); producers: John Townley, Christopher Rainbow; writer: John Townley; publisher: Flying Duck ASCAP. Harvest P4807 (Capitol). Singer-songwriter turns in a strong folk-rock piece with a lilting hook. Vocals are fluid and instrumentation is solid throughout.

BROCK WALSH—Save Me (3:39); producer: Harry Maslin; writer: B. Walsh; publisher: Nohem. Arista AS0467. Walsh has a distinctive voice and puts it to good use on this well-produced ballad which hits dramatic peaks. A good mood piece.



BOB JAMES & EARL KLUGH—Kari (3:43); producer: Bob James; writer: E. Klugh; publishers: United Artists/Earl Klugh ASCAP. Columbia/Tappan Zee 111154.

DOTTIE WEST—We've Got Tonight (4:28); producers: Brent Maher, Randy Goodrum; writer: Bob Seger; publisher: Gear ASCAP. United Artists UAX1324Y.

MOTHERLOVE—Could It Be Love I Found Tonight (3:38); producers: Clayton Ivey, Terry Woodford; writer: Richard Supa; publishers: Colgems-EMI/Glory ASCAP. Elektra E46049A.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

New Companies

Soundrich Talent, a management company, formed by Jack and Cream Reich. First signings include Rounder/Red Rooster Records acts NRBQ (New Rhythm & Blues Quartet) and the Whole Wheat Horns, plus Rizzz. Address: P.O. Box 243, Barrington, R.I. 02806, (401) 245-3433.

Terrapin Records, a new label, and **Broken Wind Music**, a new publishing company, launched, with the maiden release being "Tattoos" by Sirani Avedis. Address: 721 W. Barry, Chicago 60657.

Apple Juice Productions, Inc., launched as an all-purpose entertainment firm by Bob Rooks, president and James L. Harold, vice pres-

ident. First release is soundtrack from "Disco Godfather." Address: 6381 Hollywood Blvd., Los Angeles 90028, (213) 464-2482.

Concerts South, a new booking agency, formed to handle heavy metal rock and country artists by LaRue Watson, president. Address: Route 1, Box 313, Enterprise, Ala. 36330, (205) 347-7100.

Kyo Sharee Enterprises, formed by the former press and artist relations manager at Capitol. Initial clients include composers Al Kasha and Joel Hirschhorn and Gary Dartnall's new firm EMI Videograms, Inc. Address: 140 Elm Drive, Beverly Hills 90212, (213) 858-2906.

Denny Somach Productions, formed as an independent production company dealing in video and radio syndication. First project is "Rock Report," airing on NBC's Source network. Address: Box 333, Narberth, Pa. 19072.

Empire Records, launched as a division of Record Productions International. Address: Empire Building, 13th and Walnut Sts., Philadelphia 19107, (215) 923-5350.

Satori-West Communication Advertising Design, Inc., an entertainment-based firm, launched by Sheldon Nemoj, president. Address: 13443 Sherman Way, N. Hollywood, Calif. 91605, (213) 982-0803.

Tancrede Management Corp., formed by Didier C. Deutsch and Arnold Jay Smith. East Coast Address: 155 E. 34th St., New York 10016, (212) 889-4478 or (213) 675-7553; West Coast: 1238 So. Redondo Blvd., Los Angeles 90019, (213) 939-8283 (headed by Tsuyoko Sako).

Zakia Records formed by Robert Hill. Joel Bonner is vice president. First release is "Raindrops" LP by Roger Ridley and single, "I'm Dancing To Keep From Crying" by Barbara Jean English. Address: 39 W. 55 St., New York 10019, (212) 489-8540.

Media Connections public relations firm formed by Victoria Rose

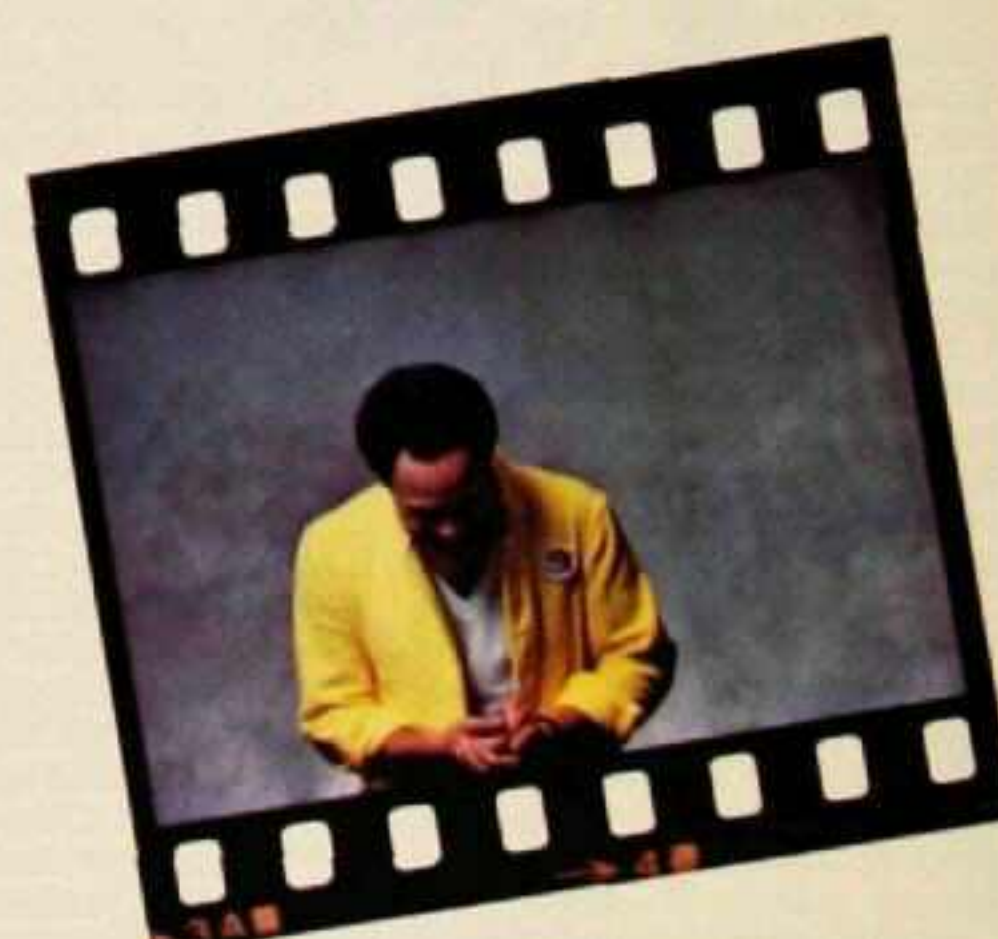
representing the Boomtown Rats and Janis Ian. Address: 9000 Sunset Blvd., Los Angeles 90069, (213) 271-5633.

Leaf Records formed with Randall Weeks as executive vice president. First signing is country artist Jim Norman. Address: P.O. Box 1297, 815 Trailwood, Hurst, Tex. 76053, (817) 268-3276.

Black Hills Talent and Booking launched by Jay Roman and Darla Drew, with Ronald T. Kohn as an agent consultant. Initial clients are Ivory, Bold Lightning, Cartune, Asia and Crazy Louie. Address: P.O. Box 332, Rapid City, S.D. 55701, (605) 341-5940.

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Closeup

PAT BENATAR—In *The Heat Of The Night*, Chrysalis CHR1236. Produced by Mike Chapman, Peter Coleman.

"Low key or laidback I'm not," says Long Island-bred Pat Benatar. "A lot of women singers today seem to be saying 'If you love me and then hurt me, I'll die.' I say 'If you love me and then hurt me, I'll kick your ass.'"

This has been a year for new groups and the emergence and maturation of female rockers such as Carlene Carter, Carolyn Mas, Debbie Harry, Suzi Quatro, Rickie Lee Jones and Lene Lovich.

Benatar is one of the better debut efforts of the year. She's a new breed female rock 'n' roller who, judging by the above statement as well as her inaugural effort, doesn't pull any punches in her approach.

She also gets the benefit of rock's hottest producer, Mike Chapman, who reportedly broke a self-vow not to take on any more artists this year until he heard a demo tape.

But it's not surprising that he got involved in the project since Benatar's voice has such an arresting, wide ranging quality. She skillfully travels the high registers with power and emotion but without being piercing. Admittedly she's influenced by such male singers as Robert Plant, Roger Daltrey and Lou Gramm.

The Australian producer handled three tracks—"I Need A Lover," "If You Think You Know How To Love Me" and "In The Heat Of The Night"—with Chapman producer/engineer protege Peter Coleman rounding out the LP.

The band is small and tight consisting of Neil Geraldo on lead guitars, keyboards, slide guitar and back-up vocals; Scott St. Clair Sheets on guitars; Roger Capps on bass and backup vocals and Glen Alexander Hamilton on drums. Musically they combine new wave urgency with fresh, straight ahead rock.

Track one, "Heartbreaker," features Foreigner/Cars-like bass lines and energy and is a non-stop rocker that continually peaks. But amid the swirling guitars and drums Benatar asserts her fiery independence. "You're a heartbreaker, dreammaker, lovemaker... but don't you mess around around with me," she wails with a hair-raising vocal that pushes her range to the high limit.

Next up is Johnny Cougar's "I Need A Lover" and in this reviewer's opinion it's better than Cougar's raspy original. It's a hypnotic, midtempo rocker and the lyric line "I need a lover that won't drive me crazy" which is repeated often is a great hook. And Benatar restrains her voice just right for this tune.

"If You Think You Know How



Pat Benatar

To Love Me" was cowritten by Chapman and songwriting partner Nicky Chinn. Again it's a restrained midtempo rocker but complex in its shifting rhythms and melodies. There's also an attractive Lou Reed-like aloofness to Benatar's vocal.

"In The Heat Of The Night" is another Chapman/Chinn composition and it slows the pace down considerably. Though not exactly a ballad, there's an atmospheric and sensual quality to the arrangement and singing that's irresistible. And this song also betrays another of Benatar's influences, Roy Orbison, as she ranges up and down the vocal scale the way he once did.

"My Clone Sleeps Along" which caps side one was written by Benatar and Capps and is done almost tongue in cheek. The lyrics are funny and intriguing with the vocal again having a Roy Orbison-like staccato quality to it.

Side two opens with "We Live For Love" which was written by Geraldo and is quite reminiscent, maybe not surprisingly, in structure to Blondie's disco-like "Heart Of Glass." Benatar reaches a lofty vocal plane singing those four words.

"Rated X" is a Nick Gilder rocker on which Benatar does a nice job. The beat is rock steady and has a Sweet air about it.

"Don't Let It Show" is an Alan Parsons song and this tune perhaps demonstrates the kind of emotion Benatar can inject into her voice. She really strains when she gets into the high registers here but it's effective and recorded well.

Chinn and Chapman also wrote "No You Don't" and again Benatar reaffirms an independent stance as she indicates lyrically that she won't be taken for granted.

Benatar and Capps collaborated on the closing tune "So Sincere," an energetic rocker that features some first-rate guitar solos and a good deal of urgency in the vocal.

JIM McCULLAUGH

Collector's Disk Selling At \$1.01

WASHINGTON, D.C.—CBS/Epic Records and Washington's DC-101 FM are offering a limited edition 7-inch disk featuring cuts from Cheap Trick, Molly Hatchet and David Werner. The special collector's disk is being sold in the Washington area for \$1.01 and proceeds will go to the Special Olympics.

The groups involved are donating the use of their songs and no royalties will be paid to them. The cuts include Cheap Trick's "I Know What I Want" from the "Dream Police" album, "What's Right" from David Werner's debut album and "Gator Country (Live)," a Molly Hatchet

cut which up until now has been available only to radio stations for airplay.

Ten thousand of the orange vinyl disks have been pressed and are available through local retailers, none of which will realize any profit from the sales of the record. Participating retailers include Kempmill Records, Penguin Feather, Record Lords, Variety Records, Peaches and Waxie Maxie's.

CBS/Epic has underwritten the project and the owners of DC-101 promise to match every dollar and one cent raised through record sales with an equal donation to Special Olympics.

Special Ordering Aiding California Retailer Succeed

By JEAN CALLAHAN

LOS ANGELES—Straight-Ahead Jazz Records in Gardena will special order any jazz album, current or out of print. Bob Andrews, the store's owner, stocks about 5,000 LPs and also offers a collection of 45s and 78s for collectors. He also buys and takes in trade old jazz albums and prides himself on his collection of out of print classics.

The specialty store opened in June and Andrews is still putting together a mix of domestic and imported jazz from Japan, Sweden, Germany and other countries. Big bands are Andrews' mania but he also stocks bebop and progressive and mainstream jazz with an occasional free form or fusion album thrown in for good measure.

Prices start at 95 cents for oldies with torn covers and climb up to a top price of \$7 for single-pocket LPs. Andrews carries a lot of stock, including out of print records with a \$3.75 price tag. Current releases sell at \$5.65 for \$7.98 list and \$6.40 for albums that list at \$7.98.

Straight-Ahead is a mom and pop store where one can expect to be waited on by either Andrews or his son. So far, advertising has been limited to a few spots in jazz specialty magazines. Andrews depends on word of mouth for advertisement.

In 1977, Andrews formed three labels: Sea Breeze, Interplay and Straight-Ahead, all specializing in bebop. His new store features these labels as well as the majors and many of the small hard to find labels. Todate, Andrews stocks only records, no tapes or audio equipment. However, he will special order cassettes on request and will even order non-jazz albums and tapes with a small deposit.

Asked why he has located his store in Gardena rather than one of the more affluent neighborhoods of Los Angeles, Andrews says that rent here is cheap and that residents of this racially mixed area, particularly blacks and Japanese, have a special fondness for the music.

Andrews started collecting jazz as a teenager in Wisconsin and by 1950 he says he had collected 7,000 78s. A drummer, he moved to California and played with groups before opening his own store in Redondo Beach. He started his first label, Vantage and cut Hampton Hawes, among others.

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Jazz

CHI'S EARWIG & BOB Interest In Blues Spawns 2 Labels

By ALAN PENCHANSKY

CHICAGO—A climate of increased interest in traditional blues has sprouted two new small labels, Earwig Records and Bob Records.

"Rockin' The Juke Joint Down," an album by the Jellyroll Kings featuring harmonica player Frank Frost, will introduce Earwig Records, a blues label that also sets its sights on jazz releases, according to owner Michael Frank.

The Jellyroll Kings recorded for Sam Phillips' Sun Records and for Jewel Records in the '60s and also have a strong European following, says Frank, who is managing and booking the group.

He expects product availability by Thanksgiving with independent distributors being lined up.

Bob Corritore, founder of Bob

Records (Blues Over Blues) expects to issue two records in the first year and is already negotiating with a prospective Japanese licensor on "Swinging The Blues," an album by harmonica player Little Willie Anderson.

Backing up Anderson are some of blues music's most respected names today, claims Corritore, including Robert Junior Lockwood, Sammy Lawhorn, Jimmy Lee Robinson and Fred Below.

Corritore also expects to begin shipping before Christmas.

"I've been a blues fan for the last 10 years," explains Corritore, who works for the South Unlimited one-stop. "I've been a record collector and developed an appreciation for the old style blues."

Billboard SPECIAL SURVEY For Week Ending 11/24/79

Billboard Best Selling Jazz LPs

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	7	RISE Herb Alpert, A&M SP 4790	26	23	22	LIVE AT THE HOLLYWOOD BOWL Chuck Mangione, A&M SP-6701
2	2	25	STREET LIFE Cruzaders, MCA MCA 3094	27	27	6	B.C. Billy Cobham, Columbia JC 35993
3	6	4	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	28	NEW ENTRY		CHICK COREA/HERBIE HANCOCK Chuck Corea, Herbie Hancock, Polydor PD-2-6238
4	5	4	A TASTE FOR PASSION Jean-Luc Ponty, Atlantic SD 19253	29	26	3	AIRN'T IT SO Roy Charles, Atlantic SD 19252
5	9	3	ONE ON ONE Bob James & Earl Klugh, Columbia/Tappan Zee FC 36241	30	29	29	NEW CHAUFRAQUA Pat Metheny, ECM ECM-1-1131 (Warner Bros.)
6	3	8	8:30 Weather Report, Ar/Columbia PC2 36030	31	35	36	LIVIN' INSIDE YOUR LOVE George Benson, Warner Bros. 295K-3217
7	7	34	MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA)	32	32	13	DUET Gary Burton & Chick Corea, ECM ECM-1-1140 (Warner Bros.)
8	4	13	WATER SIGN The Jeff Labrecq Fusion, Arista AB-4234	33	39	3	PRODUCT Brand X, Passport PB 9840 (JEM)
9	16	2	PIZZAZZ Patrice Rushen, Elektra GE-243	34	31	13	HIGH GEAR Neil Larsen, Horizon HF-738 (A&M)
10	8	15	LUCKY SEVEN Bob James, Columbia/Tappan Zee JC-36056	35	24	20	MINGUS Jojo Mitchell, Asylum SE-505
11	10	29	HEART STRING Earl Klugh, United Artists UALA-942 (Capitol)	36	28	24	IN MOTION Heath Brothers, Columbia JC-35816
12	12	12	FEEL IT Noel Pointer, United Artists UALA-973	37	37	11	ROOTS IN THE SKY Oregon, Elektra GE-224
13	11	5	CARRY ON Flora Purim, Warner Bros. BSK 3344	38	42	46	ARGIE Angela Bofill, GRP/Arista GRP-5000
14	14	6	THE WORLD WITHIN Sis Hooper, MCA 3180	39	41	2	NO ONE HOME Lalo Schifrin, Tabu JZ 36091 (CBS)
15	13	21	BROWN SUGAR Tom Browne, Arista/GRP GRP-5003	40	40	4	JUST AS I THOUGHT David Sancious, Arista AB 4247
16	20	3	THE HAWK Dave Valentin, Arista/GRP GRP 5006	41	NEW ENTRY		AND 125TH STREET, N.Y.C. Donald Byrd, Elektra GE-247
17	18	3	DON'T ASK Sonny Rollins, Milestone M 9090 (Fantasy)	42	33	15	THE GOOD LIFE Bobbi Humphrey, Epic JE-35607
18	15	19	I WANNA PLAY FOR YOU Stanley Clarke, Nipper AZ-2-35680 (CBS)	43	30	17	BETCHA Stanley Turrentine, Elektra 7E-217
19	19	18	EUPHORIA Gato Barbieri, A&M SP-4774	44	38	3	MINGUS AT ANTIBES Charles Mingus, Atlantic SD 2-3001
20	25	4	BEST OF FRIENDS Twanynne Featuring Lenny White, Elektra GE-223	45	34	3	YELLOW FEVER Herbie Mann, Atlantic SD 19252
21	21	31	PARADISE Grover Washington Jr., Elektra GE-182	46	46	2	SAYING SOMETHING Red Garland, Prestige P-24090 (Fantasy)
22	22	42	CARMEL Joe Sample, MCA AA-1126	47	47	69	PAT METHENY Pat Metheny, ECM 1-1114 (Warner Bros.)
23	NEW ENTRY		STREET BEAT Tom Scott, Columbia JC 36137	48	50	7	CHILDREN OF THE WORLD Stan Getz, Columbia JC 35992
24	17	11	A SONG FOR THE CHILDREN Linnie Linton Smith, Columbia JC-36141	49	NEW ENTRY		BUSH DANCE Johnny Griffin, Galaxy GXY 5126 (Fantasy)
25	NEW ENTRY		MOSAIC John Klemmer, MCA MCA-2-8014	50	49	21	PART OF YOU Eric Gale, Columbia JC-35715

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"I Thought It Was You"
"Chameleon"
"Ready Or Not"
"Tell Everybody"

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Billboard HOT 100 Chart Bound

HOLDING ON FOR DEAR LOVE—Lobo (MCA 41152)
WHEN YOU WALK INTO THE ROOM—Katie Bonoli (Columbia 1-11130)
SEE TOP SINGLE PICKS REVIEWS, page 68

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)		
★	3	6	NO MORE TEARS—Barbra Streisand & Donna Summer (Gary Klein, P. Jabara, B. Roberts, Columbia/Casablanca 1-11125)	★	59	4	ROCK WITH YOU—Michael Jackson (Quincy Jones, R. Tamperton, Epic 950797 (CBS)		69	48	19	LOVIN', TOUCHIN', SQUEEZIN'—Journey (Roy Thomas Baker), S. Perry, Columbia 3-11036	
★	4	8	BABE—Styx (Styx, D. DeYoung, A&M 2188)	★	38	9	DAMNED IF I DO—The Alan Parsons Project (Alan Parsons), E. Woolston, A. Parsons, Arista 0454	★	80	3	3	MISTRUSTED LOVE—Mistress (Thomas Jefferson Kaye), B. Hopkins, RSO 1009	
	3	1	9	★	37	6	CONFUSION—Electric Light Orchestra (Jeff Lynne), J. Lynne, J&R 95064 (CBS)	★	82	2	2	ROTATION—Herb Alpert (Herb Alpert & Randy Badazz), A. Armer, R. Badazz, A&M 2202	
	4	2	14	★	41	11	IF YOU WANT IT—Niteflyte (Sandy Torano & Barry Mraz), S. Torano, N. Johnson, Arista 7747	★	83	2	2	I'D RATHER LEAVE WHILE I'M IN LOVE—Rita Coolidge (David Anderle & Booker T. Jones), C.B. Sager & Peter Allen, A&M 2199	
	5	5	8	★	47	6	THIS IS IT—Kenny Loggins (Tom Dowd), K. Loggins, M. McDonald, Columbia 1-11109		73	39	12	DIRTY WHITE BOY—Foreigner (Roy Thomas Baker, Mick Jones, Ian McDonald), M. Jones, Gramm, Atlantic 3618	
★	9	14	PLEASE DON'T GO—K.C. & The Sunshine Band (Casey/Finch), H. W. Casey, R. Finch, TX 1035	★	45	7	PRETTY GIRLS—Melissa Manchester (Steve Buckingham), L. Dalbey, Arista 0456	★	86	2	2	SAVANNAH NIGHTS—Tom Johnston (Ted Templeman), T. Johnston, Warner Bros. 49096	
	7	7	12	★	41	42	7	IT'S ALL I CAN DO—The Cars (Roy Thomas Baker), R. Ocasak, Elektra 46546		75	76	4	THE GIRL IN ME—Mazie Hightingle (Denny Dantes), R. Parker Jr., Windong 11729 (RCA)
★	14	4	SEND ONE YOUR LOVE—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54303 (Motown)	★	46	7	LOVE PAINS—Yvonne Elliman (Steve Barri), M. Price, D. Walsh, S. Barri, RSO 1007		85	3	3	THE SHAPE OF THINGS TO COME—The Headbys (Peter Ker), G. Boyler, B. Lewis, C. Malcolm, D. Ross, RSO 1005	
	9	8	8	★	56	5	DON'T LET GO—Isaac Hayes (Isaac Hayes), J. Stone, Polydor 2011		77	79	4	TOO LATE—Mike Stone (Mike Stone and Shoes), G. Klebe, Elektra 46557	
10	10	16	POP MUZIK—M (R. Scott, Sire 49033 (Warner Bros.))	★	50	8	GET IT UP—Ronnie Milsap (Ronnie Milsap), T. Brasfield, R. Byrne, RCA 11695		78	78	4	WHEN I THINK OF YOU—Leif Garrett (Michael Lloyd), J. Williams, Scotti Brothers 502 (Atlantic)	
★	12	7	SHIPS—Barry Manilow (Barry Manilow, Ron Dante), I. Hunter, Arista 0464	★	51	5	WAIT FOR ME—Darryl Hall & John Oates (David Foster), D. Hall, RCA 11747		87	2	2	SINCE YOU'VE BEEN GONE—Rainbow (Roger Glover), K. Ballard, Polydor 2014	
★	23	6	ESCAPE—Rupert Holmes (Rupert Holmes & Jim Boyer), R. Holmes, Infinity 50035 (MCA)	★	63	2	COWARD OF THE COUNTY—Kenny Rogers (Larry Butler), R. Bowling, B.E. Wheeler, United Artists 1327	★	80	84	4	LIFE DURING WARTIME—Talking Heads (Brian Eno), D. Byrne, Sire 49075 (Warner Bros.)	
★	18	12	YOU'RE ONLY LONELY—J.D. Souther (J.D. Souther), J.D. Souther, Columbia 1-11079	★	47	13	DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson (Quincy Jones), M. Jackson, Epic 8-50742		90	2	2	YES, I'M READY—Teri De Sario with K.C. (H.W. Casey), B. Mason, Casablanca 2227	
★	16	10	BROKEN HEARTED ME—Anne Murray (Jim Ed Norman), R. Goodman, Capitol 4773	★	55	7	HIGHWAY TO HELL—AC/DC (Robert John Lange), Young, Young, Scott, Atlantic 3617	★	84	68	10	LET ME KNOW (I Have A Right)—Gloria Gaynor (Dino Fekaris, Freddie Perren), D. Fekaris, F. Perren, Polydor 2021	
★	17	7	TAKE THE LONG WAY HOME—Supertramp (Supertramp, Peter Henderson), R. Davies, R. Hodgson, A&M 2193	★	50	52	7	SLIP AWAY—Jan Lloyd (Bruce Fairbairn), R. Ocasak, Scotti Bros. 505 (Atlantic)	★	87	2	2	FOREVER MINE—D'Jays (Kenneth Gamble & Leon Huff), K. Gamble, L. Huff, P.J.R. 93727
★	16	6	18	★	51	53	5	WHAT CAN I DO WITH THIS BROKEN HEART—England Dan & John Ford Coley (Kyle Lathrop), J. Coley, D. Seab, B. Gundry, Big Tree 17000 (Atlantic)	★	88	89	4	I WANNA BE YOUR LOVER—Prince (Prince), Prince, Warner Bros. 49050
★	21	8	LADIES NIGHT—Kool & The Gang (Emin Deadah), G.M. Brown, Kool & Gang, De-Lite 801 (Mercury)	★	52	54	4	PETER PIPER—Frank Mills (Frank Mills), F. Mills, Polydor 2002	★	89	88	4	LAY IT ON THE LINE—Triumph (Mike Levine), Emmett, RCA 11690
★	20	14	IF YOU REMEMBER ME—Chris Thompson & Night (Richard Perry), C. B. Sager, M. Hamisch, Planet 45904 (Elektra/Motown)	★	61	4	NO CHANCE—Moon Martin (Craig Leon), M. Martin, Capitol 4754	★	91	49	7	WHO LISTENS TO THE RADIO—The Sports (Pete Solley), Cummings, Pendlebury, Arista 0462	
★	29	6	DO THAT TO ME ONE MORE TIME—The Captain & Tennille (Daryl Dragon), T. Tennille, Casablanca 2215	★	62	6	TRAIN, TRAIN—Blackfoot (Al Nally & Henry Weck), S. Medlocke, Atco 7207 (Atlantic)	★	92	92	2	WHAT'S A MATTER BABY—Ellen Foley (Ian Hunter & Mick Ronson), C. Otis, J. Byers, Cleveland International/Epic 950778	
★	24	6	COOL CHANGE—Little River Band (John Boylen & Little River Band), G. Shorrock, Capitol 4789	★	65	5	I STILL HAVE DREAMS—Richie Furay (Val Garay), B. Batstone, Asylum 46534	★	93	81	16	SAIL ON—Commodores (James Anthony Carmichael), L. Rickie Jr., Motown 1466	
★	21	11	13	★	73	2	THIRD TIME LUCKY—Foghat (Foghat), D. Faverell, Bearsville 49125 (Warner Bros.)	★	94	67	8	MY FORBIDDEN LOVER—Chic (Nile Rodgers, Bernard Edwards), B. Edwards, N. Rodgers, Atlantic 3620	
★	22	19	17	★	57	15	13	COME TO ME—France Joli (Tony Green), T. Green, Prelude 8001	★	95	95	4	I CALL YOUR NAME—Switch (Bobby DeBarge), B. DeBarge, G. Williams, Gordy 7175 (Motown)
★	28	9	HALF THE WAY—Crystal Gayle (Allen Reynolds), B. Wood, R. Murphy, Columbia 1-11047	★	58	58	6	IN THE STONE—Earth, Wind & Fire (Maurice White), M. White, D. Foster, A. Willis, ARC/Columbia 1-11093	★	96	96	2	DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka (Quincy Jones), D. Waisak, MCA 41131
★	24	25	10	★	69	4	READY FOR THE 80'S—Village People (Jacques Morali), J. Morali, H. Belola, P. Hurt, B. Whitehead, Casablanca 2220	★	97	97	2	CRUEL SHOES—Steve Martin (William E. McEwen), S. Martin, Warner Bros. 49122	
★	25	26	11	★	70	3	DEJA VU—Dionne Warwick (Barry Manilow), I. Hayes, A. Anderson, Arista 0459	★	98	98	2	DIG THE GOLD—Joyce Cobb (Andy Black), J. Cobb, L.C. Lewis, Cream 7939	
★	26	27	8	★	71	2	DON'T DO ME LIKE THAT—Tom Petty & The Heartbreakers (Tom Petty & Jimmy Iovine), T. Petty, Backstreet 41138 (MCA)	★	99	57	22	I KNOW A HEARTACHE WHEN I SEE ONE—Jennifer Warnes (Rob Fraboni), R. Bourke, K. Chater, C. Black, Arista 0430	
★	32	7	BETTER LOVE NEXT TIME—Dr. Hook (Ron Halffon), S. Pappin, L. Keith, J. Slate, Capitol 4785	★	72	3	RAPPER'S DELIGHT—Sugar Hill Gang (S. Robinson, H. Jackson, M. Wright, G. O'Brien, Sugar Hill 542 (Roulette))	★	100	64	12	GOTTA SERVE SOMEBODY—Bob Dylan (Jerry Westler, Barry Beckett), B. Dylan, Columbia 1-11072	
★	30	9	DREAMING—Blondie (Mike Chapman), D. Harry, C. Stein, Chrysalis 2379	★	64	31	9	VICTIM OF LOVE—Eton John (Pete Bellotte), P. Bellotte, S. Levy, J. Riz, MCA 41126					
★	33	7	I WANT YOU TONIGHT—Pablo Cruise (Bill Schnee), C. Lerman, D. Jenkins, A. Willis, A&M 2195	★	74	3	VIDEO KILLED THE RADIO STAR—The Buggles (The Buggles), T. Horne, G. Downes, B. Woolley, Island 49114 (Warner Bros.)						
★	43	3	HEAD GAMES—Foreigner (Roy Thomas Baker, Mick Jones, Ian McDonald), L. Gramm, M. Jones, Atlantic 3633	★	66	14	STREET LIFE—Cresaders (Wilton Felder, Stu Hooper, Joe Sample), I. Sample, W. Jennings, MCA 41054						
★	36	8	CRUISIN'—Smokey Robinson (William "Smokey" Robinson), W. Robinson, M. Targlin, Tamla 54306 (Motown)	★	75	4	I JUST CAN'T CONTROL MYSELF—Nature's Divine (Michael Stokes), M. Stokes, L. Smith, R. Carter, Infinity 50027 (MCA)						
★	40	6	WE DON'T TALK ANYMORE—Cliff Richard (Bruce Welch), A. Tarney, EMI America 9025 (Capitol)	★	34	15	SO GOOD SO RIGHT—Brenda Russell (Andre Fischer), B. Russell, Horizon 123 (A&M)						
★	35	7	I NEED A LOVER—John Cougar (John Punter), J. Mellencamp, Riva 202 (Mercury)										
★	44	4	JANE—Jefferson Starship (Ron Nevison), D. Freiberg, L. McPherson, C. Chiquico, P. Kastner, Grunt 11750 (RCA)										

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle)

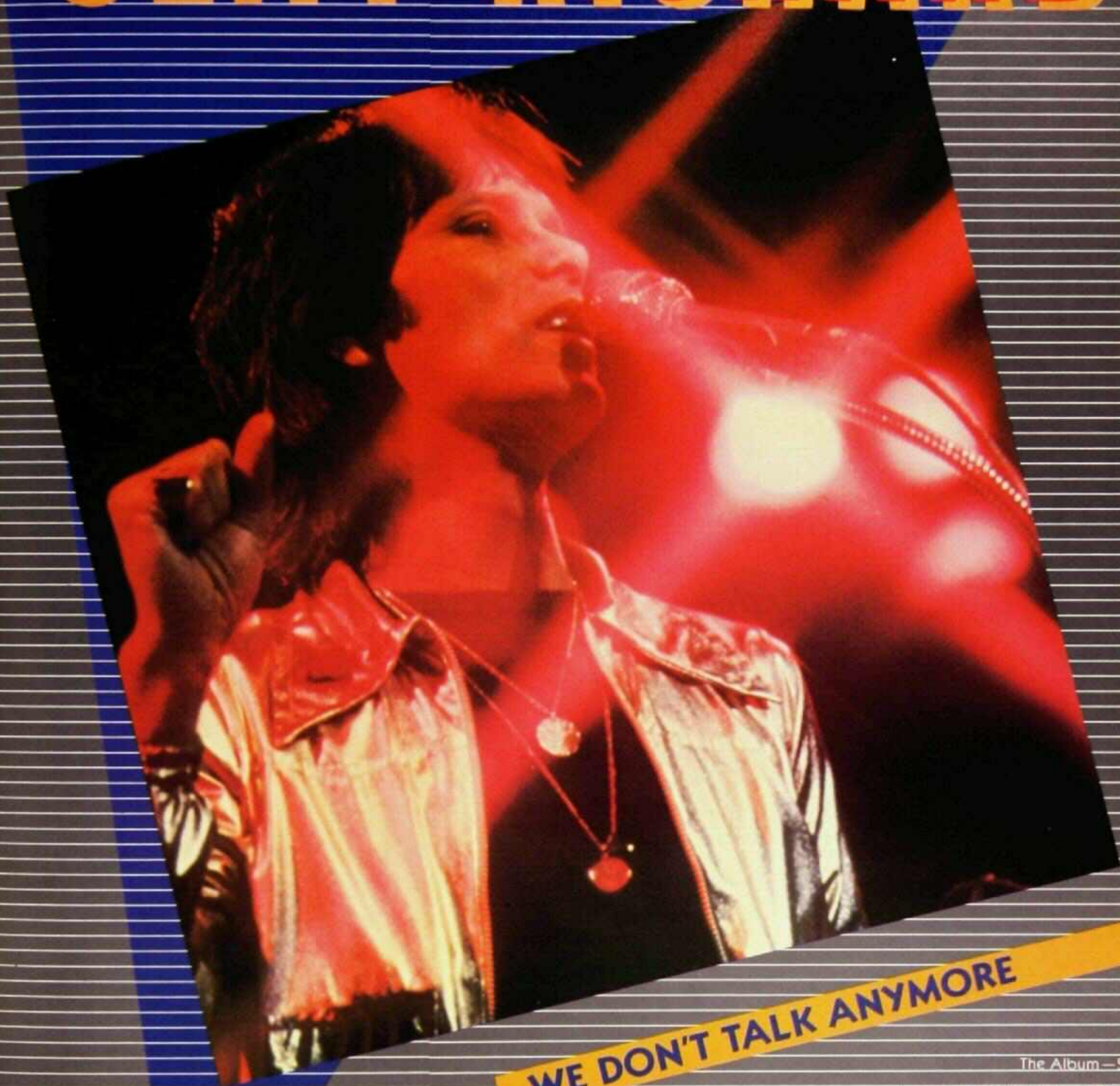
Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub., ALF = Alfred Publishing, ALM = Almo Publications, A-R = Acuff-Rose, B-M = Belwin Mills, BB = Big Bells, B-3 = Big Three Pub., BP = Bradley Pub., CHA = Chappell Music, CLM = Cherry Lane Music Co., CPI = Cimino Pub., CPP = Columbia Pictures Pub., FMC = Frank Music Corp., HAN = Hansen Pub., IMM = Ivan Magull Music, MCA = MCA Music, PSP = Peer Southern Pub., PLY = Plymouth Music, PSI = Publishers Sales Inc., WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee)

Babe (Sgani/A&M, ASCAP) 2	Div All The Lights (Stevie Summer Lights, BM) 12	Forever Mine (Mighty Three, BM) 82	I Know A Heartache When I See One (Chappell, ASCAP) 17	Ladies Night (Delightful/Gang, BM) 33	Please Don't Leave (Cheeping Licking, BM) 24	Since You've Been Gone (Island, BM) 79	Video Killed The Radio Star (Ackee, ASCAP/Capitol, BM) 65
Better Love Next Time (House Of Gold, BM) 27	Dirty White Boy (Somerset/Exansong, ASCAP) 4	Get It Up (The Got The Music, ASCAP) 44	I Need A Lover (H.G., ASCAP) 39	Lay It On The Line (Triumph, CAPAC) 99	Pop Muzik (Robin Scott, ASCAP) 10	Sip Away (Jude, BM) 50	Victim Of Love (British Rocket, ASCAP) 64
Broken Hearted Me (Chappell/Salmaker, ASCAP) 14	Do That To Me One More Time (Moonlight & Magnolia, BM) 73	Girlie Serve Somebody (Special Rider, ASCAP) 100	I Still Have Dreams (Blatoni/Song Mountains, ASCAP) 55	Let Me Know (I Have A Right) (Perren Vibes, ASCAP) 88	Pretty Girls (New Brance, ASCAP) 40	So Good, So Right (Whitford, Road, ASCAP) 45	What's A Matter Baby (ATV, BM) 32
Chiquita (Unicel, ASCAP) 48	Good Girls Don't (The Knack) (Mike Chapman), D. Finger, Capitol 4771	Half The Way (Christwood/Muffezings, BM/ASCAP) 23	I Want You Tonight (Living/Pablo Cruise, BM) 29	Life During Wartime (Index/Blue Disque, ASCAP) 80	Rainbow Connection (Wellbeck, ASCAP) 64	Still (Jobete/Commodores, ASCAP) 25	We Don't Talk Anymore (ATV, BM) 32
Come To Me (Cimino/Triumph, BM) 52	Head Games (Foreigner) (Roy Thomas Baker, Mick Jones, Ian McDonald), L. Gramm, M. Jones, Atlantic 3633	Heartache Tonight (Casey Country/Red Cloud Gear/Ice Age, ASCAP) 51	If You Remember Me (Chappell/Red Buller, ASCAP) 18	Rapper's Delight (Sugar Hill, BM) 63	Ready For The 80's (Can't Stop, BM) 92	Street Life (Four Knights/Irving, BM) 59	What Can I Do With This Broken Heart (Good Zinc, BM/First Concorde/Silver Nightingale, ASCAP) 51
Cool Change (Screen Gems/EMI, BM) 20	Head Games (Somerset/Exansong, ASCAP) 4	Head Games (Somerset/Exansong, ASCAP) 4	If You Want It (Face, BM) 38	Love Pains (Vanguard/Song/Golden Clover, ASCAP) 85	Rock With You (Almo, ASCAP) 62	Take The Long Way Home (Almo/Delicate, ASCAP) 15	When I Think Of You (Shepard's Fold/Saber Tooth, BM) 79
Coward Of The Country (Ruger/Bowling, BM/Sleepy Hollow, ASCAP) 46	Head Games (Somerset/Exansong, ASCAP) 4	Highway To Hell (Edward B. Marks, BM) 49	I'll Never Love This Way Again (Irving, BM) 62	Message In A Bottle (Virgin, ASCAP) 69	Roller Skatin' Mates (Perren Vibes, ASCAP) 91	The Shape Of Things To Come (Glenwood, ASCAP) 76	Who Listens To The Radio (Australasian/Turnerwood, EMI) 91
Cruisin' (Bertam, ASCAP) 31	Head Games (Somerset/Exansong, ASCAP) 4	I Call Your Name (Jobete, ASCAP) 95	In The Stone (Sagittaire, ASCAP/Winter/Wing/Foster Press, BM) 58	My Forbidden Love (Madness, BM) 70	Sail On (Commodores) (James Anthony Carmichael), L. Rickie Jr., Motown 1466	That's The Way (That) Girls Get (Chapman Crystal, BM) 22	You're Only Lonely (The Age, ASCAP) 9
Cruel Shoes (Columbia/ASCAP) 97	Head Games (Somerset/Exansong, ASCAP) 4	My Forbidden Love (Madness, BM) 70	It's All I Can Do (Lido, BM) 44	No Chance (Rockstars, BM) 53	Send One Your Love (Jobete/Black Bull, ASCAP) 74	Too Late (Shoelace, BM) 77	You Know That I Love You (light, BM)/Uruba, ASCAP) 90
Deja Vu (Island/Archie, BM) 60	Head Games (Somerset/Exansong, ASCAP) 4	My Forbidden Love (Madness, BM) 70	Jane (Flood/Lunettes/Little Willow Girl, BM) 67	No More Tears (Olga/Fedora, BM) 1	Send One Your Love (Jobete/Black Bull, ASCAP) 74	Train, Train (Boonah, BM) 54	You're Only Lonely (The Age, ASCAP) 9
Dig The Gold (Bridges/Fallin' Arches, ASCAP) 98	Head Games (Somerset/Exansong, ASCAP) 4	My Forbidden Love (Madness, BM) 70	Jane (Flood/Lunettes/Little Willow Girl, BM) 67	Peter Piper (Peter Piper/Umichappell, BM) 58	Send One Your Love (Jobete/Black Bull, ASCAP) 74	Tusk (Fleetwood Mac, BM) 9	

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

CLIFF RICHARD



WE DON'T TALK ANYMORE

The Album—SW-17018

Produced by Cliff Richard & Terry Britten

The Single—8025

Produced by Bruce Welch



On EMI America Records

*"The spell is broken and the
chains fall free
Finally my heart has come home to me
It seems I've waited an eternity..."*



*"Phoenix." Dan Fogelberg's new visions, spirit and songs.
A production of Full Moon Records, on Epic Records and Tapes.*

Billboard TOP LPs & TAPE

Compiled from national retail stores by the Music Popularity Chart Dept. and the Record Market Research Dept. of Billboard.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LPs registering greatest proportionate upward progress this week.	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			
				ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE	
★	1	6	EAGLES The Long Run A&M 58 508	8.98	8.98	8.98	★	38	6		13.98	13.98	13.98		71	26	FRANCE JOLI France Joli Prelude PRL 12170	7.98	7.98	7.98	
	2	3	STYX Cornerstone A&M SP 3711	8.98	8.98	8.98	★	40	4		7.98	7.98	7.98		72	60	CRUSADERS Street Life MCA 3094	7.98	7.98	7.98	
	3	2	LED ZEPPELIN In Through The Out Door Swan Song SS-14002 (Newark)	8.98	8.98	8.98	★	42	5		7.98	7.98	7.98		73	74	SPYRO GYRA Morning Dance Infinity INF 9504 (MCA)	7.98	7.98	7.98	
★	4	4	FLEETWOOD MAC Tusk Warner Bros. ZMS-3150	15.98	15.98	15.98	★	43	9		7.98	7.98	7.98	★	75	4	MELISSA MANCHESTER Melissa Manchester Arista AL 9504	8.98	8.98	8.98	
★	5	4	DONNA SUMMER On The Radio—Greatest Hits Volumes One & Two Casablanca NBLP-2-7191	13.98	13.98	13.98		40	32	19		7.98	7.98	7.98		75	65	BRENDA RUSSELL Horizon SP 739 (A&M)	7.98	7.98	7.98
★	★ NEW ENTRY		STEVIE WONDER Journey Through The Secret Life Of Plants Tama T13-37102 (Motown)	13.98	13.98	13.98	★	44	4		8.98	8.98	8.98	★	86	2	CRYSTAL GAYLE Classic Crystal United Artists UAO-982	8.98	8.98	8.98	
	7	7	HERB ALPERT Rose A&M SP 4790	7.98	7.98	7.98	★	50	3		8.98	8.98	8.98		77	25	STEVE MARTIN Comedy Is Not Pretty Warner Bros. WS-3392	8.98	8.98	8.98	
★	8	4	BARBRA STREISAND Wet Columbia FC 36258	8.98	8.98	8.98		43	41	23		8.98	8.98	8.98	★	88	14	CHIC Risque Atlantic SD 16003	8.98	8.98	8.98
★	9	6	BARRY MANILOW One Voice Arista AL 9505	8.98	8.98	8.98	★	51	4		8.98	8.98	8.98		79	69	ROBERT PALMER Secrets Island ILPS 9544 (Warner Bros.)	8.98	8.98	8.98	
★	10	2	BEE GEES Greatest RSO RS-2-4280	13.98	13.98	13.98		45	45	22		8.98	8.98	8.98		80	54	FOGHAT Boogie Motel Bearsville BMS 0990 (WB)	8.98	8.98	8.98
	11	11	KENNY ROGERS Kenny United Artists UAA-579	8.98	8.98	8.98	★	76	2		8.98	8.98	8.98		81	61	VAN MORRISON Into The Music Warner Bros. WS-3390	8.98	8.98	8.98	
	12	6	COMMODORES Midnight Magic Motown M 8928	8.98	8.98	8.98		47	47	8		13.98	13.98	13.98		82	64	ASHFORD & SIMPSON Stay Free Warner Bros. WS-3357	8.98	8.98	8.98
	13	12	FOREIGNER Head Games Atlantic SD 29999	8.98	8.98	8.98		48	48	25		7.98	7.98	7.98		83	83	KENNY ROGERS The Gambler United Artists UALA 834	7.98	7.98	7.98
	14	13	SUPERTRAMP Breakfast In America A&M 1758	8.98	8.98	8.98		49	49	8		7.98	7.98	7.98	★	161	3	RUPERT HOLMES Partners In Crime Infinity INF-8020 (MCA)	7.98	7.98	7.98
	15	14	MICHAEL JACKSON Off The Wall Epic FE 35745	8.98	8.98	8.98	★	50	52	7		7.98	7.98	7.98		81	61	PAT BENATAR In The Heat Of The Night Chrysalis CHR 1236	7.98	7.98	7.98
	16	15	THE KNACK Get The Knack Capitol SD 11948	7.98	7.98	7.98	★	55	4		8.98	8.98	8.98	★	93	3	APRIL WINE Harder...Faster Capitol SD 12013	7.98	7.98	7.98	
★	19	6	BLONDIE Eat To The Beat Chrysalis CHR 1225	8.98	8.98	8.98		57	4		7.98	7.98	7.98	★	99	22	SMOKEY ROBINSON Where There's Smoke Tama T13-366 (Motown)	7.98	7.98	7.98	
	18	16	CHEAP TRICK Dream Police Epic FE 35773	8.98	8.98	8.98		53	53	12		7.98	7.98	7.98		88	39	NEIL YOUNG & CRAZY HORSE Rust Never Sleeps Reprise RS 2295 (Warner Bros.)	8.98	8.98	8.98
★	24	10	KOOL & THE GANG Ladies Night De-Lite DSR 1513 (Mercury)	7.98	7.98	7.98	★	71	3		7.98	7.98	7.98		89	94	FAT BACK BAND XII Spring SP1-6723 (Mercury)	7.98	7.98	7.98	
	20	20	MOLLY HATCHET Flirtin' With Disaster Epic JE 36110	7.98	7.98	7.98	★	59	5		7.98	7.98	7.98		90	92	MILLIE JACKSON & ISAAC HAYES Royal Rappin's Polydor PD-1-6229	7.98	7.98	7.98	
	21	17	AC/DC Highway To Hell Atlantic SD 39244	7.98	7.98	7.98		56	56	11		8.98	8.98	8.98		91	81	BETTE MIDLER Thighs And Whispers Atlantic SD16004	7.98	7.98	7.98
	22	18	BOB DYLAN Slow Train Coming Columbia FC 36120	8.98	8.98	8.98	★	72	10		8.98	8.98	8.98	★	92	46	SOUNDTRACK Quadrophonia Polydor PD-2-6235	13.98	13.98	13.98	
	23	21	JOURNEY Evolution Columbia FC 35797	8.98	8.98	8.98	★	62	4		8.98	8.98	8.98		93	95	STYX Pieces Of Eight A&M SP 4724	7.98	7.98	7.98	
★	30	3	TOM PETTY & THE HEARTBREAKERS Damn The Torpedoes Backstreet MCA MCA-5195	8.98	8.98	8.98	★	63	4		8.98	8.98	8.98		94	73	DONNA SUMMER Bad Girls Casablanca NBLP-2-7150	13.98	13.98	13.98	
★	27	6	KENNY LOGGINS Keep The Fire Columbia JC 36171	7.98	7.98	7.98	★	98	3		7.98	7.98	7.98		95	78	EARTH, WIND & FIRE I Am Arista FC 35730 (CBS)	8.98	8.98	8.98	
★	28	5	JOE JACKSON I'm The Man A&M SP4794	7.98	7.98	7.98	★	141	2		7.98	7.98	7.98	★	142	2	BOB MARLEY & THE WAILERS Survival Island ILPS 9542 (Warner Bros.)	7.98	7.98	7.98	
	27	23	FUNKADELIC Uncle Jam Wants You Warner Bros. WBR 3371	8.98	8.98	8.98		67	9		7.98	7.98	7.98		97	97	WAYLON JENNINGS Greatest Hits MCA AHL-1-3378	7.98	7.98	7.98	
	28	29	JIMMY BUFFETT Volcano MCA MCA-5182	8.98	8.98	8.98	★	153	2		8.98	8.98	8.98		98	70	JUDAS PRIEST Unleashed In The East Columbia JC 36179	7.98	7.98	7.98	
	29	22	THE ALAN PARSONS PROJECT Eye Arista AL 9504	8.98	8.98	8.98	★	77	2		7.98	7.98	7.98	★	107	3	STEVE FORBERT Jackrabbit Slim Newport (2-36191)	7.98	7.98	7.98	
★	23	6	SANTANA Marathon Columbia FC 36154	8.98	8.98	8.98		65	37	13		7.98	7.98	7.98	★	111	21	K.C. & THE SUNSHINE BAND Do You Wanna Go Party TK 611	7.98	7.98	7.98
	31	31	KARLA BONOFF Restless Nights Columbia JC 35799	7.98	7.98	7.98	★	66	66	6		7.98	7.98	7.98		101	80	VARIOUS ARTISTS Studio 54 Casablanca NBLP-2-7161	13.98	13.98	13.98
★	35	7	BONNIE RAITT The Glow Warner Bros. WBR 3269	8.98	8.98	8.98		67	68	16		7.98	7.98	7.98		102	82	DOBBIE BROTHERS Minute By Minute Warner Bros. WBR 3193	8.98	8.98	8.98
★	106	2	RUFUS & CHAKA Masterjam MCA MCA 5183	8.98	8.98	8.98		68	58	6		8.98	8.98	8.98	★	113	15	JOHN COUGAR John Cougar RCA RYL 7401 (Mercury)	7.98	7.98	7.98
	34	34	LITTLE RIVER BAND First Under The Wire Capitol SD 11954	8.98	8.98	8.98	★	75	3		11.98	11.98	11.98	★	104	89	VAN HALEN Van Halen II Warner Bros. WS 3312	7.98	7.98	7.98	
	35	36	ELTON JOHN Victim Of Love MCA MCA-5194	8.98	8.98	8.98	★	★ NEW ENTRY			8.98	8.98	8.98								

★ STAR PERFORMERS: Stars are awarded on the Top LPs & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. + Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

WHAT A LINE UP!

BOB JAMES
BOBBI HUMPHREY
ERIC GALE
MAYNARD FERGUSON
STANLEY CLARKE
DEXTER WANSEL
FREDDIE HUBBARD
HEATH BROS.
STEVE KHAN

RONNIE FOSTER
LONNIE LISTON SMITH
BILLY COBHAM
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WEATHER REPORT
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Changes 1979... Recommended album or cassette... Recording industry...

Main table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, Number (Dist. Label), ALBUM, B-TRACK, CASSETTE, SUGGESTED LIST PRICE. Includes entries like ROBIN WILLIAMS, SUZI QUATRO, JOURNEY, STEPHANIE MILLS, PATRICIE RUSHEN, DONNA SUMMER, KENNY ROGERS, TEDDY PENDERGRASS, JOE JACKSON, EARTH, WIND & FIRE, DR. HOOK, SLY & THE FAMILY STONE, LAKESIDE, KISS, GAMMA, GEORGE DUKE, JEFF LORBER FUSION, LED ZEPPELIN, ABBA, SYLVESTER, PAT TRAVERS BAND, SUPERTRAMP, FLEETWOOD MAC, BEE GEES, VAN HALEN, Z.Z. TOP, EDDIE RABBITT, U.K., STIX HOOPER, MICHAEL JOHNSON, LED ZEPPELIN, PAT METHENY GROUP, ROBERT JOHN, YVONNE ELLIMAN, POINT BLANK, LARRY GATLIN, WINGS, RITA COOLIDGE, CHICK COREA & HERBIE HANCOCK, SCORPIONS, ONE WAY FEATURING AL HUDSON, STYX, BOB JAMES, FRANK MILLS, PINK FLOYD, CURTIS MAYFIELD, JOHN KLEMMER, T-CONNECTION, PAVAROTTI, LED ZEPPELIN, SWITCH, LED ZEPPELIN I, THE RECORDS, THE SPORTS, JOHN STEWART, BOB SEGER & THE SILVER BULLET BAND, RAINBOW, LED ZEPPELIN II, FOREIGNER, SOUNDTRACK.

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Index table listing artists and their corresponding chart positions, including entries like Abba, AC/DC, Herb Alpert, April Wine, Ashford & Simpson, Atlanta Rhythm Section, B-52's, Bad Company, Bar-Kays, Pat Benatar, Bee Gees, Bell & James, John Paul II, Kinks, Barry Manilow, Supertramp, The Who, G.O., Cameo, Molly Hatchet, Red Speedwagon, B-52's, John Cougar, Crusaders, Tim Curry, Charlie Daniels, John Denver & The Muppets, Dobson Brothers, George Duke, Bob Dylan, Eagles, Earth, Wind & Fire, Electric Light Orchestra, Yvonne Elliman, Fatback Band, Fleetwood Mac, Steve Forbert, Foreigner, Foghat, Funkadelic, Gamma, Larry Gatlin, Crystal Gayle, Gloria Gaynor, Ian Gomm, G.O., Sammy Hagar, Van Halen, Hall & Oates, Molly Hatchet, Rupert Holmes, Dr. Hook, Isaac Hayes, Head East, Stix Hooper, Joe Jackson, Michael Jackson, Millie Jackson & Isaac Hayes, Bob James, Bob James & Earl Klugh, Rick James, Waylon Jennings, Elton John, Robert John, Michael Johnson, Tom Johnston, Judas Priest, France Joli, Rickie Lee Jones, Journey, K.C. & The Sunshine Band, Kinks, Kiss, John Klemmer, Kool & The Gang, Lakeside, Nicolette Larson, Led Zeppelin, Little River Band, Kenny Loggins, Jeff Lorber, Nick Lowe, LTD, Melissa Manchester, Barry Manilow, Chuck Mangione, Jimmy Messina, Steve Martin, Bob Marley, Curtis Mayfield, Pat Metheny Group, Bette Midler, Stephanie Mills, Frank Mills, Mistress, Van Morrison, Anne Murray, Nature's Divine, Willie Nelson, O'Jays, One Way, Outlaws, Pablo Cruise, Robert Palmer, Alan Parsons Project, Pavarotti, Teddy Pendergrass, Tom Petty & The Heartbreakers, Pink Floyd, Peaches & Herb, Pleasure, Point Blank, Police, Jean-Luc Ponty, Pope John Paul II, Prince, Suzi Quatro, Eddie Rabbitt, Rainbow, Bonnie Raitt, Smokey Robinson, Kenny Rogers, Diana Ross, Rufus & Chaka, Patrice Rushen, Brenda Russell, Santana, Scorpions, Bob Seger & The Silver Bullet Band, SOUNDTRACKS, Quadrophonia, Saturday Night Fever, The Muppets, Shoes, Sly & The Family Stone, J.D. Souther, RED Speedwagon, Spyrro Gyra, John Stewart, Rod Stewart, Barbra Streisand, Sly & The Family Stone, Donna Summer, Supertramp, Sylvester, Talking Heads, T-Connection, The Knack, The Headboys, The Records, The Sports, The Who, ZZ Top, Pat Travers Band, Toto, Jethro Tull, U.K., Various Artists, Village People, Jennifer Warnes, Dionne Warwick, Weather Report, Robin Williams, Stevie Wonder, Neil Young, Frank Zappa, 20/20.

Home Video Market

• Continued from page 3

major problem with this industry, he noted, "is that those who would tape programs off the air do not consider that software as being "someone else's property."

According to Gallup's Kohut, surveys reflect that there is substantial evidence to suggest much consumer interest in home video mediums. Research would indicate that VCR buyers are affluent, well educated, spend a fair amount of money on home entertainment-type products and are favorably disposed to video that would include music programming.

Lack indicated that Warner Cable is looking towards a 24-hour video music network and has started "Pop Clips" with host Michael Nesmith, a show that combines various music clips of record artists.

"I don't envy the plight of the re-

tailer," stated RIAA's Gortikov. "He is the one who has to inventory all the various configurations and the question of profitability is essential."

Warner Communications Schein made a plea that hardware manufacturers should not bog themselves down on whose system is the best and which might universally be adopted.

Pickwick's Smith indicated that his firm will play a large role in the distribution of video software.

CBS' Yetnikoff, RCA's Summer and RSO's Coury re-emphasized record company interest in audio/video productions. Yetnikoff called for a standardization of hardware and software and the need to create new ways to present music on video, not just concert footage.

Complete coverage will appear in a forthcoming issue.

New NARAS Programs

• Continued from page 10

before the show goes on, the New York NARAS chapter will hold an open meeting in January to discuss the various facets of the awards.

"I think that the Grammy show, as it is presented now, does not represent this organization or the music community. I think it is a (television) producer's concept of what people in Ohio want to watch on Thursday night," says Vanderbilt, setting the stage for the meeting.

The reason the Grammy Awards, the organization's biggest money-maker, are held in Los Angeles every year is because there are two more Los Angeles trustees in the organization who vote to have it there, claims Vanderbilt. The number of trustees in NARAS is proportional to the number of members in a chapter. The 1,400 members in the NARAS New York chapter are represented by seven trustees, says Vanderbilt.

To boost visibility and membership Vanderbilt has organized three

committees: education, public response and membership.

The education committee is headed by Harry Hirsh, the owner of Soundmixers studios who is holding a series of seminars in schools and in the studios to teach interested students what the various facets of the recording industry are like. The first seminar was on Thursday (15) at Music & Arts High School.

The public response committee, headed by Jim Tyrrell, consists of experts in all fields of recording who will answer informational requests from the press and who will take positions on industry problems. Vanderbilt says the committee will soon have a comment on the home taping issue.

The membership committee is striving for young writers, engineers, artists, producers, composers and arrangers to get involved in NARAS (membership is \$40 a year). The awards show meeting will be a move in this direction, says Vanderbilt.

Inside Track

The Federal Trade Commission is investigating the plight of the independent label distributor. A government agency spokesman stresses the study is in its early stages. ... Long-time CBS exec Jack Craig, who recently exited there, has scuttled building as he visits Denver and L.A. Rumor has him talking jobs with everybody from Barry Fey to Pickwick and Elektra/Asylum. ... Cliff Gill, president of KWVE-FM, San Clemente, Calif., discourages listeners from home taping by branding each selection with back-announced identification of the title and artist recorded over the music. ... A number of accounts nationwide are fretting about tardy outstanding CBS Records' returns authorizations noting that they would like to be cleaned up before the more constrictive specific return percentages take effect at 1980's start.

Butterfly Records president A.J. Cervantes confirms that it is "renegotiating and redefining its situation with MCA Records." Nine persons have been let go. The label is not considering bankruptcy, he says, although cash flow is a problem. His deal with MCA calls for strictly disco product. Cervantes intends to move heavily into other a&r. 'Tis said a straight production deal with MCA could be in the offing.

Chicago commodities broker Joel Greenberg is handling the financial side of Ovation Records' bidding on the RCA Records division, owner Dick Schory reveals. Greenberg has purchased a 25% interest in Ovation, one of several companies reportedly negotiating with the RCA Corp. "We have dealt as high as the chairman of the board," Schory says.

RCA label sales rumors are not supported by RCA Corp.: RCA Records is not for sale. We are not talking to anyone and we have not talked to anyone about selling RCA Records. ... When will CBS Records announce it is following WEA's lead in inaugurating a special projects coordination division? Talk is it will have eight to start as does Marv Helfer's WEA wing nationally. ... Frank DiMarsico expects 500 at the first anniversary bash of his All-Service One-Stop, Union, N.J. Partying takes place at the location.

'No Nukes' LP Elektra/Asylum's Risk

• Continued from page 4

venting a repeat of the confusion surrounding the dispersment of funds in the case of the "Concert For Bangla Desh" triple-record set on Apple eight years ago.

"Bangla Desh" seemed to be very loosely organized," says Smith, while acknowledging that that project and the UNICEF collection, a commercial disappointment earlier this year on Polydor, are charity concert precedents for the "No Nukes" package.

He puts "Woodstock" and "The Last Waltz" in a different class, since they were out-and-out commercial ventures.

Stan Marshall, the label's vice president of sales, notes that the release of the "No Nukes" film in late spring will lead to a phase two marketing thrust on the album. The film is being produced by Julian Schlossberg and Danny Goldberg, president of Atlantic-distributed Modern Records. Directors are film veterans Barbara Kopple and Haskell Wexler. It will be 60% to 70% music, though it will also include footage of rallies and interviews.

Marshall adds that E/A has extended terms, giving customers an additional 30 days dating on their initial orders. And he says that airing of the album and accompanying artist interview disks would fall into the public service area for radio stations.

Still, Marshall candidly states: "There is a fairly substantial amount of negativism about this package. We're faced with the problem of selling a very high-priced ticket item at a time when everybody is really scared to death. And compilation albums haven't been terribly successful; the UNICEF LP cast a shadow of doubt on the validity of this kind of package."

But Marshall believes the commitment of the superstar acts involved to make the project a success will turn the tide. "None of these people

are fools," he reasons. "While I'm sure they are all very sincere in their beliefs about being antinuke, they're just as sincere about the value of their careers and their own egos."

Tom Campbell of Musicians United for Safe Energy notes that the album was produced by Browne, Nash, Hall and Raitt. Contributing producers, who also donated their time, include Peter Asher, Jon Landau, Steve Van Zant, Arif Mardin and Richard Orshoff.

The elaborate package, which features extensive embossing, special bronze ink and matte (dull) varnish, was paid for by Elektra, but was designed independently by Jimmy Wachtel. John Wilton of the energy group did the graphics on a 16-page booklet which will accompany the LP. It is being translated into Spanish and Japanese and may also be issued in French and German for those territories.

Campbell confirms that many of the musicians involved have been lobbying to keep the list price down, though since the energy group gets a percentage of the suggested list price, it also has a stake in it being kept high.

No artists or producers will take a fee for the LP, while publishers are

Kenny Rogers' new album will be a concept, featuring Kim Carnes' songs depicting an American gunslinger. ... The Greenbriar Shopping Center Record Bar, Atlanta, managed by Marion Jameson, and its University Mall outlet, Pensacola, managed by Chris Schweigert, tied for the grand prize in the TDK Supersale contest. They get a choice of Panasonic videotape recorder or color video camera with zoom lens. Eleven district winners won choice of men or women's Seiko watches. ... Porter Wagoner and Dolly Parton are discussing recording a new duet album in 1980 after they settled their suit out of court. After Wagoner's \$3 million suit was dropped, counsel for both said efforts are being made "to equitably divide assets of the businesses jointly operated by the parties over the last 12 years."

WEA conducted a Thanksgiving drawing with Integrity Entertainment Corp. stores, wherein each outlet awarded a \$50 grocery certificate after a drawing of entry blanks from customers. ... Gerry "Macho Man" Gladioux, ad chief of Stark Record Service, is convalescing nicely at his home after a week of medical observation in a Canton hospital. ... Producer Jim Ed Norman scouting digs in Nashville. He produces Anne Murray and Jim Weatherly and is set to record Mickey Gilley there in January. ... WGCI-FM, WBBM-FM and WMET-FM participated in the Nov. 8-11 Chicago Hi-Fi Music Show. The event, which drew a reported 20,000, had a remote from WGCI, which interviewed show producer Teresa Rogers while WMET gave away a \$3,000 stereo rig. ... WEA reportedly will announce its revised returns policy this week. ... Bob Stevens, the WEA Denver branch manager who died last week, willed that his friends be his guests at a "wake" held Friday (16) in the clubhouse of the Cherry Creek Townhouse, Denver. Drinks and appetizers were served.

British trade unions fear up to 600 jobs at British Decca Records pressing plant will vanish if the Polygram buyout goes through. Even though the factory isn't part of the proposed sale, Polygram's U.K. plant would absorb the Decca business. No date has yet been scheduled for the Decca shareholders meeting where the Polygram bid would be approved.

now being asked to waive their payments.

George Steele, E/A's vice president of international, notes that WEA's success this year in marketing compilation records in Holland, Canada, England and Australia will be instructive in the "No Nukes" project. He adds that the fact that the nuclear issue is especially volatile in Germany and Australia bodes well for the LP in those markets.

The package will be identical around the world, and will be released within a three or four-day span in all global markets. Steele says that his staff is "working around the clock to coordinate elements of film, lacquers and tape since WEA International requires a minimum of 20 working days after the receipt of manufacturing materials to physically meet the U.S. release date."

Steele adds that since Canada can't manufacture enough LPs to supply the marketplace until January, copies will be imported from the U.S.

Keith Holzman, vice president of production for the label, estimates that 400,000 to 600,000 disks and tapes will be in the initial pressing, with tape representing one-third of the total, divided evenly between 8-track and cassette.

Infinity Label Doesn't Go That Far

• Continued from page 10

Carefully avoiding any clarification Friday (16), Infinity issued this statement: "We are not in a position to issue a statement with respect to MCA's intentions at this time." Infinity's New York office instead referred reporters to MCA officials in Universal City, Calif., where the news lid was still on at presstime.

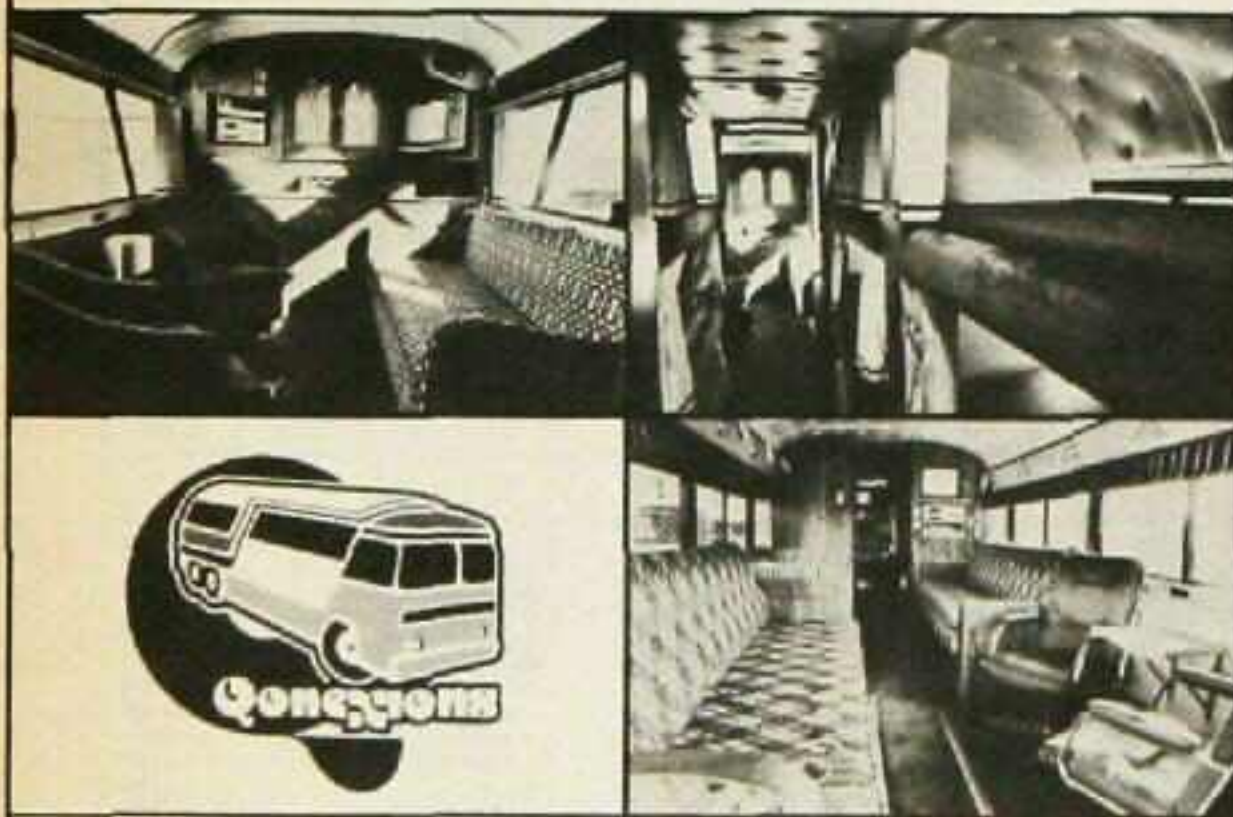
Infinity's artist roster includes in addition to the chart hitting Spyro Gyra, Hot Chocolate and Rupert Holmes; Orsa Lia, Orleans, New

England, Tom Kelly, Sandy Farina, Native Son, Bishop & Gwinn, Magic Lady, Billy T. Edge, Tomi-Lee Bradley, Screams, TKO, Blue Steel, and Nature's Devine.

The oft-heralded LP by Pope Paul II, picked up from a German firm, did not meet the ballyhooed expectations, causing some of the financial problems surrounding Infinity.

Infinity thus becomes the second year-old label folded within a year by its major parent: RCA's Free Flight out of Nashville was the first two weeks ago.

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