



08120

Billboard

84th YEAR

NEWSPAPER

A Billboard Publication

The International Music-Record-Tape Newsweekly

Jan. 27, 1979 • \$2.50 (U.S.)

A&M Joins New RCA Distribution

U.S. Retailers' \$7.98 Tag Dips

By JOHN SIPPEL

LOS ANGELES—Despite constantly spiraling inflationary costs of doing business, U.S. chain retailers have dropped their list price on \$7.98 tapes and LPs 1% to 5% while \$8.98 list product is up only 1%.

Many chain bosses report they have held back on heftier \$8.98 LP price boosts since much of their present inventory on that price level was purchased at a \$7.98 wholesale or discount program since superstar album prices were hiked \$1 late in 1978.

The drop in \$7.98 and the upward spiral on \$8.98 follows surveys made over the past three years in which the increased price packages rise in pricing, while the former peak price inches downward.

Advertised \$7.98 list tape specials descended most from last year's \$5.30 to \$5.04—a 5% falloff. The other \$7.98 retail price slumps (Continued on page 14)

CRAZE A MIXED BLESSING Disco Dampens R&B Ballad Acts

By ROBERT FORD JR. and IRV LICHMAN

NEW YORK—As the disco handwagon rolls on, picking up new recording and radio converts daily, concern is growing among some industry professionals that the rise of disco is a mixed blessing to black music.

Disco has brought black music to a rapidly widening audience as old stars like Edwin Starr, Peaches & Herb and Gene Chandler enjoy a renaissance through the clubs. But many executives see traditional ballad-type r&b performers having an increasingly difficult time finding outlets for their talents.

Notes Bill Spitalisky, vice president of Spring Records: "The whole city has gone disco crazy and as a result sales on non-disco r&b records have dropped 50%."

Using New York as an example, because as one industry vet put it: "Wherever disco is going the Big Apple will get there first," there are a rapidly dwindling number of places where traditional r&b can be heard.

WKTU-FM's rapid rise to the top of the New York radio heap appears to be changing the face of black radio here.

WBLS-FM has brought back exiled program director Frankie Crocker and the station (Continued on page 67)

Exit Is Shock To Indie Ranks

By ED HARRISON

LOS ANGELES—A&M's decision to go with RCA for domestic distribution was partially due to the "formidable expense" on the part of A&M to establish branch operations similar to A&M Pacific in other parts of the country.

Although he maintains that the ill-fated A&M Pacific was a "model distribution setup," A&M chairman Jerry Moss says the cost of setting up a sophisticated distribution operation elsewhere including shipping and collecting accounts receivable would "sacrifice the development and marketing of talent."

Indie distributor reactions story on page 3.

RCA and A&M and Associated Labels (20th Century, Salsoul, Rocket, Roadshow, Grunt, Windsong, Tortoise, Solar, Pablo, FreeFlight) is a new distrib organization within RCA that incorporates the 18 branches as of Feb. 15.

The move by A&M to RCA's company- (Continued on page 100)

Arbitron Ratings: Boston, Cleveland, P. 30, 34

TV Charity Shows Welcome Rockers

By ELIOT TIEGEL

LOS ANGELES—Superstar rock acts are being utilized by producers of television charity drives and in the process are giving pop music a new respectability.

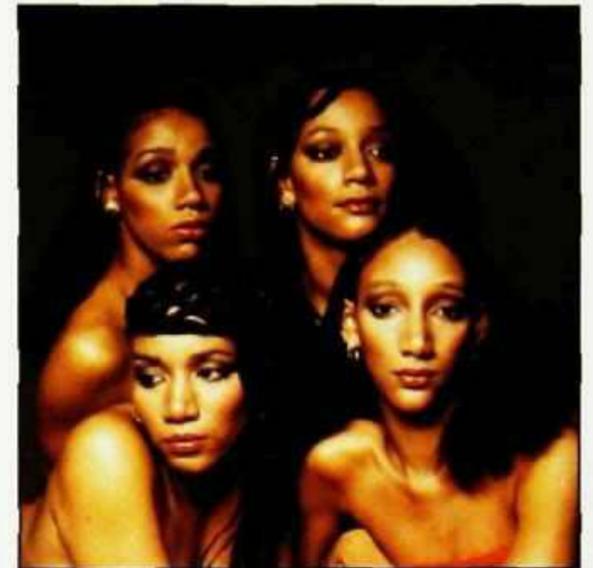
The recent UNICEF-sponsored "A Gift Of Song" superstar special which NBC-TV showcased, plus an upcoming Easter Seals telethon, co-hosted by rock music impresario Don Kirshner, appear to be the first cracks in the wall which has traditionally separated rockdom's super names from appearing on telethons. (Continued on page 30)

Recording Equipment Topic At NAMM

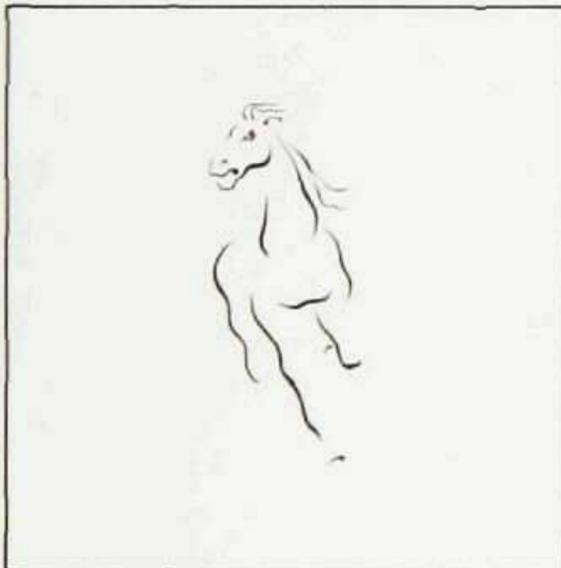
By JIM McCULLAUGH

LOS ANGELES—Creative audio will be discussed at a session sponsored by the Creative Audio and Music Electronics Organization at what is expected to be the largest National Assn. Of Music Merchants Winter Music and Sound Market beginning Friday (26).

The session entitled "Sound: A Profitable Direction For You," starts at 10 a.m. Saturday at the suburban Anaheim Disneyland Hotel complex where the three-day show ending Sunday (28)—takes place. (Continued on page 56)



Sister Sledge sings up the hottest tune in town with their sensational new single "He's The Greatest Dancer," from their forthcoming album "We Are Family." "He's The Greatest Dancer." Also available on 12" disc. Produced by Nile Rodgers and Bernard Edwards for the Chic Organization Ltd. (Advertisement)



Listen to POCO. Listen to "Legend." Their new single "Crazy Love" entered Billboard's chart at 72nd. "Legend." Revolutionary. True in spirit. Poco on ABC Records and GRT Tapes. (Advertisement)

Listen to "The Way I Feel" Adrian Gurvitz / *Sweet Vendetta*



Available on Jet Records and Tapes. Distributed by CBS.



TAKE A HIT!



821-3247

Contains Ten Classic Songs From America's Premier Rock'n'Roll Group.

"Ride The Tiger" "Caroline" "Play On Love" "Miracles" "Fast Buck Freddie"
"With Your Love" "St. Charles" "Count On Me" "Love Too Good" "Runaway"

Also Includes

Free Bonus Single:

"Light The Sky On Fire" b/w "Hyperdrive"

(Not Available On Any Album)

Produced by Larry Cox
and Jefferson Starship
Mastered by Bill Peterson

GRUNTY
RECORDS
Manufactured and distributed by RCA Records

Copyrighted material

CBS-TV Says Suit 'Is To Get Better Deal'

By JEAN CALLAHAN

WASHINGTON—After some hemming and hawing, CBS attorney Alan Hruska agreed with U.S. Supreme Court Justice Byron White Monday (15) that the point of the CBS Television suit against ASCAP and BMI is simply "to get a better deal out of them."

The admission was drawn out of Hruska during oral arguments before the High Court. Although this may be a seemingly simple motive, the case, nevertheless, is potentially precedent setting.

The case, which involves blanket licensing of music uses on tv, could have far-reaching effects on long standing music industry practices.

The Supreme Court is to decide whether blanket licensing of network television is a form of illegal price fixing and whether ASCAP and BMI misused copyrights in a monopoly market.

The oral argument before the High Court may well have set the stage for the conclusion of this long and complicated litigation which began with a complaint by CBS Dec. 31, 1969 in Manhattan federal court. When the network lost that suit, an appeal was taken to the U.S. Court of Appeals for the Second Circuit, which reversed and held that offering only blanket licenses without a per-use option was price fixing in violation of the Sherman and Clayton Acts.

Each side in the case was allotted 45 minutes Monday, with those appealing the previous decision speaking first. ASCAP and BMI divided their time with a representative of the Justice Dept.

ASCAP lawyer Jay Topkis told the nine justices that CBS could switch from blanket to per-program licensing "at any time" and that the network had a number of options available to insure a fair deal.

Illustrative of these, he claimed, were the choice of per-program or blanket licenses, the right to deal directly with individual copyright owners and the ability to appeal ASCAP-calculated rates to a federal court.

Topkis claimed the entire case of CBS was "based on conjecture and speculation."

Representing BMI, Amalya Kearse emphasized that "CBS has never attempted to get a direct license from copyright owners," which prompted Justice Lewis Powell to ask whether other users of music ever sought direct licensing. While BMI knew "of no incident of a television network doing so," two cases where direct licensing was sought were discussed.

One was the 3M "700" taped background music system which had that company attempt to obtain licenses directly from the 35 publishers of the music it wished to use. It could only get 27 to agree and thus had to abandon the idea and go to licensing from ASCAP and BMI.

The second example concerned Warner Bros. Music's ill-fated attempt in the 1930s to bypass ASCAP and license its music directly. The plan failed when the radio stations refused to deal with the publisher. (Continued on page 34)

Independent Distributions Stand At Crossroads

By IRV LICHMAN

NEW YORK—Independent distribution's oft-told tale of woe—the continuing loss of key label lines—is underscored by A&M's defection. A&M's jump to RCA means a substantial portion of its \$100 million a year business is being siphoned off this wholesaling area of the industry.

Among the remaining high volume independent labels still within the independent distribution network are Motown, ABC, Arista, Fantasy, Chrysalis, TK and London.

ABC seems most likely to enter a branch distribution setup, since it's known that discussions are being held between ABC and Polygram Distribution Inc.

At Motown, Arista, Chrysalis and London, executives at the top rung declare intentions to continue their associations with current distributors.

In a public declaration, Michael Roshkind, recently named vice chairman and chief operating officer of Motown, states, "We want to put to rest once and for all the repetitive but totally inaccurate rumors that we were either sold, on the verge of being sold, or that our product will henceforth be distributed by some other major corporation."

Independent distribution itself has responded in recent years to changing manufacturer alignments and marketing patterns with restructuring of their own.

Some have established vertical operations to include one-stop divisions and, more importantly, stronger independent entities, have entered the retail picture, such as Schwartz Bros. (Harmony Hut), Pickwick (Music Land) and Best & Gold (Record Theatre).

Others have augmented their operations via expansion over a wider geographic base. Yet, these directions do not touch on independent distribution's basic services to its remaining label lines. Can they do the job in promotion and marketing?

The few remaining "major" independent labels feel they can remain tall in the marketplace on the basis of promotion and marketing personnel in the field who are hired by, paid by and owe sole allegiance to labels which can afford this in-house field structure.

But, the vast majority of smaller labels still depend on distributor-initiated efforts in promotion and marketing. (Continued on page 93)



BLUES TIME—Pablo Cruise is joined onstage in Boston by John Belushi in a version of "Jailhouse Rock." That's Pablo's David Jenkins on the left at the WRKO-AM sponsored gig.

First Of New Superstores Set For N.Y.

By IS HOROWITZ

NEW YORK—Veteran recordmen Jack Grossman and Jesse Selter return to front-line retailing next month when they open the first in a projected web of record and tape superstores in the metropolitan New York area.

Both principals headed major retail operations in past years, although more recently, through their separate firms, Jack Grossman Cos. and NMC Corp. they have specialized in promotional and surplus wholesaling.

Parent of the new retail enterprise is Music Market Co., a firm in which both Grossman and NMC have equity.

The initial Music Market store is slated to open for business the first week in February, says Grossman. Located in East Meadow, L.I., the facility will provide 10,000 square feet of selling space and also house executive and buying offices for the company.

Grossman describes the store as an "in-depth, full-inventory" outlet which will stock about 20,000 different titles. Home videocassettes will be carried. The store will be outfitted with video playback equipment to audition the cassettes as well as to perform promotional tapes supplied by record labels.

Grossman says that an extensive inventory of promotional and "low-end price" product will be featured in a separate display tagged "inflation fighters." Record and tape accessories will be stocked in the store, but no hardware at this time. (Continued on page 81)

Midwest Blizzard Shuts In Patrons And Ices \$ Flow

By ALAN PENCHANSKY

CHICAGO—The blizzard of '79 is not only placing physical stress on the roofs of homes and businesses with its tons of snow, but the finances of small retailers and wholesalers also are being drained.

The immobilization of the populace has caused millions in sales to be lost and some retailers report difficulties meeting financial obligations due to cash shortages.

A survey of branch distribution credit managers reveals that financial pressures have risen with the winter not even half over. Dealers' cash headaches are being exacerbated by the seasonal slump in strong releases, big outstanding debts coming due from fall programs, the slowdown of returns processing due to shipping deadlocks and clogged mails.

Industry finance executives nonetheless express confidence that retailers' financial footing is solid and few see any permanent disruptions here.

"We'll have to make certain adjustments as we try to work with an account," explains Carl Schnock, one of two CBS credit managers working the Midwest. "There's no doubt about it, we have been getting calls and will be having problems," reports Schnock, at his Indiana office. (Continued on page 14)

Court Impounds Videocassette Of Stones

By JOHN SIPPEL

LOS ANGELES—Federal District Court Judge Lawrence T. Lydick here has issued a writ of seizure impounding masters and copies of the videotape cassette entitled "The Rolling Stones In Concert," allegedly held by defendants Media-Home Entertainment Inc., Studio Film Exchange, Studio Film & Tape, Charles Band, Joe Mazzini, Carole Dean, John B. Miller and Joy Sures.

The seizure order results from the first known litigation filed by a music publisher against a videocassette manufacturer defendant charging infringement of copyright.

Abkco Music, New York, has filed suit against the local firms and individuals involved therein, charging defendants reproduced six copyrighted songs without license or consent on the Stones' videocassette. (Continued on page 81)

The compositions are: "Midnight Rambler," "I'm Free," "Jumpin' Jack Flash," "Honky Tonk Woman," "Love In Vain," "Sympathy For The Devil" and "Satisfaction," according to an affidavit of Joel Silver, vice president of the plaintiff publisher.

Filed with the court is a 60-minute videocassette on which is printed the word, "meda," along with credits.

Judge Lydick has ordered the defendants to appear Friday (19) to show why they should not be enjoined.

On Nov. 12, a full-page ad was run in the "Calendar" section of The Los Angeles Times offering for sale videocassettes featuring Jimi Hendrix, Blood, Sweat & Tears, Stevie Wonder, John Lennon, Volunteer Jam, Edgar Winter and three dif-

\$10 Mil Funds Infusion To InterMagnetics By Swire

By ELIOT TIEGEL

LOS ANGELES—InterMagnetics is being given a \$10 million infusion of line of credit funds by John Swire & Sons, a \$3-\$4 billion a year U.K.-based conglomerate.

The money, to be dispensed over a three-year period, will build a 50-50 joint venture company, Swire InterMagnetics, designed to market blank audio tapes around the world.

The new company, planning either a March 1 or April 1 launch in North America, marks the first time 200-year-old Swire has entered the consumer products field.

Previously, it was in airlines, hotels and bottling in the Far East. The marriage of this giant company in Asia, which is relatively unknown in the U.S., with InterMagnetics, a four-year-old manufacturer of turnkey tape manufacturing plants in a number of overseas markets, seems a well defined marriage.

Swire has the money and international organization while InterMagnetics has the experience in manufacturing and selling consumer products, with its own brands of blank cassette tapes sold in such

mass merchandisers as Montgomery Wards, Thrifty Drug and Fedco.

Swire InterMagnetics will be headquartered in Santa Monica, Calif., the home of InterMagnetics. The new company also plans offices in Canada, Europe and warehouses will be in Gardena, Calif., around Toronto and in the New York area.

New staffers will be hired to develop promotional campaigns, packaging and new applications for blank tape growth. Eventually the company plans to market its own line of blank videotape.

Swire InterMagnetics will have its own salesmen to work in concert with the 18 rep companies already handling the InterMagnetics brand lines like Laser (high performance) and XL (mid-priced goods).

George Johnson, former InterMagnetics senior executive vice president for U.S. marketing, shifts over to become president of the new joint venture. Hal Jansen is his national sales manager and Bob Dunn the sales vice president.

The new company is projecting (Continued on page 79)

WB Black Dealer Program Resuming Jan. 30

Philadelphia 1st Of 8-10 Host Cities

By JEAN WILLIAMS

LOS ANGELES—Warner Bros. is entering phase two of its label/dealer program started more than a year ago.

Phase two of the black music dealer's program begins in Philadelphia at the Marriott hotel Tuesday (30), according to Eddie Gilreath, the label's national sales manager for black music.

He points out that Warner Bros. is gearing up for eight to 10 meetings before the end of the year. On the drawing board are sessions for Washington/Baltimore, Atlanta, Houston and Dallas, with others to come.

Unlike many label/dealer meetings where product is shown, "product presentations are out at Warner Bros.," says Gilreath. "The accounts know all about our product because we have field people constantly advising them of our releases."

"Warner Bros. is trying to increase the knowledge and awareness on all levels of selling black music. These meetings are educational for all of us."

Our objective is to determine how the dealers can better sell our product and how we can better serve them."

For the first time the label is bringing in outside speakers to talk to dealers. Heretofore, the meetings were limited to in-house presentations.

Joe Cohen of the National Assn. of Record Merchandisers is set to speak to the dealers, offering insight into the function of the organization and what it can do for black music retailers.

"There are a lot of programs planned for these dealers at NARM's convention in Miami March 23-28 and they should know about them," says Gilreath.

Glenda Gracia, executive director of the Black Music Assn. is scheduled to speak on the efforts the organization is putting into black music.

Says Gilreath: "Most people know about the organization but few really know its goals. Glenda will tell the dealers what it can do for them and how they can become a part of the organization."

Calvin Simpson, owner of Simpson's One-Stop in Detroit and vice president of the merchandising division of the Black Music Assn. will discuss his role in the organization and the effects of total retail merchandising.

A. Richard Marks, president of Marketing Options Inc. in Philadelphia will talk about media advertising.

"WEA's National Outlook" is the topic to be addressed by Oscar Fields, WEA's vice president, black music marketing.

Tom Draper, vice president, black music marketing at Warner Bros., has chosen the topic, "Industry Projections On The Growth Of Black Music."

There will be heavy branch participation, says Gilreath. Pete Stocke, WEA's branch manager in Mt. Laurel, N.J., servicing Philadelphia, will discuss the function of the branch and the help available to the dealers at the local level.

Gilreath points out that in addition to guest speakers, the meetings (Continued on page 81)



CRAZY CREAM—Brenton Wood performs his latest Cream single, "Let's Get Crazy Together," at an Osko's disco party in L.A. for a High School Talent Search International contest. Wood was a dance judge.

BUT STOCK IS LIMITED

Mainland China LPs Selling On 5th Ave.

By IRV LICHMAN

NEW YORK—If "Ambush From All Sides" and "Welcome Rain In The Banana Grove" are unfamiliar best sellers, it doesn't mean you're not up on today's hit LPs.

These titles are among the imports from the People's Republic of China picking up in sales at China Books & Periodicals Inc. in New York, a retailer at 125 Fifth Ave.

Thanks to the recent normalization of relations between the U.S. and the People's Republic of China, traffic at the store has greatly increased in recent weeks.

"I suppose China is no longer such a mystery and the normalization has created a better climate and a curiosity concerning Chinese music," says Ruth Micholoff, manager of the store.

The New York outlet is branch of a company based in San Francisco, with another outlet in Chicago.

The New York store carries about 50 titles, with generally 25 on hand of each title. "The stock is limited, but as a wholesaler, too, we have immediate access to more product," Micholoff explains.

Both "Ambush From All Sides" and "Welcome Rain In The Banana Grove" feature a variety of folk instruments, mainly reeds and strings.

Also, the imports include Chinese operas, songs and language recordings.

All are LPs but appear in 7-inch, 10-inch and 12-inch formats, priced, respectively, at \$1.25, \$2.50 and \$7.98 or \$8.98. The 12-inch recordings are mostly Chinese operas, with two or three LPs per package.

Micholoff notes that traffic at the store consists mostly of white Ameri-

cans and travelers, although similar recordings are sold by the store to a number of locations in Chinatown.

China Books & Periodicals was formed in San Francisco in 1960, long before U.S. policy towards mainland China changed to its present status. The Chicago branch, opened in 1972, moved to the heart of the Loop in 1977. The New York store opened in 1971.

The recordings bear the name of China Record Company, marketed through Guozi Shudian, the China Publishing Center of Peking. Titles, selections and names of instruments are printed in English.

In This Issue

CAMPUS.....	54
CLASSICAL.....	64
CLASSIFIED MART.....	80, 81
COUNTRY.....	68
DISCO.....	82
INTERNATIONAL.....	87
JAZZ.....	62
RADIO.....	30
SOUL.....	66
SOUND BUSINESS.....	56
TALENT.....	42
TAPE/AUDIO/VIDEO.....	76

FEATURES	
Disco Action.....	84
Inside Track.....	112
Lifelines.....	105
Stock Market Quotations.....	8
Studio Track.....	58
U.S. Retail Price Chart.....	19
Vox Jox.....	38

CHARTS	
Top LPs.....	108, 110
Singles Radio Action Chart.....	22, 26
Album Radio Action Chart.....	28
Boxoffice.....	54
Bubbling Under	
Top LPs/Hot 100.....	38
Jazz LPs.....	62
Hits Of The World.....	96
Hot Soul Singles.....	66
Latin LPs.....	94
Soul LPs.....	67
Hot Country Singles.....	72
Hot Country LPs.....	74
Hot 100.....	106
Top 50 Easy Listening.....	62

RECORD REVIEWS	
Album Reviews.....	98
Singles Reviews.....	102
LP Closeup Column.....	100

Executive Turntable

Record Companies

Ron Douglas, previously national director of sales for Epic, Portrait and Associated Labels, becomes vice president, branch distribution, MCA Distributing Corp., Los Angeles. He had also been regional promotion and marketing manager, West Coast, for Epic Records. ... Lou Cook appointed vice president of international for MCA Records, Los Angeles. He has been an executive with the label since 1972. ... Stan Layton, most recently national sales director for Chrysalis Records, named vice president/marketing for MCA Records. Layton was with MCA Records for 12 years as district manager, national field coordinator and vice president of field operations. Sam Passamano Jr., who headed his own independent marketing and marketing research company, becomes director of marketing for MCA. ...



Douglas



Cook

Paul Fishkin, president of Bearsville Records, Los Angeles, has exited that post. ... Ed Hynes, formerly director, sales/artist development, Columbia Records, New York, moves up to become vice president, national promotion for Columbia Records. ... Don Wardell, formerly pop product manager for London, joins RCA Records, New York, as manager, pop merchandising. ...



Layton



Hynes

Sam Cerami named national sales director for Warner Bros. Records country division and will base out of Chicago. He had been Midwest regional promotion manager for Warner country. ... Stan Monteiro returns to the CBS Records family as vice president, marketing, West Coast, Epic/Portrait/Associated Labels. At one time he directed national promotion for CBS and in the last two years has been with United Artists as promotion director as well as holding an executive slot with Cashbox magazine. ...

Rob Gold, director of marketing for Casablanca Records, Los Angeles, and prior to that an assistant to WEA advertising and publicity chief Skid Weiss, leaves that post. ... Andre Perry named to the newly created position of director, artist development, black and progressive music, for Arista Records, New York. He had been Warner Bros. Records' national marketing manager, jazz/progressive music. ... Quincy McCoy named national pop promotion director for Fantasy/Prestige/Milestone/Stax, Berkeley, Calif. He joined Fantasy in 1978 as national jazz promotion director following an 11-year radio career. ... Paul Politi joins Unlimited Gold Records, Los Angeles, as executive vice president. He comes from Barry White Productions, Inc., where he was liaison with 20th Century-Fox Records. ... Nick Albarano, formerly executive vice president and general manager of Roadshow Records, assumes the presidency of Hob Records, New York. ... Julie Lipsius, becomes executive vice president for Roadshow Records, New York. She joined Roadshow in 1977 as vice president and general manager of both the international and publishing divisions of Roadshow. She will continue to oversee these areas. ... Larry Golinski becomes sales manager, CBS Records for the New York market. He was previously director of Masterworks sales. And Ginny Moore takes over the slot of manager, branch merchandising in the CBS Records Chicago branch. She had been singles record coordinator for the Chicago market. ... Denny Harley becomes director of sales and promotion for the John Daniels Gospel series on Tomato Music, New York. He was with Savoy. ... Gloria Loschen, formerly director of production for CTI Records, joins Tomato, New York, in the same capacity. ... Larry Tollin appointed Western pop promotion manager for Motown Records, Los Angeles. He was formerly chart analyst for Record World magazine and co-president of Lee-Tollin Productions. Also, Manny Clark named Southern regional r&b promotion manager for Motown. He joins after a 14 year career with WGIV-AM in Charlotte, N.C. ... Kenny Ryback, recently handling promotion for Aucoin Management, appointed national director of secondary promotion for Jet Records, Los Angeles. ... Arnie Smith, national director of disco promotion at Casablanca Record & FilmWorks, joins RSO Records, Los Angeles, as director of national disco promotion. ... Stan Sulman, veteran Northwest record executive, joins First American Records, Seattle, as national accounts manager. He had been an executive with ABC Records & Tape Sales. ... Mary H. Welch becomes sales promotion and publicity director for Audio Fidelity, Chiaroscuro, First Component Series and Image Records, New York. Previous to joining she had done independent publicity and promotion work. ... Christine Williams appointed executive assistant to Warner Bros. vice president and country music director Andy Wickham in Nashville. ... Warren Rossman resigns as vice president of Tomato Records and will announce future plans shortly. ... Audrey Strahl becomes national press officer for Sire Records, New York. She had been with Rolling Stone magazine. ... Roberta Petersen, with Warner Bros. three years, named general manager/West Coast a&r for Warner Bros. Records, Los Angeles. She had been music evaluator for the label's a&r department.



Wardell



Cerami



Monteiro



Perry

international and publishing divisions of Roadshow. She will continue to oversee these areas. ... Larry Golinski becomes sales manager, CBS Records for the New York market. He was previously director of Masterworks sales. And Ginny Moore takes over the slot of manager, branch merchandising in the CBS Records Chicago branch. She had been singles record coordinator for the Chicago market. ... Denny Harley becomes director of sales and promotion for the John Daniels Gospel series on Tomato Music, New York. He was with Savoy. ... Gloria Loschen, formerly director of production for CTI Records, joins Tomato, New York, in the same capacity. ... Larry Tollin appointed Western pop promotion manager for Motown Records, Los Angeles. He was formerly chart analyst for Record World magazine and co-president of Lee-Tollin Productions. Also, Manny Clark named Southern regional r&b promotion manager for Motown. He joins after a 14 year career with WGIV-AM in Charlotte, N.C. ... Kenny Ryback, recently handling promotion for Aucoin Management, appointed national director of secondary promotion for Jet Records, Los Angeles. ... Arnie Smith, national director of disco promotion at Casablanca Record & FilmWorks, joins RSO Records, Los Angeles, as director of national disco promotion. ... Stan Sulman, veteran Northwest record executive, joins First American Records, Seattle, as national accounts manager. He had been an executive with ABC Records & Tape Sales. ... Mary H. Welch becomes sales promotion and publicity director for Audio Fidelity, Chiaroscuro, First Component Series and Image Records, New York. Previous to joining she had done independent publicity and promotion work. ... Christine Williams appointed executive assistant to Warner Bros. vice president and country music director Andy Wickham in Nashville. ... Warren Rossman resigns as vice president of Tomato Records and will announce future plans shortly. ... Audrey Strahl becomes national press officer for Sire Records, New York. She had been with Rolling Stone magazine. ... Roberta Petersen, with Warner Bros. three years, named general manager/West Coast a&r for Warner Bros. Records, Los Angeles. She had been music evaluator for the label's a&r department.

... Larry Tollin appointed Western pop promotion manager for Motown Records, Los Angeles. He was formerly chart analyst for Record World magazine and co-president of Lee-Tollin Productions. Also, Manny Clark named Southern regional r&b promotion manager for Motown. He joins after a 14 year career with WGIV-AM in Charlotte, N.C. ... Kenny Ryback, recently handling promotion for Aucoin Management, appointed national director of secondary promotion for Jet Records, Los Angeles. ... Arnie Smith, national director of disco promotion at Casablanca Record & FilmWorks, joins RSO Records, Los Angeles, as director of national disco promotion. ... Stan Sulman, veteran Northwest record executive, joins First American Records, Seattle, as national accounts manager. He had been an executive with ABC Records & Tape Sales. ... Mary H. Welch becomes sales promotion and publicity director for Audio Fidelity, Chiaroscuro, First Component Series and Image Records, New York. Previous to joining she had done independent publicity and promotion work. ... Christine Williams appointed executive assistant to Warner Bros. vice president and country music director Andy Wickham in Nashville. ... Warren Rossman resigns as vice president of Tomato Records and will announce future plans shortly. ... Audrey Strahl becomes national press officer for Sire Records, New York. She had been with Rolling Stone magazine. ... Roberta Petersen, with Warner Bros. three years, named general manager/West Coast a&r for Warner Bros. Records, Los Angeles. She had been music evaluator for the label's a&r department.

... Larry Tollin appointed Western pop promotion manager for Motown Records, Los Angeles. He was formerly chart analyst for Record World magazine and co-president of Lee-Tollin Productions. Also, Manny Clark named Southern regional r&b promotion manager for Motown. He joins after a 14 year career with WGIV-AM in Charlotte, N.C. ... Kenny Ryback, recently handling promotion for Aucoin Management, appointed national director of secondary promotion for Jet Records, Los Angeles. ... Arnie Smith, national director of disco promotion at Casablanca Record & FilmWorks, joins RSO Records, Los Angeles, as director of national disco promotion. ... Stan Sulman, veteran Northwest record executive, joins First American Records, Seattle, as national accounts manager. He had been an executive with ABC Records & Tape Sales. ... Mary H. Welch becomes sales promotion and publicity director for Audio Fidelity, Chiaroscuro, First Component Series and Image Records, New York. Previous to joining she had done independent publicity and promotion work. ... Christine Williams appointed executive assistant to Warner Bros. vice president and country music director Andy Wickham in Nashville. ... Warren Rossman resigns as vice president of Tomato Records and will announce future plans shortly. ... Audrey Strahl becomes national press officer for Sire Records, New York. She had been with Rolling Stone magazine. ... Roberta Petersen, with Warner Bros. three years, named general manager/West Coast a&r for Warner Bros. Records, Los Angeles. She had been music evaluator for the label's a&r department.

... Larry Tollin appointed Western pop promotion manager for Motown Records, Los Angeles. He was formerly chart analyst for Record World magazine and co-president of Lee-Tollin Productions. Also, Manny Clark named Southern regional r&b promotion manager for Motown. He joins after a 14 year career with WGIV-AM in Charlotte, N.C. ... Kenny Ryback, recently handling promotion for Aucoin Management, appointed national director of secondary promotion for Jet Records, Los Angeles. ... Arnie Smith, national director of disco promotion at Casablanca Record & FilmWorks, joins RSO Records, Los Angeles, as director of national disco promotion. ... Stan Sulman, veteran Northwest record executive, joins First American Records, Seattle, as national accounts manager. He had been an executive with ABC Records & Tape Sales. ... Mary H. Welch becomes sales promotion and publicity director for Audio Fidelity, Chiaroscuro, First Component Series and Image Records, New York. Previous to joining she had done independent publicity and promotion work. ... Christine Williams appointed executive assistant to Warner Bros. vice president and country music director Andy Wickham in Nashville. ... Warren Rossman resigns as vice president of Tomato Records and will announce future plans shortly. ... Audrey Strahl becomes national press officer for Sire Records, New York. She had been with Rolling Stone magazine. ... Roberta Petersen, with Warner Bros. three years, named general manager/West Coast a&r for Warner Bros. Records, Los Angeles. She had been music evaluator for the label's a&r department.

... Larry Tollin appointed Western pop promotion manager for Motown Records, Los Angeles. He was formerly chart analyst for Record World magazine and co-president of Lee-Tollin Productions. Also, Manny Clark named Southern regional r&b promotion manager for Motown. He joins after a 14 year career with WGIV-AM in Charlotte, N.C. ... Kenny Ryback, recently handling promotion for Aucoin Management, appointed national director of secondary promotion for Jet Records, Los Angeles. ... Arnie Smith, national director of disco promotion at Casablanca Record & FilmWorks, joins RSO Records, Los Angeles, as director of national disco promotion. ... Stan Sulman, veteran Northwest record executive, joins First American Records, Seattle, as national accounts manager. He had been an executive with ABC Records & Tape Sales. ... Mary H. Welch becomes sales promotion and publicity director for Audio Fidelity, Chiaroscuro, First Component Series and Image Records, New York. Previous to joining she had done independent publicity and promotion work. ... Christine Williams appointed executive assistant to Warner Bros. vice president and country music director Andy Wickham in Nashville. ... Warren Rossman resigns as vice president of Tomato Records and will announce future plans shortly. ... Audrey Strahl becomes national press officer for Sire Records, New York. She had been with Rolling Stone magazine. ... Roberta Petersen, with Warner Bros. three years, named general manager/West Coast a&r for Warner Bros. Records, Los Angeles. She had been music evaluator for the label's a&r department.

... Larry Tollin appointed Western pop promotion manager for Motown Records, Los Angeles. He was formerly chart analyst for Record World magazine and co-president of Lee-Tollin Productions. Also, Manny Clark named Southern regional r&b promotion manager for Motown. He joins after a 14 year career with WGIV-AM in Charlotte, N.C. ... Kenny Ryback, recently handling promotion for Aucoin Management, appointed national director of secondary promotion for Jet Records, Los Angeles. ... Arnie Smith, national director of disco promotion at Casablanca Record & FilmWorks, joins RSO Records, Los Angeles, as director of national disco promotion. ... Stan Sulman, veteran Northwest record executive, joins First American Records, Seattle, as national accounts manager. He had been an executive with ABC Records & Tape Sales. ... Mary H. Welch becomes sales promotion and publicity director for Audio Fidelity, Chiaroscuro, First Component Series and Image Records, New York. Previous to joining she had done independent publicity and promotion work. ... Christine Williams appointed executive assistant to Warner Bros. vice president and country music director Andy Wickham in Nashville. ... Warren Rossman resigns as vice president of Tomato Records and will announce future plans shortly. ... Audrey Strahl becomes national press officer for Sire Records, New York. She had been with Rolling Stone magazine. ... Roberta Petersen, with Warner Bros. three years, named general manager/West Coast a&r for Warner Bros. Records, Los Angeles. She had been music evaluator for the label's a&r department.

... Larry Tollin appointed Western pop promotion manager for Motown Records, Los Angeles. He was formerly chart analyst for Record World magazine and co-president of Lee-Tollin Productions. Also, Manny Clark named Southern regional r&b promotion manager for Motown. He joins after a 14 year career with WGIV-AM in Charlotte, N.C. ... Kenny Ryback, recently handling promotion for Aucoin Management, appointed national director of secondary promotion for Jet Records, Los Angeles. ... Arnie Smith, national director of disco promotion at Casablanca Record & FilmWorks, joins RSO Records, Los Angeles, as director of national disco promotion. ... Stan Sulman, veteran Northwest record executive, joins First American Records, Seattle, as national accounts manager. He had been an executive with ABC Records & Tape Sales. ... Mary H. Welch becomes sales promotion and publicity director for Audio Fidelity, Chiaroscuro, First Component Series and Image Records, New York. Previous to joining she had done independent publicity and promotion work. ... Christine Williams appointed executive assistant to Warner Bros. vice president and country music director Andy Wickham in Nashville. ... Warren Rossman resigns as vice president of Tomato Records and will announce future plans shortly. ... Audrey Strahl becomes national press officer for Sire Records, New York. She had been with Rolling Stone magazine. ... Roberta Petersen, with Warner Bros. three years, named general manager/West Coast a&r for Warner Bros. Records, Los Angeles. She had been music evaluator for the label's a&r department.

... Larry Tollin appointed Western pop promotion manager for Motown Records, Los Angeles. He was formerly chart analyst for Record World magazine and co-president of Lee-Tollin Productions. Also, Manny Clark named Southern regional r&b promotion manager for Motown. He joins after a 14 year career with WGIV-AM in Charlotte, N.C. ... Kenny Ryback, recently handling promotion for Aucoin Management, appointed national director of secondary promotion for Jet Records, Los Angeles. ... Arnie Smith, national director of disco promotion at Casablanca Record & FilmWorks, joins RSO Records, Los Angeles, as director of national disco promotion. ... Stan Sulman, veteran Northwest record executive, joins First American Records, Seattle, as national accounts manager. He had been an executive with ABC Records & Tape Sales. ... Mary H. Welch becomes sales promotion and publicity director for Audio Fidelity, Chiaroscuro, First Component Series and Image Records, New York. Previous to joining she had done independent publicity and promotion work. ... Christine Williams appointed executive assistant to Warner Bros. vice president and country music director Andy Wickham in Nashville. ... Warren Rossman resigns as vice president of Tomato Records and will announce future plans shortly. ... Audrey Strahl becomes national press officer for Sire Records, New York. She had been with Rolling Stone magazine. ... Roberta Petersen, with Warner Bros. three years, named general manager/West Coast a&r for Warner Bros. Records, Los Angeles. She had been music evaluator for the label's a&r department.

Music Publishing

Al Altman appointed director of professional activities for Rocket Publish-

(Continued on page 112)

Purely Victorious.

Michael Jackson's "You Can't Win."

8-50654

The show-stopping best song from the highly
acclaimed movie-musical "The Wiz"
is now a special single release.

**Michael Jackson's "You Can't Win."
On Epic Records.**

Produced by Quincy Jones for Quincy Jones Productions.



Management: Weisner/DeMann and Joe Jackson,
9200 Sunset Boulevard-Penthouse 15, Los Angeles,
CA 90069 Associate Producer: Tom Bahler.
© 1978 Universal City Studios, Inc.

"Epic" and the Epic logo are trademarks of CBS Inc. © 1979 CBS Inc.



Copyrighted material



Founded 1894
The International Music-Record-Tape Newsweekly

Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069 213 273-7040
Cable: Billboy LA; L.A. Telex: 698669; N.Y. Telex: 620523.

Editor-In-Chief/Publisher: Lee Zito (L.A.)
Managing Editor: Eliot Tegel (L.A.)

Editor Emeritus: Paul Ackerman, 1908-1977

Special Issues: Earl Paige, Editor; Susan Peterson, Assistant Editor; Bob Hudoba, Directory Services Manager; Jon Braude, Assistant Directory Manager.

Executive Editorial Board: Mildred Hall, Is Horowitz, Earl Paige, John Sippel, Eliot Tegel, Stephen Traiman, Lee Zito.

Editorial Offices: **Chicago**—150 N. Wacker Dr., Ill. 60606, 312 236-9818. Editorial Staff: Alan Penchansky, Bureau Chief & Classical Editor; **Cincinnati**—2160 Patterson St., 45214 Ohio, 513 381-6450. **Los Angeles**—9000 Sunset Blvd., Calif. 90069, 213 273-7040. Editorial Staff: Dave Dexter, Copy Editor; Ed Harrison, Campus & Record Reviews Editor; Jim McCullough, Recording Studios Editor; John Sippel, Marketing Editor; Jean Williams, Talent Editor; Reporters: Paul Gren, Ray Herbeck Jr. **London**—7 Carnaby St. W1V 1PG, 437 8090. Editorial Staff: Mike Hennessey, European Director; Peter Jones, U.K. News Editor; **Milan**—Piazzale Loreto 9, Italy, 29-29-158. Editorial Bureau Chief: Germano Ruscitto. **Nashville**—1717 West End Ave., Tenn. 37203, 615 329-3925. Editorial Staff: Gerry Wood, Bureau Chief & Country Editor; Reporters: Sally Hinkle, Kip Kirby. **New York**—1515 Broadway, New York 10036, 212 764-7300. Editorial Staff: Is Horowitz, Bureau Chief; Doug Hall, Radio-TV Programming Editor; Radcliffe Joe, Disco Editor; Irv Lichtman, Publishing Editor; Stephen Traiman, Tape/Audio/Video Editor; Adam White, International Editor; Reporters: Roman Kozak, Dick Nusser. **Tokyo**—5 F Dempa Building, 11-2 1-Chome, Higashi Gotanda, Shinagawa-ku, Japan, 03 443-8637. Editorial Staff: Haruhiko Fukuhara. **Washington**—733 15th St. N.W., D.C., 20005. Editorial Bureau Chief: Mildred Hall.

Int'l Correspondents: **Austria**—Manfred Schreiber, 1180 Wien, W1111, Kreuzgasse 27, 43-30-974. **Australia**—Glenn Baker, P.O. Box 261, Baulkham Hills, Ian Livingstone, 44 74 Finner St., Melbourne. **Belgium**—Jual Anthonissen, 27A Oude Godstraat, 3100 Heist op den Berg, 015 241953. **Canada**—David Farrell, 78 Mayfield Ave., Toronto, Ontario, 416-766-5978. **Czechoslovakia**—Dr. Lubomir Dourzka, 14 Zeleny Pruh, 147 00 Praha 4 Branik, 26-16-08. **Denmark**—Knud Orsted, 22 Tjernervej, DK 3070 Snekersten, Denmark 01-31-30-76. **Dominican Republic**—Fran Jorge, P.O. Box 772, Santo Domingo. **Finland**—Kari Helopaho, SF-01860 Perttula, Finland, 27-18-36. **France**—Henry Kahn, 16 Rue Clauzel, 75009 Paris, France, 878-4290. **Greece**—Lefty Kongalides, Hellinikos Vorras, Thessaloniki, Greece, 416621. **Holland**—Willem Hoos, Bilderdijklaan 28, Hilversum, 035-43137. **Hong Kong**—Hans Ebert, 48-62 Hennessy Rd.; **Hungary**—Paul Gyongy, Derektutca 6, 1016 Budapest, Hungary, 859-710; **Ireland**—Ken Stewart, 56 Rathgar Road, Dublin 6, Ireland, 97-14-72. **Italy**—Daniele Caroli, Viale Marzhe 21, 20125 Milano, 6083412. Paul Bompard, Via Gramsci 54, 00197 Rome. **Malaysia**—Christie Leo, No. 11 Jalan 11/6, Petaling, Jaya, Selangor, 03-52705. **Mexico**—Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. 905 531-3907. **New Zealand**—Phil Gifford, 156 Upper Harbor Dr., Greenhite, Auckland, 413 9260. **Norway**—Randi Hultin, Norsk Hydro, Bygdoy Alle 2, Oslo 2, Norway, 02-56-41-80; **Poland**—Roman Waschko, Magiera 9m 37, 01-873 Warszawa, Poland, 34-36-04. **Portugal**—Fernando Tenente, R. Sta Helena 122 R/c, Oporto, Portugal. **Romania**—Octavian Ursulescu, Str. Radu de la La Afumati nr. 57, B Sector 2, Bucharest O.P. 9, 13-46-10, 16-20-80. **Singapore**—Peter Ong, 390 Kim Seng Road. **Spain**—Fernando Salaverri, San Bernardo 107, Madrid 15, 446-20-04. **Sweden**—Leif Schulman, Brantingsgatan 49, 4 tr. 115 35 Stockholm, 08 629-873. **Switzerland**—Pierre Haebler, Hasenweld 8, 4600 Olten, 62 215909. **Uruguay**—Carlos A. Martins, Panama 1125 Ap. 908, Montevideo; **U.S.S.R.**—Vadim D. Yurchenkov, 14 Rubinstein St., Ap. 15 Leningrad, 191025, 15-33-41; **West Germany**—Wolfgang Spahr, 236 Bad Segeberg, An der Trave 67 b, Postfach 1150, 04551 81428. **Yugoslavia**—Mitja Volcic, 61 351 Brezovica, Ljubljana.

Sales Director: Tom Noonan (L.A.), Nat'l Sales Manager: Ron Willman (N.Y.), U.K./European Sales Manager: Alan Mayhew (London), European Sales Consultant: Andre DeVekey (London), Classified Advertising Manager: Murray Dorf (N.Y.)

U.S. Sales Staff: **Chicago**—Jim Bender; **Los Angeles**—Joe Fleischman, Harvey Geller, Jeri Logan; **Nashville**—John McCartney; **New York**—Mickey Addy, Norm Berkowitz, Ron Carpenter, J.B. Moore.

Int'l Sales: **Australasia, Southeast Asia**—Gary Day, Radtel Consultants Ltd., 3 Downes Ave., Brighton, Victoria 3186, Australia, 03 596-1251. **Austria, Benelux, Germany, Greece, Portugal, Scandinavia, So. Africa & Switzerland**—contact U.K. office. **France**—Music Media, 17 Rue De Buci, 75006, Paris, 633 65 43/44. **Great Britain**—Roy Perryment, Colin Caffell, 7 Carnaby St., London W1V 1PG, 01-437 8090. **Italy**—Germano Ruscitto, Piazzale Loreto 9, Milan, 28-29-158. **Japan**—Hugh Nishikawa, 5-F, Dempa Building, 11-2, 1-Chome, Higashi Gotanda, Shinagawa-ku, Tokyo 141 Japan, 03-443-8637. **Mexico**—Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. 905 531-3907. **Spain**—Rafael Revert, Plaza Mariana de Cavis 1 & 3, Escalera Derecha 12B, Madrid 7, Spain. **Venezuela**—Christian Roux, Radio Exitos 1090, Calle El Retiro, Qta. Vilma, El Rosal, Caracas, Venezuela.

Associate Publishers: Tom Noonan, Bill Wardlow
Business Affairs Director: Gary J. Rosenberg
Circulation Director: Cecil Hollingsworth
Conference Director: Diane Kirkland
Director Of Marketing Services & Chart Manager: Bill Wardlow
Managing Director Billboard Ltd. U.K./Europe: Frederick C. Marks
Production Manager: John Halloran
Production Coordinators: Ron Frank, Tom Quilligan
Promotion Director: Joshua C. Simons
Publishing Consultant: Hal B. Cook

BILLBOARD PUBLICATIONS, INC.

Chairman: W. D. Littleford. Executive Vice President: Jules Perel. Senior Vice President: Broadcasting Group, Mort L. Nasatir. Vice Presidents: Maxwell A. Biller, Cincinnati Operations; William H. Evans Jr., Finance; Walter J. Heeney, Amusement Business Group; Gerald S. Hobbs, Art & Design Group; Magazines; Patrick Kelleher, Merchandising Group; Mary C. McGoldrick, Personnel; Lee Zito, Billboard Operations. Secretary: Ernest Lorch. Corporate Managers: Charles Rieger, Publisher Services; William F. Fahy, Circulation; Charles R. Buckwalter, Marketing Services. Controller: Donald C. O'Dell. Asst. Controller: Michael T. Donley.

The microfilm edition of Billboard is available from KTO Microfilm, Route 100, Millwood, N.Y. 10546.
Subscription rates payable in advance. One year, \$95 in U.S.A. (except Alaska, Hawaii, Puerto Rico, Canada). Other rates on request. Allow 3 to 6 weeks delivery first copy. Subscription correspondence: write Subscription Manager, Billboard, Box 2156, Radnor, Pa. 19089. Change of address should give old and new address. Published weekly. Second-class postage paid at New York, N.Y., and additional mailing offices. Postmaster: send Form 3579 to Subscription Manager, Billboard, Box 2156, Radnor, Pa. 19089. © Copyright 1979 by Billboard Publications, Inc. The company also publishes in New York: American Artist, Gifts + Talents, Industrial Design, Interiors, Residential Interiors, Merchandising, Photo Weekly, Watson Guphill publications, Whitney Library of Design, Los Angeles: Billboard, Nashville: Amusement Business, London: The Artist, World Radio-TV Handbook, How to Listen to the World, Jazz Journal International, Tokyo Music Labo. Postmaster, please send change of address to Billboard Publications, Inc., Box 2156, Radnor, Pa. 19089. Area Code 215, 687-8200.

SUBSCRIBER SERVICE
P.O. Box 2156, Radnor, Pa. 19089
(215) 687-8200



Vol. 91 No. 4



N.J. DISC-O-MAT 4-Store Manhattan Web To Add Paramus Outlet March 1

By ROMAN KOZAK

NEW YORK—The four-store Disco-O-Mat chain, which regularly sells \$7.98 LPs at \$4.49, the lowest shelf price in the city, is expanding outside Manhattan with a fifth store in Paramus, N.J.

Label Unemployed Up

LOS ANGELES—With last week's distribution pact between A&M and RCA, the record company unemployment lines continue to grow.

When 20th Century-Fox pacted with RCA for distribution, some 30-40 regional staffers and independents found themselves out of work.

At about the same time, ABC cut its home staff by about 50, comprised of mid-level executive positions, secretarial and accounting positions.

And while A&M still is unsure of the number of its layoffs, it is believed that a healthy number of the A&M sales, distribution and accounting staff will also find themselves on the unemployment lines.

A&M is optimistic that a number of personnel will be integrated into the RCA distribution system, although it is still too early to estimate just how many will.

Sovine In Exit

MUSCLE SHOALS—The Muscle Shoals Music Assn. is losing a strong board member with Roger Sovine's move from BMI to the Welk Music Group.

Sovine says he will keep his individual membership in the association but is expected to relinquish his board post to Dale Bryant of BMI's Nashville office.

Opening day for the projected 5,400 square foot store is March 1. It will be housed in a free standing building on Route 4, near a major mall, says Elliot Mavorah, partner with Ed Beda in the operation.

"A lot of people come here from New Jersey to shop," says Mavorah, explaining the move, "but Paramus is an area, like a little Manhattan, where there are a lot of people coming together."

"But we will come back to the city for our sixth and seventh stores. We do not intend to expand all over the place and have stores in Oskosh. What we want is the best possible location we can get."

Though Mavorah sells to some overseas accounts, his is strictly a retail operation, employing about 50 persons in his warehouse, office and stores.

Mavorah claims his chain sells records cheaper than "anyone in the world," with not just new \$7.98 LP product, but also catalog LPs selling at \$4.49 and \$8.98 LPs selling for \$4.99.

Mavorah says he makes his money through volume sales. Though reluctant to give out yearly figures, he gives an indication of his volume when he claims to have already sold 20,000 copies of "52nd Street," the No. 1 Billy Joel LP, "and that is not including 8-tracks or cassettes. I doubt if any four stores anywhere can sell that many. I wonder if Korvettes, with its 40 stores, has sold 30,000 units."

Disc-O-Mat is big in cutouts, but Mavorah says he is not interested in getting "thousands and thousands of one number, unless it's some great number. Rather we like to be able to cover our four stores for a three-week period until it sells out. You do

not want to see the same item ever single day. Basically you get about 400 of a number, or 100 per store, and it sells out in two weeks," says Mavorah.

Disc-O-Mat sells classical records in two of its stores, at the same rate prices as its pop product. And though business is still slow, he says it is picking up through word of mouth, as customers discover the low prices.

"A lot of people think Disc-O-Mat just sells disco, but that is not true. We sell all kinds of music. And I don't care what kind it is, if the LP retails for \$7.98, we will sell it for \$4.49."

Disc-O-Mat sells \$7.98 cassettes and 8-tracks for \$4.99. Mavorah says that the ratio of tapes sold to LPs is growing. He says he could sell tapes for \$4.49, and "if the market grows, and if there is pressure for it, we may do it."

CBS Firms Fest In Havana With Cubans March 2

NEW YORK—A three-day Cuban-American music festival is scheduled for March 2-4 in Havana through the cooperation of the Cuban government and CBS Records. It is the first undertaking of its kind in 20 years.

Some top Columbia Records artists, including Billy Joel, Weather Report, the CBS Jazz All-Stars and Fania All-Stars will appear with Cuban artists in three concerts at the 4,800-seat Karl Marx Theatre.

Cuban artists scheduled are Irakere (whose LP Columbia will release in the U.S. next month), Orchestra Aragon, Los Papinos, Ballet Folklorica and guitarist Leo Brower.

Other artists may still be added to the lineup. CBS Records will record the concerts, and there are plans in the works for a major U.S. television network to videotape the shows. CBS-TV has been contacted.

"This will be a musical event for both Cuba and the U.S. It has nothing to do with politics," says Bruce Lundvall, president of the CBS Records Division. "Rather it is a cultural exchange between two countries that have much in common in their music."

It was Lundvall's trip to Cuba last year that opened the doors for a cultural and musical exchange between the two countries. CBS arranged for Irakere to appear at the Newport Jazz Festival and the Montreux Jazz Festival as well as the CBS convention in Los Angeles last July.

Letters To The Editor

Dear Sir:

I echo Dick Loftin's sentiments in his Jan. 13 letter regarding the quality (lack of) in the overall record market today, and also join his particular stand concerning MCA. My own experiences (and those of many record buying friends) have been similar. MCA albums, more than any other major label, are consistently plagued with the annoying "Rice Krispies Syndrome."

The best (worst) recent example of this is "The Wiz," an album that by its very nature demanded better than average quality control. I was horrified (no exaggeration) when I learned this soundtrack would be released on MCA, and my worst fears have been realized, seven copies and three record stores later I had two

credit slips and a pressing only slightly better than the first.

The frustration alone soured me on record buying for weeks. Diana Ross' ballads and other softer recorded passages are filled with snap, crackle and pop annoyances only somewhat camouflaged in the other parts of an otherwise very well recorded album.

If record companies think that problems of this nature and the resultant frustration do not effect future purchases, they are wrong. I have seen my own record purchasing drop radically over the past two years alone, something I never thought would happen.

Joseph Monreal
San Diego, Calif.



DONNY HATHAWAY
OCTOBER 1, 1945—JANUARY 13, 1979

ATLANTIC/ATCO RECORDS



WCI Music & Records Rise 16% Score New Worldwide Revenues High Of \$617 Million

By STEPHEN TRAIMAN

NEW YORK—The Warner Communications Inc. music and record group set new worldwide revenues records in 1978, rising more than 16% to an estimated \$617 million from the 1977 figure of \$532.4 million.

Total revenues have nearly doubled in the last three years for the group, which includes the Warner Bros., Elektra/Asylum and Atlantic labels; WEA Corp., the domestic distribution arm, WEA International and Warner Bros. Music.

With WEA International sales gains of 32.5% to an estimated \$193 million noted late last year (Billboard, Dec. 23, 1978), combined domestic revenues and music publishing worldwide thus hit about \$424 million, some 10% over the 1977 total of \$386.6 million. No detailed breakout is available until the year-end statement and annual report.

Under the leadership of Henry Droz, who took over for the late Joel Freidman, WEA Corp. handled its largest volume of records and tapes in its history in 1978, making a major contribution to the new sales and expected profit records.

And WEA International continued as the fastest growing major international record group worldwide.

Based on preliminary figures, its share of overall WCI record and music group revenues is up to 31.3% of the 1978 total compared with only 27.4% the prior year.

Indicative of the strong performance by the three domestic labels and others they distribute are a record 77 gold and platinum citations by the Recording Industry Assn. of America. The 55 golds include 40 for albums and 15 for singles. The 22 platinum covers 20 for albums and two for singles—Queen's "We Are The Champions" and Chic's "Le Freak."

Platinum artists included Foreigner, approaching five million units, according to WCI, with two gold singles from "Double Vision," the Rolling Stones, more than four million with "Some Girls," two for Steve Martin with "Let's Get Small" and "A Wild & Crazy Guy," Jackson Browne, nearly three million for "Running On Empty," Linda Ronstadt, with "Living In The U.S.A." shipping double platinum; Rod Stewart, "Blondes Have More Fun," Abba with two, for "Greatest Hits," and "Abba: The Album," George Benson's third in a row for "Weekend In L.A.," plus Shaun Cassidy, the Doobie Brothers, Funkadelic, Carly Simon, Yes and Joe Walsh.

New artists going platinum with their debut label albums included Van Halen, the Cars and the Blues Brothers (John Belushi and Dan Ackroyd), the latter making it early in 1979. Debut gold releases included Leif Garrett, Chic, Warren Zevon, Trammps and Exile.

Established acts who added gold disks in 1978 included Rose Royce, Firefall, Randy Newman, Joni Mitchell, Roberta Flack, Bootsy's Rubber Band, Ashford & Simpson, Gordon Lightfoot, the Average White Band, Genesis, Harry Chapin, Foghat, Emmylou Harris and Neil Young, while Chaka Khan went gold with her first label release after joining WB last year.

Other accomplishments were noted for the WCI labels in disco, where the Rolling Stones' "Miss You" and Chic's "Le Freak" were big disco hits; jazz, with WB getting ECM Records for a distrib agreement, and a special 10-album set of Keith Jarrett's live concerts released, while E/A's new jazz/fusion department introduced a number of new recordings; country, where Eddie Rabbitt broke through to star status and the soundtrack album from the late-year Clint Eastwood hit "Every Which Way But Loose" which features him on the title track.

Market Quotations

As of closing, January 11, 1979

1978 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
43%	23	ABC	8	470	35%	35%	35%	Unch.
43%	34%	American Can	6	42	36%	35%	36%	+ 1/4
19%	9%	Ampex	11	444	16%	15%	16%	+ 1/4
4%	1%	Automatic Radio	—	56	2%	2	2	— 1/4
26%	22	Beatrice Foods	9	336	22%	22%	22%	Unch.
64%	43%	CBS	8	466	54%	54	54	Unch.
27%	13%	Columbia Pictures	3	167	23%	22%	23%	+ 1/4
14%	8%	Craig Corp.	7	49	11%	10%	11%	+ 1/4
47%	31%	Disney, Walt	13	362	43%	42%	43%	+ 1/4
3%	2%	EMI	20	19	2%	2%	2%	Unch.
28%	8%	Gates Learjet	9	25	22%	22%	22%	+ 1/4
16%	11	Gulf + Western	4	195	14%	14%	14%	+ 1/4
24%	9%	Handyman	6	109	16	15%	16	+ 1/4
6%	3	K-tel	31	—	—	—	4	Unch.
6%	2%	Lafayette Radio	—	27	2%	2%	2%	— 1/4
42%	22%	Matsushita Electronics	12	1	36%	36%	36%	— 1/4
48%	25%	MCA	8	238	45%	45%	45%	+ 1/4
60%	25%	Memorex	6	352	34	32%	33%	+ 1/4
96	43	3M	14	541	64%	63%	64%	+ 1/4
54%	35	Motorola	11	179	40%	40	40	— 1/4
34%	24%	North American Philips	5	18	27	26%	27	+ 1/4
21%	10	Pioneer Electronics	15	22	20%	20	20%	Unch.
32%	6%	Playboy	28	153	18%	18	18%	— 1/4
33%	22%	RCA	8	430	27%	27%	27%	Unch.
9%	6%	Sony	14	740	8%	8%	8%	— 1/4
13%	5	Superscope	—	32	8	7%	7%	+ 1/4
34%	14%	Tandy	9	786	26%	26%	26%	— 1/4
10%	5%	Telexor	6	20	9%	9%	9%	Unch.
9%	2%	Telex	10	636	6%	6	6%	+ 1/4
6	1%	Tenna	—	22	3	3	3	Unch.
19%	12%	Transamerica	6	470	16%	16%	16%	Unch.
40%	20%	20th Century	4	96	32%	31%	32%	+ 1/4
57%	29%	Warner Communications	8	143	46%	45%	46%	— 1/4
193	11%	Zenith	11	182	14%	14%	14%	+ 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO	—	—	1%	2%	Kost Corp	10	49	5%	6%
Electrosound Group	5	13	5%	6	Kustom Elec	—	11	2%	3
First Artists Prod	16	34	6	6%	M Josephson	7	14	13%	14%
GRT	—	18	1	1%	Orrox Corp	70	113	5%	5%
Integrity Ent	12	39	5%	5%	Recoton	7	—	2%	3%
					Schwartz Bros	3	8	2%	3%

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

JANUARY 27, 1979 BILLBOARD

Disks Give RCA Corp. Top Year

NEW YORK—The best earnings in history for RCA Records were cited as a key factor in parent RCA Corp.'s best year in its six-decade history, boosted by record fourth quarter sales and profits for the company.

After citing the Hertz Corp. as RCA's number one profit contributor due, in part, to the decline of

broadcasting fortunes, Edgar Griffiths, RCA president and chief executive officer, emphasized that "RCA Records was another outstanding performer. . . . In the consumer electronics products and services segment to which it belongs, the strong showing by RCA Records provided the major advance in this area."

Although no figures have ever

been broken out for RCA Records within the multibillion-dollar consumer electronics group, a recent statement by RCA's Paul Potashner in Fortune acknowledged 1978 label sales of more than \$300 million, with a 60% return on investment.

This would be a solid 25% gain over the \$400 million sales for the record division estimated for 1977, extrapolated from figures presented by Griffiths at the annual meeting last spring.

It was the most attention paid to the label in a year-end report within memory, and reflects, to a degree, the aggressive stance and progress of the division since Bob Summer took over as president last April 1. Most recent move is the A&M distribution deal announced last week (see separate story).

For RCA Corp., the October-December quarter was the 14th successive period of year-to-year profit growth and eighth in a row for record highs. Earnings rose 15% to \$75.2 million on a 12% sales boost to \$1.85 billion.

In fiscal 1978, the company's second consecutive record year, net income was up 13% to \$278.4 million or \$3.65 per common share, on a 12% sales advance to \$6.65 billion.

Profit advances were noted for six of RCA's seven principal business segments, with only broadcasting reporting a pretax profit decline of about 20%. This was due to the impact of low audience ratings on television network sales and the cost of new programming.

Karol Gross Rises

NEW YORK—The King Karol retail chain here grossed \$6.2 million in 1978, a gain of \$1.5 million over the prior year, according to Ben Karol, co-owner. The web now consists of seven stores.

Karol attributes part of the increase to price rises during the year, but also points to heavier unit sales. The chain added one store in December 1977, and another last fall.

Capitol Offers Sales Stimulant

LOS ANGELES—Capitol Records, effective through Jan. 31, is offering accounts six free on 100 and an extra 30 days dating on a selection of recent and new albums on Capitol, UA and EMI America labels. Accounts may order as often as they wish during the program period.

The most recent releases by the following acts are included: Glen Campbell, Anne Murray, Starz Dr. Hook, Little River Band, Steve Miller, Bob Seger, J. Geils, Three Degrees, Brass Construction, Cindy

Bullens, Ronnie Laws, Gerry Rafferty, Kenny Rogers and Crystal Gayle.

New releases in the program include the following artists: Anne Murray, McGuinn, Clark & Hillman, Marshall Haire, Trumvirate, Be Bop Deluxe, Tavares, Desmond Child & Rouge, Chip Taylor & Kim Carnes, Charlie Rich, Shirley Bassey, Dusty Springfield and the soundtrack albums from "The Invasion Of The Body Snatchers" and "Slow Dancers In The Big City."

Josephson Rides Ups And Downs

LOS ANGELES—Marvin Josephson Associates, Inc. reports a 25% increase in its dividend, record six month revenues and earnings, and second quarter results which represent the second highest quar-

terly results in its history. However, these are down somewhat from last year's second quarter.

Revenues and earnings for the six months ended Dec. 31, 1978 were at record levels of \$19,403,200 and \$3,270,000, respectively, up 14.5% and 22.1% over the prior year's six month results of \$16,948,900 and \$2,679,000.

Revenues for the three months ended Dec. 31, 1978 were \$9,843,000 compared with last year's \$9,774,700. Earnings were down 6.4% from last year's \$1,844,400 to \$1,727,200.

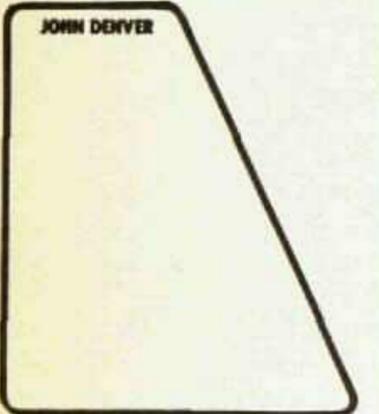
The company announced an increased quarterly common stock dividend of \$0.15 per share, a 25% increase of the prior quarterly dividend of \$0.12.

Craig Profits Off

COMPTON, Calif.—The Craig Corp.'s earnings for the second fiscal quarter which ended Dec. 31, 1978 were \$317,000 compared with \$1,470,000 for the corresponding quarter of 1977.

The second fiscal quarter sales were \$27,345, compared with 1977 when sales were \$28,612.

JOHN DENVER



CUSTOM AND STOCK DIVIDER CARDS

GOPHER PRODUCTS CORP.

BOX 1812, CARSON CITY, NV, 89701
702 - 882 - 9333

YES...

We Make Photodiscs!

Call -

Disc Communications, Ltd.
743 5th Ave.
N.Y.C. 10022
(212) 371-0390

For information regarding major market quotes, please call:

Douglas Vollmer
Dean Witter Reynolds Inc.
4001 West Alameda
Toluca Lake, Calif. 91505
(213) 841-3761

Look to Dean Witter Reynolds Inc.
Members New York Stock Exchange, Inc.

CONCERT PROGRAMS

Posters,
Financial Reports,
Brochures
and other
on time quality
job printing.

By the Printing Division of
Billboard Publications, Inc.
2160 Patterson Street
Cincinnati, Ohio 45214
513/381-6450

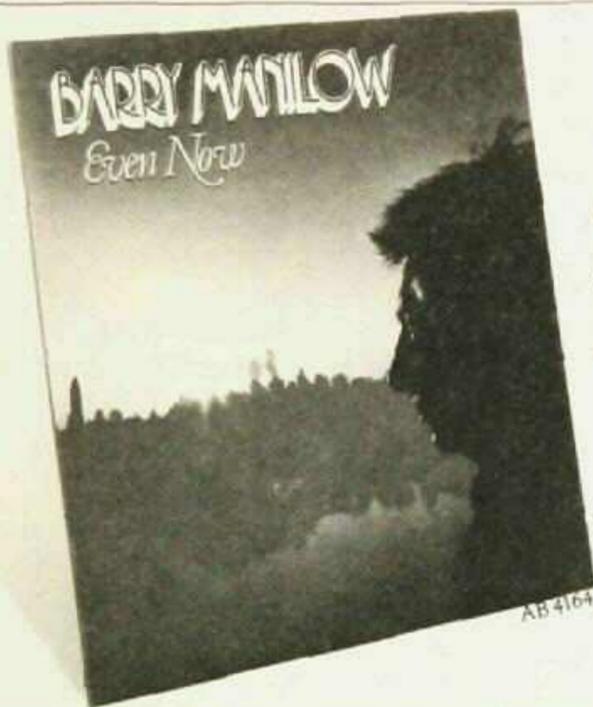
It's triple platinum.

It's been on the charts
for 52 consecutive weeks.

It's already produced three smash singles
that have sold four million copies.

And now, the FOURTH...
"Somewhere In The Night"^{AS 0382}...
is bulleting straight to the top.

This week, it received
a Grammy Nomination for
"Album of the Year."



Featuring:
"Can't Smile Without You,"
"Copacabana,"
"Even Now" and...

"Somewhere In The Night."

Barry Manilow's Even Now.
Featuring the current smash hit
"Somewhere In The Night"
(BB:15*/RW:19*/CB:20*)

On Arista Records and Tapes.

Produced by Barry Manilow and Ron Dante

ARISTA

TV REVIEW

UNICEF 'Gift' Has Class, But No Kick

LOS ANGELES—"A Gift Of Song—The Music For UNICEF Concert," beamed from the General Assembly of the United Nations Wednesday (10) was a classy show, but rather dull. It featured 10 top acts performing either live or to prerecorded tracks—and while they took their turns in an orderly and dignified fashion, the show held relatively few moments of drama or surprise.

It was clearly for a good cause: each artist performed one of his songs and then signed away its copyright in perpetuity to UNICEF, in observance of the U.N.'s International Year of the Child.

But there was perhaps a bit too much on-camera talk of the concert as a historic, momentous event and there was certainly too much of a superstructure surrounding the show.

At the top of the show each of the acts was shown performing a few bars of one of their hits. Each then had his own solo spot, signing a proclamation at song's end, and returning at the end of the next artist's song to hand over the parchment to him.

There were excellent performances, to be sure: Rod Stewart singing his sly, exuberant "Do Ya Think I'm Sexy," for example, or Earth, Wind & Fire doing its masterful "That's The Way Of The World" (after getting in a brief plug for its current single, "September").

And the Bee Gees, who were instrumental in organizing this event,

shined on their big hit "Too Much Heaven," highlighted by chilling and soulful falsetto parts by brother Barry Gibb. The drama of these vocal bursts was undercut, unfortunately, because the camera work melded into a pan of the audience instead of fixing on Barry.

An all-cast finale of "Put A Little Love In Your Heart" was performed as NBC cut in and out of promo spots: the home audience saw only intermittent snatches of it. And Donna Summer and Rita Coolidge, an interesting coupling to say the least, performed a brief bit of Carole King's "You've Got A Friend," but only as a bumper to a commercial.

Summer (who was not in the show's originally announced lineup, while Elton John, who was, did not appear) and Olivia Newton-John took separate turns on two numbers, though neither was exceptional. The reason is simple: while both ladies are budding songwriters, their main talent is in interpreting the more dynamic works of their respective producer/writers, Giorgio Moroder/Pete Bellotte and John Farrar. So they came across as modestly talented performers rather than full-blown superstars.

Kris Kristofferson and Coolidge, John Denver, Abba and a blow-dried Andy Gibb also had spots in the show, the latter artist later teaming with Newton-John for an effective duet.

David Frost lent his usual style to his role as host, while cohosts Gilda Radner and Henry Fonda were given little to do, besides, presumably, attract a tv audience. Henry Winkler, the third cohost, hammed it up singing a song with some kids.

The show was produced by Ken Ehrlich and Marty Pasetta, with Pasetta also handling directing chores. Frost and Robert Stigwood were executive producers. **PAUL GREIN**

Shindler Writing

LOS ANGELES—Merrill Shindler has been appointed staff writer for the syndicated "American Top 40" radio program. Shindler has been added because of the demands put on the show due to its expansion from three to four hours.



HONEY FASHION—Janice Johnson and Hazel Payne of A Taste Of Honey model disco fashions in New York at a benefit for the National Conferences of Christians and Jews and the Boy Scouts of Harlem.

Roc Hailed As Contest Winner

NEW YORK—Roc, a five-member rock band from New York, has won a singles contract with Infinity Records after placing first in the finals of the Manhattan Music Playoffs.

The playoffs, sponsored by the office of Manhattan Borough President Andrew Stain, attracted more than 100 amateur local bands since its inception in September. Preliminary contests were held at various venues around Manhattan before 11 finalists were picked to perform before a panel of industry representatives and teenagers at Hunter College Auditorium Jan. 6.

Placing second in the competition was Seville, an eight-man vocal group, which won a showcase appearance at Trax, a West Side club that caters to the music business. The third place winner, Innervisions, a fusion band, was awarded a showcase at the new Soho club, MCL.

In addition to its singles contract Roc won a week's engagement at the Riverboat club, plus a live radio broadcast from the venue on DIR's "King Biscuit Flower Hour."

The judging panel consisted of artists Art Garfunkel, Paul Stanley of Kiss, Billy and Bobby Alessi, radio representatives Dennis Water of WYNY-FM, John Ogle of WPIX-FM, Buzz Brindle of WABC-AM, promoter Ray Aviles, music publisher Susan McCusker of Sumac Music and producers Ron Dante, Eddie Kramer and T. Life.

Novelty Items Debut For Disk Collectors

LAS VEGAS—Two unique ways to indulge the record collecting habit were glimpsed at the Winter CES, with price tags that won't wreck the budget.

For the record collector who has everything, a static detector, \$1.99 list, can be used to determine the amount of electrical charge built up on albums. The lightweight plastic item is being manufactured by Ball Corp., which markets the Sound Guard record preservative.

Encased within a transparent plastic shell are dozens of tiny, expanded low density plastic balls. A conductive coating has been applied to the balls causing them to move erratically in the chamber when the unit is passed across a static field.

Among the unusual record keeping accessories shown was an inexpensive device which eliminates the troublesome task of slitting the tight shrink wrap on new LPs.

The Album Opener, a small plastic disk, is slotted to accept either a single or double pocket LP.

LATIN MUSIC IN SPOTLIGHT

NEW YORK—"Salsa: Latin Music In New York," is the title of a series of eight lectures to be held at the Center For New York City Affairs, a division of the New School.

Ethnomusicologist Dr. Isabelle Ortiz leads the course, which begins Feb. 8 and runs every Thursday thereafter from 5:55 p.m. to 7:25 p.m. The course will feature visits by Latin artists Tito Puente, Machito, Ray Barretto and Charley Palmieri; Felipe Luciano of WNBC-TV; Milton Cardona, a specialist in Afro-Cuban instruments; booking agent Ralph Mercado; disk jockey Polito Vega and editor Fernando Campas.

The eight-week course costs \$65. Registration information is available at (212) 741-5620.

NARM Course Will Go City To City

NEW YORK—A five-day course in retail management, sponsored by the education committee of the National Assn. of Recording Merchandisers, will be launched sometime in April in a number of cities across the country.

The newly formed committee met in Chicago Thursday (11) to discuss implementing the ambitious project, directed at middle management retailing executives with a curriculum geared to experienced managers as well as the novice.

The course is broken into five areas, starting with an initial session on overall managerial functions that includes employee communication, systematic approaches to problem solving and optimizing time, and determining a correct managerial style.

The second daily session concerns the mathematics of markups, stock turnover and formulas for handling inventory flow. Pricing techniques will also be discussed.

The third day's course attempts to define merchandising in terms of analyzing customer demand, reacting to competition, planning sales, stopping theft, handling returns and developing a markdown policy.

Advertising, promotion and the use of merchandising aids including video displays are among the subjects featured on the fourth day. Community relations and researching local markets will also be covered during this session.

The fifth day is concerned with personnel management, with topics ranging from how to prepare a job description, conduct an interview with a job seeker, rating employees and teaching them how to deal with customers.

The NARM project is headed by Joe Cohen, NARM executive vice president and committee chairman; Dr. David Rachman, course instructor; and David Grossman, NARM's manager of special projects.

The education committee includes Edward Carter of Metro Music Corp., Chicago; Geoffrey P. Hull

of Middle Tennessee State Univ.; Mary Keller of Music Stop Inc., Madison Heights, Mich.; William Lambert of Pickwick International, Minneapolis; John Marmaduke of Western Merchandisers, Texas; Larry Mundorf of Camelot Music, No. Canton, Ohio; Ronald Schaff of Ron Del Distributing, Philadelphia; Russ Solomon of Tower Records, Sacramento, Calif.; and Chris Stewart of the Record Bar, Durham, N.C.

Audio/Visual Show Spans Partnership

NEW YORK—An audio/visual presentation emphasizing the partnership between manufacturer and merchandiser will be a featured part of the general business session March 26 at the 1979 convention of the National Assn. of Recording Merchandisers in Hollywood, Fla.

The audio/visual portion explores successful merchandising efforts carried out among retailers, rackjobbers and manufacturers and is an extension of a film shown last year at NARM's series of regional meetings, where it enjoyed a good reception.

NARM's merchandising committee is chaired by Stanley R. Marshall, vice president of Elektra/Asylum Records, who stresses the partnership theme in the film presentation.

Firm 2 Panelists

LOS ANGELES—Composers Ernest Gold and Eddy Lawrence Manson are set to be panelists at the UCLA Extension Course, "Artists And Audience: Psychology Of The Performing Arts." Other panelists for the session are Gena Rowlands, John Cassavettes and Gower Champion.

The course runs two consecutive Saturdays, Feb. 3 and 10 beginning at 9:30 a.m. but Gold will appear only on the first day. For more information, call 825-9064.

JANUARY 27, 1979 BILLBOARD

ATTENTION!!!

ALL RECORD DEALERS EVERYWHERE!

WE ARE HERE 365 DAYS A YEAR
TO SERVE YOU—BY PHONE, TELEX OR IN PERSON

9:00 AM to 9:00 PM Daily & Sat.
11:00 AM to 8:00 PM Sunday & Holidays

We have been in this business for over 30 years.

NO ONE IN THE WORLD CAN MATCH OUR INVENTORY . . .
WE HAVE EVERYTHING—ALL THE TIME—INCLUDING
ALL MAJOR and OVER 1,000 DIFFERENT MINOR LABELS.

IF YOU DON'T KNOW ABOUT US,
IT'S TIME YOU DID!

Come see for yourself. We don't have specials and you don't have to buy any quantity ever. We have the lowest overall prices in the industry every day of the year.

WE WILL NOT BE UNDERSOLD

6.98 list LP's	\$3.85 EA	7.98 list LP's	\$4.40 EA	8.98 list LP's	\$5.00 EA
----------------------	---------------------	----------------------	---------------------	----------------------	---------------------

SPECIAL
New Elvis Picture Disc \$8.50 ea
Min. order 10

ALL \$7.98 TAPES—\$4.50 EACH (Prices are for all domestic records & tapes)
SINGLES—65¢ EACH

WE SHIP ANYWHERE IN THE WORLD.
All prices FOB, New York
\$100 Minimum order shipped

KING KAROL "New York's #1 One-Stop"

126 West 42nd Street,
(Between Broadway and 8th Ave.) New York, N.Y. 10036
212/354-7864
Telex 236901

The CAPITOL MARKET

THIS MONTH'S RELEASES NOW IN STOCK



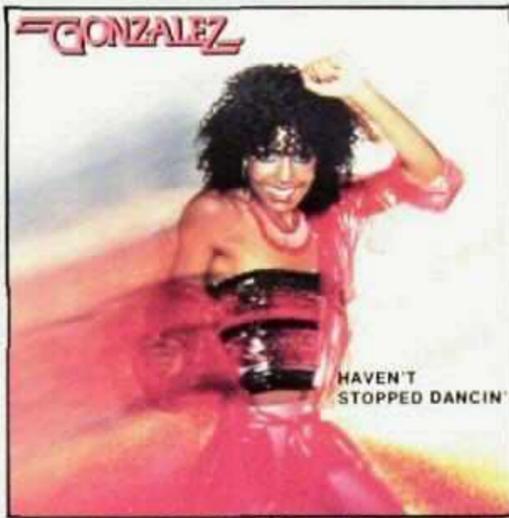
ANNE MURRAY/New Kind Of Feeling
SW-11849 • 8XW-11849 • 4XW-11849



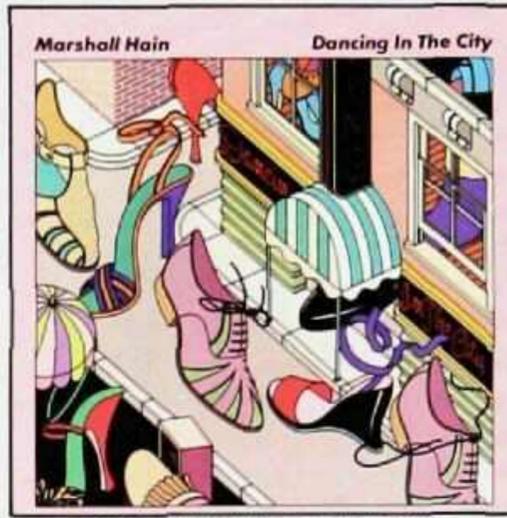
TAVARES/Madam Butterfly
SW-11874 • 8XW-11874 • 4XW-11874



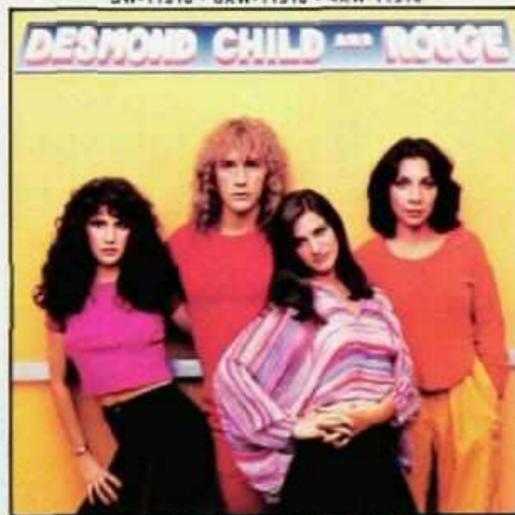
McGUINN, CLARK & HILLMAN
SW-11910 • 8XW-11910 • 4XW-11910



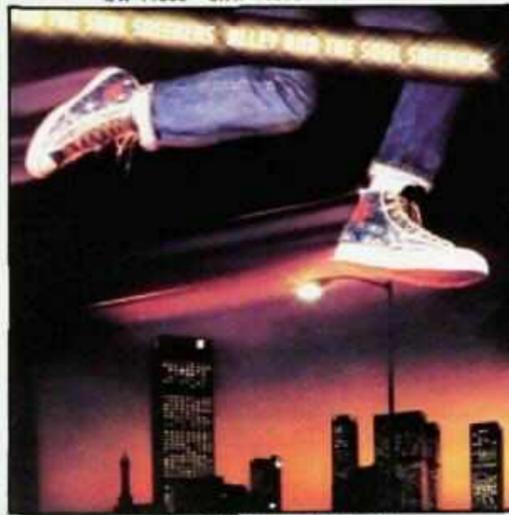
GONZALEZ/Haven't Stopped Dancin'
SW-11855 • 8XW-11855 • 4XW-11855



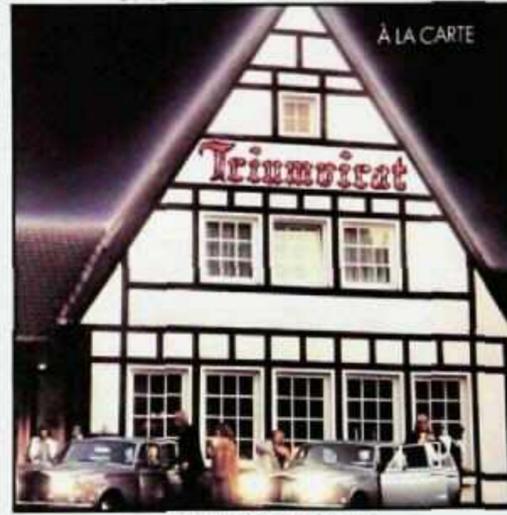
MARSHALL HAIN/Dancing In The City
ST-11914 • 8XT-11914 • 4XT-11914



DESMOND CHILD AND ROUGE
ST-11908 • 8XT-11908 • 4XT-11908



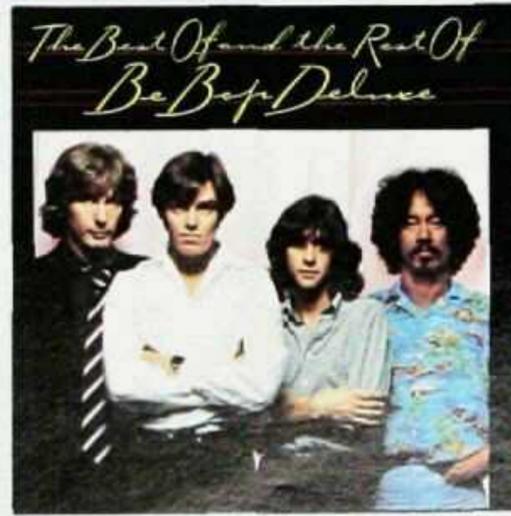
ALLEY & THE SOUL SNEAKERS
SW-11913 • 8XW-11913 • 4XW-11913



TRIUMVIRAT/A La Carte
ST-11862 • 8XT-11862 • 4XT-11862



CHIP TAYLOR/Saint Sebastian
ST-11909 • 8XT-11909 • 4XT-11909



THE BEST OF AND THE REST OF BE BOP DELUXE
SKBO-11870 • 8X2T-11870 • 4X2T-11870



© 1979 CAPITOL RECORDS, INC.

Copyrighted material

WEST 54 PROJECT

Peters Intl Bows Label With 8 LPs

NEW YORK Peters International, major New York-based importer of records and tapes, is launching its own West 54 label as a vehicle for jazz, contemporary and pop repertoire.

Label will bow in March and April with eight albums of newly recorded jazz, featuring Charles Davis, Slide Hampton, Roland Hanna, John Hicks, Red Richards, Carrie Smith and a Latin-oriented group, Jasmine.

Peters plans international distribution for West 54 product, and ex-

ecutives from the company were at MIDEM in Cannes to tie those links.

The firm would prefer a world-wide licensing deal, explains Pierre Bourdoin, who oversees A&R direction for the label, but is prepared to divide by territory under the right circumstances.

Peters' international contacts are plentiful through its importing business, Bourdoin points out, and it deals with virtually every major foreign disk firm.

On the domestic front, Peters is blueprinting extensive merchandising and marketing moves, with particular emphasis on retail activity. Product will be serviced to jazz radio stations and for in-store play, while there'll be consumer advertising, display pieces, tour support and more, says Bourdoin.

West 54 product comprises a solo piano album by Hanna, entitled "A Gift From The Magi" and featuring material from his current concert tour, an LP by Hampton leading an eight-trombone ensemble, tagged "World Of Trombones," first U.S.-produced disk by Smith, with Art Farmer, Bud Johnson and Richard Pratt among the soloists, two LPs by Richards, one named "Soft Buns" with solo material, another with quartet performances; a package of solos and trios with pianist Hicks, a Latin-jazz offering by Jasmine, and a set of originals by Davis and sextet



NEW LOGO—Arista Records introduces its new, extended corporate logo, spelling out the company name in the same type face as its familiar "A" symbol. The longer logo will be used on all corporate advertisements, stationery, promo items and on record labels, which recently underwent a change from pale blue to four-color. The new design is the first such change since the label bowed four years ago.

Stars In Alabama

MONTGOMERY Alabama entertainers were part of the "new beginning" inauguration of Gov. Fob James here Monday (15).

Hank Williams Jr. headlined the Garrett Coliseum show that kicked off inauguration festivities Sunday night. Muscle Shoals recording artists Travis Wammack and Lenny LeBlanc also performed.

Other entertainers from Alabama, or now living in the state, performing included Merle Kilgore, Jackie Ward, Eddie Kendricks, Linda Folsom Ottven, Shaun Nielson, Freda Wallace, Plantation Bluegrass Reunion, Exie and the Pipeliners, Leo Suter and the Standing Ovation.

Wind Music Move

NEW YORK—Elefly Butterphant Music Inc. has purchased Nashorn Music BV. Both companies are controlled by Jeremy Wind, composer of the tune "Poppies."

New Black & White Covers On Pablo LPs Introduced

By CARY BAKER

LOS ANGELES—Pablo Records, the jazz label which utilizes black and white photography for its cover art, is now using a more expensive four-color black and white printing process. And the company claims it is the first label to use this technology in the U.S.

According to Sheldon Marks, who along with company head Norman Granz designs the jackets, the new process was implemented because of general dissatisfaction with the usual black and white printing process. "We take our photos during the recording sessions so that often we're faced with printing great portraits that technically may not be great photographs," says Marks.

"And in black and white printing, sometimes you get too much black and the quality of the covers suffer. We knew we had to get a more exact reproduction of black and white photographs so we turned to the four-color method."

The four colors involved are yellow, cyan (blue), magenta (red), and black. With this method, the gradual shifts in tone and color, readily visible in a full color photograph, can be seen in low-contrast black and white.

The effect is achieved by putting a black and white photo before a scanner which breaks down the proportions the colors should be printed. Then, with the help of trans-acetate color keying, it can be seen whether

too much or too little of a color has been used.

Of this process, which is basically the same as used in full-color printing, Marks says, "It's a rather expensive method of maintaining quality but this way the photos come out with warmth."

Ivy Hill Printers, located in Los Angeles, is responsible for Pablo lithography on those albums set for U.S. distribution. Various European printers use the same process for the albums designated for European distribution. For Japan, the separation is done in the U.S., though the final printing step is performed there.

The Business of Music a basic course in survival

is one of 9 courses being offered between March 12 and April 28 at the Warwick Hotel, 54th & Ave Americas. Reduced tuition through Feb. 28. Call or write for free literature.



Zadoc Institute for Practical Learning, Inc., 2 Penn Plaza, Suite 1500, New York, N.Y. 10001 (212) 864-6937



Custom Full Color Economy Jackets
New Price Breakthrough
1,000 COMPLETE \$495.00

- Type, mechanical, color proof, color separations & printing full color covers (from your color photo)
- Back liner type, negative, plate & printing
- First quality reinforced backbone jackets FOB N.Y.C.

Lee-Myles Associates, Inc.
 160 East 56 St., Dept A7
 N.Y., N.Y. 10022 Tel. 758-3232

Supplying the graphic needs of the record industry since 1952.

JANUARY 27, 1979 BILLBOARD

SHELLY SIEGEL

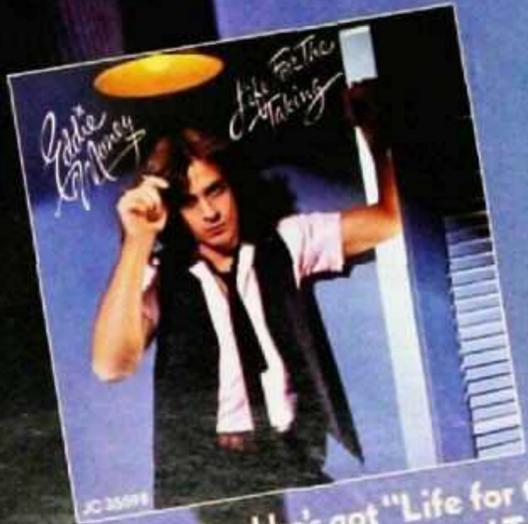
Nov. 17, 1946 - Jan. 17, 1979

His enthusiasm and energy is an inspiration

Macey Lipman Marketing

**When there's life for the taking,
you gotta go for broke.**

You've been waiting a long time for this one:
The second album from the guy who never does
anything halfway.
And thanks to over-a-year's worth of hit singles
from Eddie's near-platinum debut, and
thanks to Eddie's constant concert activity (right
now he's in Europe, giving those folks a taste),
a lot of fans are gonna make it well worth your wait.



**He's Eddie Money. And he's got "Life for the Taking."
Grab it, fast. On Columbia Records and Tapes.**

Produced by Bruce Botnick for Wolfgang Productions.  Direction: Bill Graham Management.  Agency: Premier Talent Associates.  "Columbia"  are trademarks of CBS Inc. © 1979 CBS Inc.

2 Views Of 'American Entertainment' Book

Tome Rates Hope's Praise

By BOB HOPE

"American Entertainment," published by Billboard and written by Joseph and June Bundy Csida, is by far one of the most entertaining books about show business I've read in a long time. From the earliest days of the modern American theatre to vaudeville to movies to television to rock concerts, it's all here.

I'm a guy who's always on the go. For years my kids thought I was a pilot with American Airlines. So I'm glad that "American Entertainment" isn't a book you have to read from end to end. Who's got the time? With this big, beautiful tome, I can just flip through the pages and watch my hairline recede. Yep, I'm in many of the photos—and there are hundreds of great shots plus the

original Billboard reviews. It's just great to get lost in some of the most wonderful moments in show business history.

These moments are brought out in a bright, unpretentious style. The narrative isn't muddled with pompous opinions; it's a straightforward synopsis of the very life and times of show business, supported by ample illustrations, reviews and photos.

This collection of memories offers a lot of fun for everybody, whether in or out of show business. A review of my 1929 act, for instance, brought back a flood of memories for me, such as the fact that my first dressing room was a nail.

Though it's often uncomfortable for entertainers to live in the past,

"American Entertainment" by Joseph Csida and June Bundy Csida, published by Billboard Books, 448 pages, \$30.

this is one book that makes it easy and delightful. Vaudeville and radio, to mention two of our dear departed, come alive again in these pages.

Soon I'll be breaking ground for the Bob Hope Museum, which will be situated on land I own across the street from NBC in Burbank. It will house the memorabilia I've collected over the years. You can be sure that "American Entertainment" will be among the reference books on the shelves.

To the authors Joseph and June Csida, thanks for the memories—torments of them.

Zolotow: 'A Valuable Tool'

By MAURICE ZOLOTOW

In 1937 I was fresh out of college. I was also fresh out of money. After knocking in vain for months on the doors of every newspaper in New York, by a happy fluke I found my first gainful employment as a cub reporter on The Billboard. Now the magazine you are presently reading, with its slick photography and luxurious advertisements, is quite a different weekly than the one on which I started my writing career.

The ancestor of this Billboard was an incredible journal which attempted to cover every aspect of the entertainment world. The pages in the front, which we wrote in our editorial offices in the Palace Theatre building on Broadway, concerned theatre, films, bands, radio, popular music, nightclubs and vaudeville.

And the pages in the back of the book delved into circuses and carnivals, into burlesque and Tom shows, into the problems of pitchmen and sideshow freaks, and amusement parks and, yes, there was even a section, always reeking with advertisements, about jukeboxes and music machinery.

It was, this quiet sneaky little section lurking in an obscure corner of The Billboard, which would eventually, like a science-fiction creature, come to dominate the weekly and make it what it is today, the great medium of news and statistics about music and tapes and performers and those invaluable charts.

My own interest then was in jazz and swing and since I was the only guy on the staff who followed jazz I was soon assigned to cover the 52nd St. clubs and the jazz bistros and the Apollo Theatre uptown in Harlem. (I caught Count Basie's orchestra at the Apollo when it played its first Manhattan gig and gave Basie his first rave in a metropolitan journal and John Hammond came in person to call on me at the Billboard and was amazed when it turned out it was a glorified office boy who was the jazz reviewer. But he thanked me and we became friends.)

If only I had dreamed that eventually The Billboard would become the magazine which it is today I assure you that I would have faithfully remained on the staff to this day.

And now I have been reading—no reading is the wrong word—gorging myself is better—yes, gorging myself on the delicious morsels of a wonderful book by Joe Csida and June Bundy Csida. Joe Csida, when I first met him, was a lean, kinetic guy with black eyes. He was an advertising salesman. Later he became the editor of Billboard. We liked each other at once. We both were driven by ambition and dreams too large for our bodies to contain. They were, of course, different ambitions and different dreams, and I think that in different ways they came true for us.

In its organization and style, the Csida family's "American Entertainment" stands by itself as an interesting and entertaining historical record of American show business from 1700 to 1977. Each segment covers an important historical period. Within each period, we are given a diagram or chart of the key dates and innovations of the time.

This is followed by a tightly written account of the historical developments of the particular era (the section 1919 to 1946 especially impressed me by its comprehension as well as its concision). And then there follows what is to me the most delightful portion of each historical period—reproductions of actual stories

and advertisements from the pages of The Billboard in the typestyles of that time.

And this is followed by a year-by-year record, keyed to each area of show business, so that "American Entertainment" is especially when you want to place a specific subject you are writing about or thinking about in the context of his time.

Let's say you are writing an article about Ziegfeld for a magazine because a network is doing a television special called "Ziegfeld And His Women." Well, by checking out the appropriate period, you can readily place Ziegfeld and Billie Burke in the historical context of their period and get a sense of what was going on in Broadway.

For this reason alone, "American Entertainment" is a necessary title for any library which prides itself on having a broad range of research tools. And the individual reader, whether interested in these matters professionally as I am, or curious about the past as a passionate lover of the past, one of your nostalgia freaks, wanting to know precious and delectable pieces of data about vaudeville performers or circus acts, will find these pages teeming with irresistible items, one after another, strange and sad and ironic.

Have you ever wondered what was the scene they were playing in Ford's Theatre when Booth shot Lincoln? A member of the cast, still alive in 1907, told the actual lines of dialog from "Our American Cousin" to a Billboard reporter. Or you can read the advertisement for A. Van Gofre, "The Lion Mouth Man." No, he didn't have a leonine mouth—what he did was stuck his head in a lion's mouth.

And Carrie Nation, to my surprise, was advertising herself as a lady of "saloon smashing notoriety" and was available to fairs, parks, exhibitions, etc., in the summer of 1904. The encroachment of nickelodeons and the increasing power of motion pictures which, with radio, led to the ultimate disappearance of vaudeville and almost killed the legitimate theatre, is chronicled here, not as history, which is life seen through the 20/20 perspective of hindsight, but as it was lived through at the time, when few could predict the outcome of the new and the unusual.

Sometimes The Billboard fell flat on its face. Al Jolson's "Jazz Singer" which changed the course of Hollywood and movies was dismissed as a "stale entertainment based on a stale situation." Jolson was said to be "as flat on the screen as a glass of tepid beer."

And the moguls were often no smarter. Joe Schenck, president of United Artists and later president of 20th Century-Fox and one of the shrewdest movie bosses, dismissed talking pictures as a "passing novelty that are not meeting with public favor." That was in September 1928. By the end of 1929, almost every movie was all-talking. And in 1946, the brilliant inventor and business executive, E.F. McDonald Jr., president of Zenith, said in a letter to Billboard that he did not believe that "the advertisers of America are going to foot this enormous bill of providing television entertainment." Well, that proved to be a colossal error. On the other hand, McDonald, in the rest of his statement, urged technicians to "develop the means of obtaining a boxoffice which will pay

(Continued on page 100)

'79 Blizzard Freezes Cash Flow

Continued from page 3

Some record outlets' projections are more than halved thus far in January. The forecast, late last week, called for yet another layer of snow and ice to blanket the city.

"I can't make any commitments to pay anyone at this point until I find out where everything is," one three-store chain owner complains. Two days of operation were lost to last week's snowstorm. Store hours had to be cut back and payrolls trimmed

because of the snowbound conditions and the shopper scarcity.

"As far as the cash flow, obviously we're crushed. It will take us months to catch up."

The shuttering of schools has directed some daytime traffic to Rolling Stones Records, but the store has been forced into early closings. "We are buying extremely light, just what's absolutely necessary," a store manager says, "there's hardly any buying."

Credit managers, sympathetic to the cash shortages, say they expect to make allowances on returns. January returns historically run high, but levels may soar as dealers begin to sort out their obligations. Retail closings and transport shortages have created shipping backlogs, and suppliers will take these problems into consideration.

"They're looking for something to offset that huge payment this month," relates CBS' Schnock, who says stores are asking for credit on

merchandise that hasn't moved out the back door yet. Schnock also sees huge fall program burdens, due in January, adding to the crunch.

Polygram's Steve ScRine is extended a flexible return policy to help some retailers over the hurdle. There will be allowances on returning products that couldn't be re-channelled due to the snows, the Midwest credit manager indicates.

ScRine also believes some "roll-overs" of credit "moratoriums" will be extended. However, the vast majority of dealers is expected to meet its commitments.

"I don't forecast any long-range difficulties because of the weather. Accounts from a financial point of view are secure."

ScRine has seen no severe disruptions in Cleveland, Detroit and Indianapolis, with the St. Louis and Kansas City markets also "favorable," he says.

"The only calls I've gotten are from people trying to determine whether we've received their checks," he explains.

Dennis Wilkins, Capitol's Midwest credit chief, also has received phone calls from accounts forecasting shortages. "We will work with these various accounts," he assures.

Wilkins says deferred payment buying comes due this month, making the situation more critical.

"Basically, business has come to a standstill. There's just a straight no cash flow," the credit manager says.

\$7.97 Tag Dips

Continued from page 1

were minuscule. Tape shell price dropped 3 cents to \$6.35. LP special price slipped 1 cent to \$5.01. LP shell price slumped to \$6.32, losing 6 cents.

Though \$8.98 list packages hit late in 1978, advertised specials have risen from \$5.94 in last year's survey to \$6 today, or a 1% gain. Shelf prices are also up 1% from \$7.15 to \$7.22.

For complete price tables on various U.S. chains, see page 19.

Coates' Love Folio

NEW YORK—Columbia Pictures Publications has issued an advanced piano music book comprised of contemporary love songs arranged by Dan Coates. Among the 15 selections are "You Don't Bring Me Flowers" and "Where Is The Love?" The book retails for \$4.95.

JANUARY 27, 1979 BILLBOARD

VOX BOX • TURNABOUT • CANDIDE
VOX NEW
 OPERA LIVE • HISTORICAL SERIES • VOX BOX • TURNABOUT
 TURNABOUT VOX HISTORICAL SERIES
 DONIZETTI
 LUCIA DI LAMMERMOOR
 HERBERT VON KARAJAN
 CONDUCTS
 MARIA CALLAS,
 GIUSEPPE DI STEFANO
 & OTHERS
 FONIT/CETRA OPERA live
 (2 LPs) TMS 85144/45
 "Performances that are stunning just to think about let alone to hear"
 Peter Goodman, Newsday
 Quality has a name—Vox/Turnabout
 VOX BOX • TURNABOUT • CANDIDE
 OPERA LIVE • HISTORICAL SERIES
 Write for catalog, Dept. 881
 THE MOSS MUSIC GROUP, INC.
 211 E. 43 St., New York, N.Y. 10017
 (212) 867-9360
 VOX BOX • TURNABOUT • CANDIDE

For Exciting Cut-Outs
COUNTRYWIDE
 RECORD & TAPE DISTRIBUTORS, INC.
 For the Best in Budget LP's

 YOU GET A LOT FOR A LITTLE
 Send for our catalog.
COUNTRYWIDE
 RECORD & TAPE DIST., INC.
 250 Robbins Lane, Jamaica, N.Y. 11453
 (516) 433-9550 (212) 361-2900
 Telex 128316 Ampex Back COUNTRY INC
 West Coast - (213) 905-8158

CONTRACT - VOLUME
OPRESSING
 HIGH QUALITY - DECENT PRICES
 Mastering - Plating - Pressing
 Color Separations - Printing - Jacket Fabrication
 2 Fully Equipped 24-Track Recording Studios
 "ALL UNDER ONE ROOF"

 QCA CUSTOM PRESSING
 100 Spring Street, New York, N.Y. 10012
 (212) 675-2000 Telex 241 011 QCA N Y

When you put
80% of all your album releases
on the charts...

and
the last album
by 75% of your roster artists
has each sold
more than 100,000 units...

and
in only your fourth year
16 of your major artists
are currently
riding their biggest
albums ever...

...you might say you've got one hot record

Beyond question, the remarkable **BARRY MANILOW** is America's favorite male vocalist. His last five album releases have sold in excess of 19 million copies in the U.S. alone. And now, Arista's released an album spectacular enough to encompass the entire scope of his unprecedented success: **BARRY MANILOW—GREATEST HITS**. The crowning jewel in Manilow's multi-platinum Arista catalogue, it also features his newest smash "Somewhere In The Night"—now headed straight for the top.



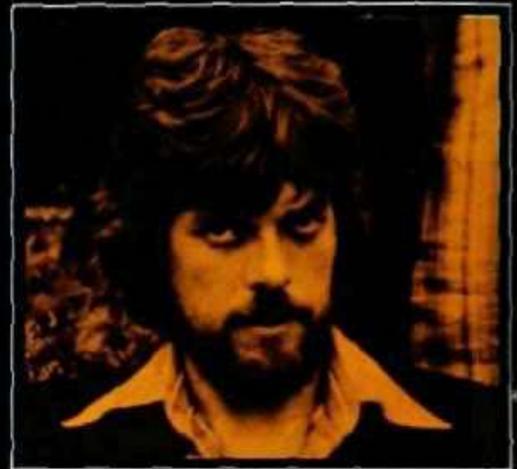
Continuing a dramatic revitalization kicked off by their first Arista LP *Terrapin Station*, the **GRATEFUL DEAD** are currently one of music's hottest groups. Their new album *Shakedown Street* (produced by Lowell George) is heading straight for gold. And, with their historic appearance this summer at Egypt's Great Pyramid, a smash U.S. tour this fall and winter, and acclaimed appearances on nationwide television, the "new" Dead story is getting bigger every day.



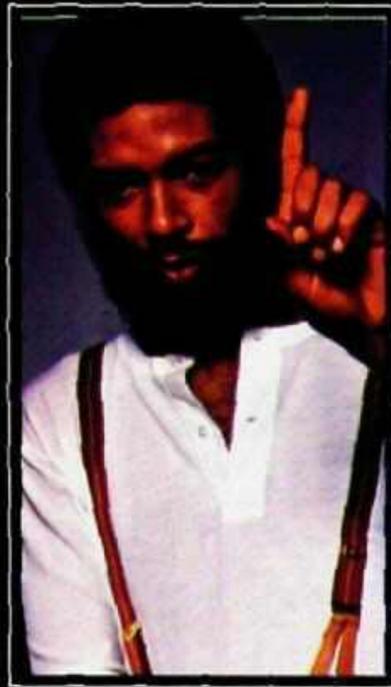
With the classic *The Year Of The Cat*, **AL STEWART** catapulted to the very peak of international music stardom. And now he's risen to even greater heights with his brilliant Arista debut album *Time Passages*, which is already platinum. Produced by Alan Parsons, it's yielded one big hit single ("Time Passages"), and now, it's the source of another—the haunting "Song On The Radio"—yet another trademarked Stewart classic.



Right now, the global phenomenon called **THE ALAN PARSONS PROJECT** has never been bigger. Worldwide sales of *Pyramid*, the Project's current LP, will exceed 2,000,000 copies—making Parsons' entire Arista catalogue (including his landmark label debut, *J. Robot*), a multi-platinum sweep. Meanwhile, Parsons' production genius has aided the new platinum triumph by Al Stewart and the forthcoming Arista album by John Miles. Alan Parsons. Now, it's a name synonymous with unprecedented success—and far-ranging musical vision.



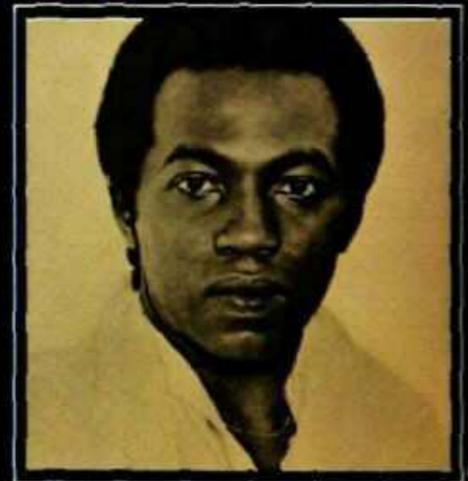
Since the **OUTLAWS** emerged with their Arista debut, they've won a worldwide reputation as America's guitar army. Now, their sensational new album, *Playin' To Win*, is headed for gold. (While the band's wildly-acclaimed U.S. concert tour is standing room only.) It's the LP that takes one hard-rocking band one step further—to greatness.



Currently, **GIL SCOTT-HERON** is enjoying by far the biggest album of his widely acclaimed career—*Secrets*. Featuring the dynamic hit single "Angel Dust," the soon-to-be-gold LP has soared up the jazz and R&B charts, while scoring considerable impact on the pop charts as well. *Secrets* is a success story that confirms Gil Scott-Heron's unique status—as one of the decade's major musical spokesmen.



As performer and songwriter, **MELISSA MANCHESTER** has never been hotter. Her latest album, *Don't Cry Out Loud*, featuring the smash hit single of the same name, is bulleting up the charts. "Whenever I Call You Friend," which she co-wrote with Kenny Loggins, was a top-5 smash. And this February, Arista will release her stunning version of Carole Sager and Marvin Hamlisch's "Looking Through The Eyes Of Love," the theme from the soundtrack album of the new film *ICE CASTLES*.



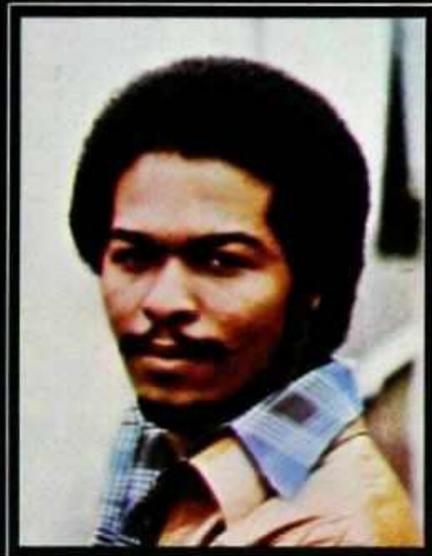
NORMAN CONNORS' striking Arista debut, *This Is Your Life*, marked a whole new beginning for the master drummer, composer and producer. And now, he's scored perhaps his greatest triumph: *The Best of Norman Connors & Friends*. An album featuring stars like Michael Henderson, Jean Carn and Phyllis Hyman, it combines all of Connors' classics in a superb new package. And, confirms the obvious: Norman Connors is one of contemporary music's finest musicians.

company.

Rolling Stone called her "one of the great figures of '70s rock 'n' roll." With *Easter*, **PATTI SMITH** has become a bonafide superstar. The album featured her worldwide smash "Because of the Night," which won "Single Of The Year" honors in both *Rolling Stone's* critics and readers polls as well as The King Biscuit Rock Radio Awards. And her forthcoming LP, due this spring, will feature the production of Todd Rundgren.



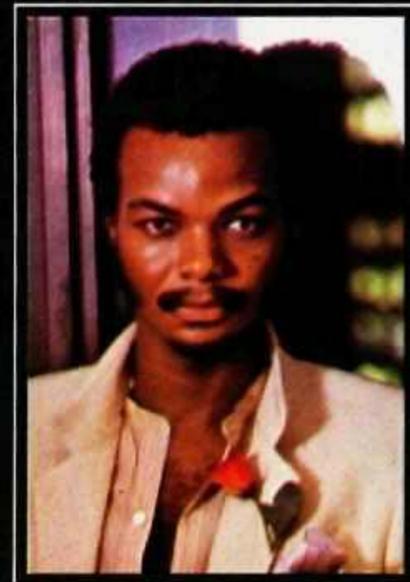
Scoring virtually all the trade single and album awards for "top new group," the phenomenon called **RAYDIO** had a banner first year. With a gold first album (*Raydio*) and a gold R&B and pop single smash ("Jack And Jill"), they emerged as one of 1978's most dynamic crossover stories. Led by the brilliant writer-producer-engineer-vocalist Ray Parker, Jr., they've now completed their second album, due in February. And, it's going to launch this incredible young band—to superstardom.



With the most recent album, *Misfits*, **THE KINKS** continue their unprecedented Arista period of renewed growth and vitality. Coming on the heels of *Sleepwalker*, their Arista debut and biggest album ever, The Kinks are back in the forefront of rock's great groups. And this winter, Ray Davies and Company embark on a long-awaited Eastern U.S. tour—just another milestone in the "new KINKS era."



1978 was also the year of **MICHAEL HENDERSON**. The brilliant young singer-composer-instrumentalist was one of the year's major crossover breakthroughs, on the strength of his sensational gold LP *In The Night-Time*. Featuring two Top-10 R&B singles ("Take Me I'm Yours" and "In The Night-Time"), the album went Top-10 R&B and jazz, while also making substantial impact on the pop charts. In the years to come, Michael Henderson and gold will be a consistent duo.



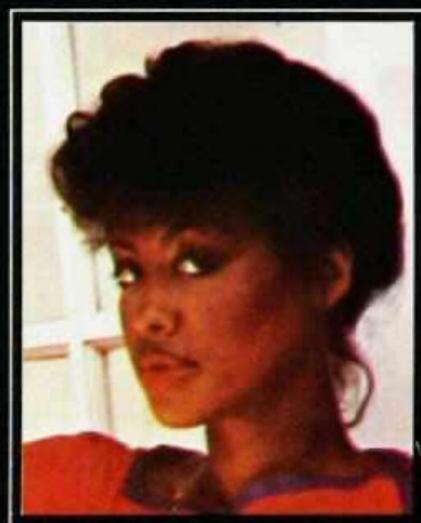
As 1979 begins, **ERIC CARMEN's** hit album *Change Of Heart*, which already produced one smash single (the captivating title song), is about to launch another—"Baby I Need Your Lovin'." With his frequent appearances on nationwide TV during the last four weeks as extra impetus, the Eric Carmen story will continue to be one of music's biggest.



Only a short time since the release of their incredible debut LP, **QUAZAR** is one of R&B's hottest new acts. Already, the album's first single, "Funk 'n' Roll," has become an R&B smash. Now, supported by the band's exciting, live appearances around the country, their new "Funk With A Big Foot" looks like an even bigger hit. For these talented Arista discoveries, the future means the very brightest stardom.



Today, **MANDRILL**, one of music's most exciting groups, is riding their biggest album ever—the sizzling *New Worlds*. Featuring the hot single, "Too Late," it's a hot mix of styles, rhythms, and songs. Now reaching both pop and R&B audiences, it represents yet another step in Mandrill's steadily blossoming Arista career.



Her presence is dazzling. On stage she's commanding. Already critics have compared her to the great vocalists of our time. Her name is **PHYLLIS HYMAN**. And this month, Arista releases *Somewhere In My Lifetime*, her brilliant label debut. Highlighted by its current smash single, the Barry Manilow-produced "Somewhere In My Lifetime," it's a stunning showcase for a sensational new American talent.

Arista Records.
The Career Company.
ARISTA



UFO

STRANGERS IN THE NIGHT

UFO'S been captured live at last! Every bit of the excitement, energy and emotion that fuels their concert performance is now available for home consumption on this 2-record set. Their first live recording includes such classic UFO numbers as "Doctor Doctor" and "Rock Bottom" and even more material not included on their smash albums "Lights Out" and "Obsession."



"Strangers In The Night" CH21209 **Chrysalis** Records and Tapes Produced by Ron Nevison for Gadget Productions, Inc.

How U.S. Retail Chains Special & Shelf-Price Products

Name Of Chain	Home Base	No. Of Stores	\$7.98 Albums				\$8.98 Albums			
			Tape		LP		Tape		LP	
			Advt'd. Special	Shelf Price						
Circles	Phoenix	3	\$4.55	\$5.99	\$4.55	\$6.89	\$5.55	\$7.79	\$5.55	\$6.99
Hollywood	Phoenix	11	\$4.33	\$5.88	\$4.33	\$5.88	\$5.33	\$6.99	\$5.33	\$6.88
Sound Warehouse	Okla. City	33	\$4.88	\$5.88	\$4.88	\$5.88	\$4.99 to \$5.88	\$6.66	\$4.99 to \$5.88	\$6.66
Full Moon	Rochester, Mich.	4	\$4.99	\$5.99	\$4.99	\$5.99	\$5.99	\$6.99	\$4.99	\$6.99
Harmony Huts	Washington, D.C.	19	\$5.99	\$6.49	\$5.29	\$6.49	\$6.99	\$7.49	\$5.99	\$7.49
Hastings	Amarillo, Tex.	9	\$4.99	\$5.99 to \$6.77	\$4.99	\$5.99 to \$6.77	\$5.99	\$6.99 to \$7.77	\$5.99	\$6.99 to \$7.77
Evolution	Houston, Tex.	13	\$4.99	\$5.59	\$4.99	\$5.59	\$5.55	\$5.99	\$5.55	\$5.99
Disc	Cleveland, Ohio	34	\$4.99	\$6.98	\$4.99	\$6.98	\$5.99	\$7.98	\$5.98	\$7.98
Camelot	N. Canton, Ohio	72	\$4.99	\$6.79	\$4.99	\$6.79	\$4.99	\$7.99	\$4.99	\$7.99
Wherehouse	Los Angeles	100+	\$4.97	\$6.49	\$4.97	\$6.49				
Pipe Dreams	Green Bay	4	\$4.99	\$5.69	\$4.99	\$5.69	\$5.79	\$6.59	\$5.79	\$6.59
Spec's	Miami, Fla.	12	\$4.49	\$6.29	\$4.49	\$6.29	\$4.99	\$7.49	\$4.99	\$7.49
Flipside	Lubbock, Tex.	14	\$4.98	\$5.99 to \$6.97	\$4.98	\$5.99 to \$6.97	\$5.98	\$6.99 to \$7.99	\$5.98	\$6.99 to \$7.99
National Record Mart	Pittsburgh, Pa.	58	\$5.47	\$6.97	\$5.49	\$6.99	\$5.97	\$7.99	\$5.99	\$7.99
1812 Overture	Milwaukee	4	\$4.69 to \$4.88	\$6.29	\$4.69 to \$4.88	\$6.29	\$5.58	\$6.95	\$5.88	\$6.95
Cavage's	Buffalo	13	\$5.99	\$6.99	\$5.99	\$6.99	\$6.88	\$7.99	\$6.88	\$7.99
Harmony House	Detroit	10	\$4.97	\$6.49	\$4.97	\$6.49	\$5.94	\$7.94	\$5.94	\$7.94
Peaches	Los Angeles	36	\$4.99	\$5.98	\$4.99	\$5.98	\$5.99	\$6.98	\$5.99	\$6.98
Recordland	Cleveland	29	\$5.98	\$7.98	\$5.98	\$6.99	\$6.98	\$8.98	\$5.77	\$7.77
Poplar Tunes	Memphis	3	\$5.44	\$6.49	\$5.44	\$6.49	\$5.66	\$6.98	\$5.66	\$6.98
Everybody's	Portland, Ore.	6	\$4.99	\$5.99	\$4.99	\$5.99	\$5.99	\$6.99	\$5.99	\$6.99
Great American Music	Minneapolis	3	\$4.50 to \$4.99	\$5.98	\$4.50 to \$4.99	\$5.98	\$5.79	\$6.98	\$5.79	\$6.98
Warehouse	Houston	4	\$4.99	\$5.99	\$4.99	\$5.99	\$5.99	\$6.99	\$5.99	\$6.99
Mr. Music	Houston	9	\$4.99	\$6.97	\$4.99	\$6.87	\$5.79	\$7.87	\$5.79	\$7.97
King Karol	New York City	7	\$4.99	\$6.49	\$4.99	\$5.99	\$5.99	\$7.49	\$5.99	\$6.99
Licorice Pizza	Los Angeles	23	\$4.69	\$5.99	\$4.69	\$5.69	\$5.69 to \$6.99	\$6.69 to \$7.99	\$5.69 to \$6.99	\$6.69 to \$6.99
Record Bar	Durham, N.C.	80+	\$4.99	\$5.99	\$4.99	\$5.99	\$5.99	\$6.49	\$5.99	\$6.49
Average Price:			\$5.04	\$6.35	\$5.01	\$6.32	\$5.91	\$7.35	\$6.00	\$7.22

JANUARY 27, 1979 BILLBOARD

Survey Compiled by John Sippel

Schwann Catalog Tops 10,000 Listings

NEW YORK—For the first time in 29 years of publication the Schwann Records & Tape Guides listed more than 10,000 new titles in 1978. There were 5,919 new LP records listed in the year, and 4,638 new tapes, for a total of 10,557, an increase over the 1977 figure of 9,882.

According to the company, another new development in 1978 was that for the first time, more new cassettes were listed (2,589) than 8-track tapes (2,049), reflecting the growth of cassettes in the classical music field.

Though the Schwann Guides do not list every tape or disk released in the U.S., the company claims the list includes all releases available over a wide area of the U.S., with the fig-

ures reflecting the trends in the recording industry.

Of the 10,557 releases listed, 3,064 were classical stereo releases, broken down into 2,198 LPs, 73 8-tracks and 793 cassettes. Among the 6,585 non-classical releases, including pop, jazz, musicals, spoken and international, there were 2,996 LPs, 1,861 cartridges, and 1,728 cassettes.

As of December 1978, Schwann says it lists releases on 678 labels, which includes 319 tape manufacturers and 60 manufacturers of quadrasonic records and tapes.

The figures show that though the number of labels has decreased from the 1977 figure of 729, the number of tape manufacturers has gone up by

46, while 24 labels left the quad price field in 1978.

Reissues and new releases on mono or simulated stereo totalled 592, up from 485 in 1977 and 405 in 1976. The increase in 1977 was divided evenly between classical and non classical, and included 100 8-track cartridges and 80 cassettes, according to Schwann.

A new section in the Schwann Guides this year was devoted to direct-to-disk, digital and other high technology recordings, with 98 classical and 69 non-classical entries representing 32 labels.

In 1978 there were 5,334 new listings in the popular section of the guides, broken down into 2,144 LPs, 1,528 cartridges and 1,362 cassettes.

BOOK REVIEW

Few Protests In 'Songs Of the '70s'

"Great Songs Of The '70s," arranged and edited by Milton Okun, published by The New York Times Book Co., 271 pages, \$19.95.

There's a little of everything in this spiral-bound collection of 81 hit songs of the 1970s.

It is, in fact, more of a folio of sheet music than a book. Okun's contribution is four pages of text. And there are four pages of artist-composer halftones, all publicity stills previously published in the industry's print media.

One can't carp about the songs, however. They cover rock, soul, disco, folk, Broadway and several from motion pictures, and all were hits at one time or another from 1970 to the tail-end of 1978.

There are tunes—with lyrics—by Paul McCartney, Paul Simon, Janis Ian, Gordon Lightfoot, Billy Joel, Bruce Springsteen, Rod Stewart, Paul Williams, Bob Dylan, Neil Diamond, the Gibb brothers, John Denver and numerous others who rang the bell with substantial hits in this turbulent decade which will be remembered for Vietnam and Watergate.

Okun notes that there were few protest songs in the '70s. In contrast to the 1960s, America's popular music reverted to romance, humor and novelty.

"At a time when political corruption threatened to overturn an entire

(Continued on page 112)

There are big people

Andy Aiello	Mark Bremer	Kelly Conway	Luba Firchuk	Fred Humphrey
Dan Allen	Grant Brinser	Doris Cook	Jim Fishel	Rob Hunter
Jim Allen	Val Brockman	Barbara Cooke	Jim Flattman	Don Hunstein
Randy Allen	Bill Broege	Del Costello	Scott Folks	Norman Hurt
Pete Anderson	Allan Brown	Harold Coston	Bill Fox	Ed Hynes
Arma Andon	Debbie Brown	Tom Croft	Mary Francis	Orlando Imala
Hope Antman	Jim Brown	Jack Craigó	Bill Freston	Sal Ingeme
Craig Applequist	Paula Brown	Joe Crain	Bill Frolich	Terry Iride
Al Aguilar	Randy Brown	Homan Crawford	Lori Frosch	Bob Jamieson
Peggy Arntz	Craig Bruhn	Charles Crossen	Craig Gaglia	Jay Jarvis
Paul Atkinson	Tim Bures	Sandra DaCosta	Renee Gaia	Michael Jensen
Billy Baker	Jheryl Busby	Dave Dawson	David Gales	Jay Jenson
Phil Balsam	Bud Bush	Walter Dean	Pat Gambale	Connie Jester
Linda Barton	George Butler	Don DeGraf	Bob Garland	Dick Jester
Paula Batson	Mary Jo Caliendo	Chip DeNigris	Bonnie Garner	Roy Job
Alan Bauman	Thom Callahan	Dan DeNigris	Emma Garrett	Barbara Johnson
Burt Baumgartner	Ken Calvert	Carl Denman	Ed Geis	Mary Jo Johnson
George Becker	Bob Campbell	Gene Denonovich	Gregg Geller	Rodman Johnson
Lorraine Bege	Bill Cargall	Glenn Devery	Ed Gertler	Jeff Jones
Bruce Bench	Jim Carlson	Don DeVito	Susan Gibson	Earl Jordan
Mark Benesch	Jim Carnavale	Mike Dilbeck	Jack Gold	Stephen Kakes
Buddy Bengert	Roger Carpenter	Frank Dileo	Larry Golinski	Mike Kaminsky
David Benjamin	Ann Carroll	Ron DiMatteo	Alan Goodman	Steve Kaminsky
Bill Bennett	Ben Caruso	Linda DiMotta	Howard Gorbis	Patti Kean
John Berg	Joe Casey	Nancy Donald	Herb Gordon	Sandy Keay
Mike Bernardo	George Chaltas	John Dotson	Nick Gordon	Ray Kelch
Ellen Bernstein	Tom Chaltas	Kathy Durand	Nina Greenfeld	Bill Kelly
Ted Bernstein	Frank Chaplain	Jerry Durkin	Joan Griewank	Patty Kemp
Randy Bimslager	Jack Chase	Greg Eagle	Ted Griffin	Bob Kerns
Sue Binford	Bob Chiado	Ken Earl	Gerry Griffith	Bernie Krane
Paul Black	Jim Chiado	Terry Easter	Harry Gurgol	Mike Kraski
Rick Blackburn	Sheila Chlanda	Gene Edwards	Mike Gusler	Ken Kravitz
Sam Blackford	Al Clasing	John Edwards	Maxinne Halpern	Mark Kohler
Roz Blanch	Ed Climie	Barry Elert	Doug Hamann	John Kotecki
Dan Blaylock	Kevin Clougherty	Paris Eley	Caesar Hancock	Rich Kudolla
Mark Bobonick	Fred Cockerill	Don Ellis	Dennis Hannon	Jack Lamiere
Debra Boehm	Jonathan Coffino	Michael English	Ernie Hansen	Tony Lane
Ed Bonuso	David Cohen	Yvonne Ericson	Chris Harter	Tom Lanzilloti
Carol Bork	Marvin Cohn	Pat Esposito	Neil Hartley	Lee Lawrence
Bruce Botnick	Don Colberg	Bob Ewald	Sue Heimanson	Ed Lee
Greg Boyd	Gary Cole	John Fagot	Nancy Helland	Wayne Lee
Steve Brack	Andrew Collor	Denise Fanelli	Christ Henderson	Bobby Leech
Richard Brady	Gil Colquitt	John Farr	Val Hendricks	Barry Lehman
Bill Braman	Gale Compton	Frank Felicien	Roger Holdredge	Nanette Leone
Joe Bravo	Henrietta Condak	Gregg Fiori	Jana Holland	Arnold Levine
Steve Brecker	Bob Conrad	Victor Fiorillo	Paul Hughes	Luke Lewis

Thanks to all the people who helped make



"Columbia" are trademarks of CBS Inc. © 1979 CBS Inc.

behind our big numbers.

Dale Libby	Earl Miller	Laurel Polson	Jeff Shane	Mike Volkovitsch
Debbi Lipetz	Ken Miller	Terry Powell	Liz Shanks	Mike Waggoner
Brian Litman	Susan Miller	Terry Powley	Bill Shawn	Raoul Wagman
Phil Little	Giselle Minoli	Tim Pritchett	Carolee Shepard	Nia Wagner
Robert Lohre	Emily Mitchell	Maureen Quinlan	Billy Sherrill	Terry Wainscott
Jim Lucas	Curtis Mobley	Patrick Quinn	Bob Sherwood	Eugene Walker
Judy Lucas	Barry Mog	Cathy Rabin	Chuck Shorter	Nancy Walker
Marni Lucich	Frank Mooney	Donna Raffoul	Jerry Shulman	Larry Wall
Gil Lugo	Ginny Moore	Paul Rappaport	Eddie Sims	Don Walters
Nelly Lugo	Jan Moore	Bob Ratcliffe	Ron Sims	George Wanamaker
Bruce Lundvall	Peggy Mulhall	Michele Raymond	Vernon Slaughter	Fred Ware
Jeff Lyman	David Mulkey	Tom Reaney	Carol Slovak	Maurice Warfield
Tom Mabry	Mason Munoz	Esther Reichard	Cheryl Smith	Don Watts
Laurie MacNeill	Bill Murrett	Dave Remedi	David Smith	Sandy Webb
John Madison	Marie Nehls	Larry Reymann	Fred Smith	Bill Weber
Ken Malloy	Sharon Nelson	Ken Reynolds	Leroy Smith	John Weihing
Dan Manlapaz	Rosalyn Newberry	Fred Richardson	Lesley Smith	George Weinberg
Dick Mansfield	Debbie Newman	Dana Robb	Paul Smith	Ray Welch
Joe Mansfield	Mike Nold	Karen Robbins	Jack Snyder	Peter Wertimer
Ted Marcha	Joe Norton	Rita Roberts	Sally Solomon	Mark Westcott
Ina Marra	Dennis Noto	Earl Rollison	Guy Spellman	Dick Weybright
Bryan Martinovich	Ron Oberman	Harvey Rosen	Harry Steele	Granville White
Mike Martinovich	Eugene Oberto	Wendy Rosenbloom	Grady Steen	Burt Whitman
Ed Masterson	John O'Connor	Myron Roth	Jeff Stella	Roger Whitney
Mia Mather	Odile Offenbacher	Rich Rothchild	Stan Stern	Judith Wilder
Matty Matthews	Alan Oremann	Bill Rusch	Bobbie Stevens	Win Wilford
Ken McAdams	Deborah Osborne	Pat Rustici	Susan Stewart	Doug Wilkins
Ron McCarrell	Richard Outler	George Ryan	Midge Stubbs	Bill Willcox
John McClure	Karen Padgett	Marvin Saines	Bruce Sullivan	Warren Williams
Jeff McCluskey	Jim Patterson	Bob Sanaford	Dan Sullivan	Dick Wingate
Mary Ann McCready	Mert Paul	Phil Sandhaus	Reggie Sullivan	Joe Wissert
Joe McEwen	Gregory Peck	Ken Sasano	Dan Summers	Andrea Wojtyniak
Tom McGuinness	Ron Peek	Barbara Savage	Walt Swan	Nate Wolk
Armand McKissick	Vincent Pelligrino	Paula Scher	Dave Swengros	Glenn Wright
John McLallen	Fermin Perez	Dave Schmeiser	Nella Sword	Rob Wunderlich
Jock McLean	Nancy Perov	Arreda Schneider	Richard Tardanico	Ray Wunsch
Jim McManamon	Jack Perry	Eileen Schneider	Susan Taylor	Danny Yarbrough
Iris McRae	Bob Petrie	Christine Schultz	LeBaron Taylor	Arthur Yeranian
Irv Medway	Carolyn Petty	Mickey Schwelgien	Virginia Team	Russ Yerge
Yoli Mejia	Greg Phifer	Denise Scopas	Gail Thomas	Walter Yetnikoff
Don Mercurio	Peter Philbin	Janice Scott	Garcia Thompkins	Joe Yoppolo
John Messina	Joseph Piacenti	Jim Scully	Sky Traughber	Cynthia Zambri
Roger Metting	Ron Piccolo	Shelley Selover	Jose Tudela	Jean Ziment
Jerry Micco	Andy Piretti	Alan Septoff	Jim Urie	Susan Zurak
Jay Miggins	Jerry Pitti	Tom Sgro	Don Van Gorp	Tony Zetland
Charles Miller	Bob Poer		Warren Vincent	

1978 the best year in Columbia Records' history.

Billboard Singles Radio Action

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

Based on station playlists through Thursday (1/18/79)

TOP ADD ONS - NATIONAL

- DONNA SUMMER—Heaven Knows (Casablanca)
- (D) GLORIA GAYNOR—I Will Survive (Polydor)
- LITTLE RIVER BAND—Lady (Harvest)

D—Discotheque Crossover

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

PRIME MOVERS—The two products registering the greatest proportionate upward movement on the station's playlist, as determined by station personnel.

BREAKOUTS—Billboard Chart Dept. summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels.

KOPA—Phoenix

- LITTLE RIVER BAND—Lady (Harvest)
- D GLORIA GAYNOR—I Will Survive (Polydor)
- BLUES BROTHERS—Soul Man (Atlantic) 20-15
- KENNY ROGERS—The Gambler (UA) 18-10

KTKT—Tucson

- DONNA SUMMER—Heaven Knows (Casablanca)
- LINDA RONSTADT—Just One Look (Asylum)
- D CHERYL LYNN—Got To Be Real (Columbia) 25-19
- ROD STEWART—Do You Think I'm Sexy (WB) 13-8

KQEO—Albuquerque

- DOOBIE BROTHERS—What A Fool Believes (WB)
- 10cc—For You And I (Polydor)
- MELISSA MANCHESTER—Don't Cry Out Loud (Arista) 17-12
- D CHERYL LYNN—Got To Be Real (Columbia) 27-13

KEND—Las Vegas

- ZWOL—Call Out My Name (EMI)
- BLUES BROTHERS—Soul Man (Atlantic)
- ROD STEWART—Do You Think I'm Sexy (WB) 29-23
- FOREIGNER—Blue Morning, Blue Day (Atlantic) 15-8

KFMB—San Diego

- OLIVIA NEWTON-JOHN—A Little More Love (MCA)
- FIREFALL—Goodbye, I Love You (Atlantic)
- NICOLETTE LARSON—Lotta Love (WB) 12-1
- POINTER SISTERS—Fire (Planet) 24-16

Pacific Southwest Region

TOP ADD ONS:

- LITTLE RIVER BAND—Lady (Harvest)
- (D) CHERYL LYNN—Got To Be Real (Columbia)
- DONNA SUMMER—Heaven Knows (Casablanca)

PRIME MOVERS:

- ROD STEWART—Do You Think I'm Sexy (WB)
- POINTER SISTERS—Fire (Planet)
- NICOLETTE LARSON—Lotta Love (WB)

BREAKOUTS:

- SANTANA—Stormy (Columbia)
- FIREFALL—Goodbye, I Love You (Atlantic)
- NEIL DIAMOND—Forever In Blue Jeans (Columbia)

KHJ—LA

- D CHERYL LYNN—Got To Be Real (Columbia)
- SANTANA—Stormy (Columbia)
- CARS—My Best Friend's Girl (Elektra) 27-22
- ROD STEWART—Do You Think I'm Sexy (WB) 24-13

KRTH (FM)—LA

- BABYS—Every Time I Think Of You (Chrysalis)
- NEIL DIAMOND—Forever In Blue Jeans (Columbia)
- POINTER SISTERS—Fire (Planet) 23-15
- ROD STEWART—Do You Think I'm Sexy (WB) 7-1

KFI—LA

- LITTLE RIVER BAND—Lady (Harvest)
- DONNA SUMMER—Heaven Knows (Casablanca)
- ROD STEWART—Do You Think I'm Sexy (WB) 7-2
- OLIVIA NEWTON-JOHN—A Little More Love (MCA) 12-9

KEZY—Anaheim

- HEART—Dog & Butterfly (Mushroom)
- DOOBIE BROTHERS—What A Fool Believes (WB)
- THE ROLLING STONES—Shattered (Rolling Stones) 10-6
- ROD STEWART—Do You Think I'm Sexy (WB) 14-9

KCBQ—San Diego

- DOLLY PARTON—Baby I'm Burnin' (RCA)
- CAPTAIN & TENNILLE—You Need A Woman Tonight (A&M)
- NICOLETTE LARSON—Lotta Love (WB) 6-2
- POINTER SISTERS—Fire (Planet) 12-9

KFXM—San Bernardino

- LITTLE RIVER BAND—Lady (Harvest)
- HEART—Straight On (Mushroom) 13-8
- EARTH, WIND & FIRE—September (ARC) 19-9

KERN—Bakersfield

- CHICAGO—No Tell Lover (Columbia)
- FOREIGNER—Blue Morning, Blue Day (Atlantic)
- DONNA SUMMER—Heaven Knows (Casablanca) 29-21
- NICOLETTE LARSON—Lotta Love (WB) 14-10

PRIME MOVERS - NATIONAL

- ROD STEWART—Do You Think I'm Sexy (WB)
- OLIVIA NEWTON-JOHN—A Little More Love (MCA)
- (D) PEACHES & HERB—Shake Your Groove Thing (Polydor)

KGW—Portland

- DONNA SUMMER—Heaven Knows (Casablanca)
- DOOBIE BROTHERS—What A Fool Believes (WB)
- BOB SEGER—We've Got Tonight (Capitol) 16-9
- ELTON JOHN—Part Time Love (MCA) 10-6

KING—Seattle

- DONNA SUMMER—Heaven Knows (Casablanca)
- THE TALKING HEADS—Take Me To The River (Sire)
- BLUES BROTHERS—Soul Man (Atlantic) 25-15
- ROD STEWART—Do You Think I'm Sexy (WB) 12-7

KIRB—Spokane

- LITTLE RIVER BAND—Lady (Harvest)
- SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSD)
- BLUES BROTHERS—Soul Man (Atlantic) 18-11
- MELISSA MANCHESTER—Don't Cry Out Loud (Arista) 25-21

KTAC—Tacoma

- DONNA SUMMER—Heaven Knows (Casablanca)
- NEIL DIAMOND—Forever In Blue Jeans (Columbia)
- BEE GEES—Too Much Heaven (RSD) 5-3
- OLIVIA NEWTON-JOHN—A Little More Love (MCA) 12-9

KCPX—Salt Lake City

- DOLLY PARTON—Baby I'm Burnin' (RCA)
- ANNE MURRAY—I Just Fell In Love Again (Capitol)
- ROD STEWART—Do You Think I'm Sexy (WB) 11-5
- GERRY RAFFERTY—Home And Dry (UA) 26-19

KRSP—Salt Lake City

- BABYS—Every Time I Think Of You (Chrysalis)
- D CHERYL LYNN—Got To Be Real (Columbia)
- ROD STEWART—Do You Think I'm Sexy (WB) 12-6
- ACE FREHLEY—New York Groove (Casablanca) 17-12

KTLK—Denver

- NO LIST
- NO LIST
- NO LIST
- NO LIST

KIMN—Denver

- HOT CHOCOLATE—Every 1's A Winner (Infinity)
- FOREIGNER—Blue Morning, Blue Day (Atlantic)
- ROD STEWART—Do You Think I'm Sexy (WB) 13-6
- D CHIC—Le Freak (Atlantic) 7-3

North Central Region

TOP ADD ONS:

- GERRY RAFFERTY—Home And Dry (UA)
- DONNA SUMMER—Heaven Knows (Casablanca)
- ROSE ROYCE—Love Don't Live Here Anymore (Whitfield)

PRIME MOVERS:

- ROD STEWART—Do You Think I'm Sexy (WB)
- THE TALKING HEADS—Take Me To The River (Sire)
- (D) PEACHES & HERB—Shake Your Groove Thing (Polydor)

BREAKOUTS:

- ANNE MURRAY—I Just Fell In Love Again (Capitol)
- BABYS—Every Time I Think Of You (Chrysalis)
- STYX—Sing For The Day (A&M)

CKLW—Detroit

- NO LIST
- NO LIST
- NO LIST
- NO LIST

BREAKOUTS - NATIONAL

- DOOBIE BROTHERS—What A Fool Believes (WB)
- STYX—Sing For The Day (A&M)
- NEIL YOUNG—Four Strong Winds (WB)

WPEZ—Pittsburgh

- FIREFALL—Goodbye, I Love You (Atlantic)
- FOREIGNER—Blue Morning, Blue Day (Atlantic)
- ROD STEWART—Do You Think I'm Sexy (WB) 15-8
- NICOLETTE LARSON—Lotta Love (WB) 12-9

KELI—Tulsa

- DONNA SUMMER—Heaven Knows (Casablanca)
- DR. HOOK—All The Time In The World (Capitol)
- BARRY MANILOW—Somewhere In The Night (Arista) 30-17
- ROD STEWART—Do You Think I'm Sexy (WB) 7-1

WTIX—New Orleans

- D GLORIA GAYNOR—I Will Survive (Polydor)
- MELBA MOORE—You Stepped Into My Life (Epic)
- ROD STEWART—Do You Think I'm Sexy (WB) 20-8
- CHERYL LYNN—Got To Be Real (Columbia) 15-5

WHOE—New Orleans

- D GLORIA GAYNOR—I Will Survive (Polydor)
- BILLY JOEL—Big Shot (Columbia)
- LEIF GARRETT—I Was Made For Dancing (Scotti Brothers) 28-21
- CHERYL LYNN—Got To Be Real (Columbia) 13-8

KEEL—Shreveport

- CHICAGO—No Tell Lover (Columbia)
- BLUES BROTHERS—Soul Man (Atlantic)
- NICOLETTE LARSON—Lotta Love (WB) 17-13
- ROD STEWART—Do You Think I'm Sexy (WB) 16-9

KLEO—Wichita

- MARSHAL HAIN—Dancing In The City (Harvest)
- DOBBIE GRAY—You Can Do It (Infinity)
- BLUES BROTHERS—Soul Man (Atlantic) 20-9
- ROD STEWART—Do You Think I'm Sexy (WB) 13-12

Southwest Region

TOP ADD ONS:

- (D) GLORIA GAYNOR—I Will Survive (Polydor)
- DONNA SUMMER—Heaven Knows (Casablanca)
- CHICAGO—No Tell Lover (Columbia)

PRIME MOVERS:

- ROD STEWART—Do You Think I'm Sexy (WB)
- KENNY ROGERS—The Gambler (UA)
- OLIVIA NEWTON-JOHN—A Little More Love (MCA)

BREAKOUTS:

- NEIL DIAMOND—Forever In Blue Jeans (Columbia)
- DIRE STRAIGHTS—Sultans Of Swing (WB)
- MELBA MOORE—You Stepped Into My Life (Epic)

KILT—Houston

- DIRE STRAIGHTS—Sultans Of Swing (WB)
- NEIL DIAMOND—Forever In Blue Jeans (Columbia)
- D PEACHES & HERB—Shake Your Groove Thing (Polydor) 15-9
- KENNY ROGERS—The Gambler (UA) 23-15

KRBE—Houston

- NICOLETTE LARSON—Lotta Love (WB)
- BARRY MANILOW—Somewhere In The Night (Arista)
- FRANKIE VALLI—Save Me, Save Me (Warner/Burb) 14-9
- HOT CHOCOLATE—Every 1's A Winner (Infinity) 22-16

KLIF—Dallas

- HALL & OATES—I Don't Want To Lose You (RCA)
- DONNA SUMMER—Heaven Knows (Casablanca)
- ACE FREHLEY—New York Groove (Casablanca) 23-21
- OLIVIA NEWTON-JOHN—A Little More Love (MCA) 7-1

KNUS-FM—Dallas

- DONNA SUMMER—Heaven Knows (Casablanca)
- D GLORIA GAYNOR—I Will Survive (Polydor)
- MELISSA MANCHESTER—Don't Cry Out Loud (Arista) 33-16
- D CHERYL LYNN—Got To Be Real (Columbia) 15-5

KFJZ-FM (Z-97)—Ft. Worth

- FOREIGNER—Blue Morning, Blue Day (Atlantic)
- EARTH, WIND & FIRE—September (ARC)
- BEE GEES—Too Much Heaven (RSD) 9-6
- OLIVIA NEWTON-JOHN—A Little More Love (MCA) 15-7

KINT—El Paso

- LEIF GARRETT—I Was Made For Dancing (Scotti Brothers)
- GERRY RAFFERTY—Home And Dry (UA)
- ROD STEWART—Do You Think I'm Sexy (WB) 30-24
- POINTER SISTERS—Fire (Planet) 17-11

WKY—Oklahoma City

- CHICAGO—No Tell Lover (Columbia)
- D CHANSON—Don't Hold Back (Arista)
- ROD STEWART—Do You Think I'm Sexy (WB) 14-9
- KENNY ROGERS—The Gambler (UA) HB-17

KAKC—Tulsa

- NO LIST
- NO LIST
- NO LIST
- NO LIST

Midwest Region

TOP ADD ONS:

- KENNY ROGERS—The Gambler (UA)
- NICOLETTE LARSON—Lotta Love (WB)
- CHICAGO—No Tell Lover (Columbia)

PRIME MOVERS:

- OLIVIA NEWTON-JOHN—A Little More Love (MCA)
- ROD STEWART—Do You Think I'm Sexy (WB)
- EARTH, WIND & FIRE—September (ARC)

BREAKOUTS:

- DOOBIE BROTHERS—What A Fool Believes (WB)
- STYX—Sing For The Day (A&M)
- DONNA SUMMER—Heaven Knows (Casablanca)

WLS—Chicago

- NICOLETTE LARSON—Lotta Love (WB)
- OLIVIA NEWTON-JOHN—A Little More Love (MCA) 23-14
- ROD STEWART—Do You Think I'm Sexy (WB) 39-25

WEFM—Chicago

- GLORIA GAYNOR—I Will Survive (Polydor)
- STYX—Sing For The Day (A&M)
- FOREIGNER—Blue Morning, Blue Day (Atlantic) 17-13
- OLIVIA NEWTON-JOHN—A Little More Love (MCA) 24-16

WROK—Rockford

- CHICAGO—No Tell Lover (Columbia)
- CAPTAIN & TENNILLE—You Need A Woman Tonight (A&M)
- NICOLETTE LARSON—Lotta Love (WB) 14-11
- EARTH, WIND & FIRE—September (ARC) 19-14

(Continued on page 26)

© Copyright 1979, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

FOR BEST ORIGINAL SCORE - Giorgio Moroder

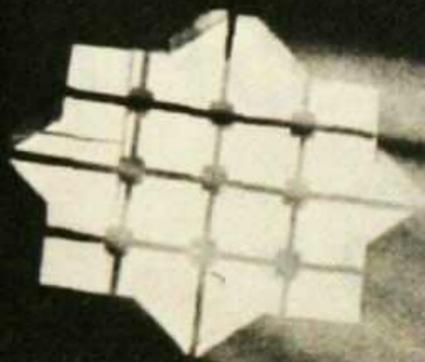
**“Giorgio Moroder’s tingling, exotic score
is a triumph.”**

ARTHUR KNIGHT, *Hollywood Reporter*

BEST ORIGINAL SCORE

Los Angeles Film Critics Association

*Midnight
Express*



**GOLDEN GLOBE NOMINEE
Best Original Score**

**GRAMMY NOMINEE
Best Original Score**

Original motion picture soundtrack available through Casablanca Record and FilmWorks



© 1979 COLUMBIA PICTURES INDUSTRIES, INC.

Copyrighted material

PolyGram Tele

REF: P O L Y G R

DOUBLING OUR SALES
THE BEGINNING.

ogram No. 045

A M CANADA

IN 1978 WAS JUST

Billboard Singles Radio Action

Based on station playlists through Thursday (1/18/79)

Playlist Top Add Ons •
Playlist Prime Movers ★

Continued from page 22

- WIFE—Indianapolis**
- KANSAS—Lonely Wind (Kirshner)
 - AMI STEWART—Knock On Wood (Arista)
 - ★ ROD STEWART—Do You Think I'm Sexy (WB) 25-10
 - ★ OLIVIA NEWTON-JOHN—A Little More Love (MCA) 20-11

- WNDE—Indianapolis**
- D• DAN HARTMAN—Instant Replay (Blue Sky)
 - FRANKIE VALLI—Fancy Dancin' (Warner/Curb)
 - ★ ACE FREHLEY—New York Groove (Casablanca) 25-19
 - ★ HOT CHOCOLATE—Every 1's A Winner (Infinity) 25-14

- WOKY—Milwaukee**
- KENNY ROGERS—The Gambler (UA)
 - STYX—Sing For The Day (A&M)
 - ★ EARTH, WIND & FIRE—September (ARC) 14-7
 - ★ OLIVIA NEWTON-JOHN—A Little More Love (MCA) 20-16

- WZUU-FM—Milwaukee**
- D• DAN HARTMAN—Instant Replay (Blue Sky)
 - DOOBIE BROTHERS—What A Fool Believes (WB)
 - ★ HOT CHOCOLATE—Every 1's A Winner (Infinity) 15-10
 - ★ POINTER SISTERS—Fire (Planet) 10-5

- KSLO-FM—St. Louis**
- KENNY ROGERS—The Gambler (UA)
 - DOOBIE BROTHERS—What A Fool Believes (WB)
 - ★ BLUES BROTHERS—Soul Man (Atlantic) 22-16
 - ★ ROD STEWART—Do You Think I'm Sexy (WB) 51

- KXOK—St. Louis**
- STYX—Sing For The Day (A&M)
 - NICOLETTE LARSON—Lotta Love (WB) 20-10
 - ★ ROD STEWART—Do You Think I'm Sexy (WB) 12-3

- KIDA—Des Moines**
- ROD STEWART—Do You Think I'm Sexy (WB)
 - EARTH, WIND & FIRE—September (ARC)
 - ★ KENNY ROGERS—The Gambler (UA) 23-15
 - ★ HOT CHOCOLATE—Every 1's A Winner (Infinity) 20-10

- KDWB—Minneapolis**
- KENNY ROGERS—The Gambler (UA)
 - BLUES BROTHERS—Soul Man (Atlantic)
 - ★ EARTH, WIND & FIRE—September (ARC) 22-14
 - ★ OLIVIA NEWTON-JOHN—A Little More Love (MCA) 20-8

- KSTP—Minneapolis**
- DOOBIE BROTHERS—What A Fool Believes (WB)
 - IAN MATTHEWS—Shake It (Mushroom)
 - ★ OLIVIA NEWTON-JOHN—A Little More Love (MCA) 12-7
 - ★ PABLO CRUISE—I Go To Rio (A&M) 23-18

- WHB—Kansas City**
- CHICAGO—No Tell Lover (Columbia)
 - DONNA SUMMER—Heaven Knows (Casablanca)
 - ★ FOREIGNER—Blue Morning, Blue Day (Atlantic) 25-16
 - ★ LEIF GARRETT—I Was Made For Dancing (Scotti Brothers) 23-12

- KBEQ—Kansas City**
- DONNA SUMMER—Heaven Knows (Casablanca)
 - DOOBIE BROTHERS—What A Fool Believes (WB)
 - ★ KENNY ROGERS—The Gambler (UA) 13-5
 - ★ POINTER SISTERS—Fire (Planet) 12-3

- KKLS—Rapid City**
- LEIF GARRETT—I Was Made For Dancing (Scotti Brothers)
 - FIREFALL—Goodbye, I Love You (Atlantic)
 - ★ HOT CHOCOLATE—Every 1's A Winner (Infinity) 8-4
 - ★ POINTER SISTERS—Fire (Planet) 18-15

- KQWB—Fargo**
- D• CHERYL LYNN—Got To Be Real (Columbia)
 - GERRY RAFFERTY—Home And Dry (UA)
 - ★ BLUES BROTHERS—Soul Man (Atlantic) 27-23
 - ★ CAPTAIN & TENNILLE—You Need A Woman Tonight (A&M) 31-24

Northeast Region

- TOP ADD ONS:**
- DONNA SUMMER—Heaven Knows (Casablanca)
 - LEIF GARRETT—I Was Made For Dancing (Scotti Brothers)
 - ALICE COOPER—How You Gonna See Me Now (WB)

- PRIME MOVERS:**
- ROD STEWART—Do You Think I'm Sexy (WB)
 - (D) GLORIA GAYNOR—I Will Survive (Polydor)
 - (D) CHERYL LYNN—Got To Be Real (Columbia)

- BREAKOUTS:**
- EVELYN "CHAMPAGNE" KING—I Don't Know If It's Right (RCA)
 - BELL & JAMES—Livin' It Up (A&M)
 - SANTANA—Stormy (Columbia)

- WABC—New York**
- EVELYN "CHAMPAGNE" KING—I Don't Know If It's Right (RCA)
 - BELL & JAMES—Livin' It Up (A&M)
 - ★ BOB SEGER—We've Got Tonight (Capitol) 15-12
 - D• CHERYL LYNN—Got To Be Real (Columbia) 11-7

- (WXLO) 99-X—New York**
- DONNA SUMMER—Heaven Knows (Casablanca)
 - GERRY RAFFERTY—Home And Dry (UA)
 - D• GLORIA GAYNOR—I Will Survive (Polydor) 23-15
 - ★ ROD STEWART—Do You Think I'm Sexy (WB)

- WPTV—Albany**
- D• CHERYL LYNN—Got To Be Real (Columbia)
 - BABYS—Every Time I Think Of You (Chrysalis)
 - ★ ROD STEWART—Do You Think I'm Sexy (WB) 20-9
 - ★ BARRY MANILOW—Somewhere In The Night (Arista) 26-17

- WTRY—Albany**
- LEIF GARRETT—I Was Made For Dancing (Scotti Brothers)
 - BOSTON—A Man I'll Never Be (Epic)
 - ★ ROD STEWART—Do You Think I'm Sexy (WB) 9-6
 - ★ BLUES BROTHERS—Soul Man (Atlantic) 13-9

- WKBW—Buffalo**
- MELISSA MANCHESTER—Don't Cry Out Loud (Arista)
 - DONNA SUMMER—Heaven Knows (Casablanca)
 - ★ FOREIGNER—Blue Morning, Blue Day (Atlantic) 18-13
 - D• CHERYL LYNN—Got To Be Real (Columbia) 26-22

- WYSL—Buffalo**
- DIRE STRAITS—Sultans of Swing (WB)
 - DOOBIE BROTHERS—What A Fool Believes (WB)
 - ★ ROD STEWART—Do You Think I'm Sexy (WB) 14-3
 - ★ POINTER SISTERS—Fire (Planet) 16-7

- WBFB—Rochester**
- BABYS—Every Time I Think Of You (Chrysalis)
 - BLUES BROTHERS—Soul Man (Atlantic)
 - ★ ROD STEWART—Do You Think I'm Sexy (WB) 10-5
 - ★ ALICE COOPER—How You Gonna See Me Now (WB) 22-3

- WRKO—Boston**
- LEIF GARRETT—I Was Made For Dancing (Scotti Brothers)
 - ALICE COOPER—How You Gonna See Me Now (WB)
 - D• GLORIA GAYNOR—I Will Survive (Polydor) 14-5
 - ★ ROD STEWART—Do You Think I'm Sexy (WB) 29-15

- WBZ-FM—Boston**
- AMI STEWART—Knock On Wood (Arista)
 - SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSD)
 - NONE
 - D• GLORIA GAYNOR—I Will Survive (Polydor) 14-4

- WDRG—Hartford**
- LITTLE RIVER BAND—Lady (Harvest)
 - DONNA SUMMER—Heaven Knows (Casablanca)
 - ★ ROD STEWART—Do You Think I'm Sexy (WB) 29-19
 - ★ OLIVIA NEWTON-JOHN—A Little More Love (MCA) 12-5

- WPRO (AM)—Providence**
- DONNA SUMMER—Heaven Knows (Casablanca)
 - SANTANA—Stormy (Columbia)
 - D• PEACHES & HERB—Shake Your Groove Thing (Polydor) HB-25
 - ★ ROSE ROYCE—Love Don't Live Here Anymore (Whitfield) HB-25

- WPRO-FM—Providence**
- LEIF GARRETT—I Was Made For Dancing (Scotti Brothers)
 - PEACHES & HERB—Shake Your Groove Thing (Polydor)
 - ★ BARRY MANILOW—Somewhere In The Night (Arista) 12-9
 - D• GLORIA GAYNOR—I Will Survive (Polydor) 22-13

- WICC—Bridgeport**
- NO LIST

Mid-Atlantic Region

- TOP ADD ONS:**
- FOREIGNER—Blue Morning, Blue Day (Atlantic)
 - (D) PEACHES & HERB—Shake Your Groove Thing (Polydor)
 - (D) GLORIA GAYNOR—I Will Survive (Polydor)

- PRIME MOVERS:**
- ROD STEWART—Do You Think I'm Sexy (WB)
 - IAN MATTHEWS—Shake It (Mushroom)
 - NEIL DIAMOND—Forever In Blue Jeans (Columbia)

- BREAKOUTS:**
- ANNE MURRAY—I Just Fell In Love Again (Capitol)
 - BILLY JOEL—Big Shot (Columbia)
 - EDDIE MONEY—Maybe I'm A Fool (Columbia)

- WTIL—Philadelphia**
- FRANKIE MILLS—Music Box Dancer (Chrysalis)
 - ANNE MURRAY—I Just Fell In Love Again (Capitol)
 - ★ NEIL DIAMOND—Forever In Blue Jeans (Columbia) HB-19
 - ★ NICOLETTE LARSON—Lotta Love (WB) 12-6

- WZZD—Philadelphia**
- NO LIST
 - WFLI-FM—Philadelphia
 - FOREIGNER—Blue Morning, Blue Day (Atlantic)
 - D• PEACHES & HERB—Shake Your Groove Thing (Polydor)
 - ★ EARTH, WIND & FIRE—September (ARC) 12-4

- D• CHERYL LYNN—Got To Be Real (Columbia) 20-14**
- WPGC—Washington**
- D• GLORIA GAYNOR—I Will Survive (Polydor)
 - BILLY JOEL—Big Shot (Columbia)
 - ★ IAN MATTHEWS—Shake It (Mushroom) 15-9
 - D• PEACHES & HERB—Shake Your Groove Thing (Polydor) 29-20

- WGH—Norfolk**
- D• GLORIA GAYNOR—I Will Survive (Polydor)
 - DOOBIE BROTHERS—What A Fool Believes (WB)
 - ★ HOT CHOCOLATE—Every 1's A Winner (Infinity) HB-9
 - ★ DONNA SUMMER—Heaven Knows (Casablanca) HB-13

- WCAO—Baltimore**
- FOREIGNER—Blue Morning, Blue Day (Atlantic)
 - EDDIE MONEY—Maybe I'm A Fool (Columbia)
 - ★ CHICAGO—No Tell Lover (Columbia) 25-20
 - ★ ROD STEWART—Do You Think I'm Sexy (WB) 5-1

- WYRE—Annapolis**
- D• GLORIA GAYNOR—I Will Survive (Polydor)
 - ANNE MURRAY—I Just Fell In Love Again (Capitol)
 - ★ ROSE ROYCE—Love Don't Live Here Anymore (Whitfield) 13-8
 - ★ ROD STEWART—Do You Think I'm Sexy (WB) 5-2

- WLEE—Richmond**
- CHICAGO—No Tell Lover (Columbia)
 - LEIF GARRETT—I Was Made For Dancing (Scotti Brothers)
 - ★ NIGEL OLSSON—Dancin' Shoes (Bang) 25-22
 - ★ BARRY MANILOW—Somewhere In The Night (Arista) 17-12

- WRVQ—Richmond**
- PEACHES & HERB—Shake Your Groove Thing (Polydor)
 - THE ROLLING STONES—Shattered (Rolling Stones)
 - ★ IAN MATTHEWS—Shake It (Mushroom) 14-5
 - ★ FOREIGNER—Blue Morning, Blue Day (Atlantic) 19-12

- WAEB—Allentown**
- BABYS—Every Time I Think Of You (Chrysalis)
 - DONNA SUMMER—Heaven Knows (Casablanca)
 - ★ BARRY MANILOW—Somewhere In The Night (Arista) 22-15
 - ★ ROD STEWART—Do You Think I'm Sexy (WB) 18-8

- WKBO—Harrisburg**
- ANNE MURRAY—I Just Fell In Love Again (Capitol)
 - PEACHES & HERB—Shake Your Groove Thing (Polydor)
 - ★ BLUES BROTHERS—Soul Man (Atlantic) 17-10
 - ★ ROD STEWART—Do You Think I'm Sexy (WB) 10-3

Southeast Region

- TOP ADD ONS:**
- (D) GLORIA GAYNOR—I Will Survive (Polydor)
 - LITTLE RIVER BAND—Lady (Harvest)
 - DONNA SUMMER—Heaven Knows (Casablanca)

- PRIME MOVERS:**
- ROD STEWART—Do You Think I'm Sexy (WB)
 - (D) PEACHES & HERB—Shake Your Groove Thing (Polydor)
 - POINTER SISTERS—Fire (Planet)

- BREAKOUTS:**
- DOOBIE BROTHERS—What A Fool Believes (WB)
 - NEIL YOUNG—Four Strong Winds (WB)
 - POCO—Crazy Love (ABC)

- WQXI—Atlanta**
- EDDIE MONEY—Maybe I'm A Fool (Columbia)
 - IAN MATTHEWS—Shake It (Mushroom)
 - ★ KENNY ROGERS—The Gambler (UA) 17-8
 - ★ OLIVIA NEWTON-JOHN—A Little More Love (MCA) 5-2

- 2-93 (WZGC-FM)—Atlanta**
- NEIL DIAMOND—Forever In Blue Jeans (Columbia)
 - DOOBIE BROTHERS—What A Fool Believes (WB)
 - ★ IAN MATTHEWS—Shake It (Mushroom) 21-15
 - ★ BLUES BROTHERS—Soul Man (Atlantic) 13-5

- WBBQ—Augusta**
- LITTLE RIVER BAND—Lady (Harvest)
 - EDDIE RABBITT—Every Which Way But Loose (Elektra)
 - ★ FRANKIE MILLS—Music Box Dancer (Chrysalis) 30-22
 - ★ MELISSA MANCHESTER—Don't Cry Out Loud (Arista) 16-7

- WFOA—Atlanta**
- D• GLORIA GAYNOR—I Will Survive (Polydor)
 - DOOBIE BROTHERS—What A Fool Believes (WB)
 - ★ CHICAGO—No Tell Lover (Columbia) 25-18
 - ★ ROD STEWART—Do You Think I'm Sexy (WB) 10-4

- WSEA—Savannah**
- MELISSA MANCHESTER—Don't Cry Out Loud (Arista)
 - ROSS, WONDER, GAYE & ROBINSON—Pops, We Love You (Motown)
 - D• PEACHES & HERB—Shake Your Groove Thing (Polydor) 18-13
 - D• CHERYL LYNN—Got To Be Real (Columbia) 14-5

- WQAM—Miami**
- HOT CHOCOLATE—Every 1's A Winner (Infinity)
 - ANNE MURRAY—I Just Fell In Love Again (Capitol)
 - ★ POINTER SISTERS—Fire (Planet) 14-6
 - ★ DR. HOOK—Sharing The Night Together (Capitol) 15-7

- WMJX (96X)—Miami**
- JACKSONS—Shake Your Booty (Epic)
 - BARRY MANILOW—Somewhere In The Night (Arista)
 - ★ ROD STEWART—Do You Think I'm Sexy (WB) 24-9
 - D• GLORIA GAYNOR—I Will Survive (Polydor) 11-2

- Y-100 (WHYI-FM)—Miami**
- NO LIST

- WLOF—Orlando**
- DONNA SUMMER—Heaven Knows (Casablanca)
 - NEIL YOUNG—Four Strong Winds (WB)
 - D• PEACHES & HERB—Shake Your Groove Thing (Polydor) 15-6
 - ★ ROD STEWART—Do You Think I'm Sexy (WB) 21-11

- Q-105 (WRBQ-FM)—Tampa**
- LITTLE RIVER BAND—Lady (Harvest)
 - D• GLORIA GAYNOR—I Will Survive (Polydor)
 - D• DAN HARTMAN—Instant Replay (Blue Sky) 22-7
 - D• PEACHES & HERB—Shake Your Groove Thing (Polydor) 28-14

- BJ-105 (WBW-FM)—Orlando**
- NEIL YOUNG—Four Strong Winds (WB)
 - SANTANA—Stormy (Columbia)
 - BILLY JOEL—My Life (Columbia) 4-1
 - ★ ROD STEWART—Do You Think I'm Sexy (WB) 18-8

- WMFJ—Daytona Beach**
- NEIL YOUNG—Four Strong Winds (WB)
 - ROSS, WONDER, GAYE & ROBINSON—Pops We Love You (Motown)
 - ★ ROD STEWART—Do You Think I'm Sexy (WB) 22-12
 - ★ OLIVIA NEWTON-JOHN—A Little More Love (MCA) 19-9

- WAPE—Jacksonville**
- CHICAGO—No Tell Lover (Columbia)
 - GARY'S GANG—Keep On Dancin' (Columbia)
 - ★ ROD STEWART—Do You Think I'm Sexy (WB) 21-17
 - D• THE RAES—A Little Lovin' (A&M) 23-18

- WAYS—Charlotte**
- D• GLORIA GAYNOR—I Will Survive (Polydor)
 - DOOBIE BROTHERS—What A Fool Believes (WB)
 - D• PEACHES & HERB—Shake Your Groove Thing (Polydor) 16-10
 - ★ ROD STEWART—Do You Think I'm Sexy (WB) 7-2

- WXIX—Raleigh**
- KATE BUSH—Man With The Child In His Eyes (EMI)
 - DADDY DEWDROP—Nanu-Nanu (Inphasion)
 - ★ ROSE ROYCE—Love Don't Live Here Anymore (Whitfield) HB-29
 - ★ NIGEL OLSSON—Dancin' Shoes (Bang) HB-28

- WTMA—Charleston**
- BABYS—Every Time I Think Of You (Chrysalis)
 - DR. HOOK—Sharing The Night Together (Capitol)
 - ★ ROD STEWART—Do You Think I'm Sexy (WB) 12-6
 - ★ MELISSA MANCHESTER—Don't Cry Out Loud (Arista) 16-11

- WORD—Spartanburg**
- D• GLORIA GAYNOR—I Will Survive (Polydor)
 - FIREFALL—Goodbye, I Love You (Atlantic)
 - ★ CHICAGO—No Tell Lover (Columbia) X-21
 - ★ HOT CHOCOLATE—Every 1's A Winner (Infinity) 18-10

- (WBTV) 92-Q—Nashville**
- CHICAGO—No Tell Lover (Columbia)
 - POCO—Crazy Love (ABC)
 - ★ ROD STEWART—Do You Think I'm Sexy (WB) 12-1
 - ★ POINTER SISTERS—Fire (Planet) 14-4

- WHBQ—Memphis**
- BLUES BROTHERS—Rubber Biscuit (Atlantic)
 - BARRY MANILOW—Somewhere In The Night (Arista)
 - ★ BLUES BROTHERS—Soul Man (Atlantic) 30-15
 - ★ NICOLETTE LARSON—Lotta Love (WB) 25-18

- WFLI—Chattanooga**
- OLIVIA NEWTON-JOHN—A Little More Love (MCA)
 - IAN MATTHEWS—Shake It (Mushroom)
 - D• VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 17-7
 - ★ POINTER SISTERS—Fire (Planet) 18-8

- WRJZ—Knoxville**
- POCO—Crazy Love (ABC)
 - EDDIE MONEY—Maybe I'm A Fool (Columbia)
 - D• PEACHES & HERB—Shake Your Groove Thing (Polydor) HB-27
 - D• CHANSON—Don't Hold Back (Arista) 23-15

- WGOW—Chattanooga**
- DONNA SUMMER—Heaven Knows (Casablanca)
 - LITTLE RIVER BAND—Lady (Harvest)
 - ★ LIVINGSTON TAYLOR—I Will Be In Love With You (Epic) 17-11
 - ★ MELISSA MANCHESTER—Don't Cry Out Loud (Arista) 12-6

- WBRC—Birmingham**
- POCO—Crazy Love (ABC)
 - FRANKIE MILLS—Music Box Dancer (Chrysalis)
 - ★ ROD STEWART—Do You Think I'm Sexy (WB) 15-7
 - D• CHERYL LYNN—Got To Be Real (Columbia) 27-21

- WGSN—Birmingham**
- D• GLORIA GAYNOR—I Will Survive (Polydor)
 - DONNA SUMMER—Heaven Knows (Casablanca)
 - ★ HOT CHOCOLATE—Every 1's A Winner (Infinity) 25-15
 - ★ CHICAGO—No Tell Lover (Columbia) 30-20

- WHYY—Montgomery**
- LITTLE RIVER BAND—Lady (Harvest)
 - EDDIE RABBITT—Every Which Way But Loose (Elektra)
 - ★ FRANKIE MILLS—Music Box Dancer (Chrysalis) 16-7
 - ★ ROD STEWART—Do You Think I'm Sexy (WB) 20-9

- KAAY—Little Rock**
- LITTLE RIVER BAND—Lady (Harvest)
 - BLUES BROTHERS—Rubber Biscuit (Atlantic)
 - ★ EARTH, WIND & FIRE—September (ARC) AD-19
 - ★ ROD STEWART—Do You Think I'm Sexy (WB) AD-17

- WAJR—Winston-Salem**
- ANNE MURRAY—I Just Fell In Love Again (Capitol)
 - DOOBIE BROTHERS—What A Fool Believes (WB)
 - ★ KENNY ROGERS—The Gambler (UA) 31-20
 - D• CHERYL LYNN—Got To Be Real (Columbia) 23-15

- WAVV—Winston-Salem**
- NEIL YOUNG—Four Strong Winds (WB)
 - SANTANA—Stormy (Columbia)
 - ★ NICOLETTE LARSON—Lotta Love (WB) 25-20
 - ★ ROD STEWART—Do You Think I'm Sexy (WB) 26-20

- WLB—Fayetteville**
- NEIL DIAMOND—Forever In Blue Jeans (Columbia)
 - DR. HOOK—All The Time In The World (Capitol)
 - ★ DONNA SUMMER—Heaven Knows (Casablanca) HB-22
 - ★ CHUCK BROWN & THE SOUL SEARCHERS—Bustin' Loose (Source) HB-23

© Copyright 1979, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

JANUARY 27, 1979 BILLBOARD

Bless them...
Who give others their dreams
For it is their dreams
We'll share forever.

Shelly Siegel
1946-1979

In Memory
of a man who in youth
gave us all the timeless gift of
imagination.
Deepest condolences
from
The Casablanca
Record and FilmWorks Family

Billboard Album Radio Action

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

Based on station playlist through Wednesday (1/17/79)

Top Add Ons-National

- DESMOND CHILD & ROUGE—(Capitol)
- DAVID BROMBERG—My Own House (Fantasy)
- NAZARETH—No Mean City (A&M)
- ROBBEN FORD—The Inside Story (Elektra)

Top Requests/Airplay-National

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

National Breakouts

- ELVIS COSTELLO—Armed Forces (Columbia)
- EDDIE MONEY—Life For The Taking (Columbia)
- FABULOUS POODLES—Mirror Stars (Epic)
- THE BABYS—Head First (Chrysalis)

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.

KFML AM—Denver (Larry Bruce)

- J. GEILS BAND—Sanctuary (EMI/America)
- MARC TANNER BAND—No Escape (Elektra)
- KRIS KRISTOFFERSON & RITA COOLIDGE—Natural Act (A&M)
- DIRE STRAITS—(WB)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- DOOBIE BROTHERS—Minute By Minute (WB)
- ROD STEWART—Blondes Have More Fun (WB)

KZEL FM—Eugene (Stan Garrett)

- ELVIS COSTELLO—Armed Forces (Columbia)
- UFO—Strangers In The Night (Chrysalis)
- HEAD EAST—Live (A&M)
- EDDIE MONEY—Life For The Taking (Columbia)
- CAMEL—Breathless (Arista)
- KRIS KRISTOFFERSON & RITA COOLIDGE—Natural Act (A&M)
- J. GEILS BAND—Sanctuary (EMI/America)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- POCO—Legend (ABC)
- THE BABYS—Head First (Chrysalis)

KZOK FM—Seattle (Mavis Mackoff)

- BIG HORN—(Columbia)
- FRESH—(Gmiverse/Prodigy)
- FABULOUS POODLES—Mirror Stars (Epic)
- UFO—Strangers In The Night (Chrysalis)
- VAN HALEN—(WB)
- FOREIGNER—Double Vision (Atlantic)
- HEART—Dog & Butterfly (Portrait)
- ROLLING STONES—Some Girls (Rolling Stones)

KLOJ FM—Austin (B. Hamill/T. Quarles)

- SALLY OLDFIELD—Water Bees (Chrysalis)
- THE BABYS—Head First (Chrysalis)
- ELVIS COSTELLO—Armed Forces (Columbia)
- EDDIE MONEY—Life For The Taking (Columbia)
- CAMEL—Breathless (Arista)
- THE POLICE—Outlandos D'Amour (A&M)
- DIRE STRAITS—(WB)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- VAN MORRISON—Wavelength (WB)
- THE POLICE—Bloodsuckers (Polydor)

WRNG FM—New Orleans (Samba)

- EDDIE MONEY—Life For The Taking (Columbia)
- ELVIS COSTELLO—Armed Forces (Columbia)
- DIRE STRAITS—(WB)
- ELVIN BISHOP—Hag Heaven (Capitani)
- THE BABYS—Head First (Chrysalis)
- TOTO—(Columbia)
- ROD STEWART—Blondes Have More Fun (WB)
- QUEEN—Jazz (Elektra)
- BILLY JOEL—52nd Street (Columbia)

WNOE FM—New Orleans (Captain Humble)

- MARK ALMOND—Other People's Rooms (Horizon)
- ROBBEN FORD—The Inside Story (Elektra)
- SEA LEVEL—On The Edge (Capricorn)
- BILLY JOEL—52nd Street (Columbia)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- EARTH, WIND & FIRE—Best Of Volume 1 (ARC/Columbia)
- ROD STEWART—Blondes Have More Fun (WB)

WMMS FM—Cleveland (John Gorman)

- ANGEL—Smile (Casablanca)
- MARC TANNER BAND—No Escape (Elektra)
- UFO—Strangers In The Night (Chrysalis)
- FABULOUS POODLES—Mirror Stars (Epic)
- FM—Black Noise (Vesa)
- BOB MARLEY & THE WALLERS—Babylon By Bus (Island)
- ROD STEWART—Blondes Have More Fun (WB)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- BILLY JOEL—52nd Street (Columbia)
- TODD RUNDGREN—Back To The Bars (Beaverliver/Warner)

WYDD FM—Pittsburgh (Jack Robertson)

- FABULOUS POODLES—Mirror Stars (Epic)
- HOT CHOCOLATE—Every 1'S A Winner (Infinity)
- APRIL WINE—First Glance (Capitol)
- ELVIS COSTELLO—Armed Forces (Columbia)
- EDDIE MONEY—Life For The Taking (Columbia)
- ROD STEWART—Blondes Have More Fun (WB)
- BILLY JOEL—52nd Street (Columbia)
- ERIC CLAPTON—Backless (RSO)
- DOOBIE BROTHERS—Minute By Minute (WB)

WQFM FM—Milwaukee (Jim Roberts)

- EDDIE MONEY—Life For The Taking (Columbia)
- ELVIS COSTELLO—Armed Forces (Columbia)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- BILLY JOEL—52nd Street (Columbia)
- ROD STEWART—Blondes Have More Fun (WB)
- STYX—Pieces Of Eight (A&M)

KSHE FM—St. Louis (Ted Haebbeck)

- NAZARETH—No Mean City (A&M)
- MARC TANNER BAND—No Escape (Elektra)
- HEAD EAST—Live (A&M)
- UFO—Strangers In The Night (Chrysalis)
- PHIL MANZANERA—K. Sauge (Polydor)
- ROD STEWART—Blondes Have More Fun (WB)
- QUEEN—Jazz (Elektra)
- DOOBIE BROTHERS—Minute By Minute (WB)
- TOTO—(Columbia)

WQJM FM—Tampa (Real Mirsky)

- THE BABYS—Head First (Chrysalis)
- EDDIE MONEY—Life For The Taking (Columbia)
- ROD STEWART—Blondes Have More Fun (WB)
- QUEEN—Jazz (Elektra)
- STEVE MARTIN—A Wild And Crazy Guy (WB)
- BILLY JOEL—52nd Street (Columbia)

ZETA-4 (WINZ FM)—Miami (Gary Martin)

- EDDIE MONEY—Life For The Taking (Columbia)
- THE BLENDO—(MCA)
- NAZARETH—No Mean City (A&M)
- FABULOUS POODLES—Mirror Stars (Epic)
- FOTOMAKER—Vis A Vis (Atlantic)
- ROD STEWART—Blondes Have More Fun (WB)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- POCO—Legend (ABC)
- DOOBIE BROTHERS—Minute By Minute (WB)

WQSR FM—Tampa (Steve Huntington)

- ELVIS COSTELLO—Armed Forces (Columbia)
- EDDIE MONEY—Life For The Taking (Columbia)
- DAVID BROMBERG—My Own House (Fantasy)
- FAITH BAND—Rock 'N Romance (Mercury)
- THE BABYS—Head First (Chrysalis)
- DOC & MERLE WATSON—Look Away (United Artists)
- ROD STEWART—Blondes Have More Fun (WB)
- DOOBIE BROTHERS—Minute By Minute (WB)
- BILLY JOEL—52nd Street (Columbia)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)

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

- ROBBEN FORD—The Inside Story (Elektra)
- MARC TANNER BAND—No Escape (Elektra)
- GOOD RATS—Birth Comes To Us All (Passport)
- CAMEL—Breathless (Arista)
- CHARLES LLOYD—Weavings (Pacific Arts)
- MITCH RYDER—How I Spend My Vacation (Sweets & Stems)
- DIRE STRAITS—(WB)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- PETER TOSH—Bush Doctor (Rolling Stones)
- ELVIS COSTELLO—Armed Forces (Columbia)

Western Region

TOP ADD ONS:

- HEAD EAST—Live (A&M)
- CAMEL—Breathless (Arista)
- FAITH BAND—Rock 'N Romance (Mercury)
- JOHN DENVER—(RCA)

★TOP REQUEST/AIRPLAY

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

BREAKOUTS:

- UFO—Strangers In The Night (Chrysalis)
- FABULOUS POODLES—Mirror Stars (Epic)
- KRIS KRISTOFFERSON & RITA COOLIDGE—Natural Act (A&M)
- JIM MORRISON—An American Player (Elektra)

KSAN FM—San Francisco (Kate Ingram)

- UFO—Strangers In The Night (Chrysalis)
- FABULOUS POODLES—Mirror Stars (Epic)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- BLONDIE—Parallel Lines (Chrysalis)
- ROLLING STONES—Some Girls (Rolling Stones)
- SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Hearts Of Stone (Epic)

KWST FM—Los Angeles (Bob Cowe)

- JIM MORRISON—An American Player (Elektra)
- NAZARETH—No Mean City (A&M)
- ROD STEWART—Blondes Have More Fun (WB)
- BILLY JOEL—52nd Street (Columbia)
- ERIC CLAPTON—Backless (RSO)
- DOOBIE BROTHERS—Minute By Minute (WB)

KPDS FM—San Diego (Kathy DeKosville)

- FM—Black Noise (Vesa)
- BANDIT—Partners In Crime (Arista)
- NICOLETTE LARSON—Nicolette (WB)
- BILLY JOEL—52nd Street (Columbia)
- ROD STEWART—Blondes Have More Fun (WB)
- DIRE STRAITS—(WB)

ROME FM—San Jose (Dana Jang)

- TANYA TUCKER—TNT (MCA)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- SANTANA—Inner Secrets (Columbia)
- ROD STEWART—Blondes Have More Fun (WB)
- DIRE STRAITS—(WB)

KXOA FM—Sacramento (Art Schroeder)

- FAITH BAND—Rock 'N Romance (Mercury)
- SAD CAFE—Misplaced Ideals (A&M)
- JOHN DENVER—(RCA)
- BOB JAMES—Touchdown (Tappan Zoo/Columbia)
- POINTER SISTERS—Energy (Planet)
- BILLY JOEL—52nd Street (Columbia)
- ROD STEWART—Blondes Have More Fun (WB)
- NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- NICOLETTE LARSON—Nicolette (WB)

Southwest Region

TOP ADD ONS:

- NAZARETH—No Mean City (A&M)
- MARC TANNER BAND—No Escape (Elektra)
- DESMOND CHILD & ROUGE—(Capitol)
- ROBBEN FORD—The Inside Story (Elektra)

★TOP REQUEST/AIRPLAY

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

BREAKOUTS:

- ELVIS COSTELLO—Armed Forces (Columbia)
- EDDIE MONEY—Life For The Taking (Columbia)
- THE BABYS—Head First (Chrysalis)
- FABULOUS POODLES—Mirror Stars (Epic)

KZEW FM—Dallas (Doris Miller)

- FABULOUS POODLES—Mirror Stars (Epic)
- NAZARETH—No Mean City (A&M)
- MARC TANNER BAND—No Escape (Elektra)
- DESMOND CHILD & ROUGE—(Capitol)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- ROD STEWART—Blondes Have More Fun (WB)
- DOOBIE BROTHERS—Minute By Minute (WB)
- TOTO—(Columbia)

KTYQ FM—Dallas/Ft. Worth (Tom Spencer)

- CINDY BULLERS—Desire Wine (United Artists)
- PETER TOSH—Bush Doctor (Rolling Stones)
- THE BABYS—Head First (Chrysalis)
- TRILLION—(Epic)
- FABULOUS POODLES—Mirror Stars (Epic)
- EDDIE MONEY—Life For The Taking (Columbia)
- ROD STEWART—Blondes Have More Fun (WB)
- ERIC CLAPTON—Backless (RSO)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- BILLY JOEL—52nd Street (Columbia)

RLOJ FM—Houston (Paul Riann)

- THE BABYS—Head First (Chrysalis)
- GROVER WASHINGTON JR.—Red Seed (Motown)
- EDDIE MONEY—Life For The Taking (Columbia)
- ELVIS COSTELLO—Armed Forces (Columbia)
- ROD STEWART—Blondes Have More Fun (WB)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- POCO—Legend (ABC)
- DIRE STRAITS—(WB)

Midwest Region

TOP ADD ONS:

- FABULOUS POODLES—Mirror Stars (Epic)
- THE GOOZ—Nothing Is Sacred (Casablanca)
- DAVID BROMBERG—My Own House (Fantasy)
- NAZARETH—No Mean City (A&M)

★TOP REQUEST/AIRPLAY

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

BREAKOUTS:

- ELVIS COSTELLO—Armed Forces (Columbia)
- EDDIE MONEY—Life For The Taking (Columbia)
- MARC TANNER BAND—No Escape (Elektra)
- UFO—Strangers In The Night (Chrysalis)

WVWV FM—Detroit (Joe Orshel)

- EDDIE MONEY—Life For The Taking (Columbia)
- ELVIS COSTELLO—Armed Forces (Columbia)
- THE CARS—(Elektra)
- ROD STEWART—Blondes Have More Fun (WB)
- BILLY JOEL—52nd Street (Columbia)
- STYX—Pieces Of Eight (A&M)

WVRT FM—Chicago (Bob Gelms)

- ELVIS COSTELLO—Armed Forces (Columbia)
- EDDIE MONEY—Life For The Taking (Columbia)
- PEZBAND—Laughing In The Dark (Passport)
- DAVID BROMBERG—My Own House (Fantasy)
- ALBERT KING—New Orleans Heat (Tomato)
- TRILLION—(Epic)
- BILLY JOEL—52nd Street (Columbia)
- AL STEWART—Time Passages (Arista)
- VAN MORRISON—Wavelength (WB)
- DOOBIE BROTHERS—Minute By Minute (WB)

WVWQ FM—Columbus (Steve Runner)

- THE GOOZ—Nothing Is Sacred (Casablanca)
- ELVIS COSTELLO—Armed Forces (Columbia)
- CHICAGO—Hot Streets (Columbia) (Re-add)
- LITTLE RIVER BAND—Sleeper Catches (Capitol) (Re-add)
- ROD STEWART—Blondes Have More Fun (WB)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- STYX—Pieces Of Eight (A&M)
- BILLY JOEL—52nd Street (Columbia)

Southeast Region

TOP ADD ONS:

- DAVID BROMBERG—My Own House (Fantasy)
- ROBERT JOHNSON—Close Personal Friend (Infinity)
- ROBBEN FORD—The Inside Story (Elektra)
- TRILLION—(Epic)

★TOP REQUEST/AIRPLAY

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

BREAKOUTS:

- EDDIE MONEY—Life For The Taking (Columbia)
- ELVIS COSTELLO—Armed Forces (Columbia)
- CAMEL—Breathless (Arista)
- THE BABYS—Head First (Chrysalis)

WVLS FM—Atlanta (Debbie Garner)

- ROBERT JOHNSON—Close Personal Friend (Infinity)
- SEA LEVEL—On The Edge (Capricorn)
- SANTANA—Inner Secrets (Columbia)
- EDDIE MONEY—Life For The Taking (Columbia)
- DIRE STRAITS—(WB)
- ACE FREHLEY—(Casablanca)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- ROD STEWART—Blondes Have More Fun (WB)

WVXK FM—Jacksonville (R. Langbein/J. Brooks)

- EDDIE MONEY—Life For The Taking (Columbia)
- ELVIS COSTELLO—Armed Forces (Columbia)
- TRILLION—(Epic)
- CAMEL—Breathless (Arista)
- UFO—Strangers In The Night (Chrysalis)
- DAVID BROMBERG—My Own House (Fantasy)
- ROD STEWART—Blondes Have More Fun (WB)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- BILLY JOEL—52nd Street (Columbia)
- STYX—Pieces Of Eight (A&M)

Northeast Region

TOP ADD ONS:

- THE BABYS—Head First (Chrysalis)
- DESMOND CHILD & ROUGE—(Capitol)
- GOOD RATS—Birth Comes To Us All (Passport)
- SPIRIT—Live Spirit (Potato)

★TOP REQUEST/AIRPLAY

- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- ROD STEWART—Blondes Have More Fun (WB)
- GRATEFUL DEAD—Shakedown Street (Arista)
- DIRE STRAITS—(WB)

BREAKOUTS:

- ELVIS COSTELLO—Armed Forces (Columbia)
- EDDIE MONEY—Life For The Taking (Columbia)
- MARC TANNER BAND—No Escape (Elektra)
- FABULOUS POODLES—Mirror Stars (Epic)

WVNE FM—New York (Tom Herrera)

- DESMOND CHILD & ROUGE—(Capitol)
- MARC TANNER BAND—No Escape (Elektra)
- TRACY NELSON—Home Made Songs (Flying Fish)
- THE BABYS—Head First (Chrysalis)
- GOOD RATS—Birth Comes To Us All (Passport)
- NAZARETH—No Mean City (A&M)
- ELVIS COSTELLO—Armed Forces (Columbia)
- EDDIE MONEY—Life For The Taking (Columbia)
- STEVE FORBERT—Alive On Arrival (Newporter)
- BILLY JOEL—52nd Street (Columbia)

WVCF FM—Rochester (Gary Whipple)

- ELVIS COSTELLO—Armed Forces (Columbia)
- THE BABYS—Head First (Chrysalis)
- EDDIE MONEY—Life For The Taking (Columbia)
- FABULOUS POODLES—Mirror Stars (Epic)
- BROWNSVILLE—Air Special (Epic)
- JOHNNY'S DANCE BAND—Love Wounds (Fresh Wounds/RCA)
- ROD STEWART—Blondes Have More Fun (WB)
- DIRE STRAITS—(WB)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- ROBERT JOHNSON—Close Personal Friend (Infinity)

WBAB FM—Babylon (Bernie Bernard)

- MELANIE—Ballroom Streets (Tomato)
- THE YANKEES—High 'N Inside (Big Sound)
- CAMEL—Breathless (Arista)
- ANDY MENDELSON—Good Guy's Gonna Win (Arista)
- MARC TANNER BAND—No Escape (Elektra)
- HEAD EAST—Live (A&M)
- BILLY JOEL—52nd Street (Columbia)
- DIRE STRAITS—(WB)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- EDDIE MONEY—Life For The Taking (Columbia)

WMMR FM—Philadelphia (Dick Hengate)

- SPIRIT—Live Spirit (Potato)
- FABULOUS POODLES—Mirror Stars (Epic)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- ELVIS COSTELLO—Armed Forces (Columbia)
- BILLY JOEL—52nd Street (Columbia)
- ROD STEWART—Blondes Have More Fun (WB)

WCRQ FM—Buffalo (John Velichoff)

- EDDIE MONEY—Life For The Taking (Columbia)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- RUSH—Hemispheres (Mercury)
- STYX—Pieces Of Eight (A&M)
- BILLY JOEL—52nd Street (Columbia)

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

- GOOD RATS—Birth Comes To Us All (Passport)
- THE YANKEES—High 'N Inside (Big Sound)
- DESMOND CHILD & ROUGE—(Capitol)
- CAMEL—Breathless (Arista)
- ROBBEN FORD—The Inside Story (Elektra)
- MARC TANNER BAND—No Escape (Elektra)
- EDDIE MONEY—Life For The Taking (Columbia)
- GRATEFUL DEAD—Shakedown Street (Arista)
- STEVE FORBERT—Alive On Arrival (Newporter)
- GOOD RATS—Birth Comes To Us All (Passport)

WTSP FM—Philadelphia (Stephen Johnson)

- EDDIE MONEY—Life For The Taking (Columbia)
- ELVIS COSTELLO—Armed Forces (Columbia)
- FABULOUS POODLES—Mirror Stars (Epic)
- SPIRIT—Live Spirit (Potato)
- BILLY JOEL—52nd Street (Columbia)
- QUEEN—Jazz (Elektra)
- DOOBIE BROTHERS—Minute By Minute (WB)
- ROD STEWART—Blondes Have More Fun (WB)

WVLR FM—New Haven (C. Weingarth/L. Michelson)

- MARC TANNER BAND—No Escape (Elektra)
- THE BABYS—Head First (Chrysalis)
- FABULOUS POODLES—Mirror Stars (Epic)
- EDDIE MONEY—Life For The Taking (Columbia)
- ELVIS COSTELLO—Armed Forces (Columbia)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- NEIL YOUNG—Comes A Time (Reprise)
- GRATEFUL DEAD—Shakedown Street (Arista)
- TOTO—(Columbia)

WSAN FM—Allentown (Kevin Graf)

- ROBERT JOHNSON—Close Personal Friend (Infinity)
- ELVIS COSTELLO—Armed Forces (Columbia)
- EDDIE MONEY—Life For The Taking (Columbia)
- BILLY JOEL—52nd Street (Columbia)
- CAT STEVENS—Back To Earth (A&M)
- ERIC CLAPTON—Backless (RSO)
- NICOLETTE LARSON—Nicolette (WB)

© Copyright 1979, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

JANUARY 27, 1979 BILLBOARD

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.

WDEK-FM Ups Power, AOR Slant

CHICAGO—Pending Federal Communications Commission approval, WDEK-FM, a station located in the university city of De Kalb 60 miles west of here, will soon blanket Central Northern Illinois with 20,000 watts and a new AOR sound.

Presently a 9,500-watt and divided between daytime automated contemporary and night-time live AOR, plans call for a gradual conversion to full-time AOR with a progressive slant.

At WDEK's helm is newly-appointed program director John Bell, formerly the production director and mid-day announcer at WXRT-FM, Chicago.

Bell, who began his radio career years ago as initiator of WDEK's night-time rock format, returns to the station following three years at the Chicago AOR.

Among the changes Bell has in mind are the addition of LP cuts to the station's TM-originated automation, and the gradual conversion from automated to live programming. Studio schedule conflicts with news/MOR sister station WLBK-AM have thus far made daytime live programming impossible, but Bell will step in as WDEK morning announcer on Monday (15).

Station manager Bill Cerny hopes the station will receive approval by spring to move its transmitter site from its present 200-foot tower in the Kishwaukee River valley to a new 495-foot tower south of town.

The expansion will increase WDEK's coverage area to encompass the Rockford area, Southern Wisconsin, the Illinois River valley cities and the western Chicago suburbs.

Sanders Obtains FCC Approval For WVOK Buy

NASHVILLE—Federal Communications Commission approval for the takeover of WVOK-AM in Birmingham, Ala., has been received by Nashville-based broadcaster Mack Sanders.

Contracts were signed for the purchase of the 50,000-watt, non-directional station last August when unofficial transfer came from previous owners, the Voice of Dixie, Inc.

WVOK, which serves 20 metropolitan areas in Alabama as well as portions of Mississippi, Georgia and Tennessee in signal coverage, operates at 690 on the AM dial, and is the second Southern radio outlet purchased by Sanders.

His other holding, WJRB-AM in Nashville, went on the air Oct. 17 and was moved to new quarters along Nashville's Music Row area.

According to Sanders, a one-time owner of the largest chain of country stations in the country with a total of 11, he has plans to move WVOK to new quarters within the year in addition to keeping an eye open for FM stations in the Birmingham and Nashville areas.

Wolfman Jack Back

NEW YORK—Wolfman Jack returns as the host of NBC Television's "Midnight Special" Jan. 12 in a show which will include appearances by Santana, Alicia Bridges, Chanson, First Choice, Patrick Juvet and Paul Jabara.

SAN DIEGO OCTOBER-NOVEMBER

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA												FORMATS	SHARES—METRO SURVEY AREA													
	TOTAL PERSONS 12+	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	237	201	83	54	1	0	0	45	17	0	1	0	36	AOR	10.5	27.6	20.4	0.7	0.0	22.2	7.9	0.0	0.8	14.9			
BEAUTIFUL	449	446	12	36	23	31	33	12	43	42	56	67	3	BEAUTIFUL	20.0	4.0	13.6	17.1	25.5	5.9	19.7	28.0	34.6	1.2			
BLACK	22	15	9	3	0	0	0	2	0	0	1	0	7	BLACK	1.0	3.0	1.1	0.0	0.0	1.0	0.0	0.0	0.8	2.9			
CLASSICAL	84	82	8	6	11	6	4	2	4	13	7	7	2	CLASSICAL	3.7	2.7	2.3	8.2	4.9	1.0	1.8	8.7	4.3	0.8			
CONTEMP	260	197	33	28	13	9	3	37	31	19	8	6	63	CONTEMP	11.6	10.9	10.6	9.6	7.4	18.3	14.3	12.7	5.0	26.0			
COUNTRY	127	113	6	9	20	9	6	3	7	14	22	7	14	COUNTRY	5.7	2.0	3.5	14.9	7.3	1.5	3.2	9.3	13.6	5.7			
MELLOW	157	149	32	31	10	0	0	32	35	4	2	2	8	MELLOW	7.0	10.6	11.7	7.4	0.0	15.7	16.1	2.7	1.2	3.3			
MOR	75	74	3	6	7	8	5	3	13	4	9	2	1	MOR	3.3	1.0	2.3	5.2	6.6	1.5	5.9	2.7	5.5	0.4			
NEWS	203	202	1	18	16	26	22	0	5	11	25	18	1	NEWS	9.0	0.3	6.8	12.0	21.3	0.0	2.3	7.4	15.4	0.4			
OLDIES	88	80	28	15	7	0	0	7	18	2	1	1	8	OLDIES	3.9	9.3	5.7	5.2	0.0	3.4	8.3	1.3	0.6	3.3			
PROG ROCK	56	51	16	15	0	0	1	4	3	5	7	0	5	PROG ROCK	2.5	5.3	5.7	0.0	0.0	2.0	1.4	3.3	4.3	2.1			
RELIGIOUS	10	10	0	0	0	0	1	0	1	3	0	2	0	RELIGIOUS	0.4	0.0	0.0	0.0	0.0	0.0	0.5	2.0	0.0	0.0			
SPANISH	26	22	4	4	1	1	0	2	4	2	2	0	4	SPANISH	1.2	1.3	1.5	0.7	0.8	1.0	1.8	1.3	1.2	1.7			
TALK	31	31	0	0	0	9	0	0	1	1	2	1	0	TALK	1.3	0.0	0.0	0.0	7.4	0.0	0.5	0.7	1.2	0.0			
TOP 40	234	162	54	23	7	5	2	28	24	10	6	1	72	TOP 40	10.4	17.9	8.8	5.2	4.1	13.8	11.0	6.7	3.7	29.7			

SAN JOSE OCTOBER-NOVEMBER

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA												FORMATS	SHARES—METRO SURVEY AREA													
	TOTAL PERSONS 12+	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	52	42	20	8	0	0	0	9	5	0	0	0	10	AOR	3.3	14.7	4.4	0.0	0.0	6.3	2.5	0.0	0.0	5.7			
BEAUTIFUL	280	278	7	11	30	27	19	1	18	49	43	28	2	BEAUTIFUL	17.3	5.0	5.9	28.6	27.4	0.7	9.0	34.8	36.2	1.2			
BLACK	134	89	29	6	6	4	0	14	18	10	2	0	45	BLACK	8.3	21.3	3.3	5.7	4.0	9.8	9.0	7.1	1.7	25.6			
CLASSICAL	40	40	1	8	10	3	3	0	4	4	4	1	0	CLASSICAL	2.5	0.7	4.3	9.6	3.0	0.0	2.0	2.8	3.3	0.0			
CONTEMP	288	222	19	38	11	6	3	69	49	18	5	3	66	CONTEMP	17.9	14.0	20.7	10.6	6.0	48.6	24.5	12.7	4.2	37.5			
COUNTRY	74	71	2	16	7	8	5	2	11	7	10	1	3	COUNTRY	4.6	1.5	8.8	6.7	8.1	1.4	5.5	4.9	8.4	1.7			
MELLOW	64	61	8	18	1	1	0	16	15	2	0	0	3	MELLOW	4.0	5.9	9.9	1.0	1.0	11.3	7.5	1.4	0.0	1.7			
MOR	150	137	11	18	14	9	3	5	24	22	15	7	13	MOR	9.2	7.9	9.7	13.4	9.0	3.5	12.0	15.6	12.6	7.4			
NEWS	143	140	1	9	11	14	11	1	10	8	13	10	3	NEWS	8.9	0.7	4.9	10.5	14.1	0.7	5.0	5.6	10.8	1.7			
PROG ROCK	81	66	23	11	0	0	0	16	15	0	0	1	15	PROG ROCK	5.1	16.9	6.0	0.0	0.0	11.2	7.5	0.0	0.0	8.5			
SPANISH	16	16	0	6	1	2	0	0	4	0	1	2	0	SPANISH	1.0	0.0	3.3	1.0	2.0	0.0	2.0	0.0	0.8	0.0			
TALK	127	127	1	10	8	12	5	1	3	7	11	17	0	TALK	7.9	0.7	5.5	7.6	12.1	0.7	1.5	5.0	9.2	0.0			
TOP 40	25	19	2	4	1	1	0	5	3	3	0	0	6	TOP 40	1.6	1.5	2.2	1.0	1.0	3.5	1.5	2.1	0.0	3.4			

AKRON OCTOBER-NOVEMBER

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA												FORMATS	SHARES—METRO SURVEY AREA													
	TOTAL PERSONS 12+	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	43	15	3	2	2	0	0	3	4	1	0	0	28	AOR	5.3	3.9	2.7	4.4	0.0	2.9	5.3	2.3	0.0	28.3			
BEAUTIFUL	138	136	0	4	5	11	14	17	12	10	23	17	2	BEAUTIFUL	17.2	0.0	5.5	11.1	26.3	16.2	15.8	22.8	40.4	2.0			
CONTEMP	394	338	57	42	17	16	13	55	45	16	20	17	56	CONTEMP	49.0	74.8	57.4	37.8	38.1	52.5	59.2	36.4	35.1	56.5			
COUNTRY	67	66	0	5	10	4	9	1	3	10	7	6	1	COUNTRY	8.3	0.0	6.8	22.2	9.5	1.0	3.9	22.7	12.3	1.0			
MELLOW	35	32	10	3	1	0	0	14	3	0	0	1	3	MELLOW	4.3	13.2	4.1	2.2	0.0	13.3	3.9	0.0	0.0	3.0			
MOR	22	22	1	5	1	2	1	1	2	1	2	1	0	MOR	2.7	1.3	6.9	2.2	4.8	1.0	2.6	2.3	3.6	0.0			
TALK	19	19	0	0	3	1	1	0	2	2	2	1	0	TALK	2.4	0.0	0.0	6.7	2.4	0.0	2.6	4.5	3.5	0.0			
TOP 40	17	12	1	3	0	0	0	7	1	0	0	0	5	TOP 40	2.1	1.3	4.1	0.0	0.0	6.7	1.3	0.0	0.0	5.1			

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

Add 7 TV Stations

NEW YORK—Video Music, whose syndicated television concert specials featuring Leonard Bernstein are currently being shown in more than 50 markets, will add seven additional stations including WGN-TV Chicago for the fall season.

They are WTCG Atlanta, WMPB Baltimore, WCSC Charleston, S.C., WKYC Cleveland, WHRO Norfolk and WWBT Richmond.

WRQX Beams Top 107 Albums

WASHINGTON—Album rock WRQX took advantage of its dial position of 107 on the FM side to devote the entire first weekend of 1979 to playing "the best of the top 107 albums of 1978." The music special was broadcast from 6 p.m. on Jan. 5 to 8 p.m. Jan. 7, entirely commercial-free.

As an attention-getter, the station conducted a trivia contest over a 10-

day period, with one listener each day winning the entire Top 107 album library.

Instead of relying on national figures, the station based its listings on its own research conducted throughout the year. WRQX, owned by ABC, formerly was known as WMAL-FM before its sale to the network by the previous owners, the Evening Star Broadcasting Co.

'Yearbook' Tells All

NEW YORK—Billboard's "Yearbook 1978" provided a recap of the year's past on 420 radio stations with an estimated audience of 24 million over the New Year's weekend. Produced in three formats, the second annual special produced by Billboard's Music In The Air division, presented the year's top chart hits, personality interviews, top movie sound clips and news summaries.

NPR 'Jazz Alive' Welcomes New Season In New Year's Marathon

By BORIS WEINTRAUB

WASHINGTON—National Public Radio's "Jazz Alive" Show, flexing its muscles in the midst of its second season, staged a mammoth nationwide broadcast New Year's Eve that may have been the longest live jazz show ever aired.

The show, heard on 185 NPR outlets, began at 9 p.m. eastern time, and didn't sign off until 5:15 a.m. It included two lengthy segments of live music broadcast from venues on the East and West Coasts, and offered a wide spectrum of jazz, from mainstream to the most avant-garde. The broadcast was considerably longer than last year's New Year's Eve show, which originated only in

two New York night spots and lasted 5½ hours.

The cost of putting on this year's show was estimated by Steve Rathe, executive producer of "Jazz Alive," at about \$32,000.

The show kicked off with a half-hour retrospective of the year in jazz, narrated by pianist Billy Taylor. Included were a sizable number of excerpts from "Jazz Alive" shows during the year, including the live broadcast from the White House Jazz Festival at which President Carter joined Dizzy Gillespie on vocals for "Salt Peanuts," performances by Lionel Hampton and a concert featuring Joni Mitchell and

Herbie Hancock performing together.

Then the scene shifted to Sandy's Jazz Revival in Beverly, Mass., where a three-hour "Salute To Count Basie" was being staged. Performers included the veteran Muskogee pianist and bandleader Jay McShannon drummer Jo Jones, vocalist Garrie Smith, bassist Major Holley, saxophonists Al Grey and Jimmy Forrest, and Bobby Durham's trio. Also included in the lengthy segment, which lasted until 12:30 a.m. Jan. 1 were taped interviews with Basie, and live interviews conducted by program host Felix Grant, a veteran jazz DJ on Washington's WMAL-AM and by Willis Conover, the on-stage master of ceremonies whose jazz program on the "Voice Of America" has been a staple for years.

In addition, the show closed with a jam session in which the musicians, largely Basie veterans, were joined by Polish jazz pianist Adam Makowicz who happened to be in the audience and was called to the stage by Conover.

Then the show moved across the country to the Keystone Korner in San Francisco for a segment that opened with a quartet featuring saxophonist Charles McPherson, and continued with performances by singer Leon Thomas, the Joe Henderson septet featuring brother Eddie Henderson, trumpeter Freddie Hubbard, pianist Alvin Daley, and avant-garde trumpeter Don Cherry.

Cherry led the Old And New Dreams Quartet, which included such modern masters as Charlie Haden, Dewey Redman and Ed Blackwell. The evening was part of the second annual Raheem Roland Kirk Memorial Festival, and, once more, included interviews conducted by Tony Batten, formerly a DJ on New York's jazz station WRVR-FM and now with WHTA-FM, and NPR outlet in Washington, and by jazz authority and producer Michael Cuscuna.

Rathe said the decision to embark on such an ambitious undertaking resulted from the success of the previous year's show, which included performances by veteran singers Alberta Hunter and Helen Humes and by Joe Vance and Stanley Turrentine, and from a decision to expand the show's live coverage of special events.

Most of the program's weekly shows consist of tapings of live performances, Rathe said, but "we're moving toward more live shows."

By way of example, he cited a live broadcast of a Sarah Vaughan concert in New Orleans, the White House Jazz Festival and a live concert broadcast from last year's Newport Jazz Festival.

Upcoming, he said, are two concerts from March's New Orleans Jazz and Heritage Festival, including an appearance by Ella Fitzgerald with the New Orleans Philharmonic.

Rathe said the costs of the concert included \$5,000 in talent fees, which included payments at double the AFM scale for the holiday appearance. About \$10,000 went into pre-production expenses, indicating the preparation that took place. The money came out of regular CPB-NPR funds plus grants from the National Endowment for the Arts.



Jock Talk

By BREE BUSHAW

NEW YORK—It's no secret that disk jockeys in general are an endangered species by way of their increasingly diminished roles in tightly structured music formats. Add to that the trend toward syndicated radio, automation and less talk, more music formats and it becomes apparent that we must accept our changing roles, in fact, we must create our own adaptations if we are to survive.

The disk jockey who aspires to become a personality faces a unique broadcasting dilemma: where to pick up cues that even hint at what we're doing right or wrong. So here it is; I'm turning this column over to you for your questions, comments and industry observations.

The pertinent problems will be posed to pertinent people, like Scott Henderson of Frank Magid Associates, a well-known broadcast con-

sulting and research firm, who says that the key to success in any market depends upon the talent's sensitivity to it; that the superior adult-oriented personality needs to become aware of and cater to the listeners' immediate concerns.

Regarding a jock's success at switching markets, Scott claims that peoples' tastes can vary drastically from place to place because of preferences for a certain type of humor, level of sophistication and even intonation of voice. The point is to be natural. Don't deny the fact that you are locked into yourself.

The industry street talk affects disk jockeys too, and we'll all be buzzing a long time about the emergence of disco as the newest and hottest radio form. But I personally like to get to the meat of the motion, so I called upon none other than the

(Continued on page 40)

Rock Gets Welcome From Charity Shows

• Continued from page 1

Kirshner, somewhat bedazzled by the offer from the Easter Seals telethon's producers, Woody Frazier and Ken Greengrass, believes 1979 opens a new era of opportunity for rock stars and the music industry in general to gain points with the public by performing on tv for worthy causes.

Kirshner says that although it is not his responsibility to book acts for the March 24-25 Easter Seals shindig, he will undoubtedly speak "with his friends" in music anent participating on the telethon which will originate from KTTV here.

There is also the possibility of remotes from other cities, Kirshner says, to make appearing less complicated for superstars working in other major cities.

Kirshner will co-host the telethon with actor Jack Klugman, star of the tv series "Quincy." The 20-hour telethon will be seen in approximately 114 markets, with the Easter Seals organization estimating the viewing audience at around 55 million persons.

"I hope to call some of the people that do my own 'Rock Concert' show," Kirshner confides. Like who? "Fleetwood Mac, Donna Summer, the Commodores."

"Rock Concert" is in its sixth season and airs on upwards of 100 stations.

In addition to seeking rock music names for the telethon, Kirshner



Co-hosts: Don Kirshner, left, and Jack Klugman at their first meeting to discuss the telethon.

speaks of bringing before the camera major record company executives. "It's important," he says, "for them to be on camera as part of a big industry. They work for charities behind the scenes. I think they should talk about what they think in front of the public."

As part of the telethon's format, Kirshner is working up a segment to talk about the T.J. Martell Foundation which raises funds to fight leukemia.

Funds from Easter Seals efforts go to help people suffering from a variety of illnesses, Kirshner points out.

All acts performing on the telethon work gratis, as do the hosts.

Kirshner says that if his name can draw rock stars and help pull in a youth audience and thus new contributors to this telethon, it's all worth the time and effort.

Notes Kirshner: "If you do well in this world you have to give something back."

Among last year's music names appearing on the telethon were Peggy Lee, Herb Alpert and Lou Rawls, not exactly the kinds of musicians Kirshner is accustomed to working with. The telethons have always had MOR artists, Kirshner points out, but not the major rock names.

Emanating from Los Angeles last year, the Easter Seals show drew heavily on actors as guests, ranging from Charlton Heston to Peter Falk to Henry Fonda.

This year Don Kirshner wants to add rock music to that milieu.

BILLBOARD ARBITRON DJ RATING PERFORMANCE

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

AKRON:

Monday-Friday 6 a.m.-10 a.m.						
STATION CALL LETTERS	Oct.-Nov. 76	April-May 77	Oct.-Nov. 77	April-May 78	Oct.-Nov. 78	STATION CALL LETTERS
WAKR-AM	30.0	29.9	23.0	23.6	25.0	WAKR-AM
Adam Jones & Bob Allen* Format: contemporary						
WCUE-AM	4.3	2.7	5.5	2.5	3.1	WCUE-AM
Townsend Coleman** Format: contemporary						
WKDD-FM	1.4	2.1	2.2	2.5	3.3	WKDD-FM
Burton Lee*** Format: mellow						
WSLR-AM	9.0	8.4	10.7	9.9	7.5	WSLR-AM
Bill Coffey and Susanne Carns**** Format: country						

*Jones and Allen began their show in September succeeding Russ Knight. Knight had succeeded Jerry Healey a year ago.

**Coleman left this time slot early this month. He has been succeeded by Steve Brody.

***Lee left in December. He has been succeeded by Dan Thomas.

****Coffey and Carns started their show in October. They succeeded Jay Bird.

SAN FRANCISCO:

Monday-Friday 6 a.m.-10 a.m.						
STATION CALL LETTERS	Oct.-Nov. 77	Jan.-Feb. 78	April-May 78	July-Aug. 78	Oct.-Nov. 78	STATION CALL LETTERS
KDIA-AM	2.4	2.4	2.4	2.7	3.1	KDIA-AM
Barry Jaye Format: black						
KFRC-AM	7.9	8.5	10.1	7.1	9.3	KFRC-AM
Dr. Don Rose Format: contemporary						
KIOI-FM	2.8	3.0	2.9	3.0	3.4	KIOI-FM
Ron Castro* Format: contemporary						
KNBR-AM	4.3	4.3	5.4	4.4	3.8	KNBR-AM
Frank Dill Format: MOR						
KNEW-AM	3.4	3.2	2.3	3.0	2.7	KNEW-AM
Frank Terry** Format: country						
KSFO-AM	7.0	6.1	7.6	7.2	4.9	KSFO-AM
Gene Nelson*** Format: MOR						
KSOL-FM	2.8	2.7	2.4	2.3	3.5	KSOL-FM
Nick Harper Format: black						

*Castro used to be on both KIOI and sister station KIOI-AM, but the stations were split early this month. Both are moving into disco formats and Michelle Roth is taking over morning drive duties at the AM station.

**Terry left the station the end of November and has been succeeded by Marty Sullivan.

***Nelson succeeded Jim Lange in September.

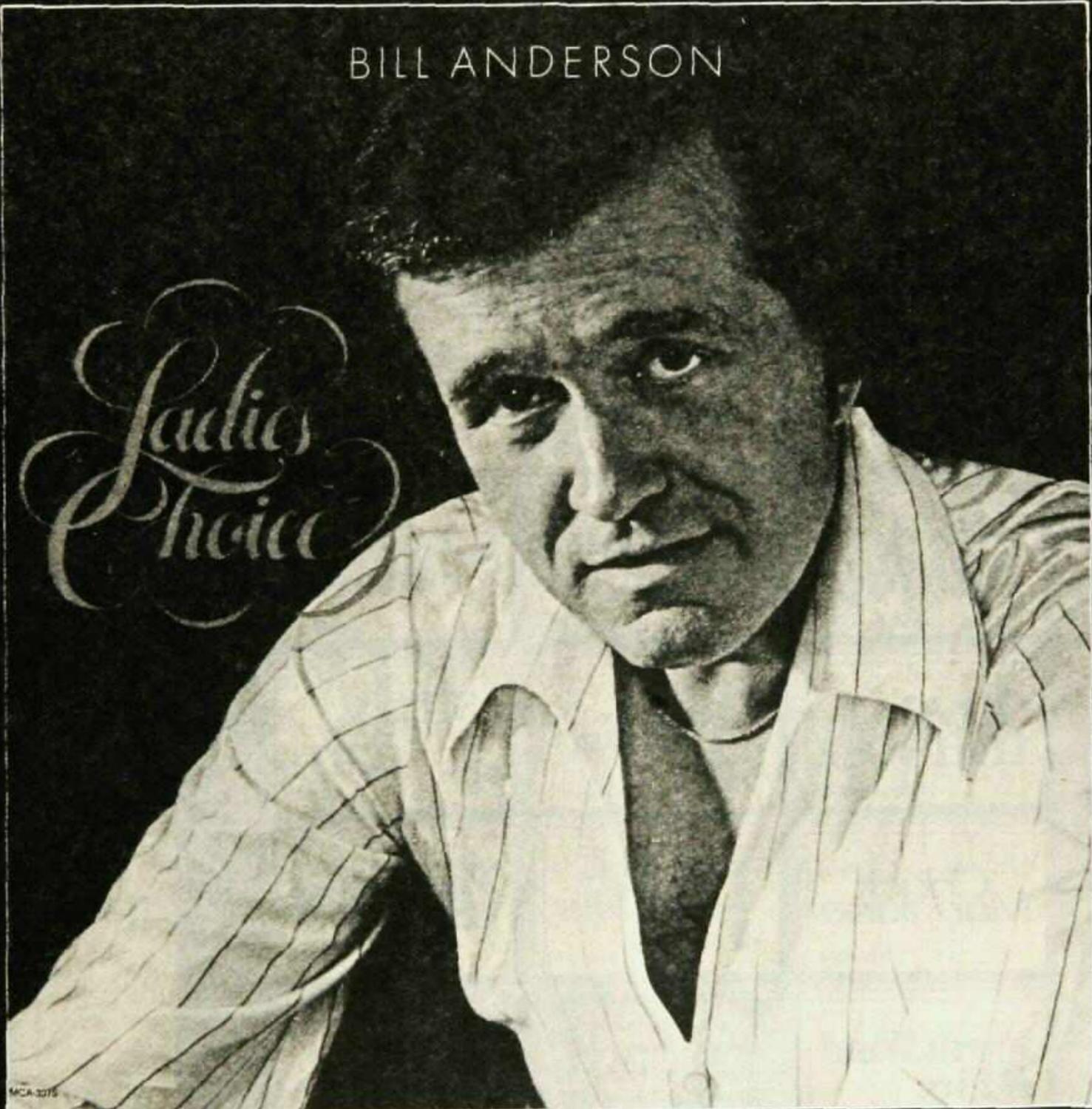
PETERS ADDS NEW FORMATS

NEW YORK—Darrel Peters' FM 100 Plan has added two more formats to its list which now includes "Beautiful Music," "Beautiful Country" and "Beautiful MOR." The new formats will be called "CC 100" (contemporary), which will be a soft contemporary lineup of songs and "AC 100" (adult contemporary) which will be a harder contemporary based formula.

With the latter format, the attempt will be to try to hold the listener for a longer period of time. It will employ the same principles of music blends as the "Beautiful Music" format does now. Both formats are projected to be ready for syndication by January 1979.



BILL ANDERSON



BILL ANDERSON

Ladies Choice

TRUST ME
ONE MORE SEXY LADY
THIS IS A LOVE SONG
REMEMBERING THE GOOD
LADIES GET LONESOME TOO
I CAN'T WAIT ANY LONGER

KISS YOU ALL OVER
DOUBLE S
MARRIED LADY
STAY WITH ME
THREE TIMES A LADY

LADIES CHOICE

His new album

Produced by Buddy Killen for Dial Productions

MCA RECORDS

MCA
Copyrighted material

Stevens, Grdnic In Rock Parody Drop-In Series

LOS ANGELES—Recognizing that AOR and Top 40 formatted stations perhaps take themselves too seriously, former KSHE-FM program director Ron Stevens has forsaken St. Louis and created, "Somewhere Over the Radio. . . There's Rock

Comedy." The syndicated series of 130 tape or disk vignettes irreverently attacks everything in rock radio.

Offered by The From Studio B Company here, stations can humorize any hour of the day with the

drop-ins, which range from 30 to 90 seconds, according to Stevens' partner-in-comedy, former morning DJ Joy Grdnic.

Musically, a medley of Wings hits is offered in, "Paul & Linda: The (Continued on page 34)

Sugarman Hedges; Dance, Not Disco, For 'Midnight'

By PAUL GREIN

LOS ANGELES—"Dancing is sweeping the music business" says Burt Sugarman, executive producer

of NBC-TV's "Midnight Special," in explaining that long-running show's decision to book several dance-themed shows back-to-back.

"We might not have done that eight months ago," he explains, "but that's the way the music business is going now."

Yet he insists that "Midnight Special" has not become a disco show. "We didn't make a deal with Herb Schlosser and NBC in 1972 to give them a disco show; we made a deal to give them a show that would follow the trends of the music business and that's what we're doing."

"Look at Donna Summer," says Sugarman. "She came out of the dancing mold, but she's not a disco act. She's a music business act; an international pop star."

Sugarman concedes that not all of the dance acts booked on the show in recent weeks are major pop names, with Patrick Juvet, Pattie Brooks and Laura Taylor representative of this group. Says he: "Some acts which are not on the pop chart and might not normally be on the show are breaking in the disco market and we'll book them for that reason. We book from all charts."

Sugarman points out that the show has featured dance-flavored episodes in the past featuring the Bee Gees and Chuck Berry, but without the mirror balls, fog machines and lighted dance floors it has now.

"We added the lighting effects to reflect what's happening today," he explains. "Disco is at a high right now and clubs are opening all over the country. And some discotheques are showing our dance episodes on big Advent screens at the bar."

But the show has no plans to do an extended run of disco shows. "For one thing," Sugarman says, "there just aren't that many major disco acts in the country. If we wanted to do nothing but disco shows we'd run out of talent in two weeks; since there aren't enough disco acts to sustain us, we follow the entire music business."

In fact Sugarman says that the show airing Friday (26) will probably be totally pop-oriented, without dancing.

In a sense the dance shows are simply the latest in a string of innovations the show has tried over the past six years to keep the basic format from going stale. A show last fall had Hall & Oates live in the recording studio and also featured a tape of Heart in concert and backstage. "We will do more of that," vows Sugarman.

Actually "Midnight Special" ventures out of the NBC soundstage several times each season. The bulk of one show featured Donna Summer performing in a nightclub; another was taped at Willie Nelson's Fourth of July picnic in Texas; still another featured Marvin Gaye in a pair of one-man shows and in such private activities as jogging around the stadium.

What are the show's long-range plans? "The music business doesn't allow you to make any," says Sugarman. "The whims of the public change too quickly."

While Sugarman has been executive producer of the show through its entire 300-show run, there has been turnover in other key staff positions. Producer Neil Marshall assumed that position about a year ago from Ken Ehrlich, around the same time that director Tom Trbovich inherited that mantle from Kip Walton.

WHAT MAKES THESE RADIO STATIONS SPECIAL?

99X-FM New York NY/KMPC Los Angeles CA/WBBM-FM Chicago IL/WIP Philadelphia PA/WXIC Detroit MI/WCGY Boston MA/WASH Washington DC/KEIZ Dallas-Ft. Worth TX/KULF Houston TX/WTAE Pittsburgh PA/KMOX-FM St. Louis MO/WCHM Baltimore MD/KFMX Minneapolis-St. Paul MN/KJR Seattle WA/WFOM Atlanta GA/KGB San Diego CA/WGBS Miami FL/KHOW Denver CO/WISN Milwaukee WI/WLWS Cincinnati OH/WKBW Buffalo NY/KOY Phoenix AZ/WGH Norfolk-Newport News VA/KEV Portland OR/WNOE New Orleans LA/WBBF Rochester NY/KXON Sacramento CA/WARY Louisville KY/WQUD Memphis TN/WIZE Dayton OH/WTRY Troy NY/WQEN Birmingham AL/WSM-FM Nashville TN/KAYK AM & FM Salt Lake City UT/WVY Jacksonville FL/KEUA Honolulu HI/WILK Wilkes Barre PA/WKFM Syracuse NY/WBT Charlotte NC/WLAV AM & FM Grand Rapids MI/WHOT Youngstown OH/WFBC AM & FM Greenville SC/WTRX Flint MI/WRAL Raleigh NC/KPYE Fresno CA/WVIC AM & FM Lansing MI/WAFB-FM Baton Rouge LA/KOB Albuquerque NM/WABB AM & FM Mobile AL/KLEO Wichita KS/WNOK Columbia SC/WQUA Rock Island IL/WTMA Charleston SC/KAYC Beaumont TX/WYCR Hanover PA/KEEL Shreveport LA/KMGK Des Moines IA/WTLB Utica NY/WISM AM & FM Madison WI/KSTN AM & FM Stockton CA/WLAP Lexington KY/KEXX Corpus Christi TX/WKEE AM & FM Huntington WV/WJSJ Winston Salem NC/WJDX Jackson MS/WZNG Winter Haven FL/WGAC Augusta GA/WRHR South Bend IN/WBSR Pensacola FL/WJET Erie PA/WXIT Charleston WV/WIBC Duluth MN/KBDF Eugene OR/WRME AM & FM Titusville FL/WFTR Roanoke VA/WMEJ Daytona

Beach FL/WGQQ Columbus GA/KBBK Boise ID/WSAM Saginaw MI/WSGF Savannah GA/WGAN Portland ME/KSEL AM & FM Lubbock TX/KLMS Lincoln NB/KEWI Topeka KS/KBYR Anchorage AK/WIXX Green Bay WI/KQIZ Amarillo TX/KMWX Yakima WA/WVAM Altoona PA/KDZA Pueblo CO/KTDY Lafayette LA/KYJC Medford OR/KSOO Sioux Falls SD/KQDI Great Falls MT/WRKR Racine WI/KRIG Odessa TX/WZM La Crosse WI/WCVM Middlebury VT/CFAX Victoria B.C./CFBU Smithers B.C./CFMC Sault Ste. Marie ON/KSCK Lethbridge AB/ALTA/CHTM Calgary ALTA/CHTN Charlottetown Prince Albert Island/CJOK Fl. McMurry ALTA/CRCL Truro N.S./CKNX Wingham ON/KBRC Mount Vernon WA/KJTA Delta CO/KDYL Tooele UT/KFRB Fairbanks AK/KHLO Bilo HI/KHSN Coos Bay OR/KIOT Barstow CA/KITI Chehalis WA/KJSN Klamath Falls OR/KLPL Lake Providence LA/KNIC Winfield KS/KRIZ Roswell NM/KSIM Sikeston MO/KSKI Hailey ID/KSTO Agana GUAM/KTAM Bryan OH/KTCH Wayne NB/KYVA Gallup NM/WARK Hagerstown MD/WBML San Juan P.R./WBYG Kankakee IL/WCBC Cumberland MD/WCCW Traverse City MI/WCIL Carbondale IL/WEED Rocky Mount NC/WENK Union City TN/WEYE Sanford NC/WHIS Bluefield WV/WIBM Jackson MI/WILQ Williamsport PA/WJQA Marianna FL/WKZQ Myrtle Beach FL/WLCF Southport NC/WLKI Angola IN/WLOM Orleans MA/WNTC Potsdam NY/WNVA Norton VA/WOOO Statesville NC/WQDE Albany GA/WUCR Sparta TN/WUFE Baxley GA/WVUV Pago Pago SAMOA/WWAM Cadillac MI/WWCU Cullowhee NC/WWSE Jamestown NY/WWSR St. Albans VT/WYGO Corbin KY/WZYQ Frederick MD

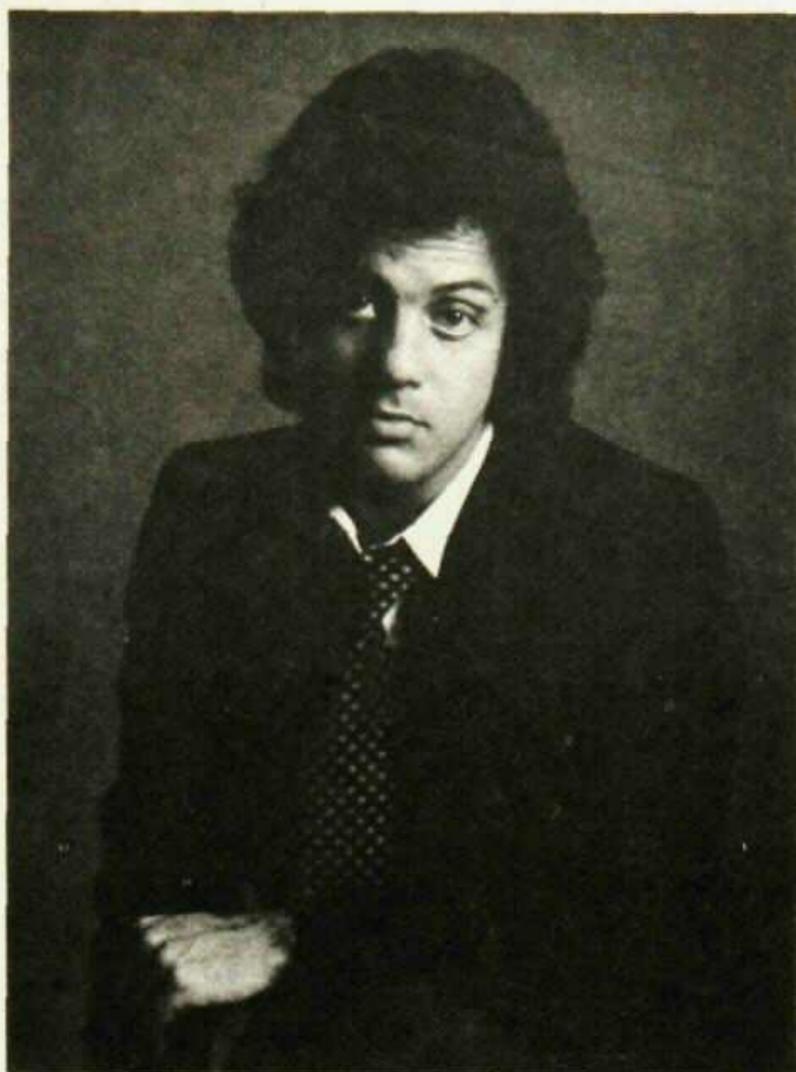
THE ROBERT W. MORGAN SPECIAL OF THE WEEK.

JANUARY 27, 1979 BILLBOARD

THE 5th SEASON
 Watermark, in its continuing commitment to provide special programs of outstanding merit for an ever-growing network of radio stations, is proud to announce the fifth season of "The Robert W. Morgan Special of the Week."

billy joel February 10-11	Jimmy Buffett March 17-18	elton john April 14-15
anne murray February 17-18	Captain & Tennille March 24-25	Smokey Robinson April 21-22
dave mason February 24-25	Pablo Cruise March 31-April 1	steely dan April 28-29
Chuck Mangione March 3-4	LITTLE RIVER BAND April 7-8	The Rolling Stones May 5-6
Earth, Wind & Fire March 10-11	THE ROBERT W. MORGAN SPECIAL OF THE WEEK	Bob Seger May 12-13

WATERMARK, INC. □ 10700 Ventura Blvd., No. Hollywood, CA 91604 □ 818/980-9490
 © 1979 Watermark



April·Blackwood Music proudly salutes Billy Joel on his Grammy nominations for “Just the Way You Are”—the most celebrated song of 1978.

It's accumulated major covers in every imaginable musical format, with recordings by Barry White, Cleo Laine, Les McCann, Johnny Mathis & Deniece Williams, Engelbert Humperdinck, Ray Conniff, Kenny Rogers & Dottie West, Isaac Hayes, Ferrante & Teicher, Ramsey Lewis, Grover Washington, Wayne Newton, Ahmad Jamal and Andre Kostelanetz.

It's created record-breaking sheet music sales all over the world. And it's achieved the “classic” status attained so quickly by only a handful of songs in this, or any other, decade.

Thank you, N.A.R.A.S., for recognizing Billy's excellence. And thank you, Billy, for sharing it with us.

April·Blackwood Music.



CBS Sues For Better Deal

Continued from page 3

Appearing as a friend of the court on behalf of the Justice Dept., Deputy Solicitor General Frank Easterbrook voiced the opinion that "prices tend to be lower under blanket licensing."

ASCAP and BMI have little in common with a price-fixing cartel, he added, because "They neither agree not to compete nor try to curtail use of music they offer."

Easterbrook also saw "some oddity" that CBS has never sought direct or per-program licenses.

Replying to that and the other points, Hruska termed the situation far less flexible for CBS than the justices had been led to believe. He charged that the defendants in the suit "have created a central instrumentality which controls and insures prices... more effectively than any garden variety hotel room price fix."

Justice John Paul Stevens inquired whether the network would consider it unlawful for two competitors to use the same sales agent, or only if a substantial portion of a market could use the same sales agent. Hruska answered that the percentage of the market is not as important as the fact that a price is set. CBS claims that ASCAP refuses to deal on a per-use basis.

"The blanket license is an all-or-nothing deal," Hruska argued, which "makes direct licensing silly because, who wants to pay twice for the same music?" Justice White then queried the attorney about the appeals court's theory of the per-use system being a guard against price fixing. While CBS agreed with the

court that a per-use system might stop price fixing. "We would prefer to enjoy the (market license) system entirely."

Justice Thurgood Marshall also expressed concern whether an individual copyright owner with merely three songs could effectively deal with CBS in the absence of performing rights organizations.

In reference to the 3M "700" tapes, Hruska claimed that eight publishers who refused to license 3M supply 40% of the network's music.

The Supreme Court generally takes several months to decide a case. A decision in this one will likely come in April or May.

The Court's ruling is expected to impact on the suit brought by independent tv broadcasters in New York federal court over blanket licensing (Billboard, Dec. 9, 1978).

Rock Parody

Continued from page 32

Shower Tapes," with male and female singers performing tunes a cappella to the background of cascading water.

There also is "Ted Nugent: 'Cat Scratch Fever,'" performed by a jug band before sounds of thousands; and a selection of forgettable cuts from an "LP" by "Jesse Jeff Winchester," raising a ticklish point with Grdnic.

"Not all the artists would allow us to use their real names or song titles," she explains. Obviously Nugent did not object to the ribbing.

4 Years Of 'Austin' Is Celebrated

NEW YORK—"Austin City Limits" held a party at the Lone Star Cafe here Tuesday (16) to celebrate the musical variety show's fourth year on the PBS network.

The show is noted for its democratic approach to country music, presenting acts as diverse as Lightnin' Hopkins, Tom T. Hall and Tom Waits within the same format. It is produced by KLRN-TV in Austin, a PBS outlet.

"It merely reflects the eclecticism of the Austin music scene," a spokesman for the show explains.

Is the formula successful? Yes, considering that despite the withdrawal of monetary support from a private donor, the show has been picked up by enough PBS affiliates across the country to remain solvent. Each PBS affiliate pays to run the show.

One problem is that the show doesn't air in the same time slot on the PBS net, with each station being left to place it whenever it chooses. This takes some of the impact away, but the show maintains a loyal following despite this drawback.

This season's airings begin Feb. 5 with Norton Buffalo and the Stampede. Other appearances and dates are as follows:

John McEuen and Friends (Feb. 12); Dan Del Santo/Taj Mahal (Feb. 19); the Neville Bros./Lightnin' Hopkins/Robert Shaw (Feb. 26); Nashville Super Pickers/Tom T. Hall (March 5); Leon Redbone/Steve Fromholz (March 12); Tom Waits (March 19); Delbert McClinton/the Cate Bros. (March 26); Pure Prairie League/Bobby Bare (April 2); Alvin Crow/Marcia Ball (April 9); Hoyt Axton (April 16); Little Joe y la Familia/Esteban Jordan (April 23); Doug Kershaw/Clifton Chenier (April 30).

All air dates, of course, are for Austin only. Other PBS stations must be checked on a local basis.

San Diego's KBZT Rides Oldies Format

SAN DIEGO—The debut of an oldies format in this market puts KBZT-FM known as K-Best—high in the Arbitron ratings.

The station, which switched from religion to oldies only 32 days before the rating period, is number four among adults 18 to 49. Before the format switch the station did not show up in Arbitron.

Morning drive man David Good scores with a 3.4 share of audience (see Billboard Arbitron DJ Rating Performance in this section), while the station's overall share among listeners above the age of 12 is a 3.9 share. The station scores a 5.0 among men and a 3.0 among women.

The format is described as "The Biggest Hits Of All Time." Norm Feuer is president and general manager and Dean Halam is program director.

For the Record

CHICAGO—Alan Mitchell is the morning drive man on WBBM-FM Chicago and the station's format is no longer mellow but contemporary. Mitchell succeeded Lee DeYoung in November in the middle of the October/November Arbitron rating period. Bobby O'Jay is the morning drive man at WBMX-FM Chicago. He succeeds John Silver.

BILLBOARD ARBITRON DJ RATING PERFORMANCE

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

BOSTON:

Monday-Friday 6 a.m.-10 a.m.						
STATION CALL LETTERS	Oct.-Nov. 77	Jan.-Feb. 78	April-May 78	July-Aug. 78	Oct.-Nov. 78	STATION CALL LETTERS
WBCN-FM	1.7	2.6	1.7		3.1	WBCN-AM
Charles Laquidara* Format: progressive rock						
WBZ-AM	12.8	16.8	15.4		12.2	WBZ-AM
Carl Desuze Format: contemporary						
WCOZ-FM	3.1	2.5	4.3		3.6	WCOZ-FM
Dave Lee Austin** Format: progressive rock						
WHDH-AM	14.8	15.4	14.4		15.4	WHDH-AM
Jess Cain Format: MOR						
WRKO-AM	7.1	6.3	7.1		7.7	WRKO-AM
Dennis John Bailey*** Format: contemporary						
WVBF-FM	4.2	5.2	5.2		4.6	WVBF-FM
Dale Dorman**** Format: contemporary						

*Laquidara succeeded Tommy Hedges in January 1978.
 **Austin succeeded Jack Broderick just before the latest book.
 ***Bailey succeeded Charlie and Harrigan, who were on for two weeks in September. They reportedly decided they didn't like Boston and went back to California. They were preceded by Tim Kelly.
 ****Dorman succeeded Frank Kingston Smith, who left in September.

CLEVELAND:

Monday-Friday 6 a.m.-10 a.m.						
STATION CALL LETTERS	Oct.-Nov. 77	Jan.-Feb. 78	April-May 78	July-Aug. 78	Oct.-Nov. 78	STATION CALL LETTERS
WGAR-AM	8.5	7.5	8.8		6.3	WGAR-AM
John Lanigan Format: contemporary						
WGCL-FM	4.0	3.0	3.5		3.2	WGCL-FM
Phil Gardner Format: Top 40						
WHK-AM	11.0	11.8	10.6		13.1	WHK-AM
Gary Dee Format: country						
WJMO-AM	3.5	4.4	5.7		5.3	WJMO-AM
Eric Stone Format: black						
WJW-AM	2.2	3.9	2.1		4.8	WJW-AM
Ronnie Barrett* Format: MOR						
WMMS-FM	8.8	5.1	7.1		7.1	WMMS-FM
Jeff Kinzbach Format: AOR						
WWWE-AM	5.2	8.7	6.7		8.5	WWWE-AM
Mike Wilson Format: MOR						
WWWM-FM	3.9	2.7	3.1		5.0	WWWM-FM
David Spero Format: contemporary						

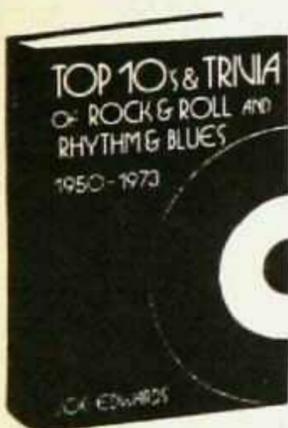
*Barrett succeeded Dale Reeves in July. Reeves had been on for 10 weeks and succeeded Ed Fisher.

SAN JOSE:

Monday-Friday 6 a.m.-10 a.m.						
STATION CALL LETTERS	Oct.-Nov. 77	Jan.-Feb. 78	April-May 78	July-Aug. 78	Oct.-Nov. 78	STATION CALL LETTERS
KARA-FM	3.3	3.0	2.2		3.2	KARA-FM
Dan Schow Format: oldies						
KEEN-AM	2.4	4.4	2.5		3.9	KEEN-AM
Jay Albright Format: country						
KLIV-AM	4.	4.1	3.7		3.9	KLIV-AM
Bob Ray Format: contemporary						
KLOK-AM	6.7	4.5	6.4		5.6	KLOK-AM
Jim Phillips* Format: MOR						

*Phillips succeeded Ralph Hasty in September. Hasty joined the station in March.

BOOKER T. OF THE M.G.'S WAS A MEMBER OF WHAT GROUP?



SPECIAL OFFER
1978 SUPPLEMENT NOW AVAILABLE
 Set of all 6 books only \$37⁰⁰

Singles AND Albums
 Pop AND Soul
 All in one book!!

The complete reference books—based upon BILLBOARD Charts—Top Rock & Roll and Rhythm & Blues Music of the last 29 years!

The TOP 10's & TRIVIA OF ROCK & ROLL AND RHYTHM & BLUES 1950-1973 and the 1974, 1975, 1976, 1977 and 1978 SUPPLEMENTS include charts of the top 10 popular singles of every month from 1950-1978 PLUS the top singles of each year!

AND—The top 5 Popular albums of every month from 1950-1978 PLUS the top albums of each year!!!

AND—The top 10 Rhythm & Blues singles of every month from 1950-1978.

PLUS—The top R&B singles of each year!!!

AND—The top 5 Rhythm & Blues albums of every month from 1955-1978 PLUS the top R&B albums of those years PLUS 25 selected R&B albums for each year from 1956-1965!!! This averages out to only about \$1.25 for each year of chart information. (Up to 52 monthly and annual charts per year!!!!)

PLUS—More than 1400 trivia questions and answers!

PLUS—6 Indexes! Each singles index contains every record that ever made the weekly top 10 charts, each album index contains every album that ever made the weekly top 5 charts!! (Artist, record title, record label and serial number, the year(s) each record made the top 10 and if it made #1 are all included!)

BLUEBERRY HILL PUBLISHING CO.

Dept. C, P.O. Box 24170, St. Louis, MO 63130

Please send me

- _____ set(s) of all six books at the special offer price of \$37.00
- _____ copy(ies) of Top 10's & Trivia 1950-1973 at \$19.50
- _____ copy(ies) of the 1974 Supplement at \$4.50
- _____ copy(ies) of the 1975 Supplement at \$4.50
- _____ copy(ies) of the 1976 Supplement at \$4.50
- _____ copy(ies) of the 1977 Supplement at \$4.50
- _____ copy(ies) of the 1978 Supplement at \$4.50

All prices include postage. Overseas orders that desire airmail please add \$10.00 for the book and \$1.50 for each supplement.

Name _____

Address _____

City _____ State _____ Zip _____

Check or money order for full amount must accompany order.

JANUARY 27, 1979 BILLBOARD
 SINGER FOR WHAT GROUP? • "HOUND DOG" WAS ORIGINALLY SUNG IN WHAT YEAR?
 NEIL SEDAKA WAS LEAD TENNESSEE TWO?
 WHO WERE JOHNNY CASH'S REAL NAME?
 WHAT IS FRANKIE VALLI'S REAL NAME?
 GROUP •

BEST SONG

"LAST DANCE"

from

"THANK GOD IT'S FRIDAY"

As performed by

DONNA SUMMER

Music and Lyrics by

PAUL JABARA

GOLDEN GLOBE NOMINEE—Best Song

GRAMMY NOMINEE—Best Rhythm and Blues Song / Best Rhythm and Blues Performance—Female



Columbia Pictures, A Division Of Columbia Pictures Industries, Inc.

Copyrighted material

Spring

Still Means

& Disco.....

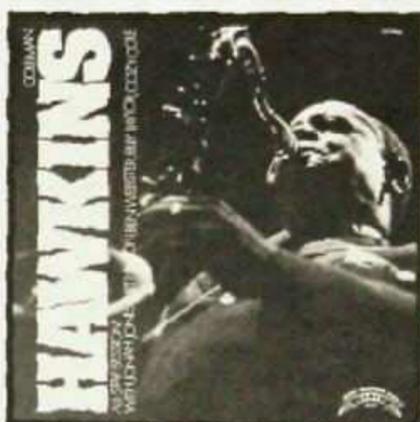
& Jazz.....



MUS-2508
THE NEW FIFTY GUITARS
DISCO'S GREATEST HITS



SPB-4115
HOT CITY DISCO
STUDIO '79



TLP-5822
COLEMAN HAWKINS
ALL-STAR SESSION



TLP-5059
LOU DONALDSON
POINCIANA



SPB-4114
SUPERMAN DISCO
STUDIO '79



SP3-6700
DISCO DANCIN'
STUDIO '79

A Super Soundin'
3-Record Box Set
Of Disco's Best Songs.



TLP-5058
ILLINOIS JACQUET
BLUES & SENTIMENTAL



SP3-6701
ALL NIGHT DISCO
STUDIO '79

3-Record Disco Box Set
Featuring 30 Of Today's
Top Disco Hits.

America's Fastest Growing Economy Label!

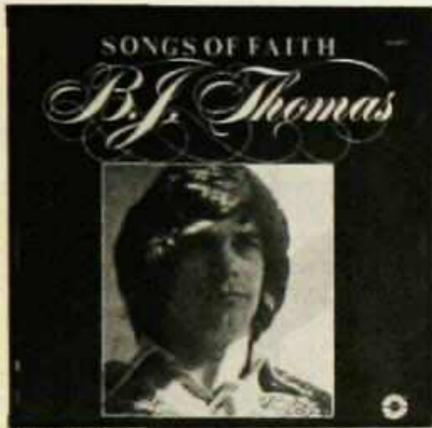
New Release From

board

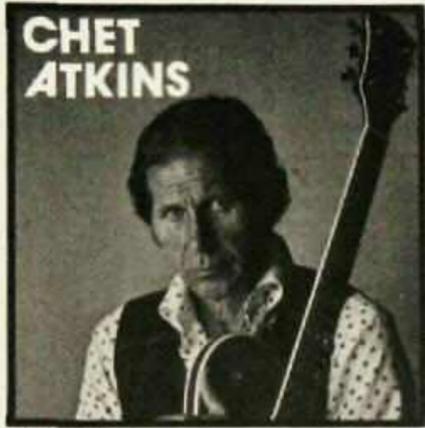
Business!!!

& Country...

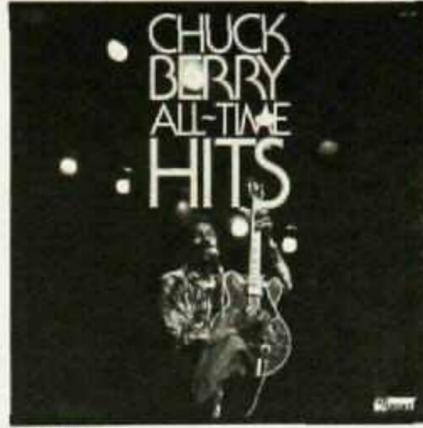
& Rock-Soul!



SPB-4117
B. J. THOMAS
SONGS OF FAITH



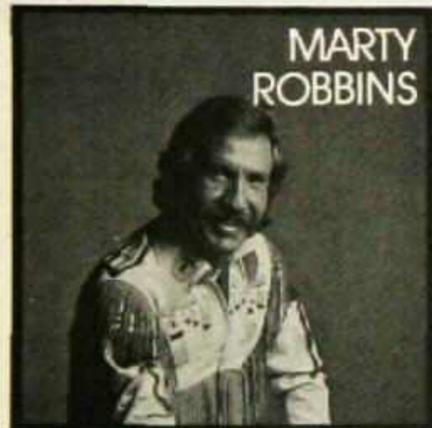
BBS-1051
CHET ATKINS



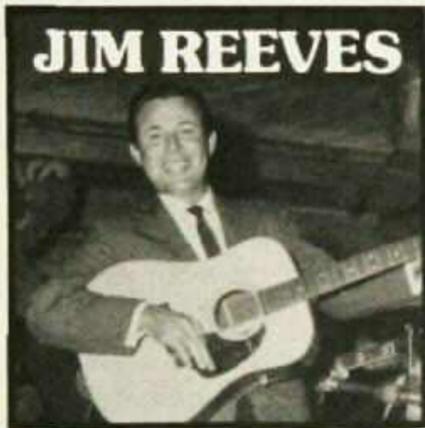
UPF-199
CHUCK BERRY
ALL TIME HITS



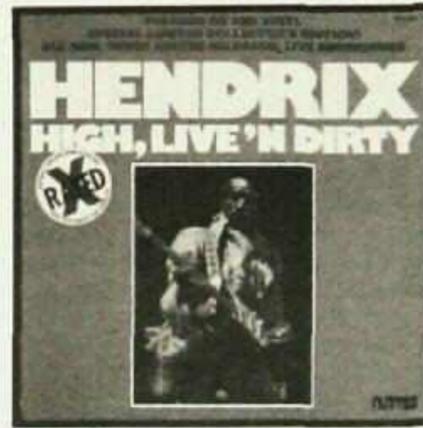
UPF-200
ARETHA FRANKLIN
SWEET GOSPEL SOUL



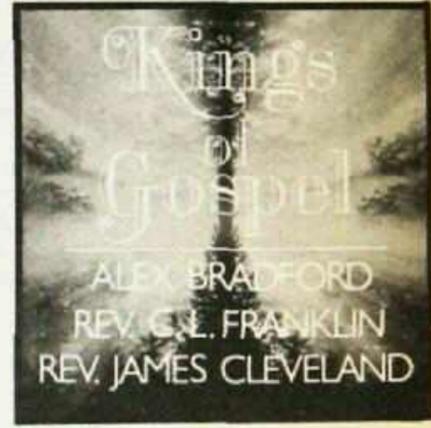
BBS-1049
MARTY ROBBINS



BBS-1047
JIM REEVES



NUT-1001
JIMI HENDRIX
HIGH, LIVE 'N DIRTY



UPF-202
KINGS OF GOSPEL
CLEVELAND/FRANKLIN/BRADFORD



BBS-1050
WEBB PIERCE



BBS-1048
RAY PRICE



UPF-201
QUEENS OF GOSPEL
JACKSON/FRANKLIN/CAESAR



Springboard Records & Tapes

EAST COAST: 947 U.S. HWY. 1, RAHWAY, NJ 07065 • WEST COAST: 8295 SUNSET BLVD., LOS ANGELES, CA 9004
PHONE: NJ - (800) 526-4247 / CAL - (800) 421-4368 • TWX: NJ - 710-996-5874 / CAL 910-499-217

Vox Jox

NEW YORK—Joe Piasek has been named program director of WPIX-FM New York. Piasek, who is also known as Joe from Chicago, joined the AOR station last Febru-

ary as a producer and on-air personality.

He has been acting p.d. since George Taylor Morris left last month. A former p.d. at WRNW-

By DOUG HALL

FM Briarcliff Manor, N.Y., Piasek has worked at WCOZ-FM Boston, WPLR-FM New Haven, Conn., and

WQIV (now WNCN-FM New York) when it was rocking and before its return to a classical music format.

In announcing the appointment,

station general manager Vince Cremona disclosed that WPIX's format would be modified to "pure rock'n'roll that will include all mainstream rock from the '50s, through the '60s, and '70s up to the '80s—from Elvis (Presley) to Elvis Costello.)"

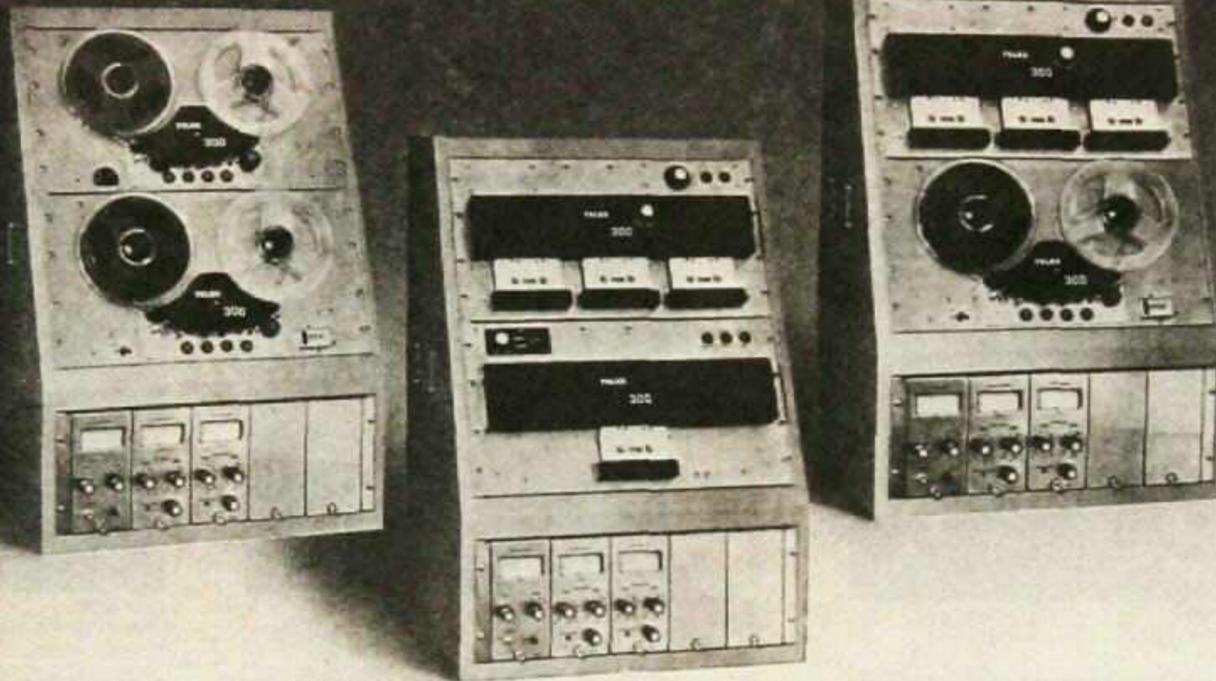
Cremona went on to say, "Pure rock'n'roll is an evolution of AOR, which has become, unfortunately, 'all over the road.'" He added, "WPIX 102 is now going to provide the listening audience with a specialized and consistent version of 'basic' music."

Cremona is also implying that WPIX will not add some disco to compete with the new market leader WKTU-FM Disco 90. An analysis of Arbitron formats shows those contemporary stations which added disco were the ones who lost the most audience to WKTU.

Ironically, it was WPIX which first played disco in the New York market. It was several years ago and the format at that time did not succeed.

"Miss You" by the Rolling Stones tops a Top 100 list compiled by KQFM-FM Portland, Ore. The list represents frequency of air play and requests and does not reflect sales or positions on any other charts. Second was "Baker Street" by Gerry Rafferty followed by "FM" by Steely Dan. These were followed by "Every Kind Of People" by Robert Palmer, "The Load Out/Stay" by Jackson Browne, "Anytime" by Journey, "Reminiscing" by the Little River Band, "Under The Eye" by Dennis Linde, "Wonderful Tonight" by Eric Clapton and "Three Times A Lady" by the Commodores.

A duplicating system ready to grow with you.



Telex Series 300 Duplicating System is versatile and expandable and fits most duplicating requirements.



A Building Block System: A modest capital investment gets you started whether in cassette-to-cassette, reel-to-

cassette, reel-to-reel, in two or four channels. Start with a basic unit and later add modules to suite your growing requirement.

Modular Electronics: Individual plug-in modular electronics permit fast easy service and minimum downtime. Since the system is made in the U.S.A., parts and service are readily available, through a coast-to-coast dealer network.

PRODUCTS OF SOUND RESEARCH
TELEX
COMMUNICATIONS, INC.

9600 Aldrich Ave. So. Minneapolis, MN 55420 U.S.A. EUROPE: 22 rue de la Legion d'Honneur, 93200 St. Denis, France CANADA: Telex Electronics Ltd., Scarborough Ontario

Now Long Life Heads at No Extra Cost: Cassette slaves with new long life heads last 10 times longer than conventional heads, reducing downtime and replacement cost.

Telex also has available desk top cassette copiers.

Mail To: **TELEX A-V DEPT.**
9600 Aldrich Ave. So.
Minneapolis, MN 55420

Yes, I'd like to know more about the Series 300 high-speed tape duplicating systems.

Name _____
Title _____
Organization _____
Address _____
City _____ State _____
Zip _____
Telephone _____
Best time to contact _____

Bubbling Under The HOT 100

- 101—LONG STROKE, ADC Band, Cotillion 44243 (Atlantic)
- 102—DISCO TO GO, Brides of Funkenstein, Atlantic 3498
- 103—BUSTIN' LOOSE, Chuck Brown & The Soul Searchers, Source 1804 (MCA)
- 104—MIDNIGHT GIRL, Lenny Williams, ABC 12423
- 105—YOU FAILED ME, Grey & Hanks, RCA 11346
- 106—I'LL BE WAITING, Robert Johnson, Infinity 50000 (MCA)
- 107—FOR YOU & I, 10cc, Polydor 14528
- 108—STARCRUISER, Gregg Diamond, Marlin 3329 (TK)
- 109—I'M SO INTO YOU, Peabo Bryson, Capitol 4656
- 110—CHILDREN OF SANCHEZ, Chuck Mangione, A&M 2088

Bubbling Under The Top LPs

- 201—GREGG DIAMOND, Bionic Boogie, Polydor PD1-6123
- 202—ELVIN BISHOP, Hog Heaven, Capricorn CPN 0215
- 203—KINSMAN DAZZ, 20th Century T-574
- 204—LIVINGSTON TAYLOR, 3-Way Mirror, Epic JE 35540
- 205—LENNY WHITE, Streamline, Elektra 6E-164
- 206—SCORPIONS, Tokyo Tapes, RCA CPL 2-3039
- 207—JOHNNY PAYCHECK, Armed & Crazy, Epic KE 35444
- 208—NEIL LARSEN, Jungle Fever, Horizon SP 733 (A&M)
- 209—PHIL MANZONERA, K-Scope, Polydor PD 1-6178
- 210—JERRY JEFF WALKER, Jerry Jeff, Elektra 6E 163

“STUMBLIN’ IN”

JUST RELEASED

RS 917

**A Classic
New Duet By**

Suzi Quatro
and
Chris Norman



RECORDS, INC.

Produced by Mike Chapman for Chinnichap

Radio-TV Programming

Jock Talk

Continued from page 30

reigning king of disco himself, Eddie Cossman, executive vice president of SJR Communications, and as such, the head honcho of New York's number one station, Disco 92 WKTU-FM.

I've wondered whether disco won't last longer here in New York than in other markets, so that's what I asked Cossman. He tended to agree, because as he sees it, in New York, the variety of population mix creates the socioeconomic factors that influence the popularity of music and dancing more here than in other markets.

As far as its endurance qualities all over, Cossman says he's unconcerned. "Let it last another week." He claims that a certain sociological study he's had compiled says that disco will take its place alongside other permanent forms of music.

On the other hand, a psychiatric study points out that most people couldn't take it for very long. The incessant beat can drive you crazy. Cossman insists any radio format "should exist only as long as it fulfills the needs and preferences of the public." Nonetheless, he's prepared to take measures that will insure disco's longevity in the Big Apple. He plans to spend \$1.5 million in advertising in 1979. Meanwhile, Glenn Morgan, WABC's young and historically successful program director, reminds us "One book does not a legend make."

L.A. KIIS-AM TRIES DUO IN EARLY HOURS

By CARY DARLING

LOS ANGELES—Billing the show as the "new alternative," KIIS-AM has launched a new morning drivetime comedy and music program. "The Tom And Jerry Show," featuring air personalities Tom Murphy and Jerry Bishop, now challenges KFI-AM's long-standing "Lohman And Barkley Show" which had been that time slot's only such duo personality program.

"The morning wasn't really weak for us but we took a look around at the other stations and realized everyone's just playing the same music. We were looking for alternatives," says program director Mike Wagner.

The program had been reserved for Bishop, already the morning disk jockey at KIIS-AM as well as the off-camera announcer on NBC-TV's "Dick Clark's Live Wednesday," to handle solo. However, humorous banter between Bishop and Murphy, air talent at the Top 40-turned-disco KIIS-FM, on the interstation intercom sparked the ideas that the two might work well together.

"They stick to format," says Wagner of the duo's emphasis in its 6 a.m.-10 a.m. program. "Our tagline is music, laughter and information."

"They play more than five or six songs per hour. We want to play more music than Lohman and Barkley."

With the show now only going into its second week, Wagner has no real idea how it's faring with the public. "We don't expect to take the market overnight. It takes awhile," he admits. So far, phone-in response has been positive.

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.

BOSTON OCTOBER-NOVEMBER

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA												FORMATS	SHARES—METRO SURVEY AREA												
	TOTAL PERSONS 12+	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						
ADR	124	102	32	19	2	1	0	15	10	2	8	8	22	ADR	2.5	7.2	4.0	0.6	0.3	3.3	2.0	0.6	2.2	4.6		
BEAUTIFUL	696	692	16	27	100	67	65	16	36	53	79	89	6	BEAUTIFUL	13.5	3.6	5.7	27.4	21.1	3.4	7.2	13.9	21.6	1.2		
BIG BAND	20	20	0	3	0	5	2	4	1	1	2	0	0	BIG BAND	0.4	0.0	0.6	0.0	1.6	0.9	0.2	0.3	0.5	0.0		
BLACK	92	79	3	15	0	1	0	29	13	10	15	1	13	BLACK	1.8	0.7	3.2	0.0	0.3	6.2	2.6	2.6	1.4	2.7		
CLASSICAL	61	60	5	8	9	10	6	1	7	0	0	6	1	CLASSICAL	1.2	1.1	1.7	2.5	3.2	0.2	1.4	0.0	0.0	0.2		
CONTEMP	1152	889	99	89	87	45	29	126	150	100	43	38	263	CONTEMP	22.5	22.3	19.2	23.9	14.2	27.4	30.0	26.0	11.7	54.4		
DISCO	177	136	21	26	7	0	0	50	19	7	5	0	39	DISCO	3.5	4.7	5.6	1.9	0.0	10.7	3.8	1.8	1.4	8.1		
MELLOW	175	165	16	41	8	0	1	29	47	13	2	2	10	MELLOW	3.4	3.6	8.8	2.2	0.0	6.2	9.4	3.4	0.5	2.1		
MOR	903	871	9	30	70	79	48	30	87	122	107	95	32	MOR	17.7	2.0	6.4	19.1	24.8	6.4	17.4	31.9	29.4	6.6		
NEWS	422	420	8	22	14	35	39	3	9	11	43	35	2	NEWS	8.2	1.8	4.7	3.8	11.0	0.6	1.8	2.9	11.8	0.4		
OLDIES	153	144	27	22	23	9	1	27	29	2	2	0	9	OLDIES	3.0	6.1	4.7	6.3	2.8	5.8	5.8	0.5	0.5	1.9		
PROG ROCK	458	411	172	102	5	1	2	95	26	1	6	1	47	PROG ROCK	8.9	38.7	21.8	1.4	6.3	20.3	5.2	0.3	1.6	9.7		
TALK	178	178	8	14	12	19	17	3	6	15	12	27	0	TALK	3.5	1.8	3.0	3.3	6.0	0.6	1.2	3.9	3.3	0.0		

DETROIT OCTOBER-NOVEMBER

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA												FORMATS	SHARES—METRO SURVEY AREA												
	TOTAL PERSONS 12+	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						
ADR	833	605	197	166	14	2	0	149	58	6	6	1	228	ADR	14.8	44.1	27.9	3.9	0.6	26.3	9.3	1.4	1.2	36.7		
BEAUTIFUL	679	672	11	23	56	60	56	18	79	67	123	77	7	BEAUTIFUL	12.1	2.4	3.8	15.7	17.7	3.2	12.5	16.5	24.9	1.2		
BLACK	518	394	57	28	12	27	7	79	54	51	48	10	124	BLACK	9.1	12.8	4.8	3.3	8.0	14.0	8.6	12.6	9.7	19.9		
CLASSICAL	29	29	0	1	1	7	1	0	4	2	4	1	0	CLASSICAL	0.5	0.0	0.2	0.3	2.1	0.0	0.6	0.5	0.8	0.0		
CONTEMP	1031	833	62	121	77	37	16	106	189	100	49	39	198	CONTEMP	18.3	13.9	20.3	21.6	11.0	18.8	30.1	24.7	10.0	31.8		
COUNTRY	188	187	2	36	8	23	13	8	15	19	40	11	1	COUNTRY	3.3	0.4	6.1	2.2	6.8	1.4	2.4	4.7	8.1	0.2		
JAZZ	185	177	29	36	20	15	2	21	14	17	16	5	8	JAZZ	3.3	6.5	6.1	5.6	4.4	3.7	2.2	4.2	3.2	1.3		
MELLOW	284	263	42	31	15	6	0	86	60	9	12	1	21	MELLOW	5.0	9.4	5.2	4.2	1.8	15.2	9.6	2.2	2.4	3.4		
MOR	1126	1108	28	76	102	91	90	50	94	87	114	105	18	MOR	19.9	6.2	12.8	28.6	27.0	8.9	15.0	21.4	23.2	3.0		
NEWS	265	265	2	12	17	24	38	1	6	7	26	36	0	NEWS	4.7	0.4	2.0	4.8	7.1	0.2	1.0	1.7	5.3	0.0		
OLDIES	61	60	1	11	3	12	0	12	16	5	0	0	1	OLDIES	1.1	0.2	1.8	0.8	3.6	2.1	2.5	1.2	0.0	0.2		
RELIGIOUS	28	28	0	0	3	1	0	0	0	0	3	3	0	RELIGIOUS	0.5	0.0	0.0	0.8	0.3	0.0	0.0	0.0	0.6	0.0		

SACRAMENTO OCTOBER-NOVEMBER

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA												FORMATS	SHARES—METRO SURVEY AREA												
	TOTAL PERSONS 12+	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						
ADR	49	41	11	14	1	0	0	9	6	0	0	0	8	ADR	4.5	12.0	11.4	1.0	0.0	9.1	5.5	0.0	0.0	6.3		
BEAUTIFUL	166	165	1	7	26	20	17	4	7	14	31	14	1	BEAUTIFUL	15.2	1.1	5.7	26.5	26.5	4.1	6.4	17.6	40.8	0.8		
BLACK	23	12	3	0	1	2	1	0	0	1	1	1	11	BLACK	2.1	3.3	0.0	1.0	2.7	0.0	0.0	1.3	1.3	8.6		
CONTEMP	207	158	30	25	13	5	3	34	18	18	4	5	49	CONTEMP	19.0	32.6	20.3	13.2	6.7	34.7	16.5	22.6	5.3	38.3		
COUNTRY	84	82	1	17	12	3	1	1	16	15	4	7	2	COUNTRY	7.7	1.1	13.8	12.2	4.0	1.0	14.7	18.8	5.3	1.6		
MELLOW	78	76	8	24	1	0	2	10	21	1	4	4	2	MELLOW	7.2	8.7	19.5	1.0	0.0	10.2	19.3	1.3	5.3	1.6		
MOR	86	79	14	10	5	11	1	13	11	5	2	4	7	MOR	7.9	15.2	8.1	5.1	14.7	13.3	10.1	6.3	2.6	5.5		
NEWS	142	140	7	12	14	17	18	3	8	6	14	12	2	NEWS	13.0	7.6	9.7	14.3	22.6	3.0	7.3	7.6	18.4	1.6		
RELIGIOUS	22	21	0	3	0	4	4	4	0	2	1	2	1	RELIGIOUS	2.0	0.0	2.4	0.0	5.3	4.1	0.0	2.5	1.3	0.8		
SPANISH	25	14	3	0	0	1	0	5	4	1	0	0	11	SPANISH	2.3	3.3	0.0	0.0	1.3	5.1	3.7	1.3	0.0	8.6		
TALK	42	42	0	3	8	2	2	0	0	3	5	2	0	TALK	3.9	0.0	2.4	8.2	2.7	0.0	0.0	3.8	6.6	0.0		
TOP 40	88	56	5	5	6	7	0	13	12	7	0	1	32	TOP 40	8.1	5.4	4.1	6.1	9.3	13.3	11.0	8.8	0.0	25.0		

TOLEDO OCTOBER-NOVEMBER

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA												FORMATS	SHARES—METRO SURVEY AREA												
	TOTAL PERSONS 12+	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						
ADR	113	92	39	9	1	0	1	32	5	4	1	0	21	ADR	11.0	45.4	11.8	1.8	0.0	28.6	5.6	4.3	1.1	25.3		
BEAUTIFUL	74	61	4	11	2	1	1	18	13	6	1	2	13	BEAUTIFUL	7.2	4.7	14.5	3.5	1.7	16.1	14.6	6.4	1.1	15.7		
BLACK	16	11	1	0	0	0	0	5	0	4	1	0	5	BLACK	1.6	1.2	0.0	0.0	0.0	4.5	0.0	4.3	1.1	6.0		
CONTEMP	114	99	18	14	7	2	2	19	18	11	4	2	15	CONTEMP	11.1	21.0	18.4	12.3	3.4	17.0	20.2	11.7	4.5	18.1		
COUNTRY	87	86	0	4	4	10	8	4	10	12	7	9	1	COUNTRY	8.5	0.0	5.3	7.0	17.2	3.6	11.2	12.8	7.9	1.2		
MOR	416	409	15	24	28	37	36	16	28	42	54	35	7	MOR	40.7	17.5	31.5									

They're playing our songs* all over the World!

The beat has been picked up and the melody lingers on and on and on if your song is our song.

Today's songwriters and composers deserve all of North America, Europe, Central and South America, Asia, Australia, Africa—the whole world—as their turntable. And, their creativity also deserves to be rewarded on a global scale.

Only a major music publishing network like United Artists Music can make copyrights register like that. Only a music publisher with international resources can offer a whole world of copyrights to record companies, producers, artists, motion pictures, television, advertising agencies, and the musical theatre. Only a total music publisher can provide the services necessary to build a profit center in the fast-growing world of music print.

That's what today's music publishing business is all about—and we're in the market every day in every place making a world of moves to keep it that way.

UNITED ARTISTS MUSIC

Unart/UA Music Co. • Robbins/Feist/Miller • Big 3 Music

Los Angeles • New York • Nashville • Toronto
London • Paris • Brussels • Munich • Amsterdam • Milan • Madrid
Stockholm • Copenhagen • Mexico City • Buenos Aires • Sao Paulo
Tokyo • Hong Kong • Tel Aviv • Sydney • Johannesburg

**All Shook Up • Aquarius • Blue Moon • Chattanooga Choo Choo • Delta Dawn •
Don't Be Cruel • Don't It Make My Brown Eyes Blue • Elusive Butterfly •
Green Leaves Of Summer • I'm Blowin' Away • Live And Let Die • Moonlight Serenade •
Nobody Does It Better • Over The Rainbow • Stagger Lee •
Three Coins In The Fountain • Weekend In New England • Zorba The Greek
...and Thousands of other Major Copyrights from A to Z and from 1906 to 1979!*

CUSTOMERS ENTERTAINED

Landry Video Ties Into Peaches

By JEAN WILLIAMS

LOS ANGELES—"The average customer goes into a retail record shop prepared to purchase two LPs. The first one he knows and the second is generally impulse," claims Gerry Landry, head of Landry Video Systems here.

The company is attempting to make at least the second LP one which is on a videotape by Landry Systems through its PromoVision promo-disk presentations.

According to Landry, his firm has

had three programs shown in 16 of the 36-store Peaches chain. The programs spot 16 acts including the Who, Devo, Van Morrison, David Bowie, Lynyrd Skynyrd, Alice Cooper, Nicolette Larson, Todd Rundgren, Rod Stewart, "The Wiz" and others. The program started last Nov. 1.

Peaches outlets featuring the programs are in Merchantville, N.J.; Overland Park, Kan.; Toledo; Fraser, Mich.; Rockville, Md.; Bethal

Park, Pa.; Willowick, Ohio; Clearwater, Fla.; Indianapolis; Milwaukee; Dearborn, Mich.; Seattle; Westminster, Colo.; Philadelphia; Tulsa; and Dayton.

"Each program is shown for about two weeks, seven times a day during peak customer hours," says Landry. Each program is one-half hour. "At most stores, sales for the artists being featured increased 100% and in the case of Devo, 300%," claims Landry.

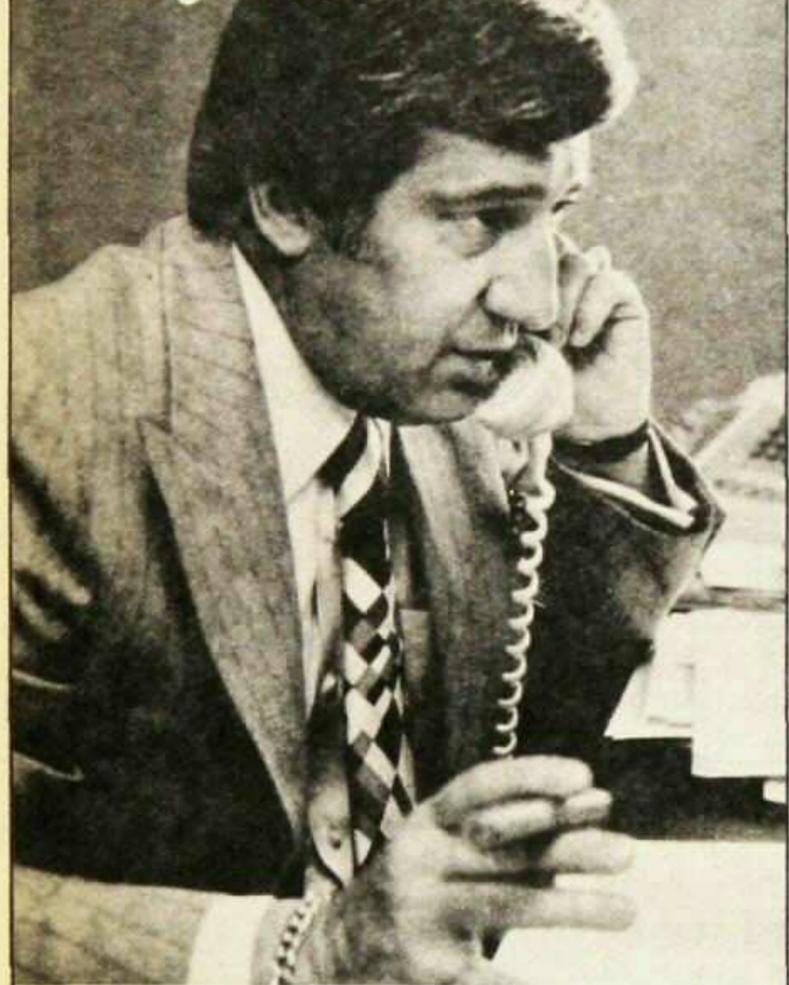
"We're only in 16 stores at this time because the other stores have not yet been equipped with video-cassette machines." The stores furnish their own machines and Landry's firm supplies the tapes. Each of

(Continued on page 78)



Jam V: Artists closing Volunteer Jam V, an annual homecoming celebration for the Charlie Daniels Band at Nashville's Municipal Auditorium are, from the left: Papa John Creach, Barry Chance, from Jimmy Buffett's Coral Reefer Band; Billy Crain, from the Henry Paul Band; Charlie Daniels, Gary Rossington, from Lynyrd Skynyrd; Toy Caldwell, from the Marshall Tucker Band, and Janie Fricke.

**Open my cases?
They'll rob me blind!**



It's just not true, Nick. Not since Checkpoint developed the first total anti-shoplifting system for music retailers.

Take off those locks, Nick... open your case... put your tapes and albums where your customers can get their hands on them. You'll be creating a super-charged atmosphere for impulse buying. You'll see traffic jump and sales skyrocket!

Leave the security to Checkpoint. We'll stop the stealing cold—with a system engineered specifically for open case selling.

No matter how big, small, wide or narrow your operation... Checkpoint has a system that can meet your needs. Get the details. Remember, when you put your merchandise in your customers' hands...

Possession is nine-tenths of the sale

Please send me all the facts on Checkpoint's new anti-shoplifting system for music retailers

Name _____ Title _____

Company _____

Address _____

City _____ State _____ Zip _____ Phone _____



(609) 546-0100 • Checkpoint Systems, Inc.
110 East Gloucester Pike
Barrington, N.J. 08007 • TELEX: 84-5396

BB812

Neville Bros. New Orleans Chart Hopes

By KELLY TUCKER

NEW ORLEANS—After having success with Le Roux's "Louisiana's Le Roux" LP and "New Orleans Ladies" single, Capitol Records has taken under its wing another New Orleans area group—the Neville Brothers.

Though the four brothers (Aaron, Cyril, Art and Charles) only recently completed their first album, they are by no means strangers to recording, or to the charts.

Lead vocalist and percussionist Aaron hit number two on Billboard's pop charts in 1967 with "Tell It Like It Is," and keyboardist-vocalist Art and conga player-vocalist Cyril were the nucleus of the Meters, a local group which had a few charted records.

The Neville Brothers' self-titled LP, released last month, was recorded at nearby Studio in the Country in Bogalusa, La., where Stevie Wonder recorded some of his upcoming album. Producing the group's album was Jack Nitzsche, known for his work with the Rolling Stones and Neil Young, among others.

Since the Neville Brothers are known locally for their funky rhythms, the album surprised many of their fans because of its slickness and the inclusion of several poignant ballads.

However, according to group manager Rupert Surcouf, the LP is selling well locally and in Texas, Mississippi and Alabama. Surcouf

(Continued on page 50)

10,000 Applaud Gala Daniels Homecoming

By SALLY HINKLE

NASHVILLE—The Charlie Daniels Band brought Southern rock home to the Municipal Auditorium here Jan. 13 for the band's fifth annual homecoming celebration.

More than 10,000 fans jammed the auditorium for the traditional six-hour marathon, while an even larger audience shared the excitement via live broadcasts over six Tennessee radio stations which blanket the entire state in addition to

Southern Kentucky, North Alabama and North Georgia, and live broadcasts over WLIR-FM in Garden City, N.Y.

Highlighting this year's event was the emotionally-packed return of members of Lynyrd Skynyrd's band, who reunited onstage for the first time since the plane crash that took the lives of members Ronnie Van Zant and Steve Gaines. Within their

(Continued on page 74)

Bill Anderson Revamps To Add Flexibility In Booking

NASHVILLE—Country entertainer Bill Anderson has refined his road show presentations for 1979 with a fresher and more flexible show for bookings.

As the first major company entertainer to feature a multi-media slide presentation in his travelling show, Anderson has expanded this year from a one-screen, three-projector show to a three-screen, nine-projector production.

In addition to his association with Marty Slutsky of Moonlight Sound of Nashville for audio, Anderson has contracted Scott Nicely of Star-maker Productions of Knoxville for lighting as well as special sets and visual effects to tie in with the music.

The Bill Anderson Show, which features the Po' Folks Band and Mary Lou Turner, is also available this year with or without Turner.

"This is no break in our relationship," states Anderson, "but rather a plus for both Mary Lou and myself."

"She will be free for the first time in six years of working with my show exclusively, to work some dates on her own and to expand her individual career, while I'll be able to offer buyers and promoters a greater flexibility in booking the show. When they need a longer, more complete show, we can give them that with Turner on the bill. When onstage time, and/or size of the facility dictates less, we can give them Bill Anderson and the Po' Folks."

Anderson kicked off the new season Friday (12) with a date in Reading, Pa. Upcoming highlighting dates for the show this year include a 15-day European tour in February, state fairs in Florida and Missouri, the Sidney, Iowa rodeo for six days in August, a proposed coast-to-coast tour in Canada and a September cruise aboard Holland-American Lines.

Booking for Anderson is handled

by the Bill Goodwin Agency of Madison, Tenn., and personal management by Bobby Brenner Associates of New York. SALLY HINKLE

'Grease' Tops Clark's Awards

LOS ANGELES—"Grease" beat "Saturday Night Fever" as top pop album at Dick Clark's sixth annual American Music Awards Jan. 12, but most of the other awards went as expected.

Barry Manilow and Linda Ronstadt were tabbed top pop vocalists for the second year in a row, while in soul Natalie Cole won as top female for the second year and Earth, Wind & Fire emerged as favorite group for the third straight year.

Multiple winners were Ronstadt who also won top country single for "Blue Bayou," the Bee Gees, top pop group and top soul album for "Fever," Kenny Rogers, top country male and country album for "10 Years Of Gold," and Donna Summer, top disco female, top disco single for "Last Dance" and top disco album for "Live And More."

Single winners were the Commodores (pop single), Crystal Gayle (country female), the Statler Brothers (country group), Teddy Pendergrass and Lou Rawls (tied for soul male), Johnny Mathis and Deniece Williams (soul single), Isaac Hayes (disco male) and the Village People (disco group).

**TOP QUALITY
8X10
PRINTS**

LITHOGRAPHED ON HEAVY GLOSS STOCK

BLACK & WHITE 8x10's
500 - \$37.00 1000 - \$54.00

COLOR PRINTS
1000 - \$257.00

SEND 8x10 PHOTO - CHECK OR M.O.
PRICES INCLUDE TYPERSETTING AND FREIGHT
SAMPLES ON REQUEST

ABC PICTURES
1067 E. FLORIDA ST.
SPRINGFIELD, MO. 65803



**A
FIRESTORM
IS
RAGING!**

**A
FIRESTORM
OF SIX
HOT
EXPLOSIVE
LPS
FROM
BUTTERFLY!**

AVAILABLE IN THE U.S.A.:

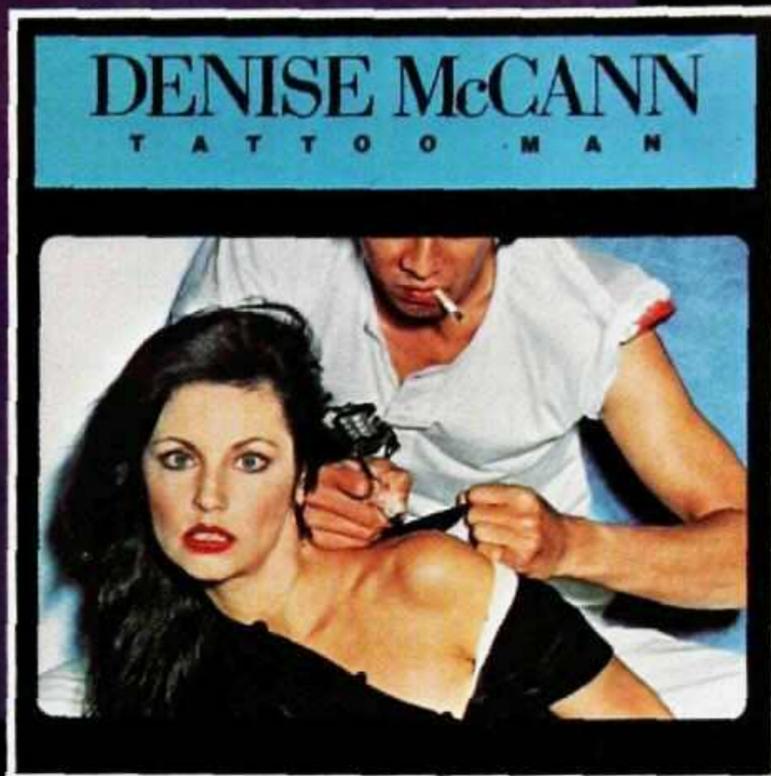
All South Distributors: New Orleans
Alpha Distributing: New York, Boston, Buffalo
Associated Distributors: Phoenix
Bib Distributing: Charlotte
Music City Records: Nashville
Pacific Record & Tape: San Francisco
Pickwick International Distributing: Atlanta,
Dallas, Los Angeles, Miami, Minneapolis, St. Louis
Piks Distributing: Cleveland, Detroit, Cincinnati
Progress Record Distributing: Chicago
Schwartz Brothers Distributing: Washington, D.C.
Sound Record & Tape: Seattle
Stan's Record Service: Shreveport
Surfside Record Distributors: Hawaii
Universal Distributors: Philadelphia

AVAILABLE INTERNATIONALLY:

Australia: Festival Records
Canada: RCA Limited
Colombia: Discos Fuentes, S.A.
El Salvador: Dani Discos
England: Chrysalis Records
France: Pathe Marconi
Germany: Electrola Gmbh
Holland: Dasart Records
Israel: CBS Records Limited
Italy: Baby Records, Compagnia Generale del Disco
Japan: King Records Co., Inc.
Mexico: Gamma, S.A.
Rio de Janeiro: Tape-car Gravacoes
South Africa: Gallo Limited
Spain: Hispavox S.A.
Sweden: Sounds of Scandinavia



THE EXPLOSION WITHIN THE EXPLOSION



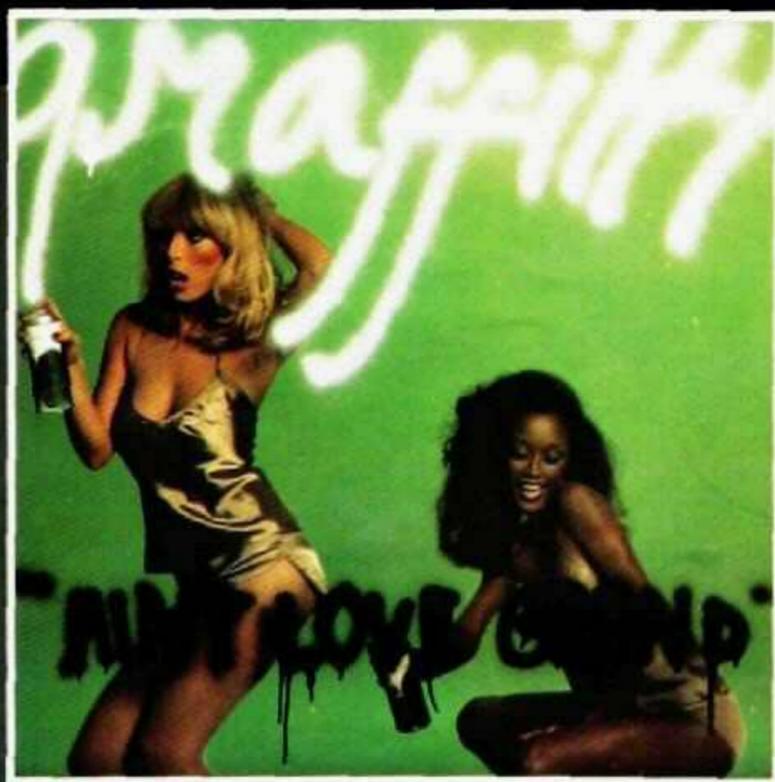
DENISE McCANN—"TATTOO MAN"

The long-awaited lp from one of Canada's top female vocalists with the hit single, "Tattoo Man." A high-powered voice from a high-impact lady! FLY-009 Watch for the single, "I Don't Want To Forget You." CM-1213



THP #2—"TENDE

You thought that "Two Hot For Love" by Guenther and Willi Morrison had intensity Disco lps yet, "Tender in the Night" is a deceptive title... for such high



GRAFFITI—"AIN'T LOVE GRAND?"

Producers Jeffrey Parsons and Jeffrey Steinberg teamed up to create a Detroit Disco sizzler that won't be stopped. High energy Pop/R&B/Disco—Watch out for "Ain't Love Grand?" FLY-011



FIRE & ICE—

Lalo Schifrin's "Fire & Ice" is another considered one of the leading composers in the international music place. The talents are the talents of two incredible phenomenon, remember th



"FIRE IS THE NIGHT"

... "love" was too hot? Producers Ian ... have created one of the highest ... "Fire Is The Night" ... A surprisingly ... highly volatile material! FLY-014



ST. TROPEZ—"BELLE DE JOUR"

The second sensational, provocative lp from the seductive ladies of St. Tropez with the vocal help of J. P. Vignon. Watch for the upcoming OUI MAGAZINE pictorial on this dynamic group. Producers Laurin Rinder and Michael Lewis have created a scorching follow-up to the internationally successful "Je T'aime." FLY-016



"FIRE & ICE"

... another example of why Lalo Schifrin is ... composers, producers and arrangers ... today. Coupled to his production ... credible ladies ... soon to be a Disco ... the name "Fire & Ice." FLY-015



THE J. T. CONNECTION—"BERNADETTE"

Sixteen minutes and fifty seconds of non-stop energy—one of the sixties classics—Producer Jim Taylor has created a high-powered Disco monster! Make room for The Four Tops' classic "Bernadette!" FLY-018 Make room for the single from the title track as well... CM 1215



THE HOTTEST DISCO IN TOWN!

BIG DEBUT LP ON WB

Nicolette Larson Leaves Backup

By ED HARRISON

LOS ANGELES—Ask Nicolette Larson about her first big recording break and she'll tell you a story about a nervous girl from Kansas City who parked herself outside San Francisco's Record Plant working up enough courage to audition for a singing gig on a Commander Cody album that Hoyt Axton was producing.

Axton gave her the job and before she knew it she was on the road with Cody opening for Joan Baez's "Diamonds And Rust" tour. Not too long after, the record contracts started coming in.

And now Larson's debut Warner Bros. album titled "Nicolette" is racing up the charts faster than anyone anticipated, with her version of Neil Young's "Lotta Love" making its way into the top 15 of the Hot 100.

Larson has contributed background vocals for the likes of John Stewart, Jesse Winchester, Neil Young, Arlo Guthrie, the Doobie Brothers and others, but as her own career now mushrooms she feels that her backup days are behind her.

In fact, her album reflects the varied influences of the musicians she's played with and the songs she's been exposed to.

"You have to do songs you like," Larson explains. "I can't worry about concept. The only concept was to keep the album on a positive level. If I had a statement to make, I wanted it to be that everything's all right."

The album's diversity showcases Larson's rock, country, rockabilly

and Latin influences. Young, she says, taught her "Lotta Love" on acoustic guitar and she immediately decided to include it on her album. The inspiration to record "Rhumba Girl," a Winchester song came after she heard it at one of Jesse's shows. And much of her country influence stems from Larson's friendship with Emmylou Harris.



Nicolette Larson

Larson has drawn many comparisons to Linda Ronstadt, whom she's sang with on many occasions including "Nicolette." Larson credits Ronstadt for teaching her how to sing.

"It's inevitable drawing comparisons to Linda," says Larson. "If I sang with Chaka Khan I'd sound

like her. If I sang with Esther Phillips I'd have more of a jazz influence.

"Linda taught me a lot about breathing and what approach to take to songs. I don't mind when people tell me I sound like Linda on that song," she says. "And there's no rivalry either."

While Larson doesn't consider herself a country artist, she is partial to it because it makes her "happy and want to dance." She believes that country artists today lack the "class" of a Hank Williams, George Jones, Roy Acuff or Ernest Tubbs.

"Now it's turned into almost humor," she says. "Country artists today think they're being pop."

Larson is now putting together a touring band for a major headlining tour that begins in February. She is hoping that the band which appeared on the album and accompanied her on a warmup gig at Los Angeles' Roxy last month will make the tour.

The all-star group consists of Little Feat's Billy Payne on keyboards and Paul Barer on guitar; drummer Rick Shlosser; bassist Bob Glaub; Bobby Lakind of the Doobie Brothers on percussion; and vocalist Fran Payne, who co-wrote "Give A Little" with Billy Payne.

Larson also is working on her writing, something she admits weakness at, and if she's confident enough in a song she pens, will include it on her next album.

Concerts Stalled, Minority Schools Facing Problems

By CARY DARLING

LOS ANGELES—Colleges and universities with predominately minority enrollments are facing concert booking problems due to small enrollments, inadequate facilities and geographic location.

Racial barriers have not interfered with bookings, according to a survey of 11 institutions comprised of minority enrollments.

A member of the student government at Nashville's Fisk Univ. says, "It has nothing to do with being black or white. When you talk to a promoter, he doesn't ask your color. He wants to know the number of students. Promoters are attracted to the larger schools." Fisk has an enrollment of approximately 1,300.

This points to one major problem faced by many minority colleges. It is one of size. Andrew Nichols, president of student government at Mississippi's Alcorn State Univ., says, "Black schools have lower per cent student enrollment than the racially mixed schools and that means a lower amount of fees collected."

At Alcorn there is an \$18,000 budget allotted for all student activities. Nichols admits the school needs to spend nearly \$20,000 on a single concert in order to make money.

At the predominantly Chicano College of Santa Fe in New Mexico, there has not been a concert in five years chiefly because of finances. "The fact that we have a large minority enrollment doesn't hold us back," notes student government president Pablo Guzman. "Our finances hold us back. Our last concert was with Flash Cadillac five years ago and attendance was poor."

Like Alcorn, the primarily Chi-
(Continued on page 54)



Billboard photos by Ed Aguirre

From left: Buddy Collette, Charles McPherson, Al Aarons, Billy Chetum blow at the Memorial Mingus Concert.

Friends & Performers Pay Mingus Tribute

By ED AGUIRRE

LOS ANGELES—Family, friends and musicians who lived and loved the legacy of Charles Mingus paid their tribute here Sunday (14) in what was an informal gathering in the heart of downtown Los Angeles.

The encomium, which took place in a junior high school auditorium, had quite a turnout bringing together Mingus fans and top name musicians in the L.A. jazz circle.

The first was Buddy Collette playing solo flute offering his rendition of "My Buddy." It was a touching moment that drew tears from many in the room. Benny Powell and Frank Morgan played a prayer. Harold Land and Teddy Edwards jammed on old standards and Don Cherry sat in on African guitar.

Also adding a bright spot was alto saxophonist Charles McPherson on "Take The A Train."

As somewhat of a finale, everyone joined in on Lou Mathews' arrangement of Mingus' "Goodbye Pork Pie Hat," featuring Blue Mitchell, Collette, Jimmy Chetum, McPherson, Leroy Vinnegar and Donald Dean.

There was also talk of a scholarship fund being set up in the name of the late musician.



Don Cherry

The event was arranged by the late bassist's son Eugene Mingus, his nephew Bill Lewis and many close friends.

There were eulogies given, visual sequences on screen and almost two hours of live music played by many musicians who had worked with or been inspired by Mingus.

The musical segment was run spontaneously, allowing anyone wanting to offer musical tribute to do so.



Harold Land

Disco Out At Hungry Tiger

LOS ANGELES—The Hungry Tiger restaurant chain is moving to a more traditional talent booking policy and away from the disco format initiated more than a year ago, according to Rick Buche, director of entertainment for the 19-restaurant operation.

Disco, says Buche, who has handled the bookings for four years, did not fare well in the clubs because the clubs are primarily dining and lounge atmospheres. The Hungry Tiger is reverting to solo acts, duos and small show groups.

Trying a different approach to its entertainment, Buche and partners Sam Parsons and John Livingston created an original video art presentation titled "Phantasmogoria," a conceptual staging of micro-lensed visual abstract art forms coupled with an orchestrated musical score at each of the locations.

The show was screened five times throughout the evening in lieu of standard performers.

"People loved the shows," says

Buche. They became so mesmerized by the occurrences up on the screen that they forgot to drink, and the shows lost money."

In business 14 years, the Hungry Tiger has maintained live entertainment consistently in that time in all of its clubs. Acts are brought in on an indefinite contract arrangement and paid above union scale, says Buche, who hires talent for each restaurant.

He notes that his job is made easier because "I receive about 40 calls a day" from musicians and performers seeking bookings. However, he will only contract performers he has personally reviewed live, and he looks for "showmanship and personality" to generate volume business in the lounges.

With a new restaurant, which opened Friday (15) in Phoenix and five more on the drawing boards through next September, the Hungry Tiger is experiencing a steady growth rate which, notes Buche, is supported strongly by the chain's commitment to live entertainment.

Nashville Host To Lloyd's Country Song Competition

NASHVILLE—Music City Song Festival, a new national country music songwriting competition, begins this month here with a promotional and advertising campaign slated to utilize major country music publications and radio stations.

According to Mick Lloyd, president of Mick Lloyd Music and director of the festival, the contest is open to amateur songwriters, lyricists and singers who will compete in three categories for cash prizes and recording opportunities.

Grand prize in the song competition division, says Lloyd, will be \$10,000, with the winner in the lyric competition receiving \$7,500 and the top finalist in the vocal performance division taking home \$1,500. Runner-up finalists will also receive cash prizes, with an additional 100 honorable mention certificates to be awarded at the close of the contest.

Judges for the Music City Song

Festival will include Mike Burger, president of the Federation of International Country Air Personalities and program director of WHOOP-AM in Orlando, Fla.; Merlin Littlefield, assistant director, ASCAP, Nashville; Vincent Candilora, director of writer affiliation, SESAC, N.Y.; Maggie Cavender of Maggie Cavender Enterprises, and Georgia Chellman, executive director of the Federation of International Country Air Personalities. Additional judges are to be announced shortly.

Deadline for contest entries is Aug. 15, 1979. Winners are to be announced no later than Dec. 31, and grand prize winners from each of the three categories will be brought to Nashville to receive their awards at a special banquet.

All competition entries should be addressed to Music City Song Festival, 1014 16th Ave. S., Nashville, Tenn. 37212.

Iowans Don't Forget Holly

CLEAR LAKE, Iowa—On the 20th anniversary of Buddy Holly's performance at the Surf Ballroom here—his final concert prior to the plane crash that took his life—local KZEV-FM will sponsor a memorial concert.

The concert, to be held Feb. 3 at the Surf, will aid the Buddy Holly Memorial Fund as well as a local center for the handicapped.

Scheduled to appear in the show are Jimmy Clanton, Del Shannon, Flash Cadillac & the Continental Kids and MC Wolfman Jack, reportedly to be joined by a member of the Crickets, Holly's backup band.

The Surf, according to KZEV mu-

sic director Bruce Wasenius, has over the last few years been used for ballroom dancing, an annual Oktoberfest celebration and various community events.

Apart from a Wet Willie performance a few years ago, the Holly show will be the first rock'n'roll concert to take place there in some time. The hall holds approximately 1,300 persons.

KZEV, a 24-hour stereo contemporary station, will broadcast the affair live. Serving Clear Lake, adjacent Mason City and much of Central Iowa, the station has been giving away copies of Holly's "Golden Greats" LP provided by MCA Records.

Bronco Fullback Tackles Nightclubs

By DICK KELLEHER

DENVER—Denver Bronco fullback Jon Keyworth debuted his stage act this month, following the release of his first album, "Keys."

At the same time his label, Aspen Records, is tying in with a local radio station and audio equipment store for a promotional giveaway of two tickets to the Superbowl scheduled for Jan. 21 in Miami.

A band was recently selected for Keyworth by his label and its parent company, AMI, a Denver musical conglomerate.

Edd Nichols, acting as manager of the newly formed group, explains that band members were selected after a month of auditioning.

There will be two keyboardists, Dave Sisson, who did the musical arrangements for Keyworth's album, and Jim Carlton, who also will handle some of the singing duties for the band.

Other members include Jim Mancuso on bass and Matt Iddings on guitar. Background singers and a permanent drummer are yet to be selected.

The band opened Jan. 2 at the

Villa Grove in the Denver suburb of Applewood, the town in which Applewood Studios, where Keyworth recorded his album, is located. He has performed around Denver previous to this, but never with this band.

Nichols says that until the end of the football season Keyworth will only be performing on Fridays, as long as his football schedule will allow it. After the season, he plans to be onstage five nights a week.

Filling in with the band for the remaining nights of the six-week run at the Villa Grove will be Phyllis Murray, formerly of the Billy Miles Band. Murray will remain as part of the act after Keyworth resumes control of the show, Nichols states.

Following that engagement, the band moves onto Hogan's First Precinct for two weeks and Nichols is working on a Southwestern mini-tour to follow that.

Plans call for Keyworth and his band to perform in Vail, Steamboat Springs, Boulder and possibly Albuquerque and Fort Collins. All but

Albuquerque are located within Colorado.

Giving a report on how Keyworth's record is doing, Nelsons states "Keys" sold 10,000 units 60 days after its release. The record is distributed only in Colorado, New Mexico, Nebraska, Wyoming, Montana and Utah.

The album came out in controversy because of a nude Bronco player on the cover and eight other players sans clothing (in a shower) on the inner sleeve. A large Denver chain store refused to put the LP on its shelf for a short time, but Nelson assures that situation has been resolved.

He said besides the unusual tie-in with KIMN and the Soundtrack stores, the LP has also been sold at several Bronco home games by the Arvada High School Sales and Marketing Club.

Talent Talk

On the heels of a reported loss of more than \$2 million in 1978, New York's troubled Radio City Music Hall has retained **Robert F. Jani** as its programming consultant. Jani, creative director of Walt Disney Productions for Disneyland and Disney World, plans to develop new programs for the hall. There is a possibility the house could close after April. Until that time Radio City is committed to its present entertainment format.

Look for **Frank Sinatra** and **Melissa Manchester** to sing together on "I'll Be There," a song she and **Carol Connors** ("Gonna Fly Now") wrote for his new album. Manchester recently co-wrote with **Kenny Loggins** his hit "Whenever I Call You Friend." Ironically she did not write her own hit, "Don't Cry Out Loud" penned by **Carole Bayer Sager** and **Peter Allen**. Grammy nominee **Anne Murray** has been advised by her doctors to cancel all forthcoming singing engagements for at least a period of three weeks. Murray is reportedly suffering from inflammation of the throat and ears. The singer will be advised in early February whether she can attend Feb. 15 Grammy Awards in Los Angeles where she is nominated in four categories.

Beau and Jeff Bridges, **Keith and Robert Carradine**, **Harvey Korman**, **Melissa Manchester**, **Bud Cort**, **Ilona Simon** and **International Children's Choir** hosted a benefit to wipe out world hunger Friday (19) at the Pasadena Civic Auditorium in California. The event, titled "A World Without Hunger," kicked off a week-long Rainbow Rose Festival at the Pasadena Convention Center. All proceeds are earmarked for the Southern California U.N. International Year of the Child Commission, the Pasadena Hunger Projects Committee and the International Cooperation Council.

Elektra recording artist **Eddie Rabbitt** is set for a special engagement at Los Angeles' Palomino Club with the first of his two consecutive dates, Feb. 1, being broadcast live over KHTZ FM. Rabbitt set a music industry record by scoring eight back-to-back number one country records.

Natalie Cole debuts as a headline Las Vegas performer Feb. 8 to 14 at the MGM Grand. She also will headline at the Sahara Tahoe March 9 through 11. **McGuinn, Clark and Hillman** will showcase in Paris, London, New York and Los Angeles. The L.A. Roxy dates are March 1-3 while the N.Y. Bottom Line dates are Feb. 23 through 25. An extensive European fall tour also is planned. "Boogie Dogie Dogie" becomes Canada's first platinum (150,000 copies) single by an r&b act, Capitol's **Taste Of Honey**.

First it was Grand Canyon, then it was the towers of the World Trade Center, and now the Year One Band, in its pursuit of the perfect rock movie, is working with ABC TV to get a visa to play at the Great Wall of China. **Ken Collier**, spokesman for the group, says he hopes the filming will take place on Aug. 24, the 10th anniversary of Woodstock. "Rock Wars," as the project is called, will also appear in book form in September. To be published by Doubleday, the full color cartoon book will also contain an Eivonne soundsheet with the "Rock Wars" theme.

ROMAN KOZAK and CARY DARLING



GOOD COMPANY—From left, Roberta Flack, Elwood Blues and Jake Blues (the Blues Brothers) share in the fun at Atlantic Records' holiday bash in New York.

Talent In Action

TANYA TUCKER and TNT

Roxy, Los Angeles

If there was any doubt whether Tanya can make a successful transformation from gentle sweet sounding country singer to a hot rock'n'roll lady, that doubt was erased Jan. 10 when she delivered a surprisingly solid 50-minute, 13 song set of countrified rock.

Dressed in skin-tight black leather similar to that on the album cover of her new MCA album "TNT" and heavy on the makeup, Tucker appeared more like a veteran rocker, wiggling her derriere and going through all the right motions than a fragile country crooner.

She opened with "Lover Goodbye," a charged rocker that set the pace for the remainder of the show. Her throaty vocals, complete with her country twang came across authentically enough as her TNT band supported with excellent musical accompaniment.

Pouring plenty of emotion into each song, Tucker performed most of her new album. "Not Fade Away," her current single, saw Tucker belting away as searing guitar work helped drive home the tune.

Vocals on John Prine's "Angel From Montgomery" sounded a bit too countryish for pop audiences, yet the power of the song, and the conviction in which Tucker delivered it nullified any of those feelings.

Also performed were "I'm The Singer, You're The Song," written by Tucker and producer Jerry Goldstein for her "Amateur Night" television debut. Chuck Berry's "Brown-Eyed Handsome Man" with Tanya on electric guitar shaking her hips, as well as a medley of her country standards such as "What's His Mama's Name,"

"Georgia Sun," "Dancing The Night Away" and her landmark "Delta Dawn."

"Heartbreak Hotel" was a bawdy rocker and her encore, in which she was dressed without her jacket, gave her an even sexier image as she performed the ballad "River And The Wind."

How the public accepts Tucker's new image will be the deciding factor in the growth of her pop career.

ED HARRISON

HERBIE HANCOCK

Roxy, Los Angeles

Contrary to what Hancock might believe, he is not a singer and he proved it Jan. 15. An extremely talented keyboard player he is, and he confirmed that in his opening number featuring a 15-minute, improvisational keyboard solo.

With the crowd somewhat mellowed and not knowing what kind of show to expect, Hancock brought on the remainder of his trio: superb drummer Alphonse Mouzon and bass player Paul Jackson.

The unit eased into Hancock's "Maiden Voyage," running through multiple moods ranging from funk shuffle and contemporary modern sounds.

At this point Hancock introduced four more additions to the ensemble: on keyboards Webster Lewis, woodwinds Bennie Maupin, percussionist Bill Summers and guitarist Ray Obiedo. The players ripped into a loud, funky version of "Hang Up Your Hangups."

Hancock changed the whole flow of the seven tune, 80-minute evening when he began to sing through the vocoder, a device which puts tones to spoken words.

(Continued on page 52)

Signings

Orleans to a worldwide recording contract with Infinity Records. The Woodstock, N.Y.-based group is mixing its LP expected for release in March. Singer-composer **Taj Mahal** to Victor O'Givvie of GWP Associates for personal management.

Kim Carnes to Image Management Co. for personal management. Her first single, "It Hurts So Bad," has shipped on EMI America with an LP upcoming shortly.

Brazilian singer and composer **Gilberto Gil** to Regency Artists, Ltd., for worldwide representation. His debut album, produced by **Sergio Mendes**, is set for release Feb. 1. **L'il Queenie & the Percolators**, a New Orleans-based group which has opened in its home city for such acts as Louisiana LeRoux and Jerry Jeff Walker, to music publishing agreement with Almo Music Corp. (ASCAP).

Garfeel Ruff, a South Carolina-based band, to Capitol. The upcoming album is slated for February. **Jimmy Iobson**, former lead singer with the **Nitty Gritty Dirt Band**, to Seattle's First American Record Group for recording.

Susie Allison to booking agreement with Shorty Lavender Talent and to Elektra Records with first single, "Words." **Jon Byron** to Light Records with first LP, "Portrait of Love," due for March release. **R. W. Blackwood & Fever**, the **LeGarde Twins**, **J.D. Sumner & The Stamps**, the **Elvis Limousine** and **Jerry Wallace** all to Ace Entertainment in addition to **Ronnie Owen** and the **Owen Brothers** for exclusive bookings. **Micki Layne** to Fox Fire Records with first single release, "Love To The Highest Bidder"/"Worst Case Of Love."

Neville Bros. New Orleans Pride

• Continued from page 42

says sales are slow in other areas of the country because of the lack of r&b airplay.

"Oddly enough, the few stations we've picked up so far have been AOR ones," says Surcouf. "Capitol's pop promotion department has done a great job but the r&b department hasn't done anything to help. We're hoping it'll pick up the slack when the first single is released and when we go on tour."

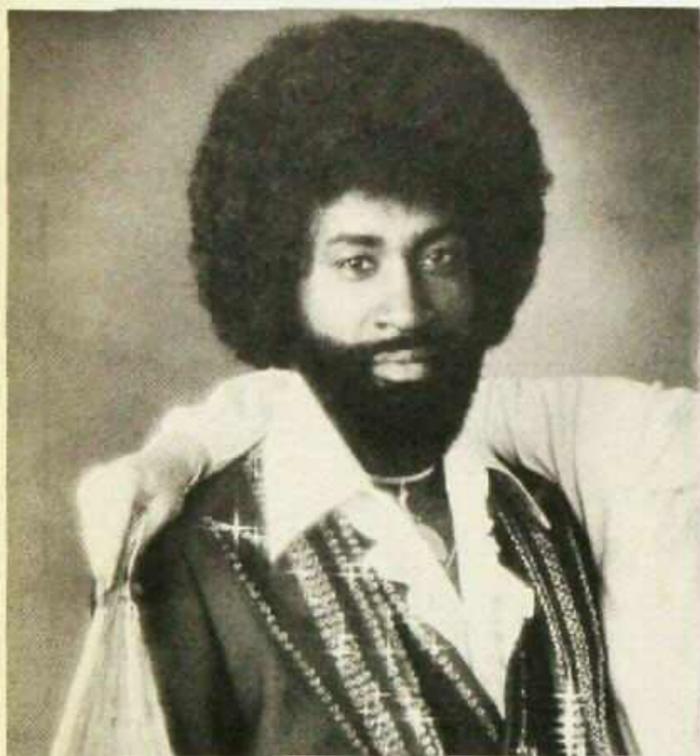
Surcouf says the single, "If It Take All Night," will be released Thursday (25). "Everybody at Capitol

seemed to like that song best and they wanted to put out a ballad because if a ballad's going to make it, it'll make it right away."

Regardless of how "If It Take All Night" fares, Surcouf believes the group's tour will attract a following and boost album sales. The tour, scheduled for the first three weeks in February, will consist mostly of showcase clubs. Surcouf says he is lining up dates with the **Paradise Ballroom** in Boston, **Bottom Line** in New York City, **Bijou** in Philadelphia, **Cellar Door** in Washington, D.C., **Great Southeast Music Hall** in Atlanta and **Exit/In** in Nashville.

MAJOR LEE VINCENTE

HAS A
NEW SINGLE!



"LET ME TAKE YOU HIGHER"

(45 rpm • Single • 3:30)

PLAYED ON
AMERICAN BANDSTAND
RATE-A-RECORD

SATURDAY, JAN. 20th, 1979

THANK YOU DICK CLARK & BRENDA
PLUS BY POPULAR DEMAND A LONGER REMIXED

12" DISCO VERSION
A BILLBOARD PICK
(THANKS TO THE ENTIRE BILLBOARD STAFF)

— FROM ALL OF US AT —

GOLDRUSH RECORDS
FOR DJ AND PROMO COPIES
CALL (213) 705-0892 or 462-5993

SHELLY SIEGEL

A true gentleman.

A & M of Canada

Talent In Action

• Continued from page 50

With this, Hancock became a little carried away, galavanting around the stage like a teenage rock idol and at one point his sidemen even joined in to create disco falsetto four-part harmonies. The remainder of the set comprised tunes from his latest release on Columbia, "Sunlight," and the soon to be released disco LP "Feet Don't Fail Me Now." **ED AGUIRRE**

LENNY WHITE

Roxy, Los Angeles

White, like many jazz musicians today, has crossed into disco-funk fusion music.

And White, drummer extraordinaire, along with an array of excellent musicians dealt the enthusiastic crowd what it wanted in a loud, 90-minute, approximately 10-song set of various types of fusion sound Jan. 12.

He opened with "Strutting" from his latest release "Streamline" on Elektra. The tune, a typical hard-driving funk groove, set the room on fire. With the same intensity, White and company strutted into "12 Bars From Mars" utilizing the talents of multi keyboard players Denzil "Broadway Miller" and Donald Blackman. They moved through "Earthlings," as White brought on vocalist Diana Reeves to guest throughout the remainder of the set.

Although the bulk of the set came from his latest LP, White did offer a distinctive arrangement of "Lady Madonna" featuring keyboard player Blackman on vocals. The group continued with a collection of old and new tunes.

All numbers were played with the loud, intense fusion sound White is noted for.

Ed Martinez also offered tasty guitar work as did Barry Sunjon on bass. **ED AGUIRRE**

GEORGE THOROGOOD

Bottom Line, New York

Thorogood, this season's prime example of the vitality of basic rock'n'roll, proved beyond a doubt here Tuesday (16) that you can raise the

roof and drive people wild with just a set of drums, a bass guitar and a high energy lead guitarist/vocalist who closely follows the path set by the masters—Chuck Berry and Bo Diddley.

Thorogood, a Baton Rouge native who grew up in Wilmington, Del., earned his musical chops playing in bars night after night until he mastered every note of every rock standard, bent it to his own taste, and revved it up for today's audience.

He never drops a note or misses a beat; even when he plays lying on his back, and this reviewer has seldom seen a performer who enjoys playing as much as Thorogood does.

His 90-minute more than a dozen tune set is dominated by his flashy guitar playing and his strong voice, which is perfectly suited to the tunes he prefers, such as "The House Of Blue Lights," "Madison Blues," "It Wasn't Me," "Ride On Josephine," "No Particular Place To Go," and "One Bourbon, One Scotch, One Beer." His success is based simply on mining the rich blue vein of American r&b.

By sometimes employing a steel bar on his pinky, Thorogood adds considerable depth and variety to these patented guitar licks, completely avoiding the danger of becoming boring and repetitious.

Judging from the frenzied audience response, and the fact his one night stand was broadcast live via WNEW-FM, enabling him to reach more people, all signs indicate 1979 could be a banner year for Thorogood, and for Rounder Records, the little independent label he prefers to be associated with, despite offers from Arista, Warner Bros. and Atlantic.

In fact, Thorogood could be in the start of a revisionist movement where traditionalist rockers will associate themselves with independents, rather than the conglomerates.

The bottom line is getting the record into the retail bins, and the fact that the giant Lieberman organization has played a major role in distributing Thorogood's albums augers well for the future of small labels with hot acts. **DICK NUSSER**

ALESSI BROTHERS

Bottom Line, New York

The lean figures of Bobby and Billy Alessi sprung into action here Jan. 13, sporting immaculately white summer-style jeans, along with loosely worn white shirts knotted across the waist, outfits which reflected their bright musical outlook.

The two songwriter brothers opened for the Andy Gibb tour last year and have developed their own formula that is warm, even sweet, yet non-cloying, while also offering some tasty rock. Aided by a six-piece backup band, the Alessis wooed and romped the full house with 17 songs and 80 minutes of high spirited, streamlined pop.

"Dancing In The Halls Of Love," from their latest A&M release, "Driftin'," served as a strong, rhythmic opener, followed by "You Can Have It Back," an older showcase for the soulful side of their vocal capabilities.

Many in the audience who were followers of the two brothers since their Barnaby Bye group days especially appreciated such favorites as "Lover Boy" and "Oh Laurie," with Bobby Alessi's smooth lead vocal riding over a light, flowing accompaniment revealing traces of jazz.

But the vocal high point of the evening was an intimate duet setting for a medley where Bobby and Billy blended silky harmonies and wove counter melodies together as they accompanied themselves on keyboards. The band re-emerged with startling energy during the last song of the medley, "Do You Feel It?"

The six piece band powered the songs along enthusiastically, and provided many a tasteful fill. Jimmy Rippetoe on guitar was consistently colorful, whether he was accompanying or shining in one of his own brief but compelling solos.

Also responsible for generating sight and sound electricity onstage was percussionist Carlos Rodriguez, whose assured preciseness often cracked a rhythmic whip. Vocally the band was rounded out by the efforts of new member John Melnick. **BOB RIEDINGER JR.**

BLUE NOTES

SONNY JOHNSON

Palm Pavilion, Bahamas Princess Hotel Freeport, Grand Bahama

The group's vocal dynamics came to the fore recapping such million sellers with a medley of past hits, "Be For Real," "If You Don't Know Me By Now," "Wake Up" and "The Love I Lost." The 75 minute show consisted of a dozen songs.

Accompanied by the Shades of Blue, its eight-member backup band, the Blue Notes romped through such other tunes as "Where Are All My Friends," "Cabaret" and "The Greatest Ballad."

The group also included its first release on the Fantasy label, two disco oriented songs, "Disco Explosion" and "All I Need" that displayed its feel for the current disco form.

Newcomer Ollie Woodson and John Atkins, one of the original members shared vocal leads Jan. 9.

Opening for the Blue Notes were Sonny Johnson and the Sunglows, a Bahamian vocalist with five backup musicians. Johnson proved to be crowd pleaser with a splendid, romantic voice during his five-song, 30-minute set. **SARA LANE**

BEAMER BROTHERS

Blaisdell Arena, Honolulu

Since their association began with producer-arranger Teddy Rendazzo, Keola & Kapono Beamer have watched their career advance in quantum leaps. Their concert Jan. 7 showed them more as polished and confident than ever before.

Their 80-minute set was backed by a 15-piece orchestra under Rendazzo's direction. They played 17 songs, ending with their popular "Honolulu City Lights," a song which has enjoyed enormous popularity in the islands on the Paradise-Hawaii label. The Beamers and manager Tom Moffatt are in the final stages of negotiating distribution of their single on Rocket Records. **DICK NUSSER**

The lush strings and other background instruments didn't obscure the Beamers' stunning slack key guitar powers, nor did it interfere with their pinpoint harmonies for which they are well noted. What the orchestra did was enhance the melodic beauty of their songs.

The Beamers received a standing ovation as they sang another island favorite, "Seabreeze," for their encore. **DON WELLE**

PLASMATICS

Club 57, New York

Playing before several hundred fans at a new venue that was once a Polish social club the Plasmatics used a multimedia approach. They saw the half-hour approximately five-tune show end with a simulated chain saw mutilation Jan. 6.

Fans who like a bit of sex and violence with their rock'n'roll (and there are a few about) will like the Plasmatics.

Four members make up the band, Richard Stotts, lead guitarist, plays while wearing nurse's uniform. He occasionally dons a rubber mask, and sometimes plays the guitar over his head or between his legs. Partial to masks, too, is drummer Stu Deutsch. On bass is Chisei Funahara, from Japan.

The band plays beneath a banner declaring "new hope for the wretched," while three plastic wrapped bundles, looking like torsos, are on the side, hung suspended from the necks.

But all that is only so much icing on the cake. Because as soon as she comes onstage, and smashed the transistor radio that was playing all male eyes, at least, at club 57 were on Wendy Williams, the shapely blonde lead singer. Dressed in as little as she could legally get away with, Williams jumped, writhed, gyrated and rubbed her way through the eight-song set with such abandon that any vocal limitations became almost irrelevant.

If the Plasmatics has any problem, and without doubt it is a major one, it is that as a new *(Continued on page 54)*

WE ARE VERY PLEASED TO ANNOUNCE,

"GOIN' UP IN SMOKE" BY LARRY HART,

HART AND SOUL HAS BEEN NOMINATED FOR

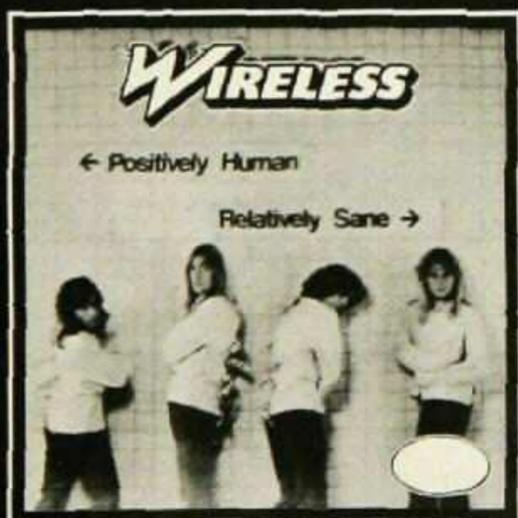
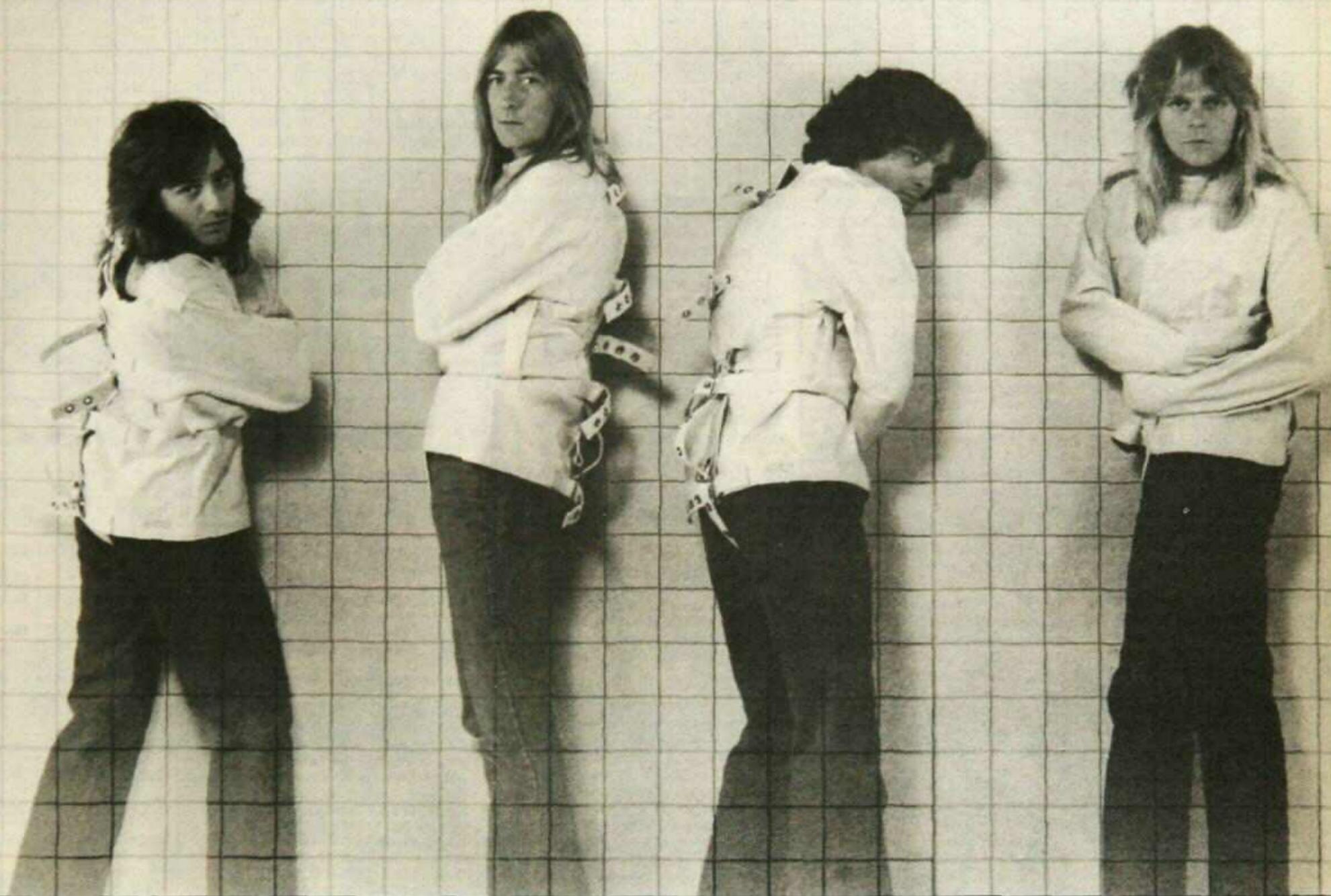
TWO GRAMMY AWARDS.

A VERY SINCERE

Opening Grand Hotel—Reno
March 15th

THANK YOU.

**The message is out on Wireless.
Solid singing, solid playing, solid
lyrics, solid songs and a little lunacy.**



Wireless jams them together on one wavelength. In a very special album that marks the American debut of these talented Canadian and Australian musicians. So tune into some very solid music. Direct from Wireless.

WIRELESS

**“Positively Human
Relatively Sane”**

PHONOGRAM, INC.
A POLYGRAM COMPANY
DISTRIBUTED BY POLYGRAM DISTRIBUTION, INC.



Wireless appears on Anthem Records in Canada.

ON MERCURY RECORDS AND TAPES



Write or call your local Polygram Distribution sales office for displays and other promotional items.

MONEY TOO SCARCE

Few Concert Dates At Minority Schools

• Continued from page 49

cano New Mexico Highlands Univ. in Las Vegas, N.M., has to make do with a student activities budget which is not adequate. "We have 30,000 for the whole year and that has to cover everything," explains student body president Roberto Archuleta. "So we get a lot of medium talent."

New Mexico Highlands Univ. is also saddled with the problem that admission to events must be free. "For anything that's sponsored by us, we can't charge admission. If you do, you get poor attendance. If it's free, it's packed," says Guzman.

Since most minority colleges have small or medium enrollments, their facilities for concerts are limited. As Ralph Dines, manager of Howard Univ.'s 1,500-seat Cramton Auditorium in Washington, D.C., says, "Most black colleges have small halls."

Neita Pittman, of Houston's Texas Southern Univ. with an enrollment of nearly 8,000, says the size of the campus' facilities hampers it from getting top acts. "Our gym can seat only 5,000 persons and our auditorium only holds 1,800. That's an immediate turn-off to promoters."

Sheyann Webb, coordinator with student government association at Tuskegee Institute in Tuskegee, Ala., echoes those feelings. "We can't get the artists we want because of the facilities," she says. In the past, Tuskegee has hosted such acts as Peabo Bryson and Gil Scott-Heron in its 2,700-seat gym. Performances by the Bar-Kays and Switch are anticipated in the near future.

Without the services of some of the top promoters, sometimes the colleges must turn to lesser known promoters. "Southwest Concerts is not going to fool around with us," says Pittman. "So we're left with new promoters and third-rate promoters. A lot of times they don't know what they're doing."

Though most of the colleges surveyed indicate there is no intentional snubbing of its institutions by promoters or agents because they are minority colleges, Dines says he is suspicious.

"We have a difficult time getting entertainment. We have been blocked by local promoters. It's impossible to prove but I'm very suspect."

While Kentucky State Univ., in Frankfort, has no problem with facilities because it has an interest in the state-owned 8,500-seat local arena, it does reiterate the financial aspect.

Greg King, director of activities, explains, "Our problems are with the budget and getting the bigger acts. Four or five years ago the situation was good. Today, headliners charge between \$7,000 and \$10,000."

Hardy Johnson, Norfolk State Univ.'s special advisor to the student body president, concurs. "Our problems are financial. The white schools have more money." Norfolk State has a 2,500-seat auditorium but can pay only a limited amount to its concert talent. "\$6,000 is tops for us," says Johnson.

"We're spitting in the wind if we try to get a group that's in the Top 40. Groups have priced themselves out of our range," says Pittman. "And I think promoters don't want to see artists on campuses."

She cites an instance where she alleges the soul group Con Funk Shun, which had been set to perform at Texas Southern, was bought away by another promoter and booked into a different facility one month before the scheduled TSU date.

"We do have financial problems but no more than white colleges of the same size," says H.H. Peace, director of student activities at Dallas' Bishop College. "You have to think about family and student income and location. That's what sometimes interferes in getting entertainment."

This points to another problem which is the location of the campus. Dines believes Howard is hindered by its urban setting because Washington, D.C., offers many other college facilities as well as several municipal facilities.

College of Santa Fe and Kentucky State have the opposite problem. "The possibilities of getting good acts are slim because we're 60 miles away from Albuquerque," says Guzman.

"We're a rural college and that's detrimental. The closest airport is 22 miles away in Lexington and there aren't enough students on campus to support a show," says King. Kentucky State has an enrollment of approximately 2,000 students.

Tuskegee Institute, though it is not close to an urban area, isn't at a terrible disadvantage because of its location. "The community and students are supportive," says Webb. Tuskegee also features a somewhat larger enrollment of nearly 4,000 students.

Peace feels the urban location of Bishop is helpful. "It only hurts if a large segment are commuters," she says.

Johnson, of Norfolk State, points out that although Norfolk is an urban market, it is not as competitive as other urban areas, therefore reducing some of the dangers of booking in a metropolitan community.

Because a large segment of the potential audience consists of students, admission prices are kept down despite soaring costs. At Howard, Dines states that most shows have little problem selling out with the average ticket usually \$5.

The same figure was quoted as the price that Texas Southern tries to keep as its maximum. At Norfolk State, the usual ticket price is \$5 for students and \$7 for the general public.

Tuskegee has a range of \$3.50-\$5 while Kentucky State students pay only \$3 and general admission is \$5.50. Alcorn charges \$3.50 for student admission, \$4.50 for general admission and Fisk and Bishop say prices fluctuate, depending on the act.

At Howard, with a large student population of 10,000, the general public is not a necessary component for a sellout. M.F. Dyson, dean of students at New Orleans' Southern Univ., also says his institution relies mainly on its students for attendance.

Other campuses are not so fortunate and must rely on off-campus advertising, which can increase costs. Other institutions report liberal use of the local media to general interest in an upcoming event. "As advertising costs go up, the costs of doing a show are becoming more prohibitive," says Johnson.

• Continued from page 52

band, about six months old, its musical execution is not yet up to its vision, no matter how unique.

The Plasmatics musicians play at a furious rate, and Williams has to sing fast to keep up, which doesn't do much for her phrasing or enunciation. Also loud as the band is, with only guitar, bass and drums (and chainsaw at the end), the overall sound is a bit thin, and since the band plays at only one speed, a bit limited. Keyboards might help.

But the band does have a number of interesting tunes, notably "Fast Food Service," of which the band also has video version, and "Butcher Baby," where Williams first cuts through an electric guitar with her chain saw, before going on to a young man who looks strapped atop a table.

If nothing else, it's a memorable scene and the music, with the chain saw setting up an unholy whine, is only slightly less so. However twisted, this is a band with ideas. But, careful with that saw. **ROMAN KOZAK**

ANGELA BOFILL

Bottom Line, New York

In her first New York performance since the release of her debut album, this Bronx-born vocalist showed her impressive pipes off to a room filled to the rafters with industry people. Bofill has a truly powerful voice though she at times pushed it past its limits in her Jan. 8 show.

The singer's biggest problem is her material, which lacks direction and originality. Her biggest asset is her voice and the competent five-piece band which played everything with taste and feeling.

The seven-song, 40-minute set was uneven as Bofill's cliché-ridden stage manner tended to detract from her assets. Highlights of the set were "Summer's Almost Gone," a ballad which showed off her voice to its best advantage, and "Rough Times," a strong albeit familiar sounding funk tune that showed off the band's talents as well.

Bofill was opening the show for Stan Getz, who was reviewed here recently. **ROBERT FORD JR.**

STEPHANE GRAPPELLI

GEORGE SHEARING

Royal Albert Hall, London

Undoubtedly one of the most eloquent soloists in jazz, Grappelli scored a personal triumph before a near-capacity audience of 5,000 when he played the second of a series of three 70th birthday celebration concerts here Dec. 12. (The other concerts were staged at Usher Hall, Edinburgh, and at the Empire Theatre, Liverpool).

Grappelli, backed by his regular trio of Diz Dugley and John Etheridge (guitars) and Phil Bates (bass), played host to a number of guest musicians, through two hours and about a dozen tunes, including George Shearing, classical guitarist Julian Bream, French rock violinist Didier Lockwood, American mandolin expert David Grisman, with bassist Brian Torff, and brilliant Danish bassist Niels Henning Orsted Pedersen.

Grappelli opened with a lively set by his own group and then brought on Lockwood to join him in "Autumn Leaves" and a neatly arranged "Tiger Rag."

Grisman had the next guest spot and played some fast fingered, highly articulate mandolin on "Limehouse Blues" and "Topsy Gypsy," the latter from his score for the film "King Of The Gypsies" which features Grappelli.

Carradines In L.A. Appearance

LOS ANGELES—The Carradine family, John, David, Keith and Robert, appeared together in concert for the first time at the Wilshire Ebell Theatre here January 13.

The performance was filmed for a television movie on the family that has been shot the past year in different parts of the U.S., Europe and Asia.

The Carradines, known individually for their musical and acting careers, performed individually and collectively backed by a five-piece band. Most of the tunes performed were self-penned.

Talent Talent In Action

The first half concluded with a guest appearance by guitar virtuoso Bream who, though clearly having no natural affinity for jazz time, worked his way gamely through two old Hot Club Quintette numbers, "Nuages" and "Belleville."

A set of consummate elegance and polished musicianship by Shearing and Pedersen opened the second half and then Shearing and Grappelli—who had been partners on London's wartime nightclub scene in the '40s, were reunited to feature three titles from their MPS album, "The Reunion."

The concert concluded with two jam session numbers, "Sweet Georgia Brown" and "Crazy Rhythm" featuring all the musicians, and at the end there was a standing ovation.

MIKE HENNESSEY

REDD, HEDWIG & CROSSLEY

ROBERT KRAFT

Bottom Line, New York

Sporting an abbreviated name and a revamped act, this female trio turned in an energetic and enthusiastic performance Dec. 29, first of three nights at this Gotham night-spot.

Sharon Redd, Ula Hedwig and Charlotte Crossley have dropped their cute, post-Midler act (it was entertaining enough, but arguably subject to the law of diminishing returns) in favor of a more rock-inclined approach, better for displaying their formidable vocal talents.

They are both collectively impressive, as in Joe Sample's "Put It Where You Want It" and Bruce Springsteen's "Badlands," and individually fine, as is Redd's soulful "The Angel In Me," Hedwig's "I Can't Stand The Feeling" and Crossley's gospel-rooted "All God's Children Got Soul."

Interestingly, Redd, Hedwig and Crossley in this incarnation strongly resemble the Little Ladies of "Rock Follies," the television import series from Britain about a female rock group, screened here a while back.

The one-hour, one-dozen-song show contained only two songs from the trio's Columbia debut album, suggesting that a new LP is imminent.

Highlights of the new material include "Say It's Gonna Last" and "Living Without You," plus a delightful, jazzy spoof, "You're Blase."

Supporting Redd, Hedwig and Crossley was a solid five-piece band, especially dynamic in the conga and keyboards departments.

Opening the evening was Robert Kraft and the Ivory Coast, an esoteric quintet working in what might be called a contemporary version of the vintage Lambert/Ross/Hendricks aggregation.

The jazz tinged, 40-minute, approximately eight-tune set was witty and enjoyable, boasting the particular assets of Kraft's keyboards and self-penned songs such as "Who's Seducing Who" and "False Start." Difficult to see the act translating its appeal to disk sales, but they are amusingly diverting. **ADAM WHITE**

JANUARY 27, 1979 BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 1/14/79

Top Boxoffice

© Copyright 1979, Billboard Publications, Inc. No part of this publication may be reproduced stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Rank	ARTIST—Promoter, Facility, Dates <small>• DENOTES SELLOUT PERFORMANCES</small>	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	GRATEFUL DEAD—Ruffino & Vaughn/Monarch Entertainment, Nassau Col., Uniondale, N.Y., Jan. 10-11 (2)	33,464	\$8.50-\$9.50	\$300,181*
2	GRATEFUL DEAD—Monarch Entertainment/Ron Delsener, Madison Sq. Garden, N.Y.C., N.Y., Jan. 8	19,720	\$8.50-\$9.50	\$183,080*
3	GRATEFUL DEAD—Electric Factory Concerts/Monarch Entertainment, Spectrum, Philadelphia, Pa., Jan. 12	18,538	\$6.50-\$8.50	\$143,756*
4	BOSTON/SAMMY HAGAR—Alex Cooley Inc., Omni, Atlanta, Ga., Jan. 11	13,087	\$6.50-\$8.50	\$102,493
5	STYX/CINDY BULLENS—Entam/Beach Club Booking, Col. Greensboro, N.C., Jan. 12	9,434	\$7-\$8	\$71,237
6	BOSTON/SAMMY HAGAR—Cedar Door Concerts, Arena, St. Petersburg, Fla., Jan. 9	8,351	\$7-\$8	\$66,808*
7	BOSTON/SAMMY HAGAR—Cedar Door Concerts, Civic Center, Savannah, Ga., Jan. 10	8,000	\$7-\$8	\$63,050
8	VOLUNTEER JAM V—Sound Seventy Productions, Municipal Aud., Nashville, Tenn., Jan. 13	9,900	\$6	\$58,932*
9	TED NUGENT/ANGEL—Mike Clark/Friends Production/Pace Concerts/Louis Messina, Chaparral Center, Midland Tx., Jan. 13	7,108	\$8-\$8.50	\$57,581*
10	GRATEFUL DEAD—Monarch Entertainment, Memorial Aud., Utica, N.Y., Jan. 14	7,043	\$7.50-\$8.50	\$53,223*
11	TED NUGENT/ANGEL—Alex Cooley Inc., Col., Biloxi, Miss., Jan. 10	6,918	\$7-\$8	\$51,177
12	TED NUGENT/ANGEL—Mike Clark/Friends Production/Pace Concerts/Louis Messina, Memorial Col., Corpus Christi, Tx., Jan. 14	6,000	\$7.50-\$8	\$45,000*
13	CHEAP TRICK/OFF BROADWAY—Star Date Production, Aud., Milwaukee, Wisc., Jan. 12	6,100	\$6.50-\$7.50	\$42,989*
14	STYX/CINDY BULLENS—Entam, Col., Knoxville, Tenn., Jan. 11	6,848	\$7-\$8	\$37,980
Auditoriums (Under 6,000)				
1	RUSH/STARZ—Ron Delsener, Palladium, N.Y.C., N.Y., Jan. 13 & 14	6,300	\$7.50-\$8.50	\$52,000*
2	LITTLE RIVER BAND/AMBROSIA—Entam, Civic Center, Huntington, W. Va., Jan. 13	5,356	\$6-\$7	\$34,966*
3	RUSH/STARZ—Don Law Co., Music Hall, Boston, Mass., Jan. 11	3,800	\$7.50-\$8.50	\$31,750
4	ROY BUCHANNAN—Dr. Cesare Engler Productions, Stanley Thea., Pittsburgh, Pa., Jan. 13	3,716	\$7.75	\$27,067*
5	DEVO/POINTED STICKS—Perryscope Concert Production, Commodore Ballroom, Vancouver, B.C., Jan. 2 (2)	2,000	\$8	\$16,000
6	DEVO—John Bauer Concerts, Paramount Thea., Seattle, Wa., Jan. 11	2,090	\$7	\$13,244
7	BLONDIE/TWITCH—Perryscope Concert Productions, Commodore Ballroom, Vancouver, B.C., Jan. 8	1,000	\$7.50	\$7,500*
8	RAMONES/D.O.A.—Perryscope Concert Productions, Commodore Ballroom, Vancouver, B.C., Jan. 9	1,000	\$6.50	\$6,500*

Copyrighted material

**DENNIS
ARFA**
is proud to
announce
the exclusive
representation of:

BILLY JOEL

PHOEBE SNOW

HARRY CHAPIN

contact: Dennis Arfa or Richie Greco
HOME RUN AGENCY CORP.
14 East 60th Street, Suite 309
New York, NY 10022
(212) 751-8920

Joel Whitburn's

Sound Business



RHYTHM TRACKING—B.B. King, second from right, jams at Hollywood Sound Recorders, Los Angeles, where the Crusaders, in collaboration with Stuart Levine-Outside Productions, are producing his upcoming LP. Shown at a session are, left to right, Paul Jackson, Jr.; Crusader Wilton Felder; Crusader Joe Sample; King; and guitarist Dean Parks. In the background is Crusader drummer "Stix" Hooper.

NOT
A Revision
Of
Top Pop
Records!

POP ANNUAL

Year	MON	WEEK	DATE	TITLE	POS.	ARTIST
1958	Jan	21	1	All the Way	1	Dee Dee Aronoff
	Jan	21	1	It's So Easy	2	Frank Sinatra
	Jan	21	1	The Purple People Eater	3	Sheb Wooley
	Jan	21	1	Don't	4	Everly Brothers
	Jan	21	1	Tequila	5	Chano Domínguez
	Jan	21	1	All I Have to Do is Dream	6	Everly Brothers
	Jan	21	1	See Me, See You	7	Everly Brothers
	Jan	21	1	Up Where the Sun Don't Shine	8	Everly Brothers
	Jan	21	1	Surfer Girl	9	The Beach Boys
	Jan	21	1	Let's Get Back to Back	10	The Beach Boys
	Jan	21	1	The Chomp Song	11	The Chompers
	Jan	21	1	To Know Him is to Love Him	12	Wendell Scott
	Jan	21	1	It's Only a Matter of Time	13	Paul Robeson
	Jan	21	1	Hard Headed Woman	14	Paul Robeson
	Jan	21	1	Four Little Fish	15	Paul Robeson
	Jan	21	1	Get a Job	16	Paul Robeson
	Jan	21	1	Catch a Falling Star	17	Paul Robeson
	Jan	21	1	I'm Dreaming of White Christmas	18	Paul Robeson
	Jan	21	1	Little Star	19	Paul Robeson
	Jan	21	1	Send Me No Flowers	20	Paul Robeson
	Jan	21	1	Twilight Time	21	Paul Robeson
	Jan	21	1	Happy Talk	22	Paul Robeson
	Jan	21	1	15 Men (Guitar Concerto)	23	Paul Robeson
	Jan	21	1	Send Me No Flowers	24	Paul Robeson
	Jan	21	1	Send Me No Flowers	25	Paul Robeson
	Jan	21	1	Send Me No Flowers	26	Paul Robeson
	Jan	21	1	Send Me No Flowers	27	Paul Robeson
	Jan	21	1	Send Me No Flowers	28	Paul Robeson
	Jan	21	1	Send Me No Flowers	29	Paul Robeson
	Jan	21	1	Send Me No Flowers	30	Paul Robeson
	Jan	21	1	Send Me No Flowers	31	Paul Robeson
	Jan	21	1	Send Me No Flowers	32	Paul Robeson
	Jan	21	1	Send Me No Flowers	33	Paul Robeson
	Jan	21	1	Send Me No Flowers	34	Paul Robeson
	Jan	21	1	Send Me No Flowers	35	Paul Robeson
	Jan	21	1	Send Me No Flowers	36	Paul Robeson
	Jan	21	1	Send Me No Flowers	37	Paul Robeson
	Jan	21	1	Send Me No Flowers	38	Paul Robeson
	Jan	21	1	Send Me No Flowers	39	Paul Robeson
	Jan	21	1	Send Me No Flowers	40	Paul Robeson
	Jan	21	1	Send Me No Flowers	41	Paul Robeson
	Jan	21	1	Send Me No Flowers	42	Paul Robeson
	Jan	21	1	Send Me No Flowers	43	Paul Robeson
	Jan	21	1	Send Me No Flowers	44	Paul Robeson
	Jan	21	1	Send Me No Flowers	45	Paul Robeson
	Jan	21	1	Send Me No Flowers	46	Paul Robeson
	Jan	21	1	Send Me No Flowers	47	Paul Robeson
	Jan	21	1	Send Me No Flowers	48	Paul Robeson
	Jan	21	1	Send Me No Flowers	49	Paul Robeson
	Jan	21	1	Send Me No Flowers	50	Paul Robeson

New CAMEO Trade Group Sponsors NAMM Session

Continued from page 1

It is the first seminar sponsored by the new trade group, CAMEO, Creative Audio and Music at a NAMM. And it reflects the shifting distribution pattern of pro and semi-pro recording equipment as more and more musical instrument dealers are adding products of this type.

The expansion of creative audio products into the country's hi fi network was highlighted at a recent CES seminar in Las Vegas which termed this segment of the electronics and music business as a "sleeping giant" (Billboard, Jan. 20, 1979).

While the NAMM show is primarily geared towards musical instrument manufacturers, part of a \$2 million and over business annually, more electronics makers are making themselves present with recording and sound reinforcement equipment.

With 236 exhibitors set for the show, all utilizing the maximum 50,000 square feet of display space, this NAMM is the largest in the organization's 10-year history. Some 222 exhibitors were on hand last year.

Dealer registration is also up as pre-registration measures 58% ahead of last year with 12,000 dealers and sales people expected. Attendance last year was 9,400.

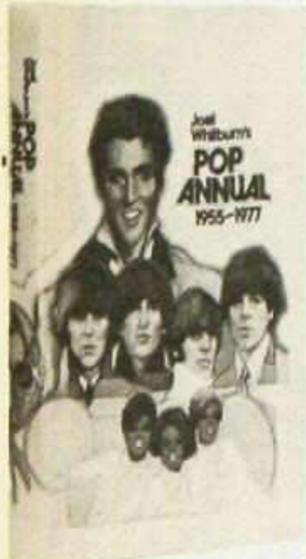
Entertainment includes a country/western/bluegrass concert Friday night sponsored by Music City (Continued on page 81)

The Only Complete, Year By Year History of Charted Pop Music!

Each Page Jam-Packed With Information About Every Record To Hit Any Of Billboard's Pop Charts From January, '55 Through December, '77! **13,700 Records Listed!**

Plus much more: • **Complete Title Section** with all 13,700 titles cross-referenced alphabetically; highest position record reached; year; artist; and various versions of same title ranked according to popularity • **Top 40 records of each decade ('50s, '60s & '70s)** • **All-time Top 40 records (1955-1977)** • **Top 10 artists of each year** • **Top 10 artists of each decade ('50s, '60s & '70s)** • **All-time Top 10 artists (1955-1977)** • **Academy Award & Grammy Award Winners** • **Special Christmas section** • **Full-color illustrated cover** • **624 pages. \$50.00 hardcover, \$40.00 softcover**

Compiled by Joel Whitburn with exclusive permission from Billboard



Record Research Inc.
P.O. Box 200
Menomonee Falls, WI 53051

Please send me the following editions of **Joel Whitburn's Pop Annual 1955-1977**:

- Hardcover\$50
- Softcover\$40

Name _____

Address _____

City _____

State _____ Zip _____

Record Research Inc.
P.O. Box 200
Menomonee Falls, WI 53051

Check or money order for full amount in U.S. dollars must accompany order. U.S. orders add \$1.25 for postage and handling. Overseas orders add \$5.00 per book. All Canadian orders add 15% to total.

GOLDEN REEL AWARDS

\$80,000 To Charities

LOS ANGELES—With an award presentation made here Friday (12) to the Bee Gees at the Beverly Hills Hotel, the Ampex Golden Reel Awards program is going into its third year and to date has donated more than \$80,000 to various charities.

According to Erek Jenstad, director of marketing for the Ampex magnetic tape division, approximately 400 Golden Reel award plaques have been presented to artists, recording studios and technical personnel responsible for albums and singles earning Recording Industry Assn. of America certified gold status.

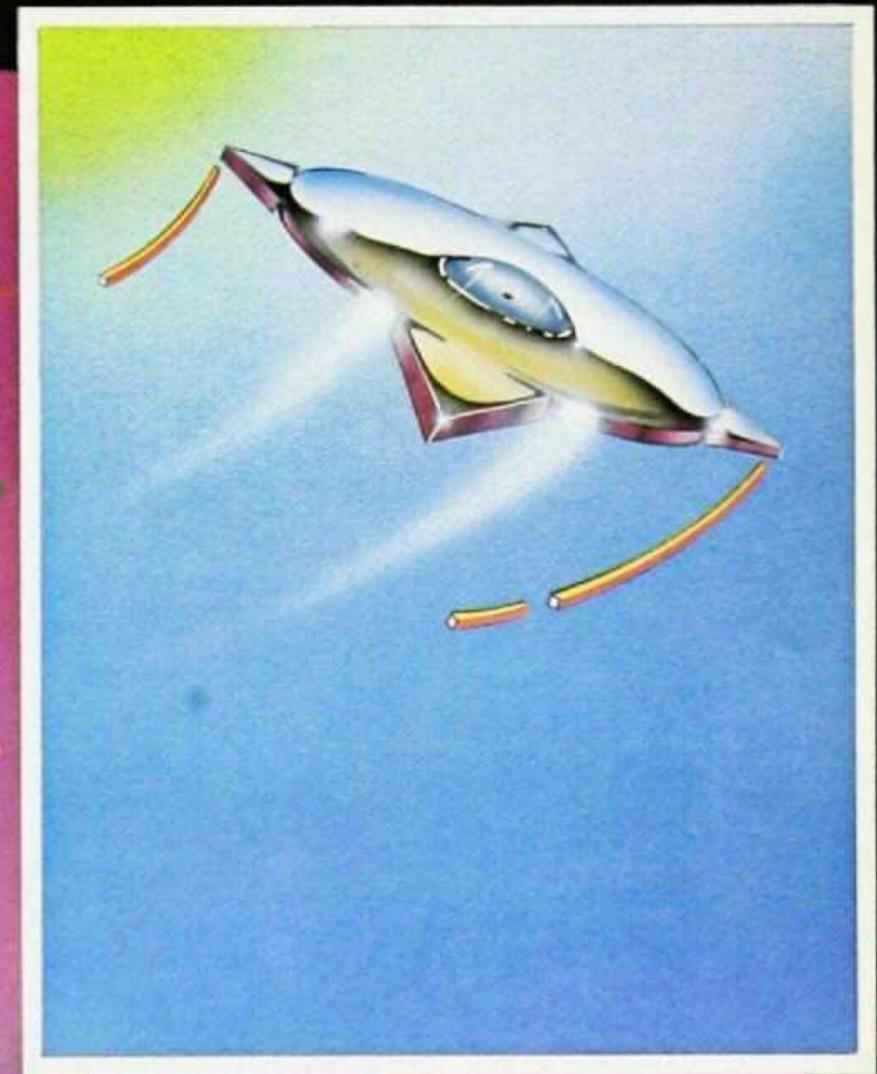
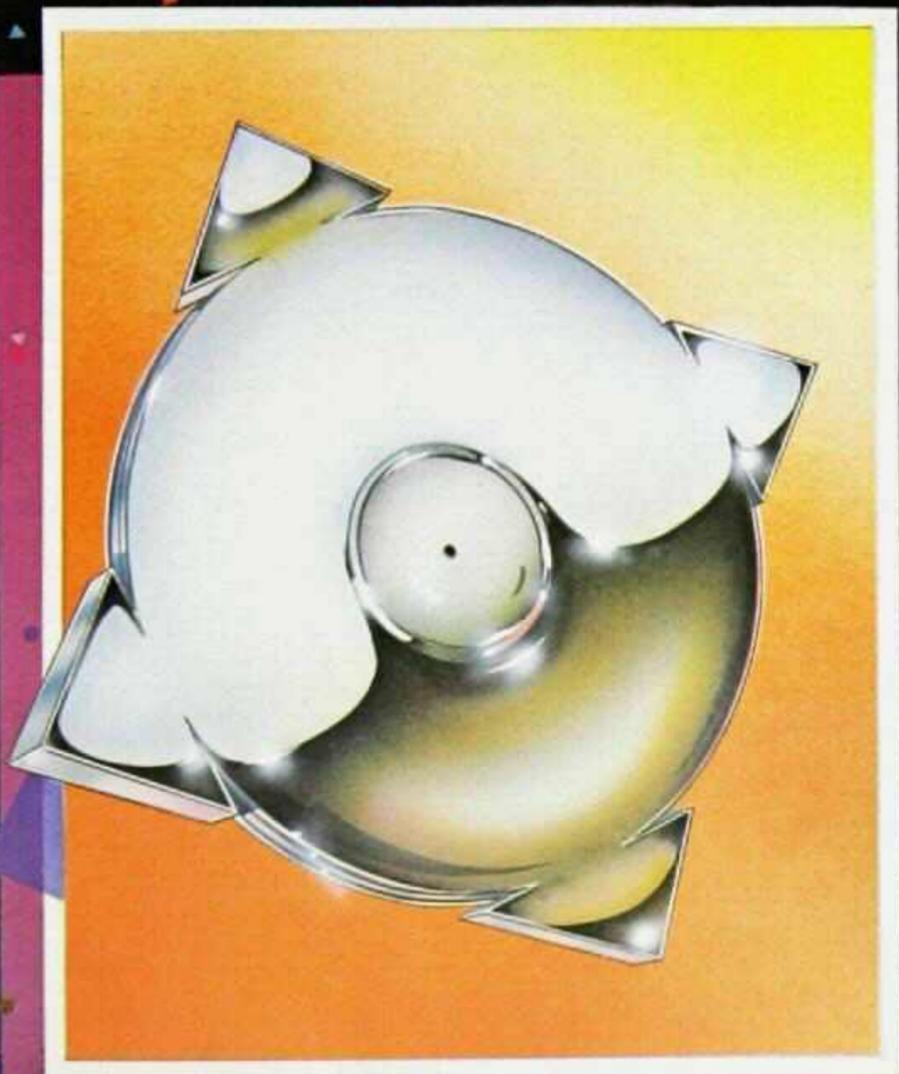
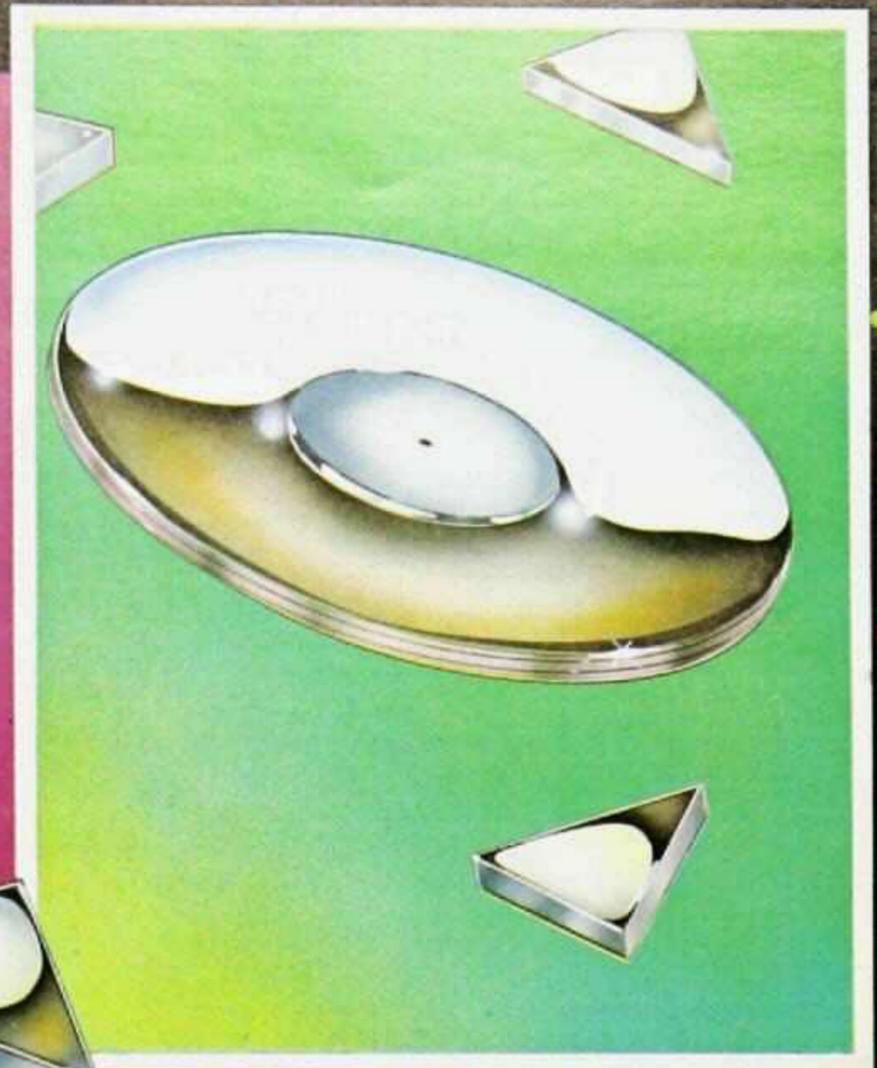
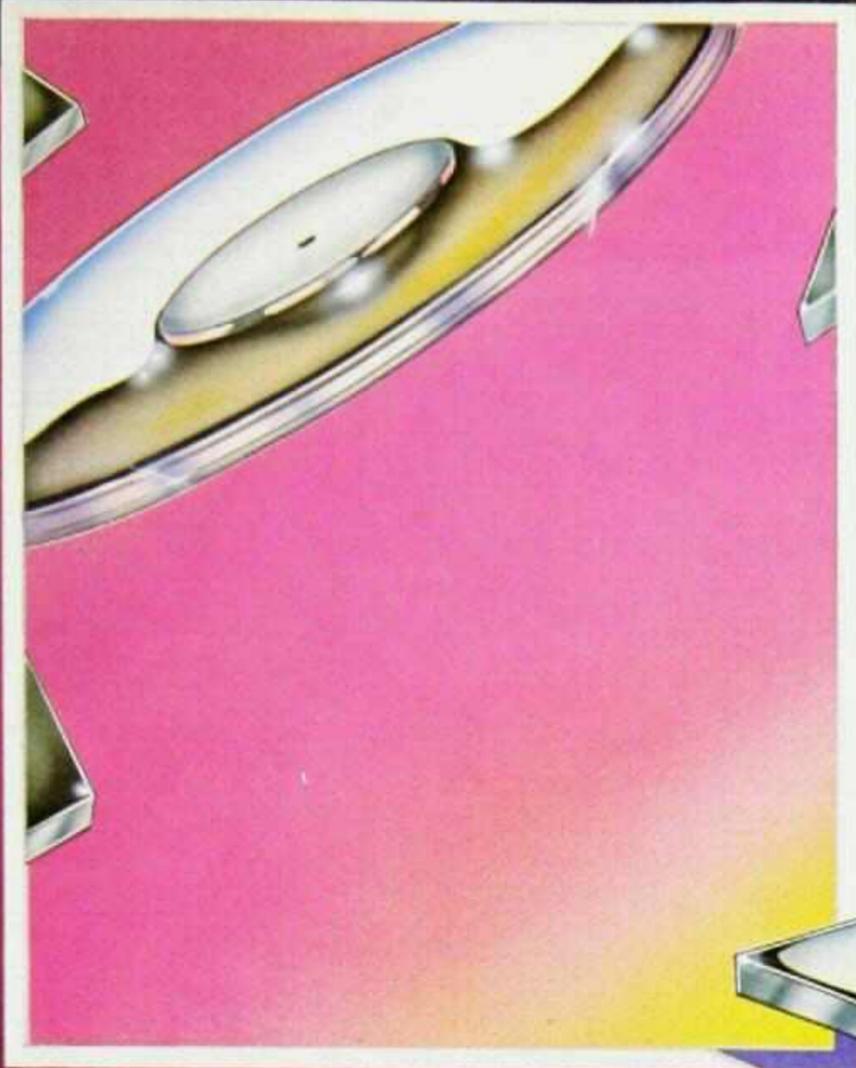
The recordings must have been recorded and mastered completely on Ampex professional recording tape to qualify.

The 10 latest winners, according to the firm, as well as primary recording studios and charities are: Gino Vannelli's "Brother To Brother," Davlen Sound Studios, College of Naturopathic Medicine; Andy Gibb's "Shadow Dancing," Criteria, UNICEF;

Norman Connors' "You Are My Starship," Sound Ideas, United Negro College Fund; Bruce Springsteen's "Darkness On The Edge Of Town," Record Plant, Freehold Area Hospital; Bob Seger and the Silver Bullet Band's "Stranger In Town," Muscle Shoals, March of Dimes. Also: Aerosmith's "Draw The Line," Record Plant, American Cancer Society; Evelyn "Champagne" King's "Shame," Alpha International, divided between Muscular Dystrophy Assn. and the Jackie Wilson Fund; Crosby, Stills and Nash's "C.S.N.," Criteria, National Easter Seal Society; Blondie's "Blondie," Plaza Sound, Juvenile Diabetes Foundation; and Carly Simon's "Boys In The Trees," Atlantic Studios, divided between Pacific Alliance Energy and Riverdale Mental Health Assn.

The Bee Gees won an award for the single "Too Much Heaven," cut at Criteria and will be designating a children's charity shortly as the recipient of the Ampex cash donation.

A N E W C O M P A N Y . . .



M C A D I S T R I B U T I N G C O R P .

MCA RECORDS



INFINITY RECORDS



A N E W A S S O C I A T I O N

LOS ANGELES—At Record Plant, Roy Ayers is finishing up a Polydor LP, producing himself with Deni King engineering. Johnny Sandlin also there producing Delbert McClinton for Capricorn, Tom Flye engineering and Mike Beiriger assisting.

Norman Connors tracking for a new Arista album at Kendun, Rick Heenan and Jackson Schwartz engineering. Ron Kersey producing Patrice Rushen for Elektra/Asylum at Total Experience. Wayne Henderson also producing Michael White project there.

Nils Lofgren cutting tracks for A&M at Filmways/Heider, Bob Ezrin and Brian Christian producing with David Gertz engineering. Filmways/Heider Recording and Filmways Audio Services also provided complete audio and recording facilities for the recent American Music Awards

from the Santa Monica Civic Auditorium on ABC television, as well as for "A Gift Of Song," the UNICEF television broadcast from the United Nations General Assembly in New York.

The Crusaders, in collaboration with Stuart Levine/Outside Productions, are producing B.B.

King at Hollywood Sound Recorders. James Howard producing the DFK Band at Westlake, Andy Johns engineering. Chuck Mangione also there completing mixes for a live album. Mick Guzauski behind the board.

Armin Steiner and Michael Woolcock producing Burt Bacharach at Sound Labs, Steiner engineering along with Linda Tyler, Gary Klein also producing Cheryl Ladd's second Capitol album there. John Mills engineering assisted by Stuart Whitmore.

Jack Keller producing David Castle for Parachute at Music Grinder, John Kovarek behind the board. And Frank Wilson producing Lenny Williams for ABC. Gary Skardina at the console. Castle also working at Spectrum Studios with Keller and engineer Joe Hall.

Jim Mason producing Richie Furay at Spectrum, Eric Prestidge at the board. Peter McCann finishing a Columbia album with producer Hal Yoergler and engineer Larry Hirsch at Paramount. Kim Garms also there putting the finishing touches on an upcoming EMI America LP. Daniel Moore and Dave Ellingson producing.

Jack Nitzche producing Graham Parker at Cherokee, Mark Howlett engineering. And Michael Jackson in recording a solo Epic album. Quincy Jones producing. Bruce Swedien behind the board.

Mike Chapman putting the finishing touches on Exile's upcoming LP at Whitney. After that, he begins producing Blondie's next Chrysalis album at New York's Plaza Sound.

The Ohio Players beginning a new LP at Quantum. Richie Woe producing Face Dancer for Capitol at Larrabee.

Stonebolt cutting a new Parachute album at Little Mountain Sound Studios, Vancouver, B.C. Walter Stewart and Ray Roper co-producing with engineer Laurie Wallace. Betty Wright working at the TK Studio, Hialeah, Fla., her eighth LP. Cory Wade producing Peter Brown's next TK/Drive album at Studio Center, Miami.

David Rubinson producing Herbie Hancock for Columbia at the Automatt, San Francisco. Fred Catero engineering. Vincent Montana Jr. producing the Fania All Stars at Philadelphia's Sigma Sound for Fania Records. Kenny Gamble and Leon Huff also producing Lou Rawls for Philadelphia International there.

The Teddy Bears, Teddy Pendergrass' band, cutting its own material at Veritable Recording Company, Ardmore, Pa., keyboard man Cecil DuValle co-producing with Sam Reed. Bobby Colomby producing a live LP of Mother's Finest at Axis Sound Studios, Atlanta.

The Fanta mobile unit in Nashville to cut the Charlie Daniels Volunteer Jam at the Municipal Auditorium. Johnny Rosen engineering. Barry Beckett working on overdubs and mixing of the second Dire Straits LP for Warner Bros. at Muscle Shoals Sound Studios, Sheffield, Ala., with co-producer Jerry Wexler and engineer Gregg Hamm.

Dennis Feranta and Corky Staziak producing Trigger for Casablanca at RPM Sound Studios, N.Y. Bill Davis engineering with Vic Mano assisting. Tony Reale producing Nantucket at Quadrangle, Miami. Bob Ingria engineering. Lew Futterman also producing the Ted Nugent Band there. Tom Werman, Cliff Davies and Bob Ingria handling engineering chores.

Greg Wright producing Platinum Hook for Motown at Sound Mixers, N.Y. The Sea-West remote truck cut Southside Johnny and the Asbury Jukes at the Paramount in Seattle. Robert Brown Jr., producing Michael Dixon and Joy at The Studio, St. Paul, Minn., for Browntown Records. Dave Wright engineering. Kim Foley producing Street Talk at Mandrill Studios, Auckland, New Zealand, for WEA New Zealand.

Recent activity at Pete's Place in Nashville has included David Allan Coe, working on his upcoming Columbia LP with Billy Sherrill producing and Al Pachucki engineering, and Dillard and Boyce producing the Saturday Night Band for Prelude Records. Don De Grate for A.V.I. Neve and co-producing Willie Hightower. The Dillard and Boyce projects were engineered by Randy Best.

At Nashville's Woodland Sound Studios, Slim Whitman is back working on his next United Artists project slated for release in England later this spring. Producers Scotty Turner and Alan Warner are working with Whitman in addition to Les Ladd, Skip Shimmin and David McKinley behind the board. Roy Head, a newcomer to Woodland, is working on an LP for ABC Records with Ron Chancey producing and Les Ladd, Danny Hilley and Steve Goostree engineering.

Eddie Rabbitt churning out his latest LP due in March for Elektra with producer David Malloy

(Continued on page 60)
Copyrighted material

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

Now Unearth New Prospects 'Round The World.

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

Advertising Deadline: March 9, 1979

You're Spinning Gold in The Sunshine State... And plenty of platinum too. If you're part of the Florida scene, you know the story. But here's your chance to tell the world.

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

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

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

Bonus Distribution: NARM '79

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

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

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

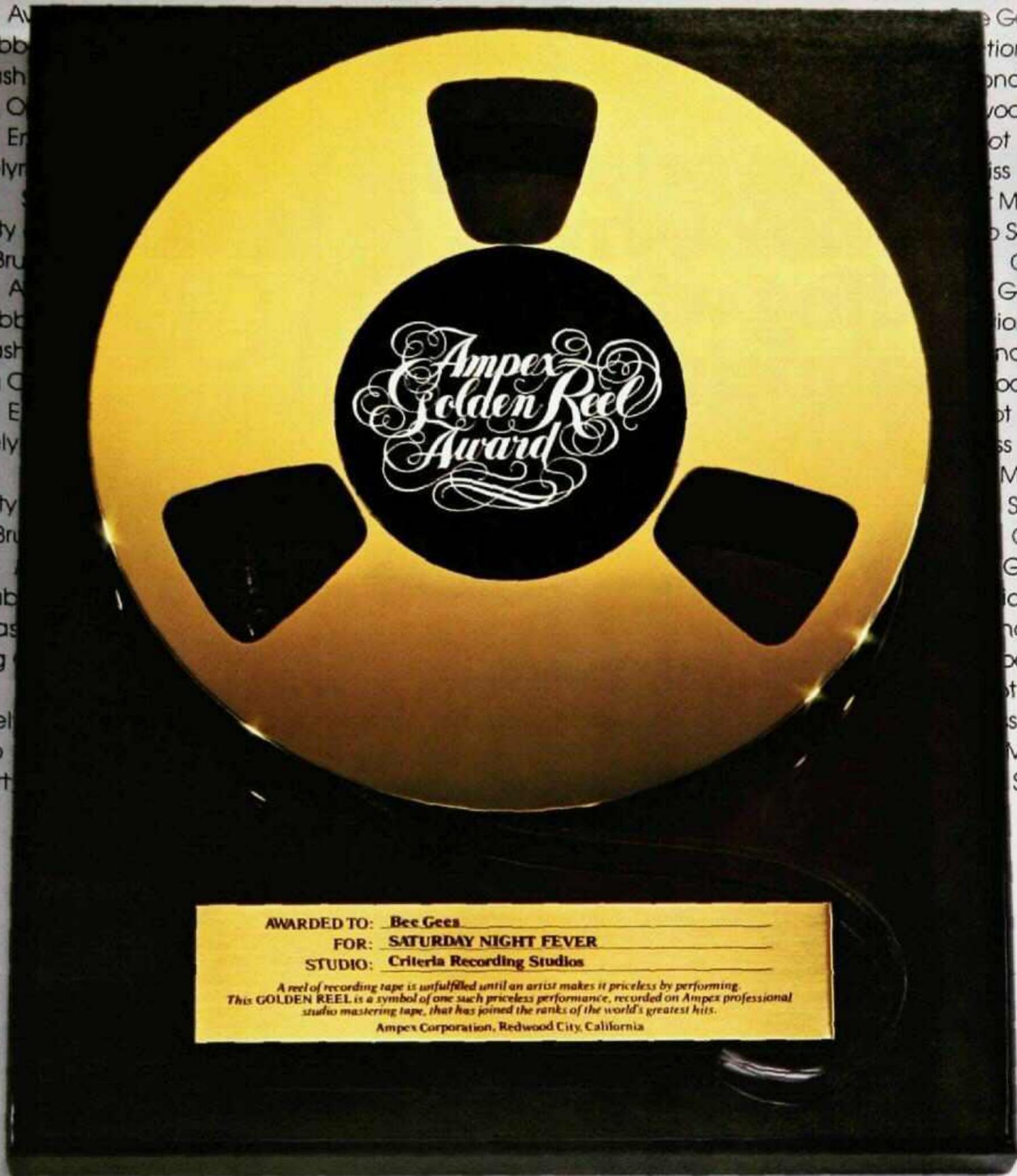
To get in on the Florida Rush of '79, Contact J.B. Moore at (212) 764-7348 or write J.B., Billboard, 1515 Broadway, New York, N.Y. 10036.



Ad Deadline:
March 9, 1979

Issue Date:
April 7, 1979

Watson Aerosmith Atlanta Rhythm Section Average White Band Bee Gees William Bell Blondie Blue Oyster Cult Debi
 Blue Oyster Cult Debby Boone Bootsy's Rubber Band Brass Construction Brick BT Express Jimmy Buffet Norman Conn
 Buffet Norman Connors Crosby, Stills & Nash Rick Dees Neil Diamond George Duke Band Bob Dylan Eagles Earth,
 n Eagles Earth, Wind & Fire Electric Moog Orchestra Firefall Fleetwood Mac Dan Fogelberg Crystal Gayle Andy Gibb
 ayle Andy Gibb Graham Central Station Emmylou Harris Heart Hot Millie Jackson Jefferson Starship Billy Joel Kar
 Billy Joel Kansas Eigo Kawashima Evelyn "Champagne" King Kiss Mary Macgregor Chuck Mangione C. W. McC
 Mangione C. W. McCall Meat Loaf Meco Steve Miller Band Walter Murphy Band Willie Nelson Ted Nugent Parliame
 Nelson Ted Nugent Parliament Tom Petty & The Heartbreakers Bob Seger & The Silver Bullet Band Carly Simon Lynyrd
 ullet Band Carly Simon Lynyrd Skynyrd Bruce Springsteen Trooper Gino Vannelli Johnny "Guitar" Watson Aerosmith



AWARDED TO: Bee Gees
 FOR: SATURDAY NIGHT FEVER
 STUDIO: Criteria Recording Studios
*A reel of recording tape is unfulfilled until an artist makes it priceless by performing.
 This GOLDEN REEL is a symbol of one such priceless performance, recorded on Ampex professional
 studio mastering tape, that has joined the ranks of the world's greatest hits.
 Ampex Corporation, Redwood City, California*

AMPEX GOLDEN REEL AWARDS. THE FIRST TWO YEARS.

Ampex celebrates the second anniversary of the Golden Reel Award.
 The outstanding artists and groups listed above have received eighty Ampex Golden Reels among them. And donated over \$80,000 to a wide range of

charitable organizations.
 To qualify, our winners had to sell a million singles, or half a million albums and, of course, have mastered their hits in the studio on Ampex tape.
 We'd like to congratulate all of them.

AMPEX

Ampex Corporation, Magnetic Tape Division
 401 Broadway, Redwood City, California 94063 415/367-3887

Golden Reel Winners as of 1/79

Continued from page 58
and Danny Hilley on the board. Charlie Daniels Band winding up its latest LP for Epic slated for March release with producer John Boylan and engineers Paul Grupp and Steve Goostree. Tramaine Hawkins is recording her first Light

Records LP, while the Archers are also in the studio. Jessy Dixon is completing work by Feb. 10 on an LP project for Light Records. Chris LeDoux is at Nashville's Sound Lab finishing his ninth LP under the direction of producer Bill Harris. At Quadraphonic Studios

in Nashville, Troy Seals is cutting tracks with David Briggs producing, Marshall Morgan and Marty Lewis engineering, Even Stevens producing Wood Newton for Elektra Records with Gene Eichelberger engineering and Jimmy Stroud assisting. Donna Fargo is in for work on her new LP

for Warner Bros. with Stan Silver producing and Eichelberger engineering. Gene Cotton and producer Steve Gibson readying Cotton's next Ariola LP with Rich Schirmer engineering and Marshall Morgan assisting, and Norbert Putnam and Dan Fogelberg in co-producing Fogelberg's

new Full Moon LP with Rich Schirmer engineering and Jimmy Stroud assisting.
JIM McCULLOUGH

HIDLEY BASE NOW KAUAI

LOS ANGELES—Tom Hidley, who originally formed studio design company Westlake Audio in 1970 and who has been running Eastlake Audio in Switzerland, has shifted his worldwide activities.

Hidley is now based on Kauai in the Hawaiian Islands. He will operate Hidley Design Services from that location.

Hidley's exclusive representatives will continue to be Kent Duncan of Sierra Audio and David Hawkins of Scenic Sounds, London, who will take over the operation of Eastlake Audio.

Sierra Audio has been representing Hidley in North America and Asia since the formation of Eastlake.

Sound Waves

AES Anthology Series Adds 2

By IRWIN DIEHL

NEW YORK—Beginning its fourth decade as audio engineering's professional group and forum for disclosure of new technological developments, the Audio Engineering Society has announced the publication of two important additions to its Anthology Series.

Both additions are collections of papers published between 1953-77 in the Journal of the AES. The two-part volume, Loudspeakers, was edited by Raymond E. Cooke of KEF Electronics, Ltd. Authors include Harry F. Olson, Paul Klipsch, Daniel von Recklinghausen, Richard Heyser, Richard Small and A.N. Thiele.

The second collection titled Sound Reinforcement, was edited by David L. Klepper of KMK, Ltd. Papers by Klepper, Leo L. Beranek, William Snow, Barry Blesser, Don Davis and Robert Schulein represent a portion of the publication. Copies are available for purchase through AES headquarters office in New York.

The first major AES function of 1979 will be the European convention, that Society's 62nd since inception in 1948. The old world charm of Brussels, Belgium should provide a contrasting backdrop for presentation of the latest in technological developments in analog and digital audio.

The convention will meet from March 13-16 at the Brussels Sheraton. Convention Chairman Herman Wilms has, in addition to providing for the usual papers sessions and exhibits, also planned a number of workshops and tours of both technical and cultural interest.

A travel package has been put together by the N.Y. headquarters office that includes both hotel and airfare. Departing flight is Saturday, March 10 returning Sunday, March 18. An optional one-day trip to the city of Brugge is also available as part of the package. Additional information can be obtained from Ms. Silich, Audio Engineering Society, 60 East 42nd St., New York, N.Y. 10017.

Creative workshop enjoys noise-free recording with 24 channels of dbx tape noise reduction.

JANUARY 27, 1979 BILLBOARD



Brent Maher
Producer/Chief Engineer at
Creative Workshop, Nashville, TN

dbx
dbx, Incorporated
71 Chapel Street
Newton, MA 02195
(617) 964-3210
UNLOCK YOUR EARS

A Billboard® SPOTLIGHT

CANADA'S

MUSIC

SCENE



SCORING
NEW
PLATINUM
GOALS



PolyGram puts it together.

Felix Leclerc

Selling over one million copies of two double soundtrack albums in one year is a hard act to follow!

Even when you also market some of the most prestigious international artists and labels in the business — artists that earned 13 platinum and 16 gold albums last year in Canada.

That's why selling the winners at PolyGram starts with breaking new talent — both international and Canadian acts with worldwide potential.

That's the challenge of our business — and PolyGram Canada is meeting it.

Jacques Michel



Diane Dufresne



Cooper Brothers



Pat Travers



Maneige



Geraldine Hunt



Frank Mills



Stonebelt



PolyGram

PolyGram Inc.,
6000 Côte de Liesse,
St. Laurent, P.Q.
H4T 1E3

(514) 739-2701



Music Report From Canada: Sunny Skies And A Rosy Forecast



By DAVID FARRELL

Retail prerecorded music sales in Canada reached a new high of approximately \$400 million in 1978, a figure that gave the record industry its third consecutive 20% annual increase and a sum that constitutes perhaps only half of the total dollar figure rung up by the music industry here when one starts to account peripheral areas such as publishing, concert productions, studio earnings and club bookings.

Net shipment dollar figures in the past 10 years have jumped from \$40 million in 1968, to \$140 million in 1975 to this past year's estimated \$200 million-plus. Perhaps the single most important development in the marketing area is the astonishing success story of the RSO soundtracks, "Saturday Night Fever" and "Grease." These two premium-priced packages, along with "Rumours," by Fleetwood Mac, have broken all known sales peaks and established a record one million unit sales apiece.

The disco phenomenon, married to success of "Saturday Night Fever's" boxoffice success, played no small part in pumping up percentage gains for companies like Polygram, CBS, Capitol and WEA. But more than anything, growth patterns paralleled investment commitments made by independents and majors alike. There was good reason to invest too, with the Warner Communications industry survey painting a rosy forecast of the future and most companies taxing manpower and warehousing space to the limit.

The retail industry has played a key part in the record sales figures established in 1978. Sam's, the largest franchise operation in the country, now has close to 100 outlets coast-to-coast, and others—such as Mr. Sound, A&A and Records on Wheels—have expanded and opened up new territories at a rate unseen previously. Again going back to the success of the SNF story, many retail operations have grown to include disco racks and sections, some binned in the jazz area and other stores stocking the disks close to r&b and soul stock.

Until the last quarter, retail operations were earning substantial profits from imports, direct disks and colored vinyl pressings, along with \$3 U.S. cutouts. Unfortunately a mix of factors, ranging from increased value for duty on imports to a glut of specialty vinyl products, has all but killed off these profit centers.

motional money poured into radio, television and print advertising, along with creative and costly in-store point of purchase displays to support the total campaigns. Where a budget five years back might have spent \$40,000 on a recording and \$10,000 on promotional support, today the budgets have been increased to meet international expenditures and the total package might be closer to \$125,000 for a major campaign. While it is hard to recoup this amount in Canada, the international exchange of hit product has never been more evident than in 1978 and Canada has not been lost in the shuffle.

The greater portion of Candian originated disks still come from the independent labels, but no longer does the industry argue that the major labels aren't investing in local productions. The problem for the major labels now seems to be in getting through to Los Angeles and New York and finding out if they have listened to a tape sent down. One well-known a&r director for a major label recently opined, "My God, it's not that we aren't trying, it's just that they keep rejecting tapes without even listening to them. Then when the act signs with the independent and something happens, they want to know why we missed signing the act. What do you do?"

The reasonable answer to this solution is to start breaking international acts before the U.S. companies do, thus creating a momentum, a psychology of leadership and, most importantly, a bargaining position. Acts like Meat Loaf, Elvis Costello, Cheap Trick, Styx, Nazareth, Supertramp, Devo, Lol Creme and Kevin Godley, Blondie and Cars have all benefitted from this back room philosophy of zeroing in on a special project and driving it as close to home as possible. The independents have managed to place most of the hit material in the past year, with the notable exception of GRT, however.

Mushroom Records continues its place in the forefront. Having lost Heart the Vancouver/Los Angeles offices have extensively promoted tour and album projects by Paul Horn and taken guitarist Jerry Doucette from the basement to platinum sales with one album. Chilliwack has yet to establish itself as a head-

band internationally and the hard-edged trio has sold hundreds of thousands of albums in Canada in the past few years.

Attic Records has also done exceptionally well in the past year, working with a studio budget slightly in excess of \$500,000. The company currently has a red-hot project on the road in the U.S. in the form of Triumph. West coast acts such as Trooper (MCA), Prism (GRT and Ariola), Doucette and Chilliwack (Mushroom), Nick Gilder (Chrysalis) and Stonebolt (Ariola) have all contributed toward Canada's international chart success this past year, while others from Toronto, such as Lightfoot (WEA), Anne Murray (Capitol), Zwol (EMI-America), THP Orchestra (RCA & Butterfly), and Dan Hill (GRT) have more than contributed their share. Another major chart success, not to be overlooked, is ex-Buffalo Springfield hand, Rick James, on Motown, who scored no small measure of success with the long-lasting 45, "You And I." "I Just Wanna Stop" re-established Gino Vannelli on the U.S. charts once again too, after a relatively soft period as he worked toward a stylistic balance. Burton Cummings had less of an impact on the Billboard charts than he did in Canada where his albums are consistently platinum, but Neil Young made an almost historic comeback and Joni Mitchell and Paul Anka continued to knock off the kind of songs that wooed publishers by the score. These were just a few of the major names that blossomed forth.

Radio continued to be the primary new music outlet, but the disco phenomenon, which grabbed anywhere between 25-40% of the album and single charts, was virtually ignored by AM and FM outlets across the country. Notable exceptions to the case included CKGM in Montreal, CFTR in Toronto and CKOC in Hamilton. CKLW-AM in Windsor, once a powerhouse that was equal to CHUM in its ability to break new disks, continued to suffer at the hands of the CRTC rulings, and the dy-



With Bob Dylan backstage at his Maple Leaf Gardens, Toronto concert are, from left: Bruce Lundvall, president of CBS Records division, Dick Asher, president of CBS International, Dylan, and Arnold Gosewich, chairman of CBS Canada.



Geddy Lee and Alex Lifeson of Rush accept their 1978 Juno award for Best Group of the Year.



Polygram Canada staffers with RSO president Al Coury in front of the "Grease" car, which was given away as part of the LP campaign. The soundtrack is one of three (with "Rumours" and "Saturday Night Fever") which topped a million units in sales.



At the White House for the presentation of Gotthilf Fischer's "Mass For Peace" manuscript last May are from left: Hans Bertram, producer of Fischer Choir; Bernd Von Staden, Ambassador from West Germany; Gotthilf Fischer, conductor of the Fischer Choir and composer of the "Mass For Peace" and President Carter.



Anne Murray did more than her share for Canada's international chart success this year.



A huge breakout artist this year from western Canada, Nick Gilder.

namo progressive, CHOM-FM, in Montreal, turned to outside aid to help re-establish its position in the market. A situation that was at best tricky in light of the exodus of anglophones from the city due to political and economic pressures brought about by the Parti Quebecois.

CHUM radio's FM station in Toronto stepped up the number of live broadcasts it was to do and pioneered the simulcast system in Canada by linking up with CITY-TV in late November to broadcast a show from the El Mocambo with Murray McLachlan. With interlocking ownerships, CHUM-FM's Warren Costford told an assembled throng of media delegates that a commitment to do a "minimum" of 10 more shows had been tendered to the Canadian Radio Television and Telecommunications Commission by fall of 1979. Previous radio broadcasts by the station from various venues around the city have ultimately been syndi-

lining act west of Winnipeg, but record sales in the West and the U.S. have been more than respectable and label chief, Shelley Seigel, has vowed that he will do everything and anything to break the act on the continent.

Beyond a doubt the other major independent on the scene is Anthem Records, which licenses finished master tapes by Rush and Max Webster, along with several other acts, to a variety of labels including Mercury in the U.S. and Capitol in Canada. Rush presently is Canada's biggest tour grossing

(Continued on page C-14)

David Farrell is Billboard's Canadian correspondent.

Mining The Million Unit Market

A Billboard Spotlight

JANUARY 27, 1979, BILLBOARD



Speak to anyone in the Canadian music industry these days about the state of the business and invariably the discussion will gravitate toward the phenomenal development of the country as a record market.

There is much to discuss too. Several years back it was considered a major landmark when an album was certified gold, but today a lot of artists are peaking at double and even quadruple platinum and WEA and Polygram now have million selling albums to brag about. The development of Canada as a million-unit market was pioneered by WEA when the Fleetwood Mac "Rumours" album was certified by the CRIA in May, 1978. Within four weeks Polygram roared past that sales mark with the "Saturday Night Fever" soundtrack and, on Oct. 31, returned to do the same with the "Grease" soundtrack, a double-album released in April of the same year.

While it can be argued that the three groundbreakers to date have had massive radio support and the RSO soundtracks have benefitted from cinema exposure, these successes really underline a whole new approach to marketing records in Canada these days and supports the Warner Communications industry survey thesis that "... the years through 1985 should be years of increasing growth for the industry."

While Capitol-EMI and WEA might argue the fact, many in the Canadian music industry see CBS as the pioneer spirit behind the new aspirations, goals and successes evident in the past 18 months here. Until as late as 1975, the marketing and promotion departments of the major labels were about as effective as Canada's postal system. They merely pushed product out of warehouse doors and fed radio stations with material, in many cases the radio stations having already added the key disks to rotation after obtaining them through advance U.S. mail-outs. Says one veteran observer: "The whole thing was a charade. One went along with the system because

airplay," a growing number of live acts were earning more money than ever before with the radio exposure and the prestige of having a record on national distribution. In 1976, the Canadian Recording Industry Association established an audited sales certification system for gold and platinum disks and, the following year, introduced a national sales chart, issued twice a month and tracking the top 50 albums and singles. The Juno Awards were on television by this time and the dawning of a new age was clearly becoming evident.

1977 was the year that would convert the last remaining non-believers to the fact that Canada was a profitable market and a barely untapped mine of talent and future profits. Part of the tease was confirmation that CBS and A&M had topped all previous sales peaks, the former with Supertramp's "Crime Of The Century," and the latter with the first Boston album and then with the Streisand/Kristofferson "A Star Is Born" soundtrack. Between them they had sold well in excess of a million albums, the Supertramp LP selling 500,000 copies alone back then. RCA played a significant part in re-searching the real potential of the Canadian marketplace as well. Having successfully marketed a number of superstar country and MOR acts on record, the label leased a "Best Of Charley Pride" and a similar Roger Whittaker package to Tee Vee International and the repackaged tracks ended up selling close to double the numbers they did as original hits with RCA. MCA found the same thing happened when it leased product to the mass marketing company and also became the first label to achieve a gold album with a pure country artist, namely Conway Twitty and his "Highpriest Of Country Music" LP.

At the tail end of 1977, Arnold Gosewich traded his position at Capitol-EMI, as president, to go with CBS Canada, as chairman and a vice president of CBS International. His move to CBS was explained as part of "a dramatic growth" plan on the part of the label and underpinned the company's international goal for market supremacy. The past year for CBS then has been immensely productive and by doubling man-

Joe Owens at CBS points to album product such as Cheap Trick, Eddie Money, Elvis Costello and Jeff Wayne's musical adaptation of "War Of The Worlds" as prime examples of the "imaginative marketing" the label is successfully exploring today. A long-time promotion man in the business, Owens now handles artist development and national publicity for CBS and has earned his reputation by taking on tough accounts and building successes out of them. In an informal discussion he suggests that "the old way of going about breaking a record in Canada was to wait until something took hold in the U.S." He voices the opinion of many when he notes that Canadian radio programmers have not shown the initiative to get behind records "because they sound good" in the past, but have merely monitored the national breakouts and top 30 in the U.S. "But those days are coming to an end, at least I hope they are," he waxes.

Perhaps the pride and joy of the label is its Canadian roster both French and English. Among the close to 20 acts signed directly, classical guitarist Liona Boyd is most surely the most adventurous undertaking for the label ever. Other notable sellers for the label include keyboardist Dale Jacobs, rockers Zon, the Diodes, vocalist Bruce Murray, Octobre, Harmonium and Fosterchild out of Calgary. The company also enjoys a solid working relationship with the independent True North label, which records Murray McLauchlan, Bruce Cockburn and Ronney Abramson.

WEA has hardly been idle in the past year, however. Referred to as "a model company" by Nesuhi Ertegun, president WEA International, the label showed a 28% growth in the past year and has doubled its overall business in the past three year period.

Apart from being the first company to hit the million unit mark with an album ("Rumours" by Fleetwood Mac), the company is batting an average of 64% in home runs with release material and, similar to CBS, has expanded its marketing department to include customized merchandising mate-



CBS Canada chairman Arnold Gosewich presents Burton Cummings with his latest gold disk.



Dan Hill is presented with gold and platinum awards after a November performance at Massey Hall. Presenting the awards are from left: Bernie Fiedler, Hill's co-manager; Jeff Burns, vice president of a&r, GRT; Hill, Lee Silversides, national promo manager, GRT; and Bernie Finkelstein, co-manager.



Commodores go gold with "Three Times A Lady." The award is being presented to Lionel Ritchie of the group by Ron Newman, president of Motown Canada.



Al Coury, RSO president receives medal to commemorate one million units sold in Canada of "Saturday Night Fever." Presenting are Tim Harrold, left, president Polygram Canada, and Deiter Radedki, right, vice president of marketing and sales, Polygram Canada.



WEA artist the Spinners backstage at the Canadian National Exhibition in Toronto. With the group from left are Mike Kelly of Q107; Mark Daley, CHUM; Nick Panaseiko of WEA; Maikie Galt, WEA, and Larry Green, WEA.

it was all that we had but everyone wished something would happen. Bad or good. The business was so automatic and lifeless and it seemed that whenever something exciting was about to happen it would flicker out and die. It lacked creative people and gamblers."

Hardly exuberant words, but then Canada's proximity to the powerful and influential U.S. market, combined with a population that was only slightly more than double that of New York state, did not give the country a strong bargaining position for influence pedaling. Beyond this, the prevalent mentality nationally held that Canada was marked with a gigantic stigma brought about by the still controversial CRTC ruling which dictated to radio stations the bare minimum Canadian content (CanCon) records they were to play between the hours of six a.m. and midnight.

The legislation was enacted in 1971 and by 1975 the controversy had died down to a dull roar with literally dozens of new studios in operation and a burgeoning independent record label scene. Canadian talent had obviously benefited best by the forced airplay. Apart from the financial benefit writers and composers also profited from the "guaranteed



The A&M convention at which Montreal receives branch of the year award from Gerry Lacoursier, A&M Canada president, fourth from left in back row.



Carroll Baker became the first Canadian country artist to go platinum. The RCA artist receives the award from Brian Robertson, president of CRIA.

power in marketing and promotion areas, along with streamlining the internal administration of the national field staff, CBS has jumped into the forefront of the industry here.

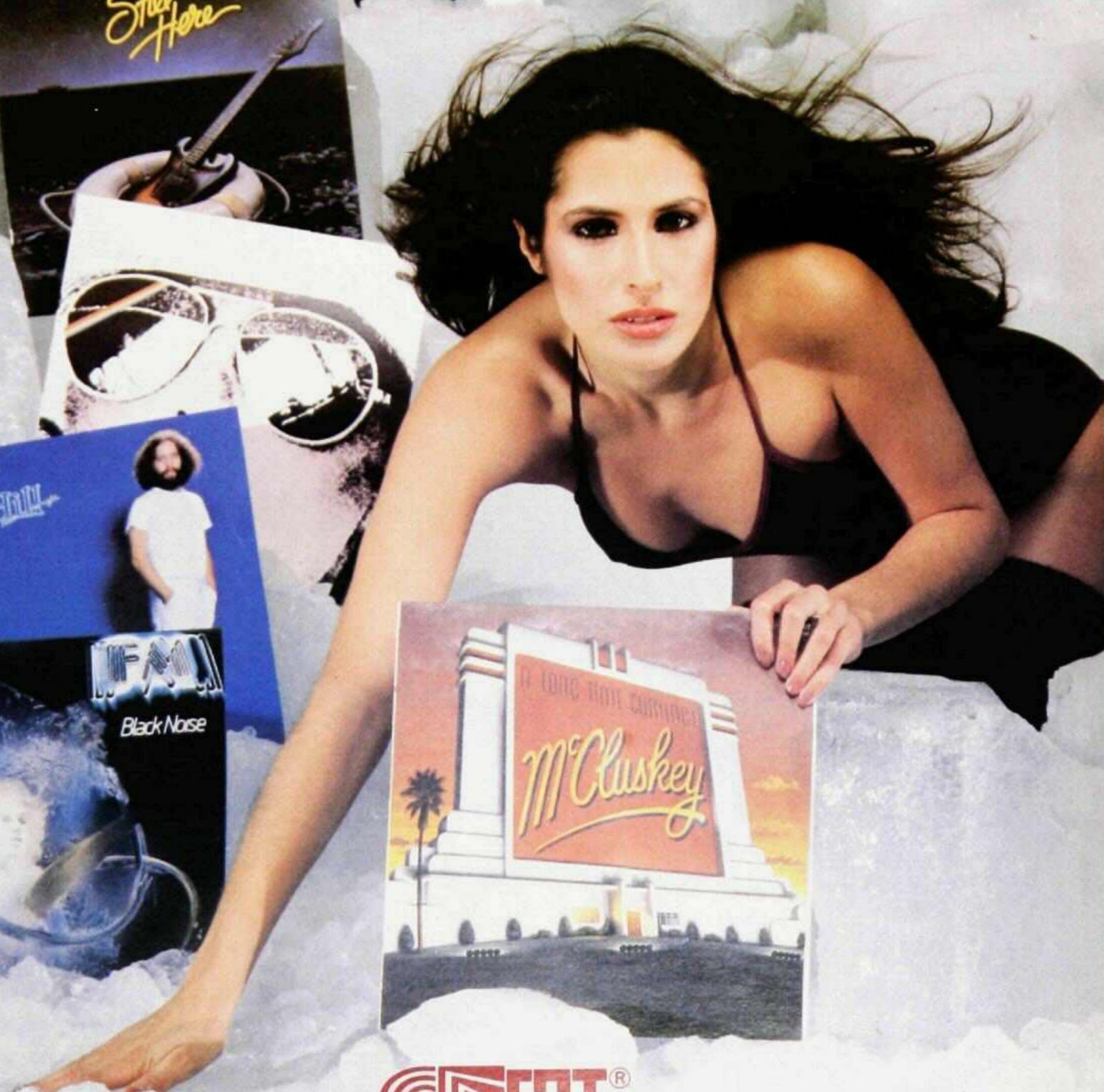
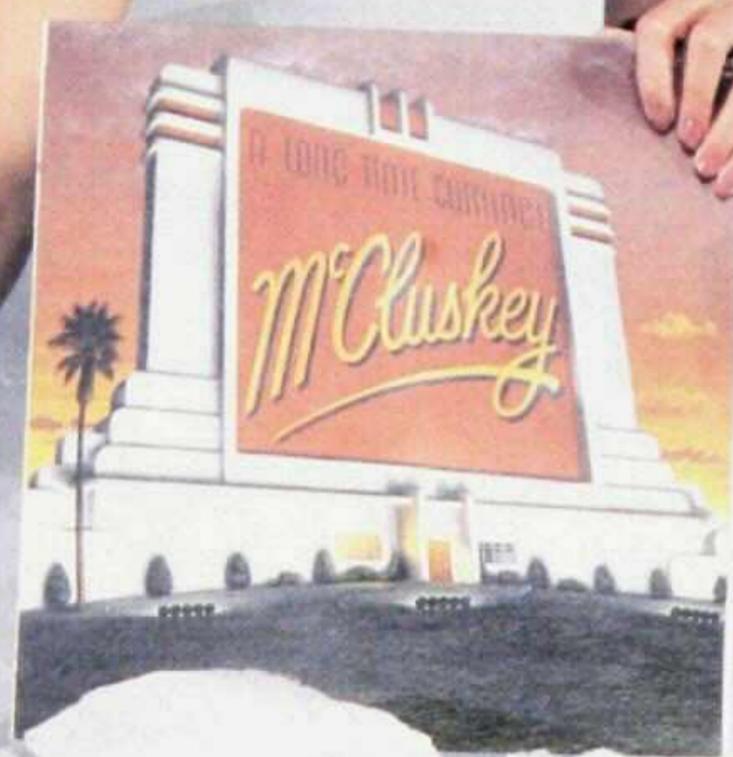
rials and beefed up the quantity and quality of pop materials available to retailers.

Another new addition at WEA is Ross Reynolds, former president of GRT Canada and now senior vice-president for the company. Known as a tough, but amiable record man, with a proven a&r ear, he, along with Green and a&r director Gary Muth, was instrumental in building the career of Edmonton signing, Streetheart. A sort of younger day version of Rod Stewart with the Faces, this cocky rock outfit has gone gold with its first album, "Meanwhile Back In Paris," and has just finished a second album project at Le Studio in Quebec with Nazareth's helmsman, Manny Charlton, producing the sessions. The label has also reinked a contract with Gordon Lightfoot, himself earning a multi-platinum certification on his past album, "Endless Wire."

RCA Canada is perhaps the only major label still without a
(Continued on page C-20)

Hot enough for ya?

GRT is warming up Canada and the world.
Dan Hill. "Frozen in the night."
Ian Thomas. "Still Here."
Prism. "See Forever Eyes."
FM. "Black Noise."
Moe Koffman. "Things Are Looking Up."
And introducing "A Long Time Coming" by GRT's
newest Canadian artist, McCluskey. Get them
while they're hot. From GRT of Canada Ltd.



GRT[®]
OF CANADA LTD.

Dan Hill 9230-1079, Moe Koffman 9230-1078, McCluskey 9230-1081, Prism 9230-1075, FM 9167-9831, Ian Thomas 9230-1067

Copyrighted material

www.americanradiohistory.com



his month as many as 200 recordings will be released in Canada, providing retailers and radio programmers with a nearly impossible selection task, if a fair promotion and allocation of time is to be achieved.

Of this number less than 20 will be Canadian productions and likely no more than 10 will be nationally distributed to retailers because the other 50% represents small indie houses that have no cross Canada marketing clout. The plight of the independent record label in this country is almost that of passive strangulation, and yet few of the 15 major independent labels bother catering to the mass consumer, preferring to regionalize their product and marketing it in some of the most bizarre places imaginable. Beyond this, a great number of newcomers to the record business have little knowledge of how to do business in today's ultra-competitive marketplace.

For example, a budding record man in the prairies flew into the music capital of Toronto for an industry convention last winter and stood up at a seminar to complain that the major labels were ignoring the west. On being asked if he had communicated with anyone at the head offices in the east, the young man retorted that he had not "because nobody would give me the phone numbers of the record companies." Ignorance is bliss 'tis said, but this kind seems almost dangerous.

Oddly enough, in a country that fosters national unity and culturalism by spending millions of dollars annually from the taxpayers pockets, the Canadian government has done little to promote the cause of the independent record company. There are no tax incentives to lure would-be investors and a 9% federal manufacturing tax has long nettled the domestic industry. Still, the Canadian content legislation has fostered a growing throng of indie labels and each year another breaks through with a major hit, and in doing so furthers the cause of improving Canada's woeful balance of payments situation.

The five majors in the country are Mushroom, Attic, Anthem, Aquarius and True North. Because of the high cost of producing and promoting a new artist in the ultra-competitive marketplace, all but Mushroom and Attic offer a total service package for their acts. That is, the companies also house management and publishing firms.

Anthem grew out of a production/management team handling Rush and with the international success that this Toronto trio has come to have, the company obtained Canadian rights for the group from Mercury and set up the Anthem label, which now has three other bands on the roster, including Max Webster which is handled by Capitol outside the country. Anthem's resources are not minor and through a distribution agreement with Capitol in Canada, it has sought to approach

Independent Labels Flourish As Talent Exposure Force

marketing in a big league way. This means radio spots, print ads in tour markets, billboards and even tv buys.

Four year old Attic Records budgeted \$500,000 for studio costs in 1978 and released some 20 albums, a portion of which represented license deals struck at MIDEM and from international contacts it has built up over the years of operation. Behind the company logo are Tom Williams and Alexander Mair, both recognized in the industry as aggressive self-starters and capable of pulling the stops out when needed. With an international outlook, Attic's premier stars include songstress Patsy Gallant, Hagood Hardy and the rock trio Triumph. In the past year it has been Triumph that has brought home the golden egg, whereas in 1977 it was Patsy Gallant with "New York To L.A." and the year previous it was Hagood Hardy and "The Homecoming."

Notes Williams who handles the day to day activities of the record label, "We are fairly open to the kind of product we will release. If we think it sounds good and has a chance in the market, then we're interested. The only restriction we have as a company is our size. The majors can push out 15 albums a week and hope that there is a winner or two in the pile, unfortunately we can't do that and so

we budget our resources, which includes manpower, and work each project to the best of our ability."

Attic's ability to carry a project through the various stages is exactly what lured Patsy Gallant to the label. Having been involved with several major labels in the past, when her option came up for renewal several years back she turned down some healthy offers to go with Attic on the basis that she

(Continued on page C-14)

True North artists (from left) Bruce Cockburn, Ronney Abramson, Murray McLauchlan with CBS promo men Graham Thorpe and Dave Deeley. CBS distributes True North.



Jerry Doucette, of Mushroom's Doucette.



Anthem's Max Webster is presented with a gold album for "High Class In Borrowed Shoes" after appearing with Genesis at the CNE Stadium in July.



Attic Records' Patsy Gallant receives a Juno from Hagood Hardy for her single "Sugar Daddy."



ANDRÉ GAGNON

Juno award winner -
Canada's Top Instrumental Artist.



GAROLOU

Canada's hottest French group.



MOLLY OLIVER

Watch for their debut album.

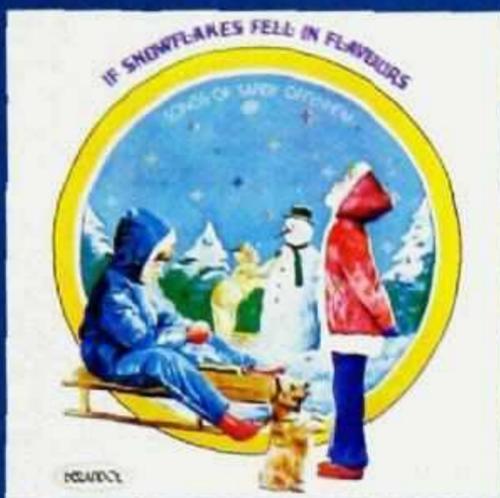
LONDON®

The best distribution across Canada
MANUFACTURING - DISTRIBUTION - PUBLISHING

Come see us at MIDEM at the Canada Booth.
Ask for **KEN VERDONI** or **GINETTE BONNEVILLE**.

LONDON RECORDS 6265 Cote de Liesse, St. Laurent, Quebec H4T 1C3 Tel: (514) 341-5350

SANDY OFFENHEIM POP SONGS FOR KIDS

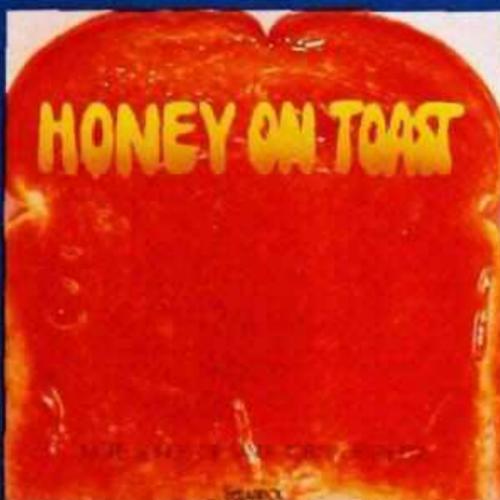


*Side 1

Let's Play A Statue Game
Backwards Again
I Am Sick
Eye to Tummy
Onions Make Me Cry
It's So Nice To Have A Cuddle
Peanut Butter
Don't Jump On The Bed Please
I Am Ready To Eat Spaghetti

Side 2

Did You Ever Hear An Ant Say Can't?
Do No Disturb My Olfactory Nerve
What Is Your Name?
I Feel Grouchy
Hey Little Bird
My Wish Song
Clearing The Table Is My Job
Muck
If Snowflakes Fell In Flavours

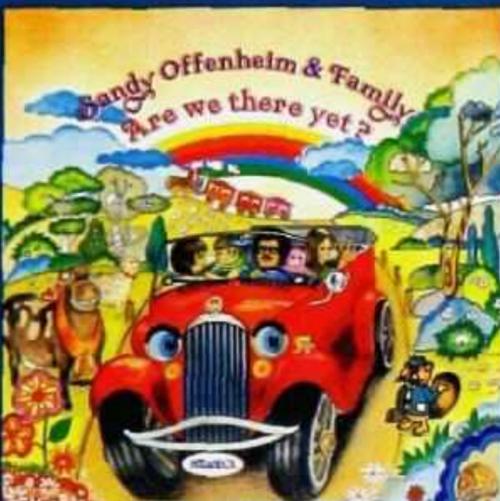


Side 1

Zig Zag
You And Me Time
I Forget
The Stethoscope Is Cold
My Cousin's Thumb
Honey On Toast
No Is Just Another Word

Side 2

I Swallowed My Tooth For Lunch
Do I Have to Go To School
On My Birthday?
Why Can't I Go to The Party?
Talking To Myself
Matthew Stepped In A Mud Puddle
Can't
My Six Year Old Moulders
All The World's Children



Side 1

Are We There Yet?
No, No, No, No, No, No, No, No, No
Allison's Elephant Fell On
The Floor
When I Get Mad I Beat My Drum
New Little Person
When Grownups Talk To Babies
Not What I Used To Be
Gone Bananas
I Sprained My Neck Chewing Licorice

Side 2

Part Of The Parade
Starship
Turbulence
Lost At The Fair
I'm The Noisiest Person
I Know, You Know
Make It Around
Faces, Names & Places
Are We There Yet? (Reprise)

NOW AVAILABLE IN THE U.S.A.—Subdistributors, rackjobbers and retailers, phone our president Ralph Cruickshank collect NOW! (416) 924-8121 for free samples and special introductory offer. Also see our display at NARM. Come and meet the Offenheim Family in person!

CANADA'S HOTTEST LINE OF KID'S RECORDS. Outselling Disney and Sesame Street in the homes, Hap Palmer and Ella Jenkins in the schools. Why? Take great lyrics that kids can relate to, that express what they really think and feel, add Sandy's incredible and unique sense of humor. Take catchy melodies as syncopated as the Bee Gees and arrange and produce with all the time and money put into a "pop" album. The results: **SANDY OFFENHEIM'S POP SONGS FOR KIDS!**

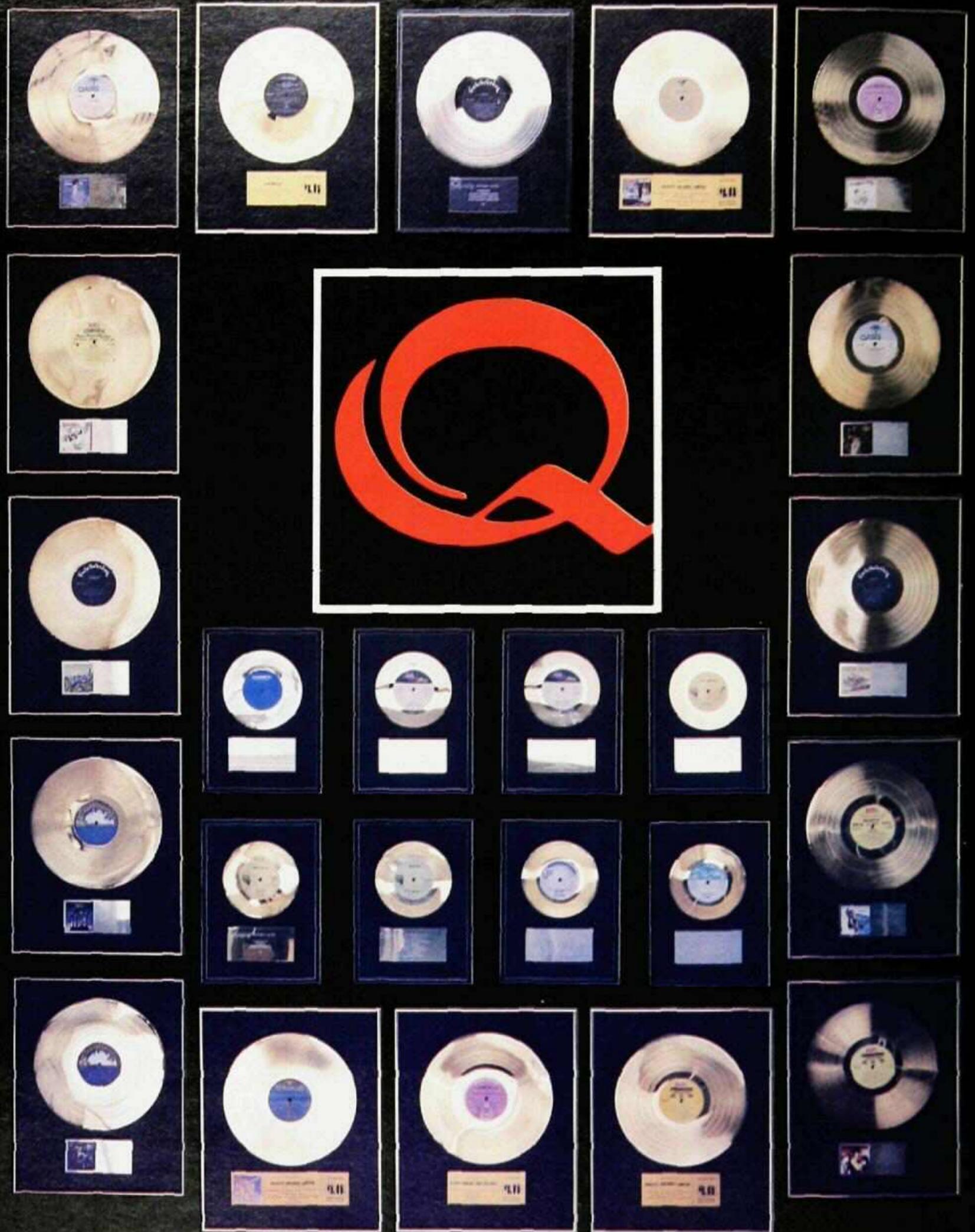
Manufactured and distributed by: **BERANDOL MUSIC LIMITED**
11 St. Joseph St., Toronto, Ontario, Canada M4Y 1J8

P.S. We also have a super **BERANDOL INSTRUMENTAL LIBRARY** of beautiful music . . . Write for full details!



**THE
BEAR 'N' DOLL
COLLECTION**

When The Story's Told...



Quality RECORDS LIMITED

**380 Birchmount Road, Scarborough, Ontario, Canada M1K 1M7
1-(416)-698-5511 Telex: 06-219-624**

U.S.A. CONTACT: MARSHALL MORRIS POWELL SILFEN & CINQUE 130 WEST 57TH STREET NEW YORK, N.Y. 10019 PHONE: 582-1122

...It's as Good as Gold!!

QUALITY RECORDS LIMITED – your aggressive distributor and promoter in Canada.

There are obvious reasons why **QUALITY RECORDS** has held the title of Number One independent manufacturer and distributor in the country.

QUALITY is more than just a distributor — they back their deals with a strong sales, promotion, and publicity staff — speaking both fluent English and French with affiliated companies affording a complete coast-to-coast Canadian operation.

**Thirty years of turning vinyl into gold and platinum.
QUALITY's track-record speaks for itself!**

- ARIOLA • AUDIO SPECTRUM • AVI • BIRCHMOUNT
- BUDDAH • BROADLAND • CELEBRATION • H & L
- HANSA • KING • MILLENNIUM • MUSICOR
- PENTHOUSE • PLANTATION • PLAYBOY • PRELUDE
- PRIVATE STOCK • PYRAMID • QUALITY • RANWOOD
- RINGSIDE • ROULETTE • ROUNDER • SKYLINE
- STARDAY • SSS INTERNATIONAL • SCORPION

**An impressive marquee, indeed . . . strong
independent labels under the aggressive marketing of
QUALITY RECORDS LIMITED, CANADA**

Manufacturing and distributing **QUALITY-GOLD** is just part of our success story. **QUALITY's** A&R Department is continually building a stable of exciting stars that are gaining in world recognition.

SIGNED! LYNX – AVI internationally!

SIGNED! MADCATS – BUDDAH/ARISTA internationally!

SIGNED! STAR CITY – T-K RECORDS for the United States and individual labels throughout Europe, South America, and Australia!

SIGNED! GINO SOCCIO and MIGHTY POPE – RC/WARNER BROTHERS internationally!

SIGNED! MAXWELL FRIDAY – ROADSHOW/RCA U.S.A.

SIGNED! DALLAS HARMS – SCORPION RECORDS, U.S.A.

SIGNED! ANACOSTIA – TABU RECORDS/CBS/INTERNATIONAL
Watch for "Poppers" and Karen Silver!!!

The name that says it all:

 **Quality** RECORDS LIMITED, CANADA

Thirty Years and Growing!!!



growing number of Canada's recording studios are doing business like never before, and many of bigger names on the scene relate that record productions have now exceeded jingle productions in terms of total income. This is a major development that has only come about in the past several years and one that underlines the growth of the industry in general here.

According to Eastern Sound's general manager, Salim Sachadana, professional 24-track studios in Canada offer many financial advantages to international recording acts.

According to Sachadana, Canadian studios have a number of financial advantages to offer international acts who might be scouting for new centers to record in. He notes the sagging Canadian dollar as one of the benefits a non-Canadian act might gain by recording here, being that the U.S. dollar is worth \$1.15 in Canada. There are tax advantages of up to 40% for international acts recording on Canadian soil too. The advantage, which derives from Canada's position in international tax treaties, benefits U.K. acts particularly.

According to Graeme Waymark, Canadian tax specialist and personal manager of Randy Bachman, recordings in Canada do not offer a comparable tax break to Americans, but he says Canadian productions can be used by Americans to subtle advantage in amortization of production costs.

Major Canadian stars regularly using Eastern Sound include Anne Murray, Gordon Lightfoot, Murray McLauchlan and international acts using the facility have included Bob Welch and Elton John.

Eastern has also been the site of the most expensive and expansive upgrading of any studio in the country in the past year. In excess of \$500,000 has been spent sprucing up the guts and facade of the studio located in the fashionable Yorkville district.

Sounds Interchange, also in Toronto, has completed the addition of its second 24-track board and the new setup, which enlists Studer tape decks and a Harrison automated 40-input console, is designed especially for re-mix and overdub sessions. The studio, owned by Jeff Smith, also boasts its own record label, Change Records, and was used recently by Rod Stewart for the "Blondes Have More Fun" LP.

Soundstage studio (Nimbus 9 Productions) has also been upgrading its facility. A newly installed, custom designed 24-track board and a new 3M tape machine are part of the new additions and helmed by producer Jack Richardson, it is enviously one of the busiest recording studios in the country. Among the many acts that have recorded here are Bob Seger, Alice Cooper, Burton Cummings, Starz, Peter Gabriel and Tim Curry.

Canada's Studios Reel In The Stars

Soundstage also has its own cutting room and has been in the vanguard of direct-to-disk recordings in this country through the studio-affiliated Umbrella Records.

Umbrella, headed by Nimbus 9 vice president Peter Clayton, has released close to a dozen direct disk recordings since starting up and is now seriously looking at putting in a digital process some time in the near future.

Thunder Sound is located in Toronto's affluent and scenic Yorkville district like Soundstage and Eastern, and was recently taken over by Inter Global Music run by Gary Salters and John Williams. These two have turned a once overlooked location into a vibrant and busy audio workshop. Part of the business has been derived from the company's offshoot Direction Records label, but it has also housed a number of local productions and is said to be one of only six studios in North America to have the Yamaha "Dream Machine" GX-1 electronic organ, made famous by Stevie Wonder on the "Songs In The Key Of Life" LP.

Manta Sound is located close to Lake Ontario's shoreline in Toronto and was the site for Rod Stewart's "Foot Loose & Fancy Free" LP, along with all of Canadian superstar Dan Hill's recordings and is almost exclusively used by CBS Canada for its productions.

Phase One studios, Toronto, also has disk cutting facilities and is the location for the direct disk Kiras label, recently renamed from Labyrinth. Among the direct disk projects completed: the Climax Jazz Band and jazz-rock band, FM.

RCA's studios in Toronto have also hosted several direct-to-disk recordings and it too has expanded its studio B complex to 16-track from eight.

In Montreal as in Toronto, the studio scene is just buzzing with activity with most of the local studios reporting bookings far into the future.

Perhaps the best known is the Laurentian hideaway Le Studio, located in Morin Heights. The rural retreat offers total se-

(Continued on page C-14)

A Billboard Spotlight

JANUARY 27, 1979, BILLBOARD

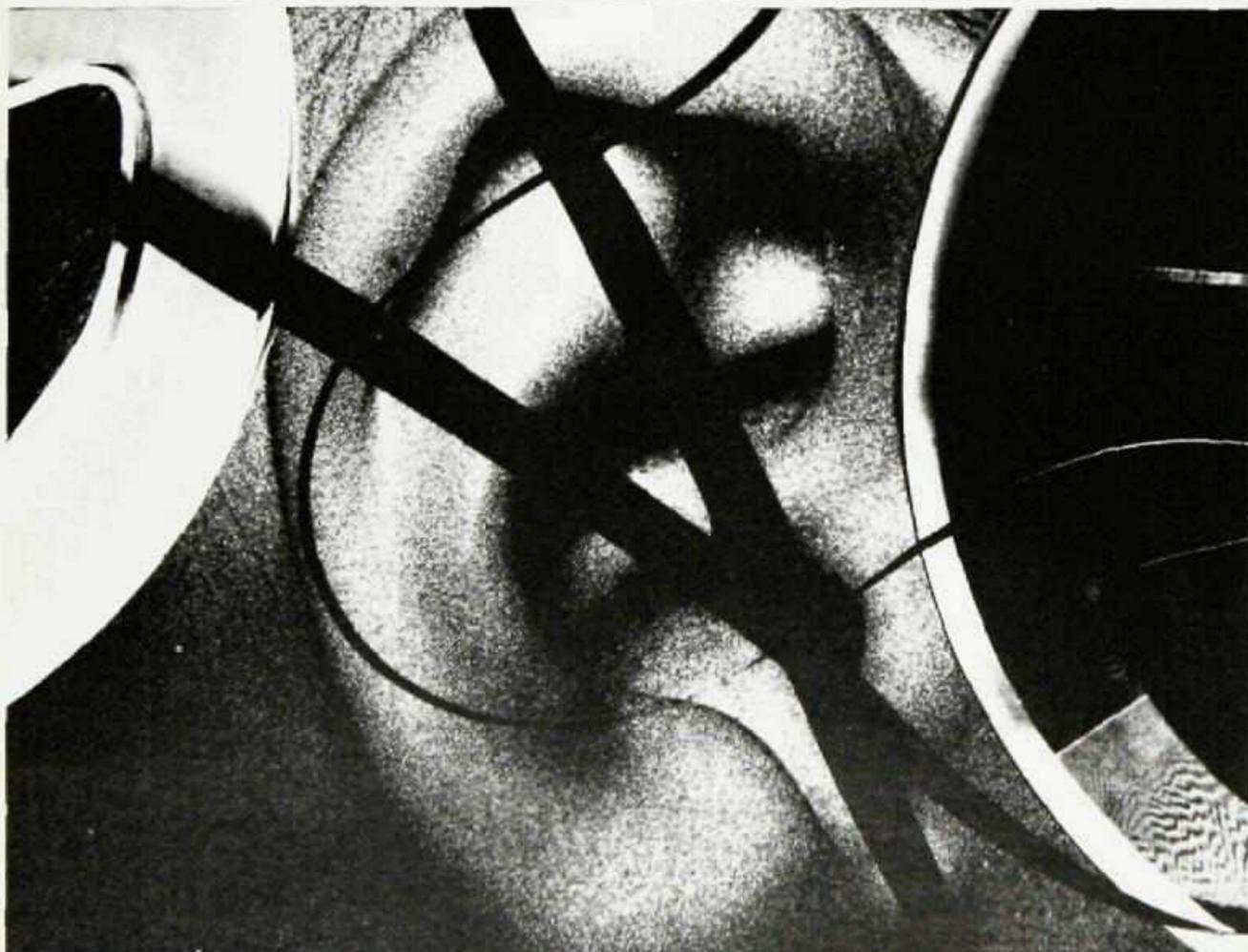


At Phase One, the THP session finds, from left, John Luongo, Willi Morrison, Ian Guenther and George Semkin behind the board.

Thin Lizzy takes a break at Sounds Interchange.



Rod Stewart recorded his latest LP at Manta Sound in Toronto. With him are producer Tom Dowd (seated) and WEA's Gary Muth.



YOU'RE ON THE RIGHT TRACK...

RECORDING ARTS AND SCIENCES INSTITUTE OF CANADA
in cooperation with Dawson College offers a two year, full time
CAREER TRAINING PROGRAM

- Record Producing • Sound Engineering • Management

For further information, and application for Fall 1979, contact:
Recording Arts and Sciences Institute of Canada, 3575 St. Laurent Blvd.,
Suite 800, Montreal, Quebec, Canada 514-288-1853.

Ten days
that shake
The West!
JULY 6-15, 1979

Calgary Stampede



CHAMPIONSHIP
RODEO
SPECTACULAR
CHUCKWAGON RACES

STREET
CELEBRATIONS
GIANT KICKOFF
PARADE

Write: Calgary Exhibition & Stampede
Box 1060, Calgary, Alberta T2P 2K6

Please send me your full colour brochure and ticket
information for the 1979 Stampede

NAME _____
ADDRESS _____
CITY _____
PROV/STATE _____ CODE _____



© 1975 TM

Copyrighted material



Management: Leonard T. Rambeau, Balmur Ltd. P.O. Box 18, Suite 1707, Canada Square,
2180 Young Street, Toronto, Ontario, Canada. M4S 2B9

Agency Representation APA. Press Agent: Howard Brandy.



Live Talent; Studios, Record Labels



Hum of optimism buzzes through the western Canada music scene all the way from the people who make the music to those who sell it. The industry in the West is no longer isolated cottage industries producing for themselves but one potentially gigantic industry whose indisputably positive temperament is inspired by this year's breakthrough by a handful of Vancouver, B.C., artists from Nick Gilder ("Hot Child In The City") through to Prism, Chilliwack, Trooper, Doucette, Bim and Stonebolt.

Independent labels Mushroom and Casino and production companies such as Panda Productions and Pacific West Productions have shown the way for other such companies to do business in the international marketplace while associated studios—the Mushroom Studio, Panda's Little Mountain Studio, or Pacific West's Total Sound—have brought up the credibility of product recorded in Canada and attracted major international acts to record.

Such are the possibilities revealed by Vancouver's coming of age (after a decade of unfulfilled promise) that in this city of a million and a quarter people the enthusiasm has spread to the street level. Each month more amateur and professional musicians enter the studio to record demos or their own records for independent release, several of which reflect a higher standard of professionalism than ever before.

Meanwhile, in the provinces of Alberta and Manitoba in particular, those involved in the music business are developing their own active scene following Vancouver's lead. Talent that was always present but had no place to go is working in tandem with business experience which was previously lacking.

A definite division lies between East and West. For years the West felt it was dependent upon the East where the Canadian music industry is based and the East was overlooking its poor relations while being caught up in its own projects. The West looked to itself, generated its own projects and, in the case of Vancouver, took its business to newly established connections in Los Angeles. Now there are some people in the West who feel the industry here has not only caught up with the standards being set by the East but has surpassed them. Certainly the platinum status of Nick Gilder, Trooper, and Prism would support this.

Concert promoters, retail record outlets, rackjobbers, and major distributors, are considering the West as a whole unified market to be developed rather than five primary centers and a scattering of secondaries.

Community minded radio is supportive of the burgeoning local music scenes, generally, and is actively involved in concert presentation.

Booking agencies such as Bruce Allen Talent Promotions are building an inviting, profitable club circuit from Vancouver through Calgary, Edmonton, Regina, Saskatoon and Winnipeg that showcases name acts (from the Stylistics to Johnny Rivers) and breaks acts into new markets.

Discos are popping up in the prairie provinces and creating woe among the booking agents. Where disco has settled in on the coast there is the beginning of a dichotomy between live entertainment and disco—they've found their respective audiences.

Events such as the Western Canada Talent Conference held in October in Calgary and sponsored by the Calgary-based monthly music publication Music Express awakened Eastern Canada to the potential boom that is ticking closer.

Winnipeg had slipped into a lull for most of the '70s after a few years of feverish activity in the mid-'60s that yielded the Guess Who, Burton Cummings, Randy Bachman and a legacy of experience that is just now beginning to find its way back into an active role in the music industry.

It is not surprising to discover that one of the leaders of this prairie capitol's re-awakening is Frank "I Just Book 'Em" Weiner of the Hungry I booking agency.

In this city where the music scene has been isolated, whose influence has been mostly insular, and whose energy has been kicking in spurts, Weiner's name is pervasive. The Hungry I agency virtually monopolized the club, pub, dance, and high school circuit throughout Manitoba in the '60s.

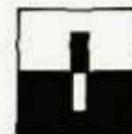
Tom Harrison is Music Editor, Georgia Straight, in Vancouver.



How The

By TOM HARRISON

Booking Agencies And Concert Promotions



In the aftermath of "Saturday Night Fever" discos have arrived on the prairies and B.C. interior and are posing problems for the provinces' various booking agencies.

In Manitoba they have problems enough just contending with liquor laws that have resulted in the province having few, if any, clubs to speak of. The laws limit the size and capacity of any club and it is difficult to get a license. Many discotheques operate without them while bars are now allowed to have live music and dance floors. According to Andy Mellen, who covers the pop scene for the Winnipeg Free Press, there are few discos that were built as discos though Fat Sam's Grand Slam Speakeasy in Winnipeg is an exception. Most discos, such as Georgie's or Uncle's, are converted pubs. Most rock bands share gigs in pubs with strippers, while the lounge circuit is flourishing.

Hungry I does the lion's share of booking in Manitoba, Western Ontario and Saskatchewan, handling 75 acts and booking clubs, bars, high school dances and other one nighters.

"The whole music scene is about to explode," says Greg Thomas of Studio City, the Calgary booking agency that is Alberta's largest. Now in its eleventh year of operation, Studio City also has an office in Edmonton that caters to the club market and is booking the Holiday Inn chain nationally. The Calgary headquarters is more into one-nighters and collaborated with CJAY-FM on "Homecookin'," a concert series featuring local acts. Thomas feels that the quality of local talent is at a much higher professional level. Acts that he books include Fosterchild, One Horse, Blue, Shamash, All The Rage In Paris, hypnotist Reveen, and comic Nestor Pistor. With Calgary enjoying rapid expansion Studio City is also benefiting from a strong convention and party market. Calgary's showcase for rock and pop artists, the Refinery, is booked by Studio City which, with Refinery owner Lou Blair, is responsible for introducing acts as established as Johnny Rivers and Long John Baldry or as promising as Lisa Dal Bello and Doucette. The arrival of discos in Alberta has yet to have an effect on Studio City's operation.

In Edmonton the Point After, Grand Central Station or Lucifer's also forge an extra link with the Refinery in Calgary, the Cave or Body Shop in Vancouver, and Royal Towers in New

Today Weiner is venturing back into the record business encouraged by the presence of a first class studio, Jim Rouse's Roades Recorders, and the coordinated involvement of promotion/management companies such as Star Kommand and the quality of the music currently being made in Manitoba.

Using his experience in record production he says he will "take the professionals and make them more professional." The city has good engineers but equally good producers will be imported. The effect of this joint effort will improve the Winnipeg record business "vastly."

Jim Rouse agrees. His Roades Recorders, a 16-track Neve equipped facility that will have an additional studio by spring 1979, is booked solid 17 hours a day for demos, jingles, country and gospel music and also the completion of several album and single projects.

These include an album by Greg Leskiw (former Guess Who and Mood Jga Jga, the latter recorded for WEA Music of Canada) that will be released independently in late November, a single by Crowcuss that, remarkably, had its B side "Running Start" go No. 1 in Guatemala while the A side has only had moderate success in Canada as of this writing. The reunited Guess Who will have its second Aquarius Records LP released in January. Titled "All This For A Song" it will be released in the U.S. on Atlantic. "Come On Little Momma" from the first Aquarius LP is being mixed for an American release.

A second noteworthy studio operating in Winnipeg is Century 21, now nine years old, which has opened a second 24-track studio under an expanded roof. Utilizing Neve and Studer equipment (bought from Oakwood Audio in Winnipeg), Century 21 works with local television production, jingle production, and projects as esoteric as an LP by Harvey Pollack, "World's Champion Whistler."

Winnipeg based labels, the independent Downs Records and Sunshine Records also use Century 21.

It is generally agreed among those who live in the province of Alberta that after Vancouver the focus of the Canadian music business will shift to Edmonton and Calgary, cities that share a kind of symbiotic relationship; that is, Edmonton has the studios while Calgary has the label warehouses, promoters, progressive radio, and faster growth rate. The two cities (both with populations of approximately half a million people) exchange a lot of services, their momentum provided by the strength of Alberta's economy.

Calgary's Nancy Nash, a fine singer currently negotiating an American recording contract, is one of the best known voices in the country courtesy of the many jingles she records in Vancouver where commercial production is extremely high. The city's other best known exported talent is Fosterchild, a middleweight rock group signed to CBS in Canada that has recorded two albums and scored the biggest of their four singles with "I Need Somebody Tonight" in late spring.

Sound West is a low-keyed 16-track facility that records mostly country/crossover and pop material as well as advertising jingles. The only consistently busy studio in Calgary, Sound West opened a film studio complex in July 1977 that offers complete scoring for soundtrack projects.

Decidedly, Edmonton is busier on the recording scene. Damon Productions Limited has been a 24-track facility since

(Continued on page C-34)



The West's Nestor Pistor is one of RCA's top selling domestic artists. He's shown here on the set of CBC's Gene Taylor show.



Streethart finds gold on the prairies. They are pictured with Ross Reynolds of WEA (far left) and at far right, Regina mayor Henry Baker.



From CKLG-FM are Stirling Faux (left) and Paul McKnight.

Outside the Mushroom studio.



A&A's Granville store in Vancouver.

West Was Won

Westminster which form a chain of showcase clubs that have proved their ability to break new acts.

In spite of this there are not enough clubs to keep all the province's musicians self-supporting and the disco business (there are approximately 40 discos ranging in scope from Annabelle's or Misty's to neighbourhood discos such as Jingles in New Westminster or Clyde's in West Vancouver) severely cuts into the live entertainment business.

And yet both of B.C.'s major agencies, Bruce Allen Talent Promotions and Axis Entertainment, report that business is up. Sam Feldman, co-owner of B.A.T.P., says that the live music market has expanded in the last year with name acts (including Bette Midler, The Temptations, and Tower Of Power) seeking club dates. B.A.T.P.'s booking volume is up by 50%, the company is now booking 25 rooms, and as the scrap for the entertainment dollar grows more serious entertainment budgets are increasing.

Additionally the Calgary office is now in the black after three years in existence and has experienced a "500% growth," while the 18 month old trucking firm, Overdrive Trips, has eight trucks on the road and has hauled equipment for the Grateful Dead, Heart, Trooper, Prism, BTO, Foghat, Bob Weir, the Commodores, and the Blackstone Magic Show.

Axis Entertainment experienced a 15% growth over last year though it lost considerable one-nighter business to disco parties and the conversion of several of its rooms to discos in the B.C. interior.

Two problems face western Canadian promoters: the fact that western Canada is not thought of as a worthwhile market for most major acts because of the isolated centers of population, the distances that have to be travelled to reach them, and their relatively small size. What usually convinces them to remain on the U.S. West Coast is the devalued Canadian dollar, which is the second problem.

Among some promoters, Norman Perry of Perryscope in particular, it is in the promoters' and music industry's best interests to develop the whole of western Canada as a feasible market rather than a handful of major cities strewn over four provinces.

In its first calendar year, Perryscope has gone "from 0 to 60" in establishing its presence in western Canada and can take credit for the innovations the company has introduced in this area and the courage of several of its concerts. Early in 1978 Perryscope introduced its budget showcase concert series called Cheap Thrills working closely with radio stations FM 99 in Vancouver and CJAY-FM in Calgary presenting nine and four Cheap Thrills shows respectively. Perryscope has

(Continued on page C-20)

Radio And Records

Record consumers living in Vancouver enjoy one of the most unique markets in North America; perhaps only Los Angeles can offer cheaper record prices.

The downtown core of Vancouver has a dozen places to buy records for as low as \$3.99 for a single LP. This is due to a price war that has been raging without let up for nearly a decade. Leading the fight is A&B Sound which features an immense catalogue and a high volume. Top selling LPs are sold as loss leaders for as low as \$3.99 though the average downtown price is between \$4.99 and \$5.49. Critics of A&B Sound's drastic discounting claim that the whole record department functions as a loss leader for the stereo equipment department and since few other retail stores deal as extensively in stereos as A&B Sound they are hard pressed to compete, but compete they must.

The Kelly's chain (which is racked by its own Pro-Sound) is down in volume, the A&A chain (stocked from eastern Canada) remains at a fairly steady level and has come on more aggressively, especially the display oriented downtown store on Granville street. Miller's, a Vancouver only chain, has adopted a policy of selling only deletes, overruns, and the Top 40 singles.

The price wars downtown are particularly hard on the small neighborhood stores who have no way to compete and so sell their stock at an average \$6.48 to \$6.98 on \$7.98 or \$8.98 list price LPs. The specialty stores such as Magic Flute (the largest classical record stock in western Canada and one of the best in North America) or Black Swan (jazz and avant-garde rock specialists) and Quintessence (import rock) also have been hurt by a duty imposed by the Canadian government on import records that was designed to protect the local pop industry (which is frequently criticized for its low standards).

In effect, says Magic Flute's Roy Sackeroff, the duty discriminates against specialty records since very few classical records and esoteric jazz product is produced in Canada. At first it was feared that the skyrocketing prices of imported records would kill the import stores, especially since the devalued Canadian dollar buys even less than it did last year. The costs were passed on to the consumer who showed no reluctance to buy even if a record he was buying on the Telefunken label now cost him as much as \$14.98 (discounted to \$11.00 at Magic Flute). In 1979 the dollar is expected to stabilize and so will the price of imported records while the list price for the average domestic LP will be \$8.98.

Basically the ups and downs of the British Columbia economy, which is shaken up frequently by strikes and dizzying inflation, is expected to bring an end to the Vancouver price war, and, in fact, the price of an album is edging closer to the six dollar mark even downtown where the discounting is heavy. Major distributors report that sales in B.C. have not been steady—autumn was very soft generally, except for Polygram who enjoy the same kind of phenomenal sales (courtesy

RSO) in the West as everywhere else. All of them, however, have enjoyed bigger years.

The only one-stop operation in B.C. is also the only independent distributor, Emerson Sales, who handle such lines as Fantasy and Disneyland. Only WEA, RCA, and London have warehouses in B.C., the other labels maintaining branch offices out of which they work.

One of the success stories of western Canadian radio is that of CHAB in Moose Jaw. Part of the Moffatt chain (8 stations, 5 AM and 3 FM in western Canada) CHAB had a listening audience of 34,000 in 1974. In 1978 the audience has grown to a remarkable 300,000, which means that one in four radios in Saskatchewan is tuned into CHAB.

In 1974 CHAB switched from block programming to an AOR format and became heavily promotion oriented and active in community projects. In past years CHAB has sponsored a water skiing championship and in 1978 the station sponsored a concert with Chilliwack at Buffalo Pound Provincial Park.

CHAB's switch to an AOR format is a familiar story encountered throughout the prairie provinces where country music stations are becoming more aware of crossover potential and MOR and youth oriented rock stations exist only in the larger cities.

In the major cities most eyes are on the progress of FM radio. June 1, 1977 Calgary's CJAY-FM was one of four new FM stations to go on the air in Canada (the other three are in eastern Canada). A year later it is the only one of the four to have grown in total audience and to continue to show growth.

For the label representatives and the music community alike, CJAY has been a tremendous influence. The station has broken CANO, Molly Hatchett, Dire Straits, and Cheap Trick, artists that never could have dented the market before. The station's influence on concert ticket sales and album sales has been substantial. This year CJAY also gave a boost to the local music business by initiating its Homecookin' concerts. Nine concerts were held this year featuring a pair of local acts each.

In December the CRTC begins to review applications for a much needed FM station in Edmonton. No less than 14 applications have been handed in by various interests including the Moffatt chain and McLean-Hunter, owners of CJAY. There is not much doubt that the winning presentation will follow a format similar to CJAY's but everyone in Alberta is watching the outcome of these hearings with considerable interest.

Similarly, a decision is being awaited in Vancouver where in October the CRTC listened to presentations made to the commission for a new FM station, CKWX, a successful country music station on the AM band, has made a pitch for an all jazz FM station which appears to be the only application likely to prevent the CHUM owned station, CFUN, from receiving its FM license. If granted to CFUN, the new FM station will be an adult contemporary station even softer than both CFMI, the city's most successful FM station, and FM 99, which ranks second.

The Moffatt owned FM 99 can take credit for getting "heavily into concerts," to quote operations manager Roy Hennessy, that include the Cheap Thrills series, a benefit concert for the station's Children's Fund featuring Doucette, and the first of many simulcast concerts, "Ladies In Lights," a Christmas concert spotlighting the city's leading female artists. Future plans include putting direct lines into concert halls in order to broadcast more concerts and tape them, possibly for special productions that will be heard on the Moffatt chain.

On AM radio CFUN introduced 3 and 4 song sweeps and was followed shortly thereafter by CKDA (in Victoria) and CFUN's adult contemporary competitor, the Moffatt owned CKLG. CKLG's coup during fall ratings was to sponsor a radio telethon for Greenpeace; it was one of many aggressive promotions undertaken by this community conscious station. CFUN became more identified with the concert scene and backed the weekly publication, Georgia Straight, which revived the old fashioned Battle Of The Bands competition.

Two more radio programs merit mention: CBC's "90 Minutes With A Bullet," and "Great Canadian Goldrush." "Bullet" is produced in Winnipeg and compiles a weekly national album and single chart while "Goldrush" presents taped live concerts by name acts, studio sessions with upcoming Canadian artists that "Goldrush" produces itself, plus interviews and other specials. For a second year "Goldrush" took a caravan of artists into the small towns of B.C. and presented special concerts that were taped for later broadcasts. Both programs are heard nationwide and are enormously influential.

Billboard



Quintessence is the largest import rock and pop record store in western Canada. It boasts 1200 square feet.



GRT's Prism is based out of Vancouver.



Bighorn is a new western hopeful, signed with Columbia.



A big boost to western credibility was this year's success with Nick Gilder.



Chilliwack, with Rolf Henneman at the Mushroom Studio.

S T O P

We're what you've been waiting for!

DOWNSTAIRS RECORDS, CANADA

One stop, rack jobber

- All labels
- All New Releases
- LP's, 12" Mixes, 45's
- Lowest Prices

DISCO SPECIALISTS

- IMPORT • EXPORT
- DISTRIBUTION

DOWNSTAIRS RECORDS,

a division of

DANCING FREE DISCO CLUBS LTD.
7140 St. Laurent Blvd., Montreal
Quebec, Canada H2S 3E2

UNIDISC RECORDS OF CANADA

our roster:

- 1) THE EROTIC DRUM BAND
- 2) NITE LIFE UNLIMITED
- 3) MTL. EXPRESS
- 4) ANN JOY

Specializing in Disco Acts!

For Leasing Contact Us at

UNIDISC RECORDS

7146 St. Laurent Blvd.
Montreal, Quebec
Canada H2S 3E2

(514) 270-6870

Indie Labels Flourish

• Continued from page C-6

could walk into the president's office "and do some yelling if it was needed. I needed a label that knew who I was and understood my potential," the Juno winner told an interviewer shortly after inking with the indie.

True North is perhaps Canada's ultimate indie label, a small but dedicated company that has defied every known rule in the music industry handbook and built up its stable of three stars to epic proportion. Formed by manager Bernie Finkelstein and former coffeehouse operator, Bernie Fiedler, the two started the label in the early Seventies with singer-songwriter Murray McLauchlan and guitarist Bruce Cockburn. By tough bargaining and a lot of screaming over the phones, these two men got their artists out on the road touring and by 1975, both acts were capable of headlining in most markets across the country. Several years back a young singer dropped into their offices after having made the rounds of the major labels and presented himself as a possible candidate for the boutique label's roster. Remembers his present manager Bernie Fiedler, "I knew he had potential and I wanted to sign him, but to have taken him on would have affected our ability to handle the artists we already had. I agreed to manage him and took the tapes to GRT where I was reasonably sure I could strike a deal."

Fiedler did and Dan Hill proved himself with a U.S. number three hit, "Sometimes When We Touch," and followed it up with "All I See Is Your Face" and toured the U.S. with Phoebe Snow and Art Garfunkel when he wasn't headlining 3000 seat halls in Canada. Cockburn and McLauchlan, meantime, are now major acts in Canada, both recently touring in Japan and Cockburn is on international release via Island Records. A McLauchlan deal is pending, after True North yanked him from that label for its own personal reasons. The label has also signed songstress Ronney Abramson who is due to start work on her third album shortly.

It should be noted that True North is handled nationally in Canada by CBS, a working relationship that both have enjoyed benefits from for a good five years.

Aquarius Records is the only major indie to base itself in Montreal and grew out of an alliance between label chief Terry Flood and concert promoter king-pin, Donald Tarlton. For long the label's anchor was April Wine, a feisty rock 'n' roll band that has toured nationally as a headline act for a good many years and has several album releases in the U.S. through London and, more recently, Capitol. In recent times the label has expanded and this year inked a deal with Capitol as it sought to break Windsor rock band, Teaze, and veteran Montreal guitarist, Walter Rossi. Aquarius' approach to marketing has always been to outdo the majors and its big bucks approach has earned it award winning accolades in this country, as well as earning April Wine multiple platinum albums. Perhaps almost as many as BTO was to earn in this country.

Teaze, meantime, has become a smash hit in Japan via a licensing deal there with Nippon/Victor, and recently toured a number of major centers, including Tokyo, as a headlining attraction. The group has just issued a "Live In Japan" album in both markets and has played more than 80 concerts across Canada. Walter Rossi's second album is now close to gold and a record company backed tour is planned in the early part of this year.

The only major indie to house itself on the west coast is Mushroom Records, headed up by Shelley Seigal and an offshoot of the Mushroom Studios in Vancouver. After suffering the loss of Heart to Portrait, the label bounced back into the limelight with guitarist Jerry Doucette, whose first album for the label has gone well over the platinum mark in Canada and a recent tour in the east firmly marked him as a national star. Beyond this, Chilliwack has toured extensively in Canada and the U.S. and sold huge numbers of records, particularly in the Pacific Northwest area, while flautist Paul Horn has toured to favorable applause in a variety of countries and receives extensive airplay at many of the country's major stations. The label is distributed and promoted in Canada by A&M Records.

These then are the big guns that have taken a different attitude toward Canadian talent, bucking the radio mentality which long opted for the easiest method of making turntable selections, namely reading U.S. chart information. The competition is fierce here with large scale promotions being carried on every week by the major labels to promote everything from the latest Queen album to re-marketing the Beatles catalogue. Newcomers such as Change Records, backed by Sounds Interchange Studios, and distributed internationally by MCA, has learned that the media doesn't necessarily jump at the sound and sight of a new Canadian company, no matter how polished the finished product may be.

While the radio programmers now at least listen to domestic productions, the battle for print reviews is equally fierce. As one major daily rock critic opined recently, "Unless the act is daringly different or controversial, it really doesn't stand much of a chance of getting into the paper."

One label that has sprung up in the past year and holds honors in both categories is Bomb Records. While many indie houses have been content to follow the Asylum Records route to fame and signed up en-masse a stable of singer-songwriters, pop and country or both by trade, Bomb went for the throat right off the bat and signed a pugnacious local Toronto bar band, sweetly called Battered Wives. It didn't take the women's movement long to catch onto them once the album was out, pressed on a pleasing red colored vinyl, and a protest outside a Montreal record store hit the Canadian Press wire service and snowballed from there. In the true tradition of the British music press, the Canadian papers and radio stations

latched on to the story and the ball kept rolling along as they clambered onto a national Elvis Costello tour.

Asked if the publicity had hurt the band, Bomb Records co-owner Phil Lubman thinks not, and says that he is more than pleased with first month record sales that took the album half-way to gold status. Another signing for the offshoot of P.J. Imports, the Bomb label, is ex-Wacker Bob Segarini. After penning a full page article in a Saturday edition of one of the Toronto dailies, chastizing radio programmers and a&r directors for not taking chances on local talent, Bomb issued his "Gotta Have Pop" LP, backing the release with full marketing support, which included buttons, stickers, embossed drinking glasses and store posters. Almost overnight Segarini burst out of seclusion and onto high rotation at a number of major market AM and FM stations across the country. The label recently verbally pacted with Greg Shaw for a number of Bomb Records productions and has also leased a number of albums from abroad and released them in Canada on colored vinyl.

Other labels such as Royalty Records and Stony Plain in the
(Continued on page C-3)

A Rosy Forecast

• Continued from page C-3

cated in one fashion or another, a number ending up as segments in the "King Biscuit Flower Hour."

Radio syndication is coming into its own with the rock oriented Pringle Program now carried by 54 AM and FM stations across the country and Big Country being carried coast-to-coast. CILQ-FM, Toronto, has also struck up a loose alliance with several major FM stations across the country, for tape exchanges on broadcast concerts and major personality interviews.

Beyond this, 1978 was a year that saw several boxoffice records established in Ontario. The first was a Concert Productions International/Electric Light Orchestra outdoor concert date at the CNE stadium, attracting some 70,000 paid entrants. The second was Canada Jam, staged at the Mosport speedway on Aug. 26 and attracting close to 100,000 people to turn a gross in excess of \$1.5 million.

Although the music industry appeared to be unaffected by the chaotic economic climate in Canada, various sectors of the industry have been ensconced in protracted discussions with various government ministries seeking to get tax dispensations or new interpretations of rulings standing. In some cases the lobbyists have been given favorable hearings, but in many cases the charade of discussion and diplomacy has won little but contacts in the seat of federal power.

In October when Statistics Canada announced that it was terminating print-outs of record industry statistics due to "budget cutbacks," many in the industry found it to be almost sadly comical. If in fact Statistic Canada does discontinue issuing the monthly figures, the CRIA has indicated that it will pick up the pieces and collate information to be dispersed monthly.

With wage and price controls lifted, and unemployment dropping to 8.2% of the work force, Canada's economy is predicted to grow between 4 and 4½% in 1979. But, as record mogul Sam Sniderman, of the Sam's Records chain, has often said, "In times of adversity people turn to records for home entertainment. What else is there for prolonged enjoyment at such a low price?" Clearly the percentage gains experienced by the manufacturers and retailers in the past year support this thesis. The question is will it continue? And what affect will the new \$8.98 suggested list have on old listening habits?

Billboard

Recording Studios

• Continued from page C-10

clusion for those wanting to get away from the distracting city lights and offers a spectacular view from its glassed studio front.

Major downtown Montreal studios include Tempo, used by many of the francophone and anglophone musicians such as Mahogany Rush, Walter Rossi and the Bombers and April Wine. Studio Six has now moved to McGill College Avenue and has been host to an array of recording acts and released a Christmas album of its own making to tremendous success last year. Listen Audio and Studio Marco are also nestled in the attractive core of the city, one that brims with nightlife, fine restaurants and high fashion stores. Most of these audio centers have undergone expansion or renovation in the past while, as has Studio Experience which took over the Studio Six building earlier in the year and totally re-outfitted the studios and control rooms. The Experience studio is tied to CAM Canada Ltd., which owns three publishing companies and has full facilities for motion picture and commercial editing and sound mixing. General manager is Alain LaRoux.

Elsewhere in the country a growing number of 16- and 24-track studios have opened up, expanded and survived. In the west there are a growing number, although the Mushroom Studios (Can Base) has certainly grabbed the lion's share of work contracted by record companies in the past year.

All in all, where 10 years back there was less than a handful of 16-track facilities to choose from in Canada, today there are numerous 24-track studio and most all compare with facilities available in New York, Los Angeles and London.

DAVID FARRELL

Billboard

PRESENTING



**wea CANADA
THE COMPANY**

STARRING

AQUARELLE
GARNETT FORD
GORDON LIGHTFOOT
STREETHEART
DANIEL VALOIS
CHRISTOPHER WARD

PRODUCED AND DIRECTED BY

wea

MUSIC OF CANADA, LTD.



Canada's retail industry has grown in leaps and bounds in the past two years and particularly so in the past 12 months. While the economy has been less than kind to many sectors of the retail trade, disk purchases by the public have done nothing but steadily increase. Retail

chain baron Sam Sniderman of Sam's Records summarizes the relative increases by noting that in times of hardship there "just isn't a better buy for the dollars spent than a record."

The great majority of disks sold in this country are sold by chain outlets, either franchise record outlets or in department store record centers. Unlike in the U.S., companies such as Polygram, CBS and Capitol-EMI have direct interest in chains, as do several major distribution companies.

With expansion by these conglomerates has come increased efficiency, proficiency and finesse in retailing strategies. Most major outlets have co-op budgets with record labels for print or radio advertising and the past 12 months has seen the introduction of in-house display artists and toward the end of the year, the beginning of paid wall space by one major record company (although it was done in the form of free goods). Inventory controls, in some cases, being done by computer terminals at central warehousing locations and branches in the west and east are building newer and larger product terminals, or expanding up or out of existing facilities.

Record On Wheels started as a travelling bus and now has 50 stores in Ontario. Pictured are Ross Reynolds, left, senior vice president of WEA Canada and Vito Ierullo, chain owner.



Inside Sam's, the largest retail chain in Canada, which controls 15% of all record sales in Canada. This is an RD2000, a compact modular in-store retailing department that can be assembled in minutes and is utilized by 30 stores across Canada.



Canada's first record and home audio retail superstore opened in Ottawa in September 1978 as part of the ever-expanding Treble Clef chain. It is called Super Clef, naturally.

Owner of the store, Harvey Glatt came up with the idea for opening the massive 12,000 square foot location after researching similar types of outlets in the U.S.

"I guess the concept is based on the success of stores such as Peaches and the Record Theatre in Buffalo," the industry mogul says. But the store is no carbon copy of other success stories when one looks around the enormous location.



Treble Clef goes to Super Clef, with a 12,000 square foot location.

Retail Chains Grow As Disks Become Better Buy

The largest chain in the country is the Sam's Records franchise operation. Overseeing this 91 store operation is Bob Sniderman, who also manages the chain's distributing wing, Roblan Distributors. Based out of Toronto, the aggressive company now controls more than 15% of all record sales in Canada and has blossomed forth of late with a new franchise operation known as the RD2000. The RD (named after Roblan Dist.) is a compact modular in-store record retailing de-

partment that can be assembled in minutes, comes with full line stock and is designed to fit into existing retail operations with unprofitable floor space.

The RD2000 was being utilized by 30 stores from the prairies to the North West Territories at last count and Sniderman is predicting to double this figure by year-end 1979. Roblan's has created a publicity department in the past year and

(Continued on page C-34)

Treble Clef Goes Superstore

Among the features of the one-level outlet are three cash desks, including an express wicket; a video theater which doubles as an artist showcase area when a promotion is being run; color coded sections, and a fair exchange policy on damaged goods.

Initial stock includes some 7,000 album titles and 10,000 prerecorded tape titles, along with 5,000 separate stereo components.

According to Glatt, the prerecorded tape section is the largest anywhere in Canada and initial buying habits indicate that cassette tapes are going to be significant sales leaders in terms of overall categories of sales. 8-track sales, Glatt notes, are no match for the volume sales cassettes have today.

Merchandising plays an important part of the store's overall look and feel. Large posters, mobiles and pop materials have been thoughtfully placed in strategic areas of the store and yet there is no feeling evident anywhere on the floor space of crowding. Super Clef employs cash clerks and inventory staff as well as a floor staff of three persons per shift.

DAVID FARRELL

Recognition where it counts!

Performing rights were being administered in Canada more than 50 years ago. Just over 30 years ago P.R.O. Canada entered the world of performing rights, offering innovative and relevant services to writers, composers and publishers. P.R.O. Canada grew to become the largest performing rights organization in Canada, growth that can be attributed to its ability to move with the times.

Every year of P.R.O. Canada's history brought important changes, new challenges for songwriters. And 1978 was an important year. We were granted by the Copyright Appeal Board an increase in certain license fees from the "users" of music, permitting us to increase some of our payments to the people who create music. The increase has allowed P.R.O. Canada to extend its areas of payment, such as the recently introduced "pop concert payments". 1978 also marked the year the performing rights organization signed its 10,000th songwriter.

The increased fees are evidence of the acceptance of P.R.O. Canada's role and the important domestic and international catalogue it licenses. Recognition has come where it counts. And where songwriters and publishers can count it!

PERFORMING RIGHTS ORGANIZATION OF CANADA LIMITED



Head office: 41 Valleybrook Drive, Don Mills, Ontario, M3B 2S6 (416-445-8700)

Vancouver: 1462 West Pender St., Vancouver, B.C., V6G 2S2 (604-688-7851)

Montréal: 2001 rue Université, ste 1140, Montréal, P.Q., H3A 2A6 (514-849-3294)

"Spotlight
On Canada"

Billboard

The International Music-Record-Tape Newsweekly

A Billboard Publication

PICKWICK RECORDS OF CANADA SCORES WITH 1ST PLATINUM LP

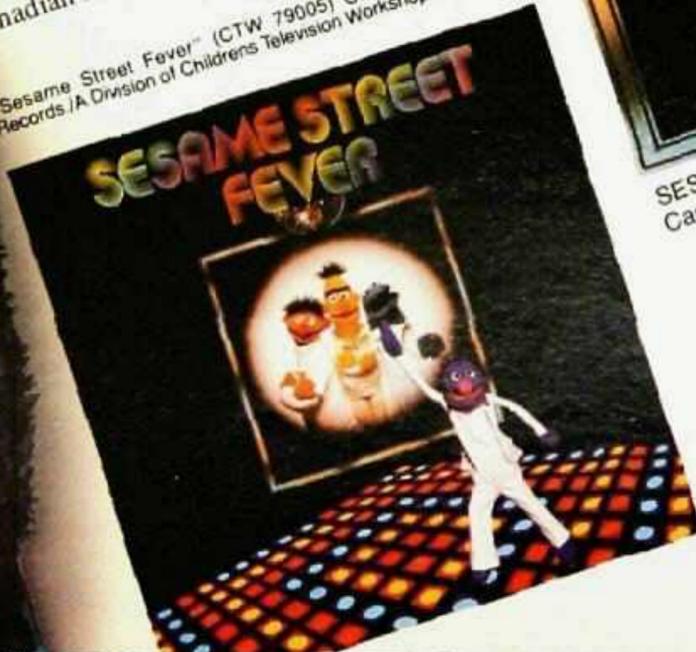
Leading Budget Label Cracks Full Priced Market

AJAX, ONTARIO—Pickwick Records of Canada, considered to be this country's leading budget label, recently announced its first full priced album to surpass 100,000 units in sales. With this, their first departure from a highly regarded line of budget and premium product, the Canadian label applied their marketing expertise in children's product to "Sesame Street Fever". The album proved to be a "natural" for the Pickwick operation and it quickly gained certification as a full priced platinum LP.

Despite the implications of this achievement, the label's newly reorganized management team, headed by Vice President/General Manager Richard Bibby, will continue to concentrate on the dramatic increase in budget sales volumes generated in recent months.

Already boasting a broad selection of hits from the past, early recordings of popular artists, classical reissues and collections of prime cuts from many genres, Pickwick Records of Canada is looking to the growing challenges ahead and the new frontiers in the Canadian record market.

"Sesame Street Fever" (CTW 79005) On Sesame Street Records / A Division of Children's Television Workshop.



SESAME STREET PLATINUM — Sesame Street characters receive Canadian platinum for 100,000 units of "Sesame Street Fever."



P
PICKWICK RECORDS
of Canada Ltd.
106-108 McMaster Ave.
Ajax, Ontario, Canada L1S 2

This Family of Northern Stars Be Seen Through

★ ANTON KUERTI

GILLES RIVARD ★

ZACHARY RICHARD ★

MARIE CLAIRE SEGUIN ★

HARMONIUM ★

★ JUDY LOMAN

DALE JACOBS ★

SERGE LOCAT ★

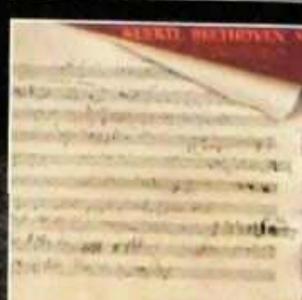
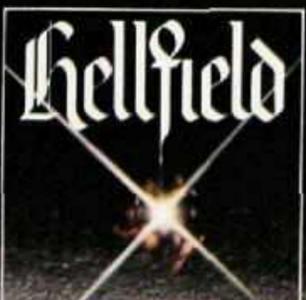
RONNEY ABRAMSON ★

★ ANDREW DAVIS & TORONTO SYMPHONY

★ GISELA DEPKAT

FOSTERCHILD ★

HELLFIELD



Forms A Constellation That Can Shout The World



★ LIONA BOYD

★ THE KAMINSKY INTERNATIONAL KAZOO QUARTET

MARTIN STEVENS ★

★ BRUCE COCKBURN

★ BURTON CUMMINGS

★ ALAN WOODROW

★ ZON

★ BIGHORN

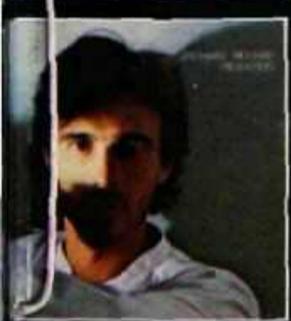
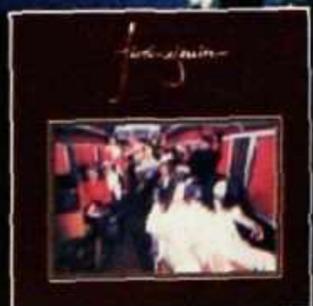
★ FIORI-SEGUIN

★ MURRAY McLAUCHLAN

FIELD ★

MORE STARS ON THE HORIZON FROM THE CBS FAMILY OF MUSIC IN 1979,

BRUCE MURRAY, BILL HUGHES, THE WADE BROTHERS, WAYNE KOZAK, THE POWDER BLUES, TEENAGE HEAD, GILLES RIVARD MICHEL LEFRANCOIS, RICHARD SEGUIN





219 Jarvis Street Lower Level
Toronto Ontario Canada
M5B 2C1 416 868-6323
Telex 06523945

**Representing
WORLD ○ WIDE**

**BATTERED WIVES
CANO
DOWNCHILD
FOSTERCHILD
THE GUESS WHO
MACLEAN & MACLEAN
NASH THE SLASH
BILLY REED &
THE STREETPEOPLE
SHOOTER
LENNY SOLOMON
THUNDER ROAD
Representing CANADA 🇨🇦
AERIAL
BRIAN AUGER
BUTLER
CAMBRIDGE
COOPER BROTHERS
F.M.
GODDO
HOMETOWN BAND
LIVERPOOL
LONG JOHN BALDRY
MADCATS
MAX WEBSTER
BOB McBRIDE
PRISM
RUSH
STREETHEART
TEAZE
IAN THOMAS BAND
DOMENIC TROIANO BAND
TROOPER
VALDY
WHA-KOO
WIRELESS**

Million Unit Market

• Continued from page C-4

national sales/promotion/publicity office. Separate branches handle the geographic territories that make up Canada, and trying to track an RCA record in this country is an expensive proposition that is left up to the act's management in most cases. Still, according to Ed Preston, general manager of the record division, the past year has been exceptionally good, with Presley product continuing to line the company's profit sheets, along with a number of major country acts, of which several are domestic signings.

Not blessed with the quantity of commercial rock and pop product that other majors have today, the company has been ultra-successful in building a successful roster of Canadian country artists, the most notable one being a kind of Dominion version of Dolly Parton, namely Carroll Baker.

Polygram has had its most successful year ever in Canada, with year-end sales close to \$27 million. A large part of the label's success stems from the distribution and marketing rights to RSO and Casablanca in Canada, thus producing million sellers in "Grease" and "Saturday Night Fever" soundtracks and platinum sales for acts such as Kiss and Donna Summer on the Casablanca logo.

Like WEA, Polygram seems to be vacillating on whether to expand as CBS has in Canada. Its market strength is best described as powerful, leading a number of international acts to stay with the label for Canada, but signing with other labels for the rest of the world.

Major Canadian acts for Polygram today include Garfield, Cooper Brothers (signed to Capricorn, which Polygram handles in Canada), BTO, Paul Mills, Rose, Goddo and the French-Canadian instrumentalists—Maneige.

Capitol probably ranks third in terms of market share in this country and the company's past year is surely highlighted by its well honed a&r acquisitions. Oddly enough, the company has gone against the grain of its international policy of signing acts worldwide and sought to land distribution deals with several key independents with first rights of refusal on the acts. The two major signings would have to be Daffodil Records, under the direction of Frank Davies. This small label's principle act is the faceless Klatu band. Platinum sellers in Canada, other rights in the deal included catalogue titles by acts such as blues harpist King Biscuit Boy and the legendary Crowbar band.

The second major distribution deal involved Anthem Records, a relatively new label that sprung out of Moon Productions and took Rush to the enviable position it sits in today as an international rock band.

Dave Evans replaced Arnold Gosewich as label chief and under his leadership, Capitol has become an aggressive promoter on the streets, especially so since the label has its own retail chain across the country, headed up by Brian Josling, vice president of retail.

Other Canadian acts the label has include guitarist Domenic Troiano, and country songstress Colleen Peterson. It is rumored that Capitol Canada has also made overtures toward signing Long John Baldry, one of the first non-Canadian acts it will have signed under a new policy established in 1977 that guarantees U.S. release on label signings done here.

The Motown story is considered to be a lot healthier than Canadian president Ron Newman likes to let on. A label that has had few successes on AM or FM radio, due to the thick-headed refusal of Canadian programmers to understand that r&b can also be considered pop music, it has worked hard on the street and rung up more than a couple of cash register bonanzas in the form of Stevie Wonder (250,000 copies sold of "Songs In the Key Of Life"), the Commodores (platinum on the single and album containing "Three Times A Lady") and has done good business with others such as Marvin Gaye, Diana Ross, Rick James (CanCon) and a variety of greatest hit and anthology packages. Motown sources have few good words for the leading AM station in the country however, having had endless discussions to get product spun, but have played up the competition to their advantage and have done well in the secondary markets and at CKOC in Hamilton and CFTR in Toronto.

A&M Records has been successful in maintaining an aggressive and concerned profile both at the street and industry level. In keeping with its strength in tour support and in-store merchandising skills, the company showed leadership above and beyond its U.S. counterpart in the building of superstar acts such as Styx, Pablo Cruise and Supertramp. Fortunate or not, A&M had Canadian rights to the infamous "Sgt. Pepper" soundtrack and was successful in pushing it into the triple platinum strata by year end, but the initial sales predictions seem to have dampened the actual success the double package has achieved.

The first label to open up a publicity department, A&M debuted a bi-monthly tabloid this year with 100,000 copies put into retail outlets across the country and employing some of the top music critics to fill its pages. Beyond this, the label recently opened a West Coast a&r office, has entered into the audiophile market with a JVC disk line and has invested heavily into Canadian productions in the past year.

A&M has also picked up national marketing and distribution rights to Mushroom Records in Canada and distributes Motown disks in the West.

GRT in Canada has continued to maintain a high profile both internationally and at home. Long-time president Ross Reynolds shifted to WEA and Gord Edwards moved in to take charge of the label, appointing national promotion and a&r director, Jeff Burns, to vice-presidency. Moving in to replace

Burns in the hot seat was Lee Silversides, formerly with A&M.

A company that handles ABC, Passport, Janus and variety of other labels in this market, it ranks high in terms of being able to sign Canadian talent and break it abroad. Most notable in the past year are Prism and Dan Hill. Other major Canadian acts the label has signed, or distributes via other labels, are: the progressive FM trio, flautist Moe Koffman, David Clayton-Thomas, Ian Thomas, David McCluskey and Craig Matthews.

Quality Records continued to suffer from the loss of the Casablanca line to Polygram, but has had a number of head office shake-ups in Toronto that saw Frank Dallar move into the national promotions seat and independent Skyline Records chief, John Driscoll, take over the a&r slot, replacing Bob Morton who moved on to independent productions. According to Dallar, Quality's primary objective today is to create some action for the label's own productions in the U.S. Among the acts that Quality is leaning hard on are Lynx and the Madcats.

(Continued on page C-32)

West's Concerts

• Continued from page C-13

also brought the "concert bowl" to Vancouver, which involves sectioning off the Coliseum, has presented several new wave acts at the 1000 seater Commodore Ballroom in Vancouver, and pressed for more reserved seating concerts at venues such as the Coliseum.

Perryscope, however, can't take all the credit for stirring up excitement in the West. In 1978 Isle Of Man was by far the top ranking outfit working predominantly in Vancouver with a \$1.2 million gross business based on 10 concerts.

Among Isle Of Man's successes (carefully chosen shows all) are concerts by Leo Sayer, George Benson, Herbie Hancock, Phoebe Snow and Kenny Loggins with Firefall though by far its biggest accomplishment was Summer Sunday '78 held outdoors at Empire Stadium that was attended by more than 45,000 people who came to see Heart, Little River Band, Bob Welch, and Nick Gilder. It was the largest one day show ever held in western Canada and only the third (after Elvis Presley in 1957) and the Beatles in 1964) to be held at Empire Stadium.

The Vancouver Folk Music Festival held in the summer was an unqualified critical and popular success. Fashioned after and organized by the same people who have made the yearly Winnipeg Folk Festival the largest of its kind in North America it was well attended in spite of the soggy condition of Stanley Park due to inclement weather.

North Pacific Presentations valiantly attempted to create interest in concerts held at regular intervals on Grouse Mountain, a beautiful location overlooking the city of Vancouver from 3700 feet. Well organized and efficiently run, the two and three day concerts, of which there were five in the series, introduced many promising Canadian artists and quality international acts such as Jimmy Buffett but suffered from the ineffectual marketing of the idea to the populace and fundamental problems in the booking.

Nostalgia Plus, which predominantly promotes jazz artists, echoes the beliefs of Norman Perry, and likewise seeks out new and better venues for its acts in order to build up a strong circuit that includes college dates in the U.S. and shows presented throughout western Canada.

In all there were approximately 212 concerts presented in Vancouver, reports one ticket outlet, Concert Box Offices, compared with 215 in '77. They were attended by 409,563 people compared with 414,573 the previous year. Gross sales amounted to 3 million dollars. These figures, says CBO, indicate that the concert business remained steady in spite of higher costs and B.C.'s shaky economy. The forecast is for concert promotion to continue at a similar pace next year.

The largest concert ever held in Alberta was that of the Eagles this past summer in Calgary. The Eagles were presented by Springfield productions which also promoted shows by Leo Sayer, Average White Band, England Dan and John Ford Coley, Burton Cummings, Pure Prairie League, Boz Scaggs and Little River Band among others.

David Horodezky calls Brimstone's year one of rebuilding. Based in Calgary, Brimstone took new acts such as Warren Zevon and Bob Welch through western Canada as far as Winnipeg and completely sold out the Meat Loaf dates. In 1979 Brimstone plans to return to the larger acts it helped to break including Jethro Tull and will bring Yes through Alberta for the first time ever.

In 1978 Star Kommand moved its office from Regina, Saskatchewan, where Gary Stratychuck's company monopolized the province's concert market, to Winnipeg where the concert business is also wide open. Star Kommand is now pouring money into the Winnipeg music scene in an effort to build up the music market there.

In summary, the western Canada concert business is gaining momentum as primary cities are linked by the secondaries, and more promoters concern themselves with the development of a whole market rather than points on a map. Tickets average \$8.50; Vancouver is in need of a mid-sized (8000 seat) hall, Edmonton would benefit from a progressive FM station while Calgary, which has a progressive FM station would benefit from a large auditorium. The centers in Manitoba and Saskatchewan which generally are less affluent than those in Alberta and B.C. lag behind but with input from companies such as Star Kommand are beginning to catch up.

Our Cup Runneth Over...

and Our Talent
is spreading!



Capitol Records Canadian Artists

Arista
Rick Danko

Chrysalis
Nick Gilder

United Artists
Ronnie Hawkins
Joanne Mackell

EMI America
*Walter Zwo

Capitol
*Klaatu
*Hughie Leggat & Thunder Road
*Long John Baldry
*Anne Murray
*Colleen Peterson
*Red Ryder Band
*Surrender
*Domenic Troiano

*Aerial (on Anthem Records in Canada only)
*Max Webster (on Anthem Records in Canada only)
*April Wine (on Anthem Records in Canada only)
*Tease (on Aquarius Records in Canada only)

Capitol Quebec
Beau Dommage
Raoul Duguay
Michel Rivard
Paul et Paul
Jerome Lemay
Julie Ardel

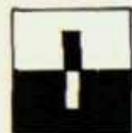
*World Wide Capitol Release

INFINITY RECORDS
IS PROUD TO ANNOUNCE
ITS PRESENCE IN CANADA
WITH
INFINITY RECORDS, CANADA.



Winds Of Change Blow Through Quebec

By MANON PECLET



In Quebec, 1978 was the year of the wanderers: French artists who deviated from their usual ways, sounds or acts in order to satisfy their needs, hopes and fancies.

For some, it was a minor alteration and for others, a major step ahead. For many, it was an episode in the long chain of events of their own evolution and for all, it was the only way to find some gratification in their work.

Boredom grows bitterly and easily in the lives and careers of local artists who, year after year, tend to and are pushed to follow an invariable schedule: a new album promoted on the same five or six television shows and a yearly tour of the province culminating in Montreal's two or three big spots. This routine might provide an adequate way of living but it is still a claustrophobic atmosphere to perform in for anyone who has the slightest ambition.

Not so long ago, this schedule was a challenge and only a handful of artists had the opportunity and talent to cope with it. But today almost anyone can follow his fancy of performing at the Place des Arts in Montreal. For example, a reporter turned singer, Michel Girouard, a comic act called Ti-Gus et Ti-Mousse, a tv and radio animator, Serge Laprade, all had their turn there this year. Five years ago, this would have been an impossible dream. If that shows a flourishing show biz it also pressures top-billed artists to tip-toe into other fields.

Certainly those artists cherish their annual rendezvous with the public of Quebec, but they are more and more demanding with themselves. If many others still stagnate in the routine, in 1978 a change of wind passed over the music business and some top artists decided to show, maybe not the other side of their moon, but at least, another side of their performance.

Those wanderers, on the other hand, choose to not ride alone into the sunset. With a little (or big) help from their musical friends, duos became solos and vice-versa, singers made films and actors made records, writers became singers, tv animators made it onstage and well known groups subtracted or added members.

If in the first half of the year this tendency germinated, it certainly went wild in autumn. Jammed with local shows, the fall of 1978 was, in Montreal, the most ebullient artistic season in years, if not ever.

It started well. In fact, it started with the best: Carole Laure and Lewis Furey at the TNM. Carole Laure is a French Canadian actress who met Furey during the filming of "L'Ange et La Femme" two years ago. Filming in France this year, Carole Laure teamed with Furey in Paris for one of the most captivating musical shows of the time. After their success, the duo came back to Montreal and cajoled everyone into the magical atmosphere of their special world, a world created by the musical touch of Furey. Onstage, Furey is the star but Carole Laure wasn't shuttled aside, since she is the singer on the album "Alibis," which derives from the show.

One-woman shows also took the biggest piece of this autumn's cake. Monique Leyrac took a successful monthly ride at

the Boite a Chansons de l'Hotel Meridien and Diane Dufresne opened the renovated Theatre St-Denis in a delirium of fans and feathers. Ginette Reno, who made her point on the "Dinah Shore Show" last spring with "Sometimes When We Touch," sold out her show again this November and surprised everyone with her next project involving two films. Diane Dufresne is also contemplating cinema in the near future. But triumph this fall took the name of Dominique Michel, a tv superstar who, after more than 10 years, decided that it was time for a stage comeback: a one-woman show called "Showtime."

Poet Raoul Duguay made his last stage appearance (for three years, at least) at the TNM and multitalented Jean Guy Moreau gave us his "Yesterday, Today and Tout Moreau." Pianist Andre Gagnon made a Place des Arts hit with the public, if not the critics, and crooner Michel Louvain celebrated his 20th anniversary in the business with a flurry of gifts: a show at the Place des Arts, a film with Margaret Trudeau and huge record sales. His "La Dame en Bleu" sold more than 100,000 units.

Stage and tv actor Luc Durand presented his first one-man show at the Patriote and internationally but not locally known mime Claude St-Denis gave his first big show in Montreal's Theatre St-Denis. After a five year absence, Claude Dubois came onstage and after three years and three albums, Fabienne Thibault made her solo debut at the Outremont. Singing Brecht, Pauline Julien teamed with the Grands Ballets Canadiens in a special song and dance review. Lively Gilles Rivard who was a hit on radio but a flop on sales, surprised everyone with a packed audience at La Boite a Chansons. As expected, comics followed the mood with trio Paul & Paul and group Les Carcasses, whose success gave both of them a return engagement.

Another sign of this exceptional autumn is the hit record of "Starmania," a collective effort of Quebecois and French artists via a musical comedy (the stage version will be done next year). Reuniting singers Fabienne Thibault, Diane Dufresne,

Nanette Workman, Claude Dubois, and France's France Gall, Eric Esteve, Rene Joly, and composers Luc Plamondon and Michel Berger. "Starmania" is one of the top selling albums of the year and also brought a hit single for Dubois with "Le Blues du Businessman."

If the fall of '78 was full of vitality, the rest of the year was no vacuum, especially in record sales.

The two super hits of the year came from what could be called "adopted" Quebecois artists: Acadian Angele Arsenault and Cajun Zachary Richards.

The album "Libre" of Angele Arsenault sold 120,000 copies and is still riding high with singles like "Moi J'mange," "Je Veux Toutte La Vivre Ma Vie" "Moi, J'ai Les Bleus" broadcast daily, one year after release, surprisingly popular since the first shipment was for 2,500. As for Zachary Richards, his single "L'arbre Est Dans Ses Feuilles" went platinum a few months after it was heard on radio, giving a nice push to his "Mardi Gras" and "Migrations" LPs.

Richards' folkloric single made it clear that this sound is not dead. The movement is in fact quite healthy and duos like Breton-Cyr and Jim et Bertrand, who won the top honor at the Folk Festival of Montreux this year, are there to remind us of it. But it was newcomer Paul Piche who showed us that folk music is alive and well and living in Quebec. His album "A Qui Appartient Le Beau Temps" sold 51,000 units and his shows are always sellouts.

If folk product seems to saturate the market, artists who had made it their trademark, turned away from it: Louise Forestier has a new sound and Marie-Claire Seguin (from the ex-duo Richard et Marie Claire also called Les Seguin) made an album with some members of Harmonium.

Harmonium, which didn't work as a whole this year, wasn't lazy either. Its new album will come out next spring but '78 was really one of individual association. As mentioned, some members worked with Marie-Claire Seguin and an ex-member, Serge Locat, cut his first LP as a solo in November. But it

(Continued on page C-30)



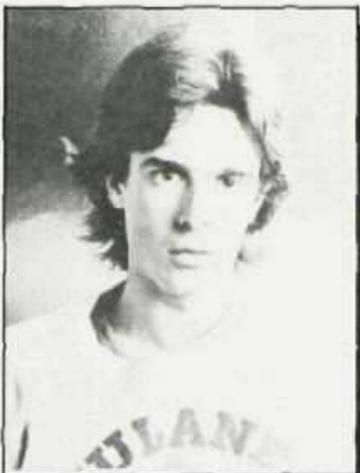
Triumph this fall took the name of Dominique Michel, a tv superstar who made a one-woman show stage comeback titled "Showtime."



Diane Dufresne opened the renovated Theatre St-Denis in a delirium of fans and feathers.



Lewis Furey and Carole Laure teamed for a musical show and album titled "Alibis."



Zachary Richards had a platinum single this year, proving folk music is still very much alive in Quebec.



Serge Fiori and Richard Seguin hit the jackpot with their LP "Deux Cent Nuits A L'Heure."



Johnny Farago, Quebec's own Presley imitator.



Disco artist Martin Stevens has seven hit singles behind him.

Manon Peclet is Editor of the entertainment section, *Dimanche-Matin*.



For all the gripes and groans that come out of the radio industry in Canada about government interference and high overheads, radio in this country is very professional, successful and profitable.

The proximity to the U.S. marketplace has made Canada's programmers very aware of new developments in the broadcasting field, the audience trends and the exchange of high calibre shows that goes on through the syndication networks. FM has shown a dramatic increase in listenership in the past few years and there are now eight FM AOR formats spanning the country from Montreal to Vancouver. The traditional shouter of the scene, top 30 radio, has, in most cases, toned down its image and has taken on a more mature attitude in its broadcasting philosophy. Changes to have occurred on AM include sweeping with three to five disks, allowing disk jockeys to have a more individual approach to the make-up of their programs and knocking out the glib, ultra-fast chatter that used to be fed over intros and outros to disks.

Competition is the key to it all, according to programming consultant Dave Charles. Formerly program director of CILQ-FM in Toronto, Charles left the post earlier in the year, to set up his own consultancy company under the name of Joint Communications.

Charles, along with CHUM-FM's program director, Warren Cosford, Les Sole at Toronto's CFTR AM and a number of other key radio people in the country, see a bright future for commercial radio here in the future.

British DJ Mark Steyn recently visited Canada and wrote a critique for *Broadcaster* magazine before leaving for home. He says that "generally Britain has a lot to learn from the different music formats and presentation of style available here." Steyn also notes that because most of Canada's big stations have eliminated various degrees of technical responsibility from the disk jockey, by having operators, they are better able to concentrate on what they are paid for—speech.

CHUM-FM in Toronto has been a major innovator in the past while. Its in-concert broadcast series, taped from clubs such as the Riverboat, Groaning Board and El Mocambo, has consistently shown high quality and effectively promoted the names of the acts that it has worked with. The station recently entered into an agreement with CITY-TV for a series of simulcasts, the first done in November with Murray McLauchlan from the much touted El Mocambo rock haunt. It has made a guarantee to the Canadian Radio and Television, Telecommunications Commission (CRTC) for 10 more in the 1979 programming season.

Behind the new image of FM are the foreground regu-

Canadian Radio: Professional, Successful And Profitable

lations, which means that the stations are obligated to provide their audience with 126 hours of content programming per week. Specialized news programs, artist interviews, and in-depth features all fit into this category. Beyond this, FMs are compelled to provide factual information on the records that they are playing, or on the artists that they are spotlighting. The regulation stipulates 30 seconds of informative talk per 15 minute block and is known as mosaic programming.

In Montreal radio has had much to contend with, being that the Parti Quebecois has had a great deal to say in "cultural" matters and the uncertainty of the political future of the province has led to a great number of people leaving for Toronto,

Calgary and even Miami. Hardest hit by the political climate have been the English language stations and CHOM-FM suffered so badly in its last ratings book that for the first time it has turned for outside help and now consults with Joint Communications in Toronto.

CFNY-FM in Brampton is perhaps the definitive secondary market FM station, its programming philosophy running against the grain of the major market stations. Chairing the programming director position is Dave Marsden who has blended the best of free-form with commercial AOR FM and the station is gaining an ever increasing number of listeners.

(Continued on page C-32)



Linda Emmersen presents a gold record to CFNY-FM's Bruce Heyding for Max Webster's "High Class In Borrowed Shoes."



The Cars listen to traffic reports on CHUM-FM with Rick Ringer and pd Warren Cosford.



From left, Barry Nesbitt, vice president of CKFH, Dallas Harms and William Kearns, general manager, Quality Music.



Rick Nielson of Cheap Trick on the air at CJUM-FM in Winnipeg.



We're stirring up quite a storm north of the border.



FRANK MARINO & Mahogany Rush



ECLIPSE



JACQUES BLAIS & Fantasia



* IN ASSOCIATION WITH LEBER-KREBS INC

DESIGN PHYSICS

Canadian Designers and Manufacturers of Commercial Sound, Lighting and Special Effects Equipment.

SOUND

Our integrated sound systems are four years field proven to be reliable and failure proof and meet the demands of commercial use.

Affordable custom audio, designed to provide comfortable listening levels and electronically devised to allow conversation in various bar and disco environments.

LIGHTING

Our combination ten-channel chaser and sequencer allows you to pre-cue your light as you do your sound! New low cost! Remote power supply for choices of low and regular voltages, or both. We are also distributors for Light Lab, Tivoli, LSI, Lights Fantastic and many others.

SPECIAL EFFECTS

Custom fabrication of dance floors, wall and ceiling effects. Our fog machine meets hydro standards with heavy duty components throughout. Features 110 volt plug-in, with low voltage remote control for one person operation.

Write today for additional information to:

Design Physics

P.O. Box 98
St. Catharines, Ontario L2R 6R4

or call: 416-684-3781

in Vancouver B.C. 604-687-1771

in Buffalo, N.Y. 716-886-0640

PAUL LEVESQUE MANAGEMENT

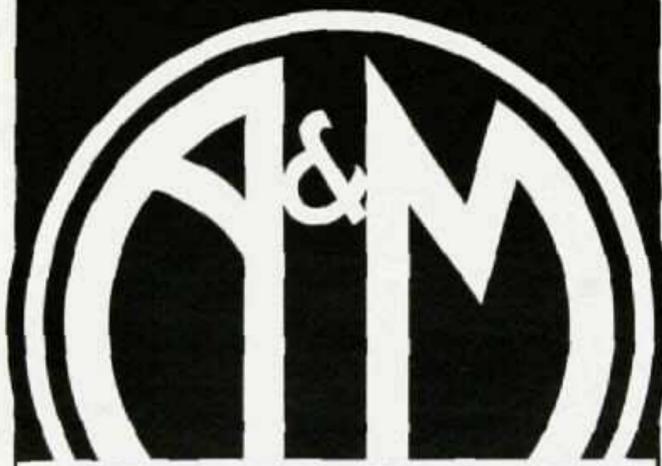
7403 W. BURNHAM AVE. MONTREAL H1M 1H2 TEL: 351-4388

CANNO

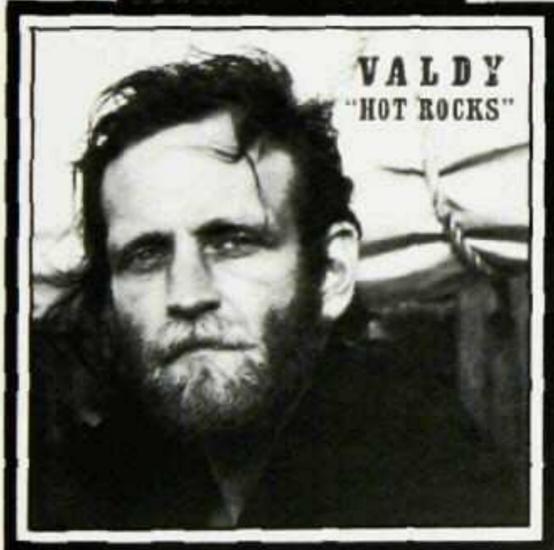
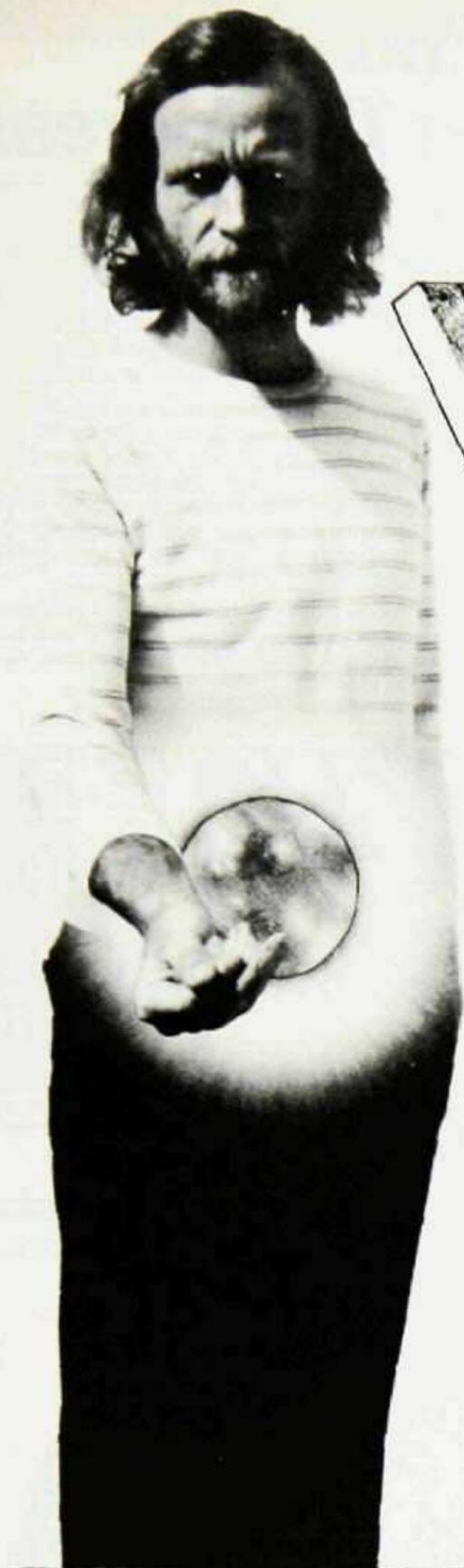
THE TRAILS

DANCING
UP A
STORM

ECLIPSE



records
canada



VALDY
"HOT ROCKS"

IT'S
RADIOACTIVE!

VALDY

"HOT ROCKS"

SP 9034





The "disco explosion" continues, and, as is the case in so many other countries, the Canadian music scene is undergoing some drastic changes. Discos are no longer relegated to the large urban areas, but rather are becoming quite commonplace in the suburbs as well as in many small towns. Retail outlets are noticing a considerable increase in disco sales (in some cases new disco acts out-selling established rock artists), while radio is finally picking up on the beat.

To say disco is relatively new to Canada would be quite inaccurate, as Quebec must be recognized as one of the birthplaces of disco in this hemisphere. Discotheques have been in operation there for over 12 years. In fact Montreal particularly has played a very large role where this "explosion" is concerned, that city being the clearing point for most European disco hits of just a few years ago—Bimbo Jet, The Ritchie Family, Santa Esmeralda, Chocolat's, et al—and more recently Marsha Hunt, Cerrone, Roberta Kelly, Voyage, Theo Vaness, Cafe Creme, Sheila B. Devotion, to name a few. In fact because of the interest created by these imports, many went on to release here and the U.S., in some cases achieving gold.

Montreal also was the source of the first domestically produced disco records. However Toronto and Vancouver are now quite actively involved. From Vancouver there's Denise McCann, now released on Butterfly in the U.S., while Toronto can be justifiably proud of such fine producers as Harry Hinde (The Raes), John Driscoll (Star City, The Mighty Pops), and Willi Morrison and Ian Guenther (THP Orchestra, Grand Tour, Sticky Fingers and Southern Comfort). All of the aforementioned are either already, or soon to be released internationally. Co-producing and mixing for Driscoll is Robert Quimet, DJ at Canada's No. 1 discotheque, Montreal's Lime Light, while Morrison and Guenther, and Hinde utilized the talents of Boston's John Luongo.

For the past three years Luongo, who formerly headed up the Boston Record Pool, has been aware of the talent potential of Canada, and has been one of the staunchest supporters of Canadian product in the U.S. As a point of interest it should be noted that RCA was the first record company in Canada to commission disco DJ's to work on their disco mixes. In fact the disco mix of Jimmy Bo Horne's "Gimme Some" caused that record to achieve gold in Canada while it did nothing elsewhere. The second mix done by five Montreal spinners was "One Way Street" by Beckett Brown, which came very close indeed to earning gold too.

Jackie Valasek is administrator of the Ontario Disco Pool, and talent coordinator for CTV's "Down Right Disco" show.

Canadian Contribution To Disco Explosion On The Increase

By JACKIE VALASEK

Radio support of disco music has been slow, except in the case of Quebec. For over three years the Radiomutuel chain has featured a disco show on all five of its stations, while stations like CKMF-FM, CKLM-FM and FM 96 all aired disco shows. Also in Montreal television shows were a powerful factor. This combined support accounted for major sales action in this part of the country. Now radio and television support is spreading across the country. In Ontario CKFM-FM broadcasts "live" from a Toronto disco every Saturday night. The latter station also playlists several of the softer disco cuts as part of its regular programming. Where tv is concerned, the CTV network now features "Down Right Disco" and the "Patsy Gallant Show," both half-hour prime time shows, and both airing on the full network. "Down Right Disco" is not a dance party show, but rather focuses on the artists.

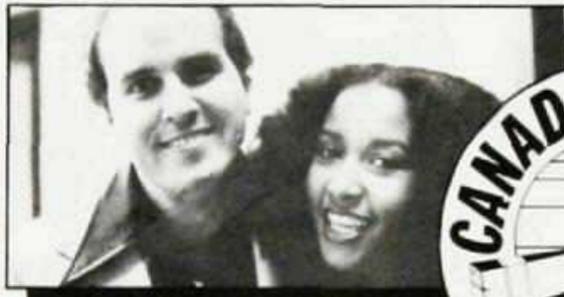
Not surprisingly this radio and tv support has had quite an impact on sales. This as well as more availability of product. Again, in the east, one-stops were well supplied with disco as well as other product. Not so in Toronto. One-stops here, in many cases would not carry any releases not appearing on radio station charts. This caused Toronto to have a thriving import scene, in many cases product appearing in some of the independent stores there as soon as 24 hours after U.S. re-

leases. With the increased duty, recently imposed on these imports, and more accessibility to the required new releases, this situation is gradually changing. Also, some of the major outlets such as Sam The Record Man, A&A, and Music World are improving and updating their disco sections, making the new releases available to the public at a competitive price.

There are now three record Pools in operation in Canada. These Pools serve as distribution points for the several companies' new releases each week. The Canadian Association of Professional DJ's service the Maritimes, Quebec and Ottawa areas, the Ontario Disco Pool handles said province's needs, while the Western Canadian Record Pool services B.C. It is expected that shortly pools will also be in operation in other western cities.

Over the past three years we've seen a tremendous overall improvement in the Canadian disco scene, and, if things continue in this vein, Canada should prove to be a major force in the music mart.

Billboard



CTV's Down Right Disco show producer Jim McKenna with Attic Records' Marsh Hunt.

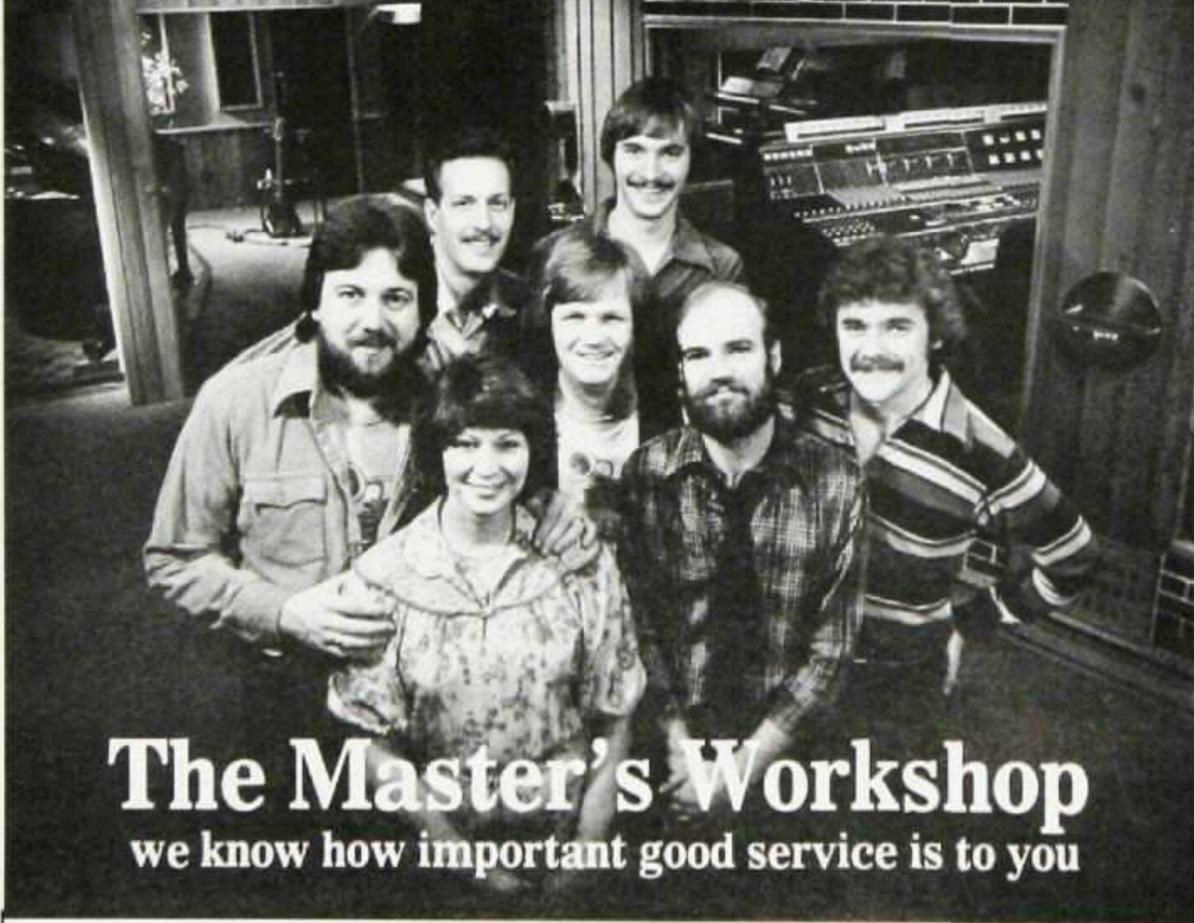


Disco stars the Raes base in Toronto.



Geraldine Hunt performs at the Ports in Toronto.

Behind these People is one of Toronto's finest recording environments



The Master's Workshop we know how important good service is to you

So you might say we've put our best feet forward

Behind our staff are two complete 24/16 trk. recording facilities featuring Neve & Lyrec equipment, a "live" echo chamber and our rate card is realistically 25% below our competitors!

The Master's Workshop Corporation

305 Rexdale Blvd., Unit 6 & 7, Rexdale M9W 1R6 (416) 741-1312

located 15 minutes from Toronto International Airport

Once you've stripped off the
hype and exaggerations
Once you've toned down the
bold type and exclamations
Once you've whispered to yourself
Who will stay for generations . . .
You're down to one name —

**MORNING
MUSIC** LIMITED

1343 Matheson Blvd. W. Mississauga, Ontario L4W 1R1 Canada
Telephone (416) 625-2676
Cable: BOOTGROUP / Telex: 08 960250



A&M

Canada

A&M America salutes the best record company north of the border: A&M Canada.



Copyrighted material

www.americanradiohistory.com



disagreement has evolved between publishing and record manufacturing interests in the Canadian music business as a result of initial federal government moves in the long process to revise the Canadian Copyright Act. The legislation promises to be the single largest government movement affecting the industry since the 1972 regulations regarding the 30% Canadian content rule for broadcasters.

The process towards revision, started informally in 1971, will not produce a final report for at least three more years and it is unlikely, in the opinion of most observers, that a new Copyright Act would be possible before 1983 or 1984.

If the government follows the opinions expressed in a 1977 report by lawyers Frank Keyes and Claude Brunet (hired by the government's Department of Consumer and Corporate Affairs in 1973 to suggest possible revisions), it would, among other things, consider abolishing the practice of compulsory licensing by which a composer, after negotiating first recording of a song, is compelled to license all further recordings at the 2 cents per copy royalty rate.

The two lawyers, both of whom have since left the department (Keyes to the Secretary of State's Office as a copyright adviser and Brunet to his private practice, intricately involved with the Quebec music business), also recommended a percentage of the list price as a new basis for calculating mechanical royalties and advised that that percentage apply to records manufactured, not to those sold. All of these are significant changes, the first in this area since the Copyright Act was enacted in 1924.

At present mechanical royalties to the composer are three-fourths of a cent behind the U.S. rate, both of which lag significantly behind European payment rates which are calculated from 8% of the suggested list price.

Since the Keyes-Brunet report, interested sectors have responded on all topics which affect the music industry, in preparation for talks in 1979. Thirty-six leading manufacturers, represented by the Canadian Recording Industry Association, have asked for the maintenance of the present royalty rate under the original act. CRIA president Brian Robertson said a brief, submitted to Consumer and Corporate Affairs in the spring of 1978, conveyed its position and since then CRIA has been quiet, preferring to meet privately with publishers in the hopes of presenting a "united front" to the government next year. In the meantime he prefers to dismiss the Keyes-Brunet report, suggesting it should not be taken seriously.

The Canadian Music Publisher's Association, which with close to 40 members represents all but a small portion of the more than 1,500 separate publishing companies, has filed a

New Copyright Proposal Leads To Industry Frustration

By PAUL McGRATH

brief agreeing in large part with crucial Keyes-Brunet opinions. It called for a royalty rate of 8% of the suggested list price, the European rate.

Two of the largest of the CMPA members, Chappell Music, and Leeds Music are in the position of pitting their composers up against record companies of which they are a corporate arm. Chappell is part of the Polygram group of companies and Leeds is part of the MCA group of companies. It was suggested by one participant in the publisher-manufacturer negotiations that Chappell and Leeds might both be conscious of their larger corporate connections, and that an unwillingness on the part of either to add extra expense to the parent's manufacturing process may affect the bargaining process.

Mr. Keyes, in defending the opinions in the report, said that Section 19 of the 1924 Copyright Act, concerning compulsory licensing, was "grossly unfair" to the composer, who could not protect himself from exploitation nor his songs from debasement. The inability to control the future of a particularly popular song results in a nonnegotiable royalty rate and leaves the composer at the mercy of popularizers who might distort or cheapen the material. The end of compulsory licensing would allow full control of the future of a song to the composer or publisher, including royalty negotiation for every future recording and veto of artists.

Keyes said compulsory licensing was curious only to the music trade, pointing out that literature or drama have no such licensing compulsions. As well he pointed to France, where the music business proceeds without the necessity of compulsory licensing.

All of this takes place at a time when the publishing and manufacturing interests have been sharing together the effects of the 1972 government regulations, which opened a larger hole for the exposure of Canadian talent than had been previously dreamed of. Controversy still flares up occasionally, but for the most part the industry has agreed that as far

as Canadian artists and music are concerned, the government legislation was a large boost. The CMPA has been growing steadily, with close to 10 new members in the past year, and it has seen a steady growth in royalty payments to Canadian composers collected by the Canadian Musical Reproduction Rights Association, Ltd., a CMPA body instituted to license recordings for Canadian compositions. Although figures are sketchy on the topic, CMRRA president and president of Attic Records, Al Mair, suggested that the Canadian publishing business is growing at a faster rate than the music business as a whole. Mair pointed to rising Canadian fortunes in the fact that for the first time in 1977, a Canadian song, "The Homecoming" by Hagood Hardy, generated the largest royalty payment in Canada of any song. Also, the success of Canadians such as Dan Hill and Gino Vanelli in the United States and Europe has brought royalty money back across the border and left behind a growing interest in Canadian compositions.

A number of things may happen before government and industry meet. The government is under no obligation to accept the "opinions" of Keyes and Brunet. Theirs was simply an advisory mission and the amount of controversy generated may scare the government away from the more radical suggestions. On the industry side, the hope was expressed from both camps that business would proceed as usual without rupturing relations. The controversy has already given way to negotiation, but neither Mair nor Robertson would admit to any early compromises. Billboard



Paul McGrath is a former pop critic for the Globe & Mail newspaper and is now a freelance writer in Canada.

MERCI
For your confidence
in our **EXPERIENCE**

- ALMA FAYE BROOKS
- ROBERT CHARLEBOIS
- MONTREAL CONNECTION
- FRANCOIS DOMPIERRE
- CLAUDE GARDEN
- DON HABIB
- ANNE JOYAL
- DIANE JUSTER
- PIERRE LEDUC
- RANEE LEE
- CLAUDE LEVEILLEE
- NICOLE MARTIN
- BOULE NOIRE
- MARTIN STEVENS

STUDIO EXPERIENCE

1180 W. St. Antoine, Suite 600, Montreal, P.Q. H3C 1B4

Tel: 861-9917 — Telex 05-24111

ALAIN LEROUX: GENERAL MANAGER

STEVE HAM: CHIEF ENGINEER



lumibec

1600, est MARIE-ANNE,
MONTREAL, QUEBEC, CANADA
H2J-2C8

TEL. 514-525-0616

STAGE LIGHTING
SPECIALIST

CUSTOM BUILT
DISCO DESIGNERS



OUR BEST REFERENCE—OUR CUSTOMERS

lumispec



A tasty new menu from Casino



Diamond Joe White

Shooter

Marty Gillan

Dandie Rothman

Paterson

Laurie Marshall

Bim



THE Foreman Young BAND

Tristram Shandie

Mel Deacon and Privilege

The Baddies

Ray Materick

Richard Stepp



CASINO RECORDS LTD.

P.O. Box 94519, Richmond, British Columbia, Canada V6Y 2V6 • Tel. (604) 682-3024

Copyrighted material



After five years and five presidents, the Canadian Recording Industry Association elected Brian Robertson as its first permanent president in December, 1977. The CRIA is loosely modeled after the RIA of America and has a membership of 38, which collectively accounts for

95% of all records and tapes manufactured and sold in Canada.

Previously known as the Canadian Record Manufacturers Association, in 1973 the CRIA was instituted with Arnold Gosewich, then president of Capitol-EMI, elected as its first president. Issues and projects at the time included a crack down on piracy, the decision to set up a certification system and the pursuit of government tax incentives for record productions.

Robertson's appointment as permanent president underlined the association's growing need for a full time specialist to oversee the increasing complexities of the record business here. Particularly with Ottawa and Prime Minister Trudeau's Liberal government becoming openly nationalistic in its economic policies, while not being noticeably sympathetic when lobbied for a break in the tax bite.

By 1976 the CRIA had instituted a policy for record certifications, a 10% system in proportion to RIAA qualifications, which meant 100,000 and 150,000 sales for platinum albums and singles respectively, and 50,000 and 75,000 sales for gold albums and singles respectively. In December of that year, the CRIA had certified a total of 216 records, including a first quadruple platinum for the CBS act, Boston, and "A Star Is Born" by Barbra Streisand and Kris Kristofferson, also on CBS, which qualified as triple platinum.

With a credible certification system established, in the summer of 1977 the CRIA instituted Canada's first national sales chart. The association has also made the decision to publish an annual directory listing Canadian disks, albums and singles, released each year and listing the label, i.d. number and title.

Through Brian Robertson's representation, the CRIA has made strong inroads into the abatement of bootleg and counterfeit products on the market and, on July 17, a major seizure of 10,000 bootleg recordings was made in a raid on a Montreal warehouse by the RCMP.

Commenting on the bootleg seizure, Robertson says that "Record and tape piracy continues to be a worldwide problem, but through the cooperation of the RCMP and other law enforce-

CRIA Tackles Industry's Growing Complexities

ment agencies, we have been able to contain it to manageable proportions in Canada, in recent years."

Running down issues and resolutions facing the association in the past year, the president suggested that the long-standing battle with Customs over the importation of foreign cutouts was a major victory for the manufacturers.

The facts on this issue center around an 18 month campaign by the CRIA to move National Revenue into reviewing the value for duty section of the Customs law pertaining to cutout records. With as many as eight million cutouts flowing into Canada in 1977, many of the titles still active in Canadian company catalogues, the affect on sales was viewed by the CRIA membership as a formidable threat. Initial overtures by the CRIA to the Anti-Dumping tribunal had failed to meet with any success, then, finally, on October 3, a new ruling was handed down: "A triumph for patience and persistence," is

Brian Robertson, at left, president of both CRIA and CARAS, is shown with Burton Cummings and Paddy Sampson, producer of the Juno Awards telecast.



how Robertson termed the new ruling, which exacted a 27% customs and federal tax on the current line price of the disks in the exporting country, not on the purchase price as previously ruled.

The Customs reversal has not been viewed with the fondest thoughts by all, however. Apart from the anger exhibited by major record retailers, companies like EMI, Polygram and London were finding that more than just cutouts had been reviewed by Customs and suddenly CRIA was back at National Revenue's door asking for consideration in allowing classical recordings to be considered "cultural product."

So far the government and the industry are at a stalemate on this subject and both Polygram and London have all but phased out importation of the prestige Deutsche Grammophon and Philips classical lines respectively. Capitol-EMI has been hard hit by the new ruling as well, having substantially expanded its classical and pop import department with the bulk of disks coming in from Japan and Britain.

Similar to the Canadian Independent Record Producers Association, the CRIA is actively pursuing a 100% tax write-off for Canadian productions, through the Secretary of State's office.

The thrust of the CRIA pitch to Ottawa is that Canadian sound recordings can be considered as "cultural expressions," but though the culturally minded Secretary of State department is sympathetic, Revenue Canada argues that the music business is an industry and as long as it shows profits, the cultural contributions are merely second nature to its primary aim.

On the more positive side, it now looks as if the long disputed 12% manufacturing tax on disks is to be applied on the producer's cost, whereas the government has been applying the tax on the price sold to the distributor.

All in all, 1978 was the most productive and, if not rewarding, aggressive year ever for the Canadian Recording Industry Association and next year's goals include taking the national chart onto television for a program to be called, naturally, "Top Of The Charts." **DAVID FARRELL** *Billboard*

Quebec Change

• Continued from page C-23

was the tandem Serge Fiori and Richard Sequin who hit the jackpot with the album "Deux Cent Nuits a L'Heure," selling 135,000 units and still on top of the charts. As for the future of this supergroup, after the release of its album, rumor has it that each member will go on his own.

The same thing might happen with Beau Dommage which this year was totally absent from the market. But the head and heart of the group, Michel Rivard, has not sung his last notes, since he found that he could enjoy himself in a solo act presented in Paris. Another artist in trouble this year was Gille Valiquette whose six albums on the market didn't help his last one, "Vol de Nuit."

A helping hand was given by tv to French artists with English ambition. After Rene Simard, Patsy Gallant and Suzanne Stevens found themselves at the head of a weekly series broadcast coast-to-coast. However the most impressive offensive in the field belongs to disco artist Martin Stevens. With seven hit singles behind him, he is coming on still stronger with his version of "Love Is In The Air": more than 100,000 units sold in Quebec. Johnny Farago, Quebec's own Presley imitator also stirred the show market.

As expected, the country scene rode straight for their home market and even broke some chains with the press conference and show of Julie et Ses Musiciens, at the El Casino. Vic Vogel had a successful series of Monday night jazz concerts and the Rising Sun continued to be the best, if not the only, jazz place in town.

Some achievements were also to be found in the classical scene this year. Pianist Andre Laplante won a silver medal at Moscow's Tchaikovsky contest last July and Francois Dompierre signed with the prestigious Deutsche Grammophon for his piano concerto to be recorded in Montreal next February. Dompierre is an unlimited artist who also writes for popular singers like Nicole Martin who changed her image this year after a one-woman show at the Place des Arts. Before her audience was almost limited to singles buyers. In Quebec, that is synonymous with predominately young fans who almost never buy albums and who are seldom seen at the Place des Arts. Anyone considering a long range career has to overcome this restriction without losing the commercial support. That is why it is so important for French Canadian products to hit the CJMS radio chart since because of its audience, it alone decides if a song will have a chance for success.

1978 was also a very high profile year for the record industry, which got more than \$2 million from the government in order to help independent entrepreneurs as much as the business in general. This feeling was also perceived in tv. The a clock news on Radio 1, for example, had a three part disc-

mentary on the situation of the record industry. The private station, Tele-Metropole, did the same thing on a four part basis. The two programs were inspired by the research of a well known reporter in the field, George-Hebert Germain, and for the first time, the public had an inside view of what goes on behind the recorded products they buy. **Billboard**

Indie Labels Flourish

• Continued from page C-14

west have gone after the country music audience in a big way, but distribution is scattered and because of the kind of repertoire, generally bypasses the major cities.

An independent with a different approach to business is Direction Records, helmed by former CBS a&r director John Williams, and backed by IGM Records and Black & White Sales. All three interlocking ownership companies base out of Toronto and company president Gary Salter also has ownership in Thunder Sounds, located in the trendy Yorkville district of the city.

According to Williams, "independents are the future bearers of Canada's success internationally. We don't have the financial resources that a CBS has, to give an example, but then we don't the limitations of working in a corporation setup either."

Direction's thrust has been to license product abroad as much as possible and actively promote the publishing catalogue. To date the small label has been very successful in placing acts such as Gotham, Kebekelektrik and Barde in a variety of countries that include Germany, Austria, Switzerland, Italy, Portugal, Spain and Brazil.

Its a&r policy is by no means restrictive, ranging from disco with Kebekelektrik, to folk with Barde. Distribution in Canada is handled by Polydor Records and IGM by Epic. In Canada IGM has Silver Convention, Amanda Lear, Antonio Fernandez and local band Teenage Head.

More and more acts are taking it upon themselves to dig up the money necessary for an album these days and many use Treble Clef Distributors in Ottawa to rack their records in retail outlets. This company is tied into a large retail chain, (Treble Clef and Super Clef) has interests in Ottawa station CHEZ-FM, and also has its own Posterity Records label. Behind this empire is Harvey Glatt, perhaps one of the most dedicated promoters of Canadian talent in the country and a man of many successes.

Glatt points to his growing catalogue of one shot or one artist labels and notes that "eventually some of these names are going to become stars. They need guidance, which is a part of what we try to offer them when they come to us with a record. Many of the records could do a great deal better as well if more money had been spent in the studio and a good pro-

ducer had been brought in to mix the tracks. But they learn," he adds optimistically.

"Most make their initial investment back and then put the money into a second record, then a third and if sales keep up, then they start getting offers from major labels. The question is, will they get a better deal than if they do it themselves?"

That has been a question that many have bandied around in the past few years as many major labels seem at a loss to persuade their U.S. and British affiliates to pick up Canadian productions. For this reason, many managers now fly directly to New York and Los Angeles to obtain label deals and quite often bypass Canadian a&r offices. Both MCA and Capitol have struck up agreements with L.A. offices to simultaneously release Canadian signings, but most still battle verbally with U.S. a&r offices when it comes to a reciprocal trade agreement.

Such is life then for the majors and the independents, but the bottom line in the matter is based on the time spent on artist development today. The hits are there, but discovering them takes time and money. Canada's independents are definitely contributing to both areas. **DAVID FARRELL** *Billboard*

Independent Producers

The Canadian Independent Record Producers Association is the voice of the independent producers and record labels in Canada, but is basically comprised of companies and individuals working from the Ontario marketplace. Unlike the CRIA, the association does not have a great financial resource to fall back on and the annual election of a new president is enough to make some shudder at the thought of the extra workload.

In the past the loose assemblage of independents has hired on Earl Rosen to take up their cause with the federal and provincial governments, seeking both tax credits and, in some cases, grants.

Two separate grants funded start-up costs in supplying a range of Canadian produced disks to Cannon Book Distributors, a distributor that handles a lot of variety and corner store accounts. Rosen terms the marriage of books and records "a reasonably successful one," but notes that the arrangement is now worked out with CIRPA providing Cannon with only moral support now.

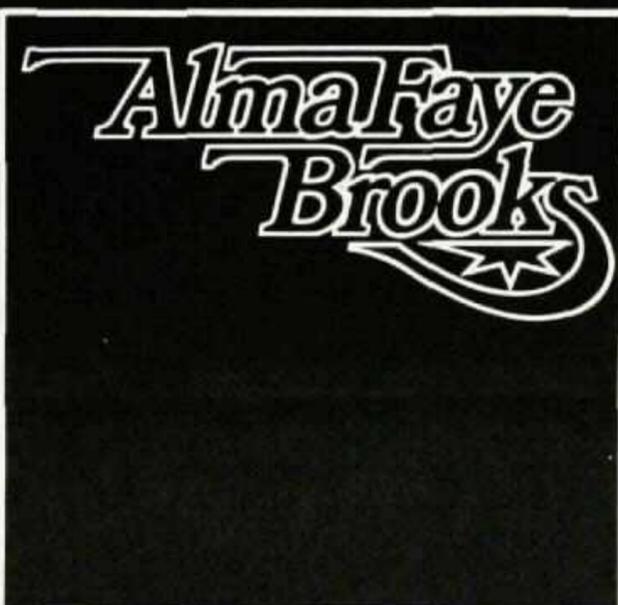
With a membership of 100, close to a 33% increase in the past 12 months, the association is presently engaged in diplomatic discussions with Ottawa to get a 100% capital cost allowance for its membership on Canadian productions. **DAVID FARRELL**

The new music from...

RCA



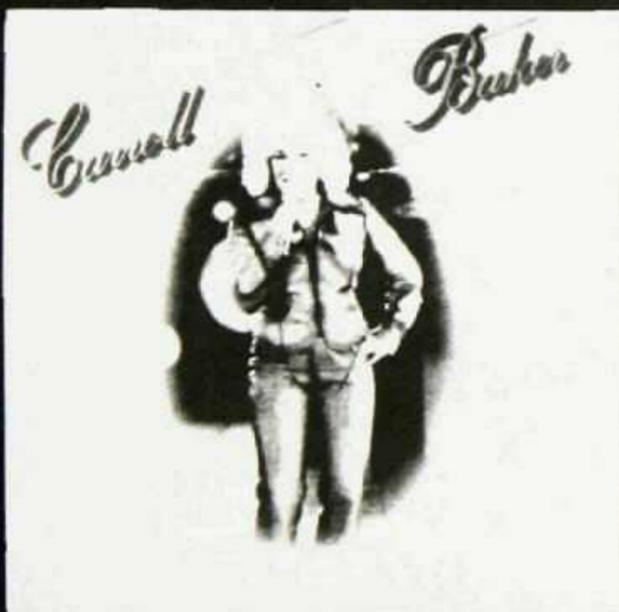
T.H.P. #2 Tender is the Night
(KKLI 0291)
Disco Smash in Canada and U.S.
featuring Week-end Two Step Music
Is All You Need



Alma Faye Brooks
Canada's First Lady of Disco
An Incredible First Album



Good Brothers
Doin' The Wrong Things Right
(KKLI 0282)
Foot Stompin' Country Rock
Featuring hit "Please Come Back To Me"



Carroll Baker If It Wasn't For You
(KKLI 0285)
Our Entertainer of the Year
An Exciting Album and 17-Day Tour
of U.K. in March



Southern Exposure
A Brilliant New Production
From the producers of T.H.P. Orchestra



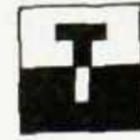
Patrick Norman Sweet Lady
(KKLI 0279)
Features the hits
"Let's Try Once Again", "Loving You"

RCA LIMITED RCA LIMITEE, 101 Duncan Mill Road, DON MILLS, Ontario, Canada
PROMO AND SALES CENTRES IN VANCOUVER, CALGARY, WINNIPEG, TORONTO, MONTREAL & HALIFAX.

Cross Canada Tours Spark Concert Scene



1. Rush. 2. Zon in action with the Bluejays. 3. Gino Vanelli. 4. Canada Jam's Christopher Morea and Dean Taylor. 5. Bruce Murray. 6. Patsy Gallant. 7. Gordon Lightfoot. 8. From left, Gary Buck, George Pasher, Broadland recording artist, Jim Clancy, Blue Jays pitcher. 9. Stonebolt.



The past year has been a banner one financially for a great number of chart-bound acts hitting the tour road in Canada, and the subsequent success of many of these undertakings has invariably led to scaled down romps onto U.S. tour turf. Whether it be a mix of club and arena tours in centers like Edmonton, Regina and Sault Ste. Marie, the reality of cross-Canada tours for the new wave of Maple music talent has become a reality, with direct results of these campaigns showing themselves in many cases at the retail disk level.

Much of the initial enthusiasm to support talent on the road came from concert promoters and agencies in the east, such as Donald K. Donald and Concert Productions International, two of the largest concert production companies in the country. Agencies with a vested interest in seeing career development evolve for Canadian acts include Music Shoppe International and The Agency in Toronto.

Major tours over the past year have included billings for Trooper, Chilliwack, Prism, Doucette, the Hometown Band, Cano, Valdy, Triumph, Madcats, Battered Wives, Lisa Dal Bello, Maneige, April Wine and Zon. In most cases, the tours have been backed by big buck marketing campaigns, funded by the respective record companies.

While radio across the country has generally paid lip service to Canadian recording acts, the Moffat chain in western Canada, along with a growing number of secondary market stations and AOR FM license holders have been moved to start supporting domestic disks. This crossover action from street acceptance to radio support is a relatively new development, instigated by the promoters and backed by marketing campaigns from record companies, which has forced radio into become a little more aware of their own regional programming needs and less L.A. and New York oriented in their research.

At year-end acts such as Prism, Chilliwack, Lisa Dal Bello, Max Webster and Battered Wives were all on the road playing small concert hall venues, and filling a void for promoters while many of the major acts hibernated for winter. The premier Canadian touring band Rush, meantime, was booked for a three-night stint at the 18,000 seat-plus Maple Leaf Gardens venue in Toronto. Clearly the times they are a'changing!

DAVID FARRELL

Radio Successful

• Continued from page C-24

CILQ-FM is consulted by Lee Abrams, but has its own music committee, under the direction of Gary Slaight, who replaced Joint Communications' Dave Charles mid-year. Better known in the market as Q-107, the station has an audience of some 350,000 now and has shown great interest in aiding the development of burgeoning local talent and getting involved in community affairs. One of the regular fares on the station is a live studio broadcast (generally done from Thunder Sound) and the station has several "personality" broadcasters who establish their own program formats and have total control over disks played. On Saturday nights journalist/broadcaster Ritchie Yorke hosts the "Night Moves" show. Sundays it is Bob Mackowicz with "Performance," a mixed bag of music and rap.

Several major syndication programs exist in the Canadian marketplace. From Winnipeg comes "90 Minutes With A Bullet," a 90 minute AM/FM contemporary music package that is fed to subscribing stations by the CBC station in Winnipeg.

In Toronto there is the "Pringle Program," hosted by Doug Pringle and produced by Martin Melhuish. The four-hour mix of album cuts, artist interviews, record reviews, news and features is carried by 54 stations nationally and the next step is to take it into the U.S., says executive producer Dave Hammond.

Several syndicated country music programs exist as well, perhaps the best known being "Opry North," which is carried Sunday evenings and co-ordinated by CFGM in Toronto.

While music directors have not shown any great predilection on AM formats toward promoting Canadian talent to any great extent, by comparison with many European countries, Canada is fortunate to have the number and variety of music stations that currently exist. The proliferation of FM licenses in the past two years has pioneered new markets in the prairies and in Northern Ontario. Another development not to be overlooked is the growth of chain stations, such as the CHUM group, and necessarily the death of the family owned/operated small market station.

Generally then, radio is flourishing in Canada today, but unfortunately music selections are still largely copied from the U.S. station playlists and unless the government outlaws tip sheets in Canada—which is not likely to occur—this situation will likely not change for many years to come. **DAVID FARRELL**

CREDITS

Editor: Earl Paige. Assistant Editor: Susan Peterson. Art direction: Gabriella. Editorial assistant: Rock Forrest.

Million Unit Market

• Continued from page C-20

The largest wholly owned Canadian record company, Quality has its record and tape manufacturing plant in Scarborough producing its major revenue at present, and distributes a multitude of labels, including Private Stock and Millennium Records.

London Records has had its share of seesaw fortunes, having lost acts like Thin Lizzy, 10 CC and Engelbert Humperdinck to Polygram and CBS. Primarily a distributor now for independent labels, it also earns revenue from its Montreal manufacturing plant, which has a yearly output of some 10 million LPs and four million 45s.

According to marketing vice president, Ken Verdoini, the label is currently distributing 35 independent labels, ranging from Able Records and the Ritchie Family to Attic Records with Hagood Hardy and Patsy Gallant. He waxes that the company is finding a strong profit base in the province of Quebec, where the label head office's, with a mix of disco and Franco-phone product.

"I never thought I would see the day when I would be having my salary paid from the success of Canadian acts on the roster," says MCA Canada's vice president and general manager, Scott Richards. The relatively small multinational has done well for itself this past year with Vancouver pop act Trooper, with several albums by the band now platinum and considerable single success earned through extensive touring of the Canadian marketplace.

MCA's philosophy in Canada runs contrary to many of the majors here and it simply states "no discounting of major sellers." Richards' philosophy stems from the fact that "when you have something hot, why give it away?"

Another major plus for MCA this past year was the acquisition of the Toronto-based Change Records label, pacted for international distribution through the company.

Aside from the independents, dealt with in a separate story, the only other major name label is Phonodisc Canada. Once an important record label in this country, especially so when it handled the Motown line in the late '60s, it has lost its impact over the years and has no production concerns to separate it from being purely a distribution label, which it is. Recently sold by Elizabeth McKim for an undisclosed sum, the label handles a variety of foreign licenses, including the Pye line. The new owner is James A. Trainor, a chartered accountant with a MBA degree from the London School of Economics. No policy changes have been posted as yet by the label and McKim stays on with the company in an advisory capacity.

DAVID FARRELL

STOP

No need to look any further! At last you can do all your shopping in the Midwest. We stock ALL your lighting needs, and we will save you freight charges and shipping time.

START

...Your new year right—with "The Ryte Lyte®" from CLS. We supply and design your specific lighting needs for discos, theatres, restaurants, hotels and showrooms.

GO

...Right to your phone and call us for the best prices and service. Or drop us a letter and we will send you our 1979 ILLUSTRATED CATALOG. It is all you need to choose the "Ryte Lyte®" System for you and your customers.



**CONTROLLED LYTE SYSTEMS
SUPPLY CORP.**
114 W. Illinois St.
Chicago, Illinois 60610
Tel: 425-7300



Dave Harding (Vice-President)

Ed Labuick (President)

PROVEN PERFORMANCE

THROUGH

- Television Production and Syndication
- Retail Merchandising
- Media Advertising
- Mail Order



60 Bullock Dr.
Markham, Ont.
L3P 3P2

IF YOUR TARGET IS CANADA

LET YOUR FLIGHT CREW BE

BOMB

RECORDS AND TAPES.

A SUBSIDIARY OF P.J. IMPORTS!

LARGEST ROCK/JAZZ IMPORTER

THE ONLY LABEL WITH

INDEPENDANT DISTRIBUTION

FROM COAST TO COAST.

BOMB RECORDS AND TAPES

P.J. IMPORTS, 1635 SISMET ROAD

UNIT 29 - 30, MISSISSAUGA,
ONTARIO, CANADA L4W 1W5
PHONE: (416) 624-0211
624-0510
TELEX: 06 96-1478

West's Labels, Studios

• Continued from page C-12

summer 1977 and has thrown itself into the launching of rock group the Fifth Avenue Allstars who will be released on the Damon-owned Mustard label with an American deal hoped for soon. Other recording include the 1978 Commonwealth Games official theme song and souvenir LP, the Michel LeGrand television special, corporation work for the CBC (radio, tv, and the French affiliate CHFA), a country LP by Whitehorse group Gold Fever and a Christmas single featuring Nancy Nash and the Colchester School Chorus.

Sundown Recorders is owned by music veteran Wes Dakus (his group Wes Dakus And The Rebels were voted best instrumental group in Canada in 1964) who has built a professional studio that competes on an international level.

With one 24-track MCI equipped studio and another nearing completion, Sundown is racking up credits as quickly as it is expanding. This past year Leo Sayer added lead and backup vocals for his "Raining In My Heart" single, engineer Howard Steele and Randy Bachman mixed the platinum selling Trooper LP, "Thick As Thieves," while Bachman himself recorded vocals and guitar tracks for his second solo LP.

Sundown can also take credit for breaking Edmonton's 10-year absence from the record charts. In order to stimulate recording within Edmonton Dakus established the Vera Cruz label, but found that local artists were slow to respond though, to his surprise, the international reaction was quick and positive. Since then Vera Cruz has released a debut LP by rock group One Horse Blue whose first single "Cry Out For The Sun" was a national success while the title track is figuring strongly as a followup. Country singer Fustukian released an LP and single on the Vera Cruz label as did Mavis McCauley.

Another small but aggressive label is Stoney Plains which is now into its third year and growing fast. In fact, it is the fastest growing independent label in Canada, reports label manager Holger Petersen. An album due from rock band Crowcuss in January, a single by new wave Montreal band Silver Zipper, two LPs leased from the Great Northwest Company label (Tim Duffy and a new one from Clarence "Gatemouth" Brown), albums leased from the Flying Fish label by the Dillards, Vassar Clements, John Hartford, Geoff Muldaur and Amos Garrett, and an album leased from Weems Music by Mason Williams, would seem to verify this.

Mushroom Records collected triple platinum for Heart's "Dreamboat Annie," platinum for "Magazine," platinum for "Mama Let Him Play" by Doucette, platinum for Chilliwack's "Dreams Dreams Dreams" and "Lights From The Valley." They also released albums by Ian Matthews ("Stealin' Home") and Paul Horn that have been modest successes. It was the label's biggest sales year in Canada ever.

Mushroom has now established a disco/r&b division and will be releasing the second Doucette album early in the new year. Chilliwack toured the U.S. extensively with Mushroom's support to make the greatest gains in a career that spans nearly the entire history of rock in Vancouver.

Mushroom studios was also very busy. Trooper recorded "Thick As Thieves," as did Prism ("See Forever Eyes"), singer Brian Guy Adams, BTO ("Street Action"), Chilliwack, Crowcuss, the Billy Joel Band, Ringo Starr and Harry Nilsson.

Vancouver's other well known independent label, Casino, spent most of 1978 apparently inactive. It turns out that Casino was merely keeping a low profile. Singer Bim released his third Canadian LP "Thistles," which was his first in the U.S. on the Elektra label, while country singer Diamond Joe White will release his first LP in December and Ray Materick will release an album, "Fever In Rio," and a single, "You" very shortly.

Little Mountain Sound, the opulent 24-track equipped studio that is a division of Griffith's Gibson Productions (which specializes in advertising jingles and promotions) set up its own production company/independent label called Panda late in 1977 and promptly signed a Seattle rock group, Bighorn. That in itself represented a significant step and the subsequent leasing of the debut Bighorn LP (due in January) to CBS Records marked the first time a Vancouver based Canadian company had consciously looked outside the confines of western Canada to build for the future.

Dale Jacobs, part owner of 16 track, Neve-equipped Total Sounds West reports that the studio has had a "great couple of years" and a "high involvement" in the Vancouver music explosion.

Jacobs' own group, the Dale Jacobs Group, signed with Epic Records and released an LP titled "Cobra." A jazz recording, "Cobra" has received considerable airplay across Canada on both FM and AM radio. Pacific West Productions, a company of Total Sound, signed an agreement in October, which brings the Powder Blues Band, Wayne Kozak, and the Wade Brothers to Epic Records.

Denise McCann's LP for Polydor will be released in altered form in the U.S. on the Butterfly label.

In June Stonebolt released its first album on Parachute. Like McCann's the Stonebolt album was recorded at Total Sound and it received medium to heavy airplay in Canada and the U.S. "Queen Of The Night" and "I Will Still Love You" were top 10 hits in some parts of the country and since then the band, which is managed by Pyramid Productions of Vancouver, has been active on the concert, television, and club circuits.

Pinewood is a 16-track facility built by Geoff Turner who originally designed Little Mountain Sound. Now two years old, Pinewood has one Neve, Ampex, and Scully equipped studio and is three-fourths finished with a 24-track Necam studio. In two years the studio has completed 2,000 sessions that this

year includes album work by Prism, Pied Pear, Gene Simmons (of Kiss), an Irish Rovers TV special, the Whitecaps soccer club fight song, a single by Bryan Guy Adams, an LP titled "The Source," plus other demo, jingle, tv and soundtrack work.

In 1979 Ocean Sound will move to a new location from North Vancouver to Vancouver proper and will expand from 16-track to 24. Like most studios, Ocean derives most of its income from demo and jingle work, though LPs by September, Sparkling Apple, and other country or rock acts have been recorded there, as well as a number of singles.

Psi-Chord, Golden Age Sonic Lab, and Sculptures In Sound have likewise been involved in demo, pre-production, or completed projects.

The sheer volume of recording by local talent is up enormously and some of it has to have been inspired by the accessibility and standards of the studios as well as breakthroughs by Trooper, a Western success that in 1978 gradually became a national headlining band with a sellout 60-date cross Canada tour that grossed \$1 1/2 million, according to manager Sam Feldman of Bruce Allen Talent Promotions; Prism, managed by Bruce Allen, which is well on its way to double platinum for its second LP, "See Forever Eyes," and which is headlining its first national tour in November and December; Chilliwack, which has seen its second LP for Mushroom become platinum, Bim, a popular Canadian singer who is now breaking out of Phoenix, Boston and Seattle, with his Elektra LP; Stonebolt, Doucette, Valdy, BTO, Randy Bachman, the Hometown Band (the latter currently without a label after two successful LPs for A&M) and especially Nick Gilder.

Gilder's single "Hot Child In The City" is gold in Canada as is his second LP for Chrysalis Records. In the U.S. the single went No. 1 and sold 1 1/2 million copies. The LP is gold. "Here Comes The Night" from the LP is hot on the heels of "Hot Child." Record World voted Gilder best new vocalist of the year, and "Hot Child" has been nominated best song of '78 for the Grammys and the Dick Clark awards. Gilder is managed by Barry Samuels of Axis Entertainment, a Vancouver booking agency.

Everywhere within the Vancouver music scene the mood is optimistic as the talent, the business experience, and the higher professional standards of the studios collaborate in a successful coordinated effort. Billboard

Retail Chains Grow

• Continued from page C-16

now produces a monthly update magazine for its chain, which includes bio information, audio development stories, tour information and record reviews.

The CBS-owned A&A chain has undergone expansion in eastern and western Canada and plans further growth in the new year. The A&A franchise chain has its own distributor in All Record Sales (ARS) and competes in many markets with the Capitol owned chain of Sherman's and Mr. Sound Stores as well as with Sam's Records.

Similarly the Sherman's and Mr. Sound chains have undergone expansion in eastern and western Canada, concentrating for the most part on mall locations and offering full-line catalogues as does Sam's and A&A's.

One of the big new guns on the scene is the Records On Wheels chain now with 50 stores in Ontario. Starting off with a travelling bus, franchise owner Vito Ierullo has bucked the retail industry here by moving into secondary markets and undercutting the competition by as much as \$1.50 in some cases.

Rackjobbers have become a force to reckon with as prime movers of product this past year too, as the Handleman Co. of Canada showed by becoming the first company to ship enough copies of one title to warrant Polygram presenting the company with a platinum album. The package in question was "Saturday Night Fever."

One of the major setbacks for the retailers across the country in the past six months was the loss of U.S. delete catalogues, a situation brought about by a review of custom assessments on product being imported.

The new duty is such that importing deletes has become unprofitable and retailers are having to buy from Canadian manufacturers now. The gripe here, many store owners say, is that the Canadian manufacturers don't have the selection, quantities or low rates that the U.S. delete houses offered and independents also object on the grounds of the ruling being in violation of fair trade practices. The record manufacturers here, along with the Canadian Recording Industry Association, are delighted at the prospect of gaining another 30% of the market though, a figure that roughly covers the number of disk dollars being spent on deletes and imports per year in Canada. DAVID FARRELL



We Have A Style Of Our Own...



Ian Matthews

Chillwack

PAUL HORN

DOUCETTE

Heart

*...and introducing Jim Grady with
"Touch Dancin'"
on Chanterelle Records*



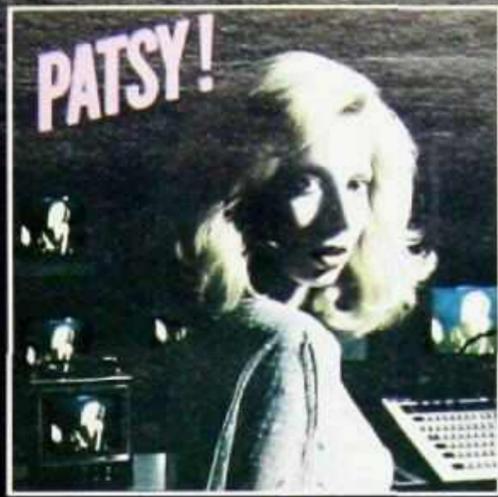
"THERE'S MAGIC UNDER OUR UMBRELLA"

MUSHROOM RECORDS
1234 WEST 6TH AVENUE
VANCOUVER, B.C.
V6H 1A5
TEL. (604) 736-7207

MUSHROOM RECORDS, INC.
9000 SUNSET BOULEVARD
SUITE 710
LOS ANGELES, CA
90069
TEL. (213) 550-4502

Copyrighted material

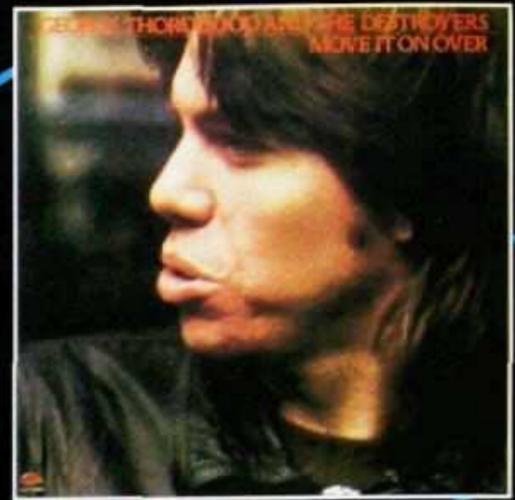
THESE ALBUMS MADE 1978 OUR BEST YEAR EVER



Patsy Gallant



Triumph



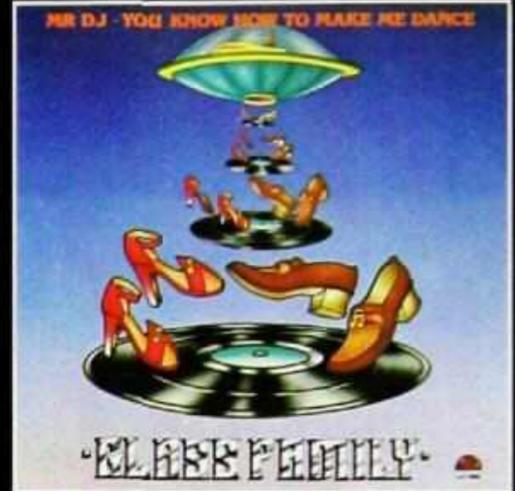
George Thorogood



Electric Chairs



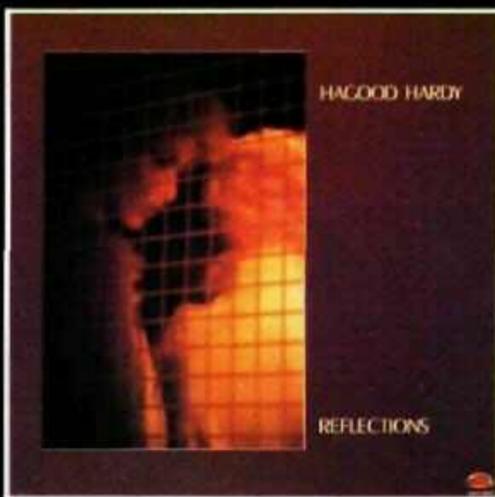
Nancy White



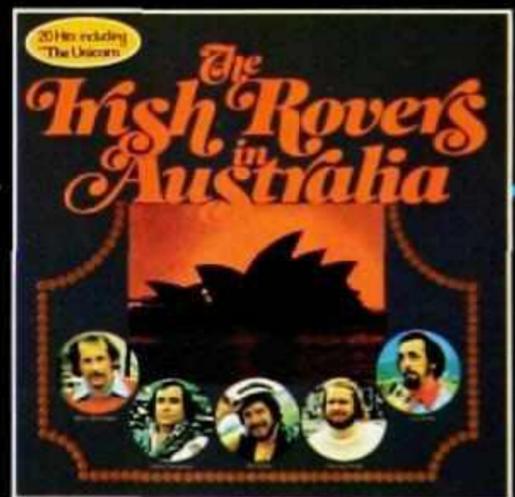
Glass Family



Vera Lynn



Hagood Hardy



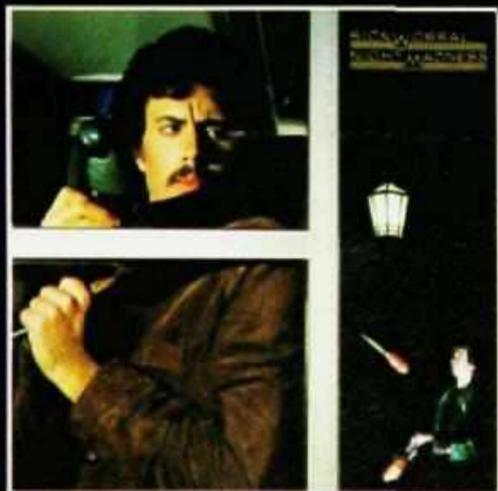
Irish Rovers

managed by
Les Weinstein
P.O. Box 4486
Vancouver B.C.
V6B 3Z8
(604) 681-8311

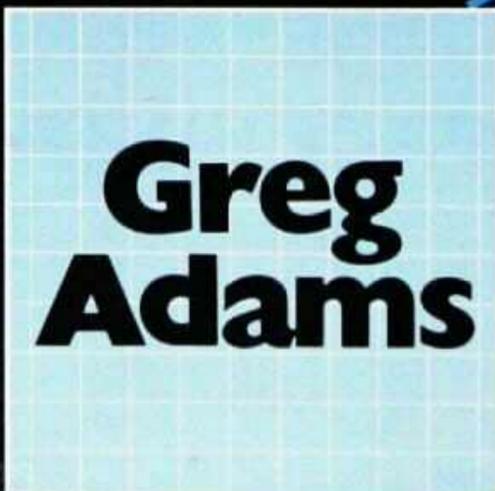
managed by
Les Weinstein
P.O. Box 4486
Vancouver B.C.
V6B 3Z8
(604) 681-8311

managed by
Les Weinstein
P.O. Box 4486
Vancouver B.C.
V6B 3Z8
(604) 681-8311

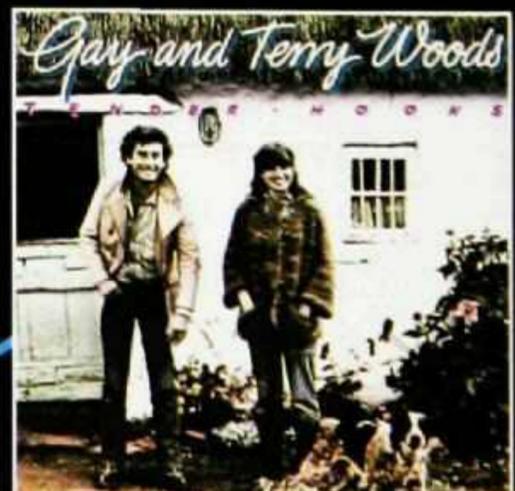
These albums will make 1979 even better!



Rick Worrall



Greg Adams



Gay & Terry Woods

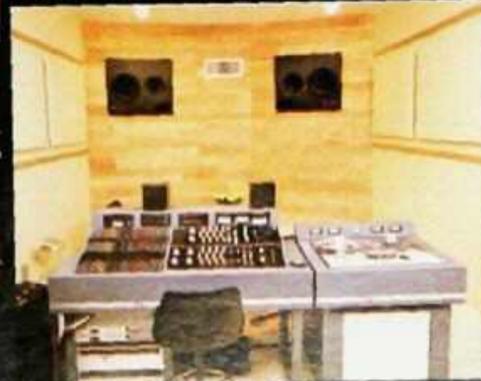


Midem Records Limited
1000 West Broadway, Suite 300
Vancouver, B.C. V6H 1G5

PLUS... in the new year, new albums by
Triumph, The Charter Sisters, The Irish
Rovers, Vera Lynn, George Thorogood,
Patsy Gallant, Hagood Hardy, Electric Chairs
and Paul Clinch.

New distributed in Canada by CBS Records
At Midem, contact Al Mair at The Carlton or
Booth B389 / 397

Superstudio



Allen Zentz Recording
The West Coast's First 32-Track/Automated Superstudio with Superb Disc Mastering since 1974.

allen zentz recording • 1020 no. sycamore avenue • hollywood, ca 90038 • (213) 851-8300

Jazz

Jazz Charts Don't Interest Mann Veteran Flutist Craves Pop Approval, Looks To Disco

By ROMAN KOZAK

NEW YORK—"I am not trying out some new musical form. As far as I am concerned I am the first disco-jazz musician. I am now a disco flute player," says Herbie Mann on the eve of the release of his new disco album, "Super Mann," which Atlantic Records is promoting as part of its current disco campaign.

"Right now if you are not a vocalist you have to make rock or disco albums to reach the mass audience. I played on the upcoming Bee Gees album, and after I saw how talented they are I felt they are doing as much as I was trying to do with my own musical standards," he continues.

Declaring that he is not interested in the opinions of the jazz purists, Mann also notes that except for Chuck Mangione or George Benson few fusion jazz artists go gold. And I've done that sort of thing with

"Memphis Underground," which was among the first of all fusion records," he says.

"So why should I just limit myself to the jazz charts? I want to play in the same ballpark as the Bee Gees. Maybe they'll be playing at the main diamond and I'll be in the bleachers, but at least it will be in the same park," he says.

"Super Mann" will not be Mann's first ever disco effort. In 1975 he had a hit with "Hijack" which was salsa disco. However, on the new record he is using disco musicians and vocalists while Patrick Adams, whose current hit is "Push Push In The Bush" and Ken Morris are the producers.

First single off the new LP, which ships Monday (15), is "Superman." But though the release is tied to the "Superman" movie, it does not use

the John Williams theme, but is instead an update of the hit of the same name recorded three years ago by Celi Bee on TK Records.

"Originally we intended to do the title tune from the motion picture, but Jerry Greenberg, (Atlantic's president) wanted to do this song. We felt there would be a lot of covers of the theme, while a completely different song with the same name would have a better chance," says Mann.

There have been reports that the reason a different version of "Superman" was recorded was because Warner Bros. Music, publishers of the theme, refused to allow it to be recorded by anyone before the film and the Warner Bros. soundtrack were released. Mann however, denies this was a factor.

(Continued on page 81)

Billboard
Top 50

Billboard SPECIAL SURVEY For Week Ending 1/27/79

Easy Listening

© Copyright 1979 Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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	12	THIS MOMENT IN TIME Engelbert Humperdinck, Epic 8-50632 (Silver Blue, ASCAP)
2	2	8	LOTTA LOVE Nicolette Larson, Warner Bros. 8654 (Silver Fiddle, BMI)
3	3	12	MY LIFE Billy Joel, Columbia 3-10853 (Impulsive/April, ASCAP)
4	5	14	THE GAMBLER Kenny Rogers, United Artists 1250 (Writers Night, ASCAP)
5	4	11	OOH BABY BABY Linda Ronstadt, Asylum 45546 (Jobete, ASCAP)
6	7	15	PROMISES Eric Clapton, RSO 910 (Narwhal, BMI)
7	8	9	A LITTLE MORE LOVE Olivia Newton-John, MCA 3067 (John Farrar/Irving, BMI)
8	6	10	TOO MUCH HEAVEN Bee Gees, RSO 913 (Music For Unisex, BMI)
9	10	7	SOMEWHERE IN THE NIGHT Barry Manilow, Arista 0382 (Irving/Rondor, BMI)
10	14	11	DON'T CRY OUT LOUD Melissa Manchester, Arista 0373 (Irving/Woolnough/Jemava/Unichappell/Begonia, BMI)
11	12	15	OUR LOVE, DON'T THROW IT AWAY Andy Gibb, RSO 911 (Stigwood/Unichappell, BMI)
12	9	16	TIME PASSAGES Al Stewart, Arista 0362 (DJM/Francis, ASCAP)
13	11	14	YOU DON'T BRING ME FLOWERS Barbra & Neil, Columbia 330840 (Stonebridge/Threesome, ASCAP)
14	18	7	BABY I'M BURNING/I REALLY GOT THE FEELING Dolly Parton, RCA 11430 (Velvet, BMI/Songs Of Bander Koppelman, ASCAP)
15	16	13	I WILL BE IN LOVE WITH YOU Livingston Taylor, Epic 850604 (Morgan Creek/Songs Of Bander Koppelman, ASCAP)
16	23	3	NO TELL LOVER Chicago, Columbia 3-10879 (COM/Street Sense/Polish Prince, ASCAP)
17	13	11	I BELIEVE YOU Carpenters, A&M 2097 (Music Ways/Flying Address, BMI)
18	17	8	YOU NEED A WOMAN TONIGHT Captain & Tennille, A&M 2106 (ABC/Dunhill, BMI)
19	29	3	DANCIN' SHOES Nigel Olsson, Bang 340 (Canal, BMI)
20	15	14	CAN YOU FOOL Glen Campbell, Capitol 4628 (Royal Oak/Windstar, ASCAP)
21	20	18	CHANGE OF HEART Eric Carmen, Arista 0354 (Caramax, BMI)
22	19	16	THIS IS LOVE Paul Anka, RCA 11395 (Camerica, ASCAP)
23	21	19	I JUST WANNA STOP Gino Vanelli, A&M 2072 (Ross Vannelli, ASCAP)
24	22	13	HOW YOU GONNA SEE ME NOW Alice Cooper, Warner Bros. 8695 (EZRA/Mountain, BMI/Jodrell, ASCAP)
25	37	2	LADY Little River Band, Capitol 4667 (Screen Gems/EMI, BMI)
26	30	7	WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR Crystal Gayle, United Artists 1259 (Mother Tongue, ASCAP)
27	34	3	SHAKE IT Ian Matthews, Mushroom 7039 (Steamed Clam, BMI)
28	28	9	THE PIANO PICKER George Ficoch, Drive 6273 (T.K.) (United Artists/Kimlyn/George Ficoch, ASCAP)
29	36	10	WE'VE GOT TONIGHT Bob Seger, Capitol 4653 (Gear, ASCAP)
30	35	6	LOST IN YOUR LOVE John Paul Young, Scotti Brothers, 405 (Atlantic) (Edward E. Marks, BMI)
31	27	18	SHARING THE NIGHT TOGETHER Dr. Hook, Capitol 4621 (Music Mill, ASCAP/Alan Carter, BMI)
32	25	20	SWEET LIFE Paul Davis, Bang 738 (Web IV, BMI/Tanta/Chappell, ASCAP)
33	26	11	THE WEDDING SONG (There Is Love) Mary Mac Gregor, Arista 7725 (Public Domain, ASCAP)
34	24	11	TAKE IT LIKE A WOMAN Mary Welch, 20th Century 2387 (Al Gallico/Turtle, BMI)
35	39	2	HOME AND DRY Gerry Rafferty, United Artists 1266 (Hudson Bay, BMI)
36	46	2	GOODBYE, I LOVE YOU Freddi, Atlantic 3544 (Steven Stills, BMI)
37	48	2	CRAZY LOVE Foco, ABC 12439 (Frothing, ASCAP)
38	40	2	MOMENT BY MOMENT Yvonne Elliman, RSO 915 (Red Cow/Chappell, ASCAP)
39	38	2	STORMY Santana, Columbia 330873 (Low Sol, BMI)
40	NEW ENTRY		I JUST FALL IN LOVE AGAIN Anne Murray, Capitol 4675 (Pete/Hobby Horse, ASCAP/Gitton Pickin' Songs, BMI)
41	43	2	FIRE Pointer Sisters, Plant 45901 (Bruce Springsteen, ASCAP)
42	42	2	DANCIN' IN THE CITY Marshall Hall, Capitol 4648 (not listed)
43	44	2	I GO TO RIO Pablo Cruise, A&M 2112 (Irving/Woolnough/Jemava, BMI)
44	NEW ENTRY		FOREVER IN BLUE JEANS Neil Diamond, Columbia 3-10897 (Stonebridge, ASCAP)
45	45	2	SEPTEMBER Earl Wind & Fox, Columbia 320854 (Sagittaire/Irving/Charville/BMI, Steinhilf, ASCAP)
46	47	2	SAILING WITHOUT A SAIL Michael Johnson, EMI-America 8008 (Captain Crystal, ASCAP)
47	50	2	I WAS MADE FOR DANCING Leif Garrett, South Bess, 403 (Michaels/Scott Tone, ASCAP)
48	49	2	LE FREAK Chic, Atlantic 3519 (Chic, BMI)
49	NEW ENTRY		HEAVEN KNOWS Donna Summer & Brooklyn Dreams, Casablanca 959 (Ricks, BMI)
50	NEW ENTRY		I WILL SURVIVE Gloria Gaynor, Polydor 14508 (Perren Vibes, ASCAP)

Jazz Beat

LOS ANGELES—"Highlights in Jazz" begins its sixth series of concert at NYU Feb. 8 with the Clark Terry band and the Bucky Pizzarelli Trio. Gig is at the Loeb Student Center starting at 7:30 p.m. ... Jazzmania, the New York walkup club on E. 23rd St., celebrated its fourth year recently. Club has been presenting Sunday "meet the musician" sessions in which a name player answers questions and performs. Trumpeter Ted Curson launched the series.

A clean-shaven Gerry Mulligan is leading a big band again in the New York area and had been working at Storytown. The Universal Jazz Coalition presented what it called "The Great Shoot Out On 11th Ave" Monday (15) at the Third Street Music School Settlement. Featured were the "fastest tenors in the West," George Coleman, Frank Wess, Sal Nistico, Harold Vick and Ricky Ford. They rhythm section featured Jamil Nasser, Tommy Flanagan and Ray Mosca.

More Charlie Parker, this time from Savoy which issued the "Complete Savoy Studio Sessions" out in the 1940s. It is a five-disk package produced by Bob Porter.

Label is also going with a three-disk set by Anthony Braxton, "Piece For Four Orchestras."

Texas Jazz is the new name of what was formerly Dallas Jazz News Letter, a regional publication. Now the publication is taking a statewide look at the music with its first coverage of activities in Dallas, Austin, San Antonio, Corpus Christi, Denton, Ft. Worth and Houston.

David Newman, who lives in Dallas, has been working the California coast of late. Sue Raney, in and out of jazz for the past eight years, played the Marina Bistro in the Marina Del Rey section of L.A. recently and got good reviews.

Jeff Lorber made New Year's Eve a happy event at the Eugene Hotel in Eugene, Ore.

A recent Jazz At Eagle Rock concert in L.A. spotlighted dixieland with the following two-beaters: Ray Sherman, Morty Corb, Nick Fatool, Dick Carey, Caughey Roberts, Bob Havens and John Rinaldo. A new direct to disk on Con-

(Continued on page 81)

Billboard SPECIAL SURVEY For Week Ending 1/27/79

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	TOUCHDOWN Bob James, Tappan Zee/Columbia JC 35594	26	27	10	CRY John Klemmer, ABC AA 1106
2	5	15	FLAME Ronnie Laws, United Artists UALA 881	27	26	16	LEGACY Ratmay Lewis, Columbia JC 35483
3	3	18	CHILDREN OF SANCHEZ Chuck Mangione, A&M SP 6700	28	29	4	CROSSCURRENTS Bill Evans Trio, Fantasy F 9568
4	2	17	REED SEED Cover Washington Jr., Molwyn MF 910	29	28	9	CHICK, DONALD, WALTER & WOODROW Woody Herman Band, Century CR 1110
5	4	15	MR. GONE Weather Report, Columbia JC 35358	30	30	11	THANK YOU ... FOR F.U.M.L. Donald Byrd, Elektra EC 144
6	6	15	ALL FLY HOME Al Lorraine, Warner Bros. BSK 3229	31	35	15	OUT OF THE WOODS Oregon, Elektra GE 154
7	7	6	SECRET AGENT Chick Corea, Polydor PD 16176	32	33	19	WHAT ABOUT YOU Stanley Turrentine, Fantasy F 9563
8	8	10	PATRICE Patrice Rushen, Elektra EC 160	33	37	24	FRIENDS Chick Corea, Polydor PD 1 4150 (Phonodisc)
9	9	26	PAT METHENY Fate Metheny, ECM 1 1114 (Warner Bros.)	34	34	7	PASSING THRU Heath Brothers, Columbia JC 35573
10	10	11	INTIMATE STRANGER Tom Scott, Columbia JC 35551	35	36	32	SOUNDS Quincy Jones, A&M SP 4625
11	11	23	YOU SEND ME Ray Ayers, Polydor PD 16159 (Phonodisc)	36	31	7	SUN BEAR CONCERTS IN JAPAN Keith Jarrett, ECM ECM 1100 (Warner Bros.)
12	12	22	SECRETS Gi Scotti Heron & Brian Jackson, Arista AB 8189	37	41	17	A SONG FOR YOU Ron Carter, Milestone M 5096 (Fantasy)
13	13	22	COSMIC MESSENGER Jean Luc Ponty, Atlantic SD 19189	38	32	4	OTHER PEOPLES ROOM Mark Amund, Horizon SP 730 (A&M)
14	15	34	MAGIC IN YOUR EYES Earl Fluhg, United Artists UA LA 877	39	38	23	LARRY CARLTON Larry Carlton, Warner Bros. BSK 3221
15	18	4	IN CONCERT Mandione Sacciziani, Milestone M 55006 (Fantasy)	40	39	26	IN THE NIGHT TIME Michael Henderson, Buddha BBS 5712 (Arista)
16	17	67	FEELS SO GOOD Chuck Mangione, A&M SP 4658	41	45	13	HIGHWAY ONE Bobby Hutcherson, Columbia JC 35050
17	14	11	WE ALL HAVE A STAR Willie Felder, ABC AA 1109	42	44	8	YOU AIN'T NO FRIEND OF MINE Idris Muhammad, Fantasy F 9560
18	24	3	ANGIE Angela Babb, GRP 5009 (Arista)	43	40	3	TRUE STORIES David Samuels, Arista AR 4701
19	20	17	CARNIVAL Maynard Ferguson, Columbia JC 35486	44	48	12	STEPPING STONES LIVE AT THE VILLAGE VANGUARD Woody Shaw, Columbia JC 35560
20	22	18	BEFORE THE RAIN Lee Oskar, Elektra EC 150	45	NEW ENTRY		ELLA FITZGERALD Lady Tom, Pablo 2108625
21	21	13	MANHATTAN SYMPHONIE Beverly Gordon, Quartet Columbia JC 35608	46	46	2	MUSIC FOR 18 MUSICIANS Steve Reich, ECM 1 1129 (Warner Bros.)
22	16	28	IMAGES Cresaders, Blue Thumb BA 6030 (ABC)	47	47	12	MASQUES BRAND X Propriet, PB 9829 (Arista)
23	23	6	ONE Ahmed Jamal, 20th Century T 555	48	49	27	TROPICO Gale Barbieri, A&M SP 4710
24	25	14	SOFT SPACE Jeff Lorber, Euphon New City JC 1034	49	50	17	THE GREETING McGee Tynes, Milestone M 5095 (Fantasy)
25	19	6	ANOTHER WORLD Stan Getz, Columbia JC 35511	50	43	7	CRYSTAL GREEN Rudolph, New City JC 4005

© Copyright 1979 Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

PROGRESSIVE RECORDS
Presents
7002 LOVE FOR SALE
DEREK SMITH
George Duvivier, Bobby Rosengarden
7003 FIGURE AND SPIRIT
LEE KONITZ QUINTET
Ted Brown, Albert Dailey,
Rufus Reid, Joe Chambers
7004 ARIGATO
HANK JONES TRIO
Richard Davis, Ronnie Bedford
7008 TRAVELING
CHUCK WAYNE
Jay Lovan, Ronnie Bedford, Warren Chilton
7010 SMILE
CARMEN LEGGIO QUARTET
Derek Smith, George Duvivier, Ronnie Bedford
7014 LIKE SOMEONE IN LOVE
BUDDY DEFRANCO QUINTET
Derek Smith, George Duvivier,
Ronnie Bedford, Tai Farnow
Order from your favorite distributor or direct
from Progressive Records, Route 4, Tifton,
Georgia 31794 (912) 382-8192

SHELLY SIEGEL

Nov. 17, 1946 - Jan. 17, 1979

We deeply appreciate and will never forget everything you did for us.

**Ann Wilson
Nancy Wilson
Michael Derosier
Steve Fossen
Roger Fisher
Howard Leese
Michael Fisher
Mike Slicker
Ken Kinnear**

HEART

Varese-Sarabande Probes Reissues Program

By ALAN PENCHANSKY

LOS ANGELES—Varese-Sarabande, the improbably named L.A. classics/soundtrack label, is testing

the depth of the classical reissues market as it begins the exploration of two new offbeat tape libraries.

Tom Null, a&r director, combed classical archives of MCA and Remington for Varese-Sarabande's 1978

releases in the company's first active year. Null will begin probing the Concert Hall catalog this year, with

the release of several Igor Markovitch-led recordings of modern French works and historic monaural Aaron Copland performances.

And the defunct Remington line is being unearthened, promising long unavailable only-recordings of 19th and 20th century orchestral scores.

In addition, Varese-Sarabande is becoming a clearing house for collectors and historic material through a new agreement to distribute Tom Britton's Chalfont Records and the launching of a cooperative issuing project with the Roy Harris Archives.

The hunting out of rarities is a labor of love for Null, a collector turned retail specialist, turned issuer, who himself provides the extensive jacket annotation that has helped to distinguish the Sarabande's \$7.98 reissues.

Varese-Sarabande also has begun producing original recordings, focusing first on the music of Plains' symphonist Roy Harris.

Rare works of composers Felix Draeseke, Werner Egk, Max Von Schilling and Ottorino Respighi are among the treasures discovered in the Urania trove, says Null. These include the only tape recording of the Respighi Violin Concerto. (The composer's centenary is this year.)

According to Null, the sound of the Urania masters is "better than imagined," and the reissues will technically outclass the original pressings it's promised—thanks in part to some cleaning up with modern electronics.

A few of the old Uranian tapes are too far gone for restoration, says Null. The property has been kept in New York and has not been consistently cared for. Some operatic issues will also be forthcoming.

Chalfont's 14 classical titles, described as audiophile recordings produced in Britain and pressed here, have had only marginal distribution in the past. The catalog boasts world premiere recordings of several Vaughan Williams scores, other rare British repertoire and adventuresome organ recitals.

Null is combining new recordings produced in Los Angeles by Varese-Sarabande with previously unreleased tapes in the Harris Archives series, including many composer-led performances.

Harris' Concerto for Amplified Piano, Brass, String Basses and Percussion was taped in 1971 with the composer directing the U.S. Air Force Academy Band. Suite for Organ, Brass and Timpani, also heard in the first Archives release was taped recently at L.A.'s Royce Hall in the presence of the composer.

The release is being announced to honor Harris' 81st birthday.

In addition to Sarabande's \$7.98 series, several \$9.98 titles are being pressed by JVC, including material licensed from the Japanese. The Kurt Masur/Leipzig Gewandhaus Beethoven's Symphonies edition partly owned by JVC has been leased to the American firm, Null notes.

National distribution of the lines is handled by California Record Distributors of Glendale, Calif.

3-Cassette Opera

NEW YORK—Columbia Masterworks releases its first multi-cassette opera this month, a three-tape version of its best selling "Madame Butterfly," conducted by Lorin Maazel.

Cassettes are packaged in a standard album-size box which also contains a full-size libretto.

CLASSICAL WORKS

And the industry tells why and how In

Billboard's CLASSICAL MUSIC SPECIAL

Featured Soloist: Your Product

The featured members of the classical music industry are getting ready to take their solo bows. Won't you join them?

Set the stage properly, with your advertising message in the trade's most influential pre-season wrap-up:

AD DEADLINE:
MARCH 23, 1979
ISSUE DATE:
April 14, 1979

Billboard's CLASSICAL MUSIC SPECIAL

Where the spotlight falls on all that's important to the coming musical year:

THE MUSIC:
Opera
Orchestral
Choral
Solo Recital
Ancient
Electronic
Chamber

THE MARKETING OF CLASSICAL MUSIC:
The Audiophile Revolution
The Cassette Boom
The Rise of Retail/One-Stop Specialization

Our audience is your audience, drawn by the weekly authority and year-round comprehensiveness of Billboard's classical coverage.

The appeal of Billboard's weekly classical coverage climaxes in our **Classical Music Special**. Your once-a-year opportunity to take your overall marketing message right to the marketplace.

So reserve your ad space today. Contact your nearest Billboard advertising representative today.

Billboard®



SHELLY SIEGEL

November 17, 1946 - January 17, 1979

*"This was a man.
When comes such another?"*

Soul Sauce

Davis, Curb Donate \$\$ For PUSH

By JEAN WILLIAMS

LOS ANGELES—Sammy Davis Jr. donated \$50,000 and California Lt. Gov. Mike Curb donated \$5,000 to Jesse Jackson's Operation PUSH.

The pair gave the funds at a cheese and wine sip at Davis' Beverly Hills home Monday (15). The event was part of the organization's PUSH for Excellence Week celebration in conjunction with the commemoration of Dr. Martin Luther King's 50th birthday anniversary.

More than 250 music industry, political, film and civic persons were on hand for the affair.

At another celebration commemorating the birthday of Dr. King, Stevie Wonder organized a benefit concert at Atlanta's 17,000-seat Omni. The show was sold out.

Stevie, who performed for nearly two hours, was joined in concert by Peabo Bryson and the McCrarys. This marked the first time Wonder had performed in Atlanta in more than four years.

The concert, with proceeds going to the King Center in Atlanta, topped off six days of activities in the city Jan. 11-Tuesday (16). The week was dubbed King Golden Anniversary Celebration.

In addition, Stevie joined Coretta King, U.N. Ambassador Andrew Young, Atlanta's mayor Maynard Jackson and an estimated 10,000 Dr. King fans in a march from Ebenezer Baptist Church to the state capitol for a rally.

At the rally, Wonder advised the crowd that he plans to return to Atlanta to again perform in concert on April 4, the date of Dr. King's assassination.

President Carter also was on hand (Jan. 14) to receive from Coretta King the Martin Luther King Jr. Peace Prize. In his address, the President said he hopes to sign the King Birthday Bill into law this year.

Atlantic Records came up with one of the most creative ideas for a disco party this reporter has seen in some time. The week-long traveling disco party was topped off in L.A. with a flying DJ. Yes, I said flying DJ.

The DJ, suspended somehow from the ceiling, apparently on tracks, flew around the room donned in black and silver with a spotlight attached to his headgear.

As he did twirls in mid-air, he managed to pass out records and T-shirts. The packed room at Dillon's downtown looked on in amazement.

In addition to the DJ, Marty Mack, Atlantic's director, r&b promotion pulled together some outstanding disco dancers.

The traveling disco party, which began in New York, was designed to showcase the label's upcoming disco releases. Product includes releases by Chic, Cerrone, Fantastic Four, Lief Garrett, Herbie Mann, Tasha Thomas, Mick Jackson, Phase 2 and Phreek.

From New York the party moved to Boston, Philadelphia, Atlanta, Cleveland, Chicago, Dallas and Los Angeles. There were times when the staffers split up and held parties in two cities the same day.

Traveling to most cities were members of Atlantic's New York staff including Eddie Holland, vice

(Continued on page 67)

Billboard Hot Soul Singles

© Copyright 1979, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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	8	AQUA BOOGIE—Parliament (G. Clinton, W. Collins, B. Womack), Casablanca 950 (Rubberband, BMI)	34	27	15	ANGEL DUST—Gil Scott Heron (G. Scott Heron), Arista 9366 (Brushy, ASCAP)	★	79	2	DANCIN'—Grey & Hanks (L.R. Hanks, Z. Grey), RCA 11460 (Lisman/Unichappel, BMI)	
	2	22	SEPTEMBER—Earth, Wind & Fire (M. White, A. McKay, A. Wilts), Columbia 3-10854 (Sagittaire, BMI/Steelchest, ASCAP/Irving/Charly, BMI)	★	45	6	YOU MAKE ME FEEL MIGHTY REAL—Sylvester (Sylvester, Wreck), Fantasy 846 (See Keeper/Tipsy, ASCAP)		70	10	HAPPY FOR LOVE—Packets (V. White, R. Wright), Columbia 3-10850 (Verdangel/Patmos, BMI)	
	3	4	I'M SO INTO YOU—Peabo Bryson (P. Bryson), Capitol 4456 (Warner Bros./Peabo, ASCAP)	★	36	13	Y.M.C.A.—Village People (J. Morak, H. Belinf, V. Wilkin), Casablanca 945 (Green Light, ASCAP)		71	4	TO SIR WITH LOVE—Al Green (D. Black, M. London), Hi 78522 (Cream, Screen Gems/Columbia, BMI)	
	4	3	GET DOWN—Gene Chandler (J. Thompson), 20th Century 2386 (Gaetana/Cachand/Cosy, BMI)	★	44	9	WHAT'S YOUR SIGN GIRL—Donny Pearson (D. Pearson, T. Sepl), Unlimited 1400 (CBS) (Not listed)	★	82	2	HEAVEN KNOWS—Danna Summer (D. Summer, G. Marder, P. Bellotti), Casablanca 959 (Rak's/Say Yes, BMI)	
	5	5	GOT TO BE REAL—Cheryl Lynn (C. Lynn, D. Paich, D. Foster), Columbia 3-18808 (Butterfly/Gong, BMI/Hudmar/Gitaka, ASCAP)		38	38	H.E.L.P.—Four Tops (N. Harold, R. Tyson), ABC 12427 (See Strugs/Days/Ensign, BMI)	★	84	2	KEEP IT TOGETHER—Nefes (A. Toussaint), ABC 12444 (Marsant/Warner-Tamela, BMI)	
	6	6	WHAT YOU WON'T DO FOR LOVE—Bobby Caldwell (Caldwell, Kettner), Clouds 11 (TK) (Sherlyn/Lindbryanne, BMI)		39	40	TOO LATE—Mandrill (E. Wilson, L. Wilson, R. Wilson M.D./C. Cave II, R. Graham), Arista 0375 (Mandrill, ASCAP/Blackwood, Taurus, BMI)		74	7	EVERYBODY'S DANCIN'—Kool & The Gang (R. Bell, Paul & The Gang), De-Lite 910 (Delightful/Gang, BMI)	
	7	8	LE FREAK—Chic (N. Rogers, B. Edwards), Atlantic 3519 (Chic, BMI)	★	50	7	YOU CAN DO IT—Dobie Gray (E. Sandt, B. Weisman, R. Germain), Infinity 50003 (MCA) (Top Of The Town/American Dream/Bear/Eve Sandt, ASCAP)		75	7	DO DAT—Grover Washington Jr. (G. Washington Jr.), Motown 3454 (Grover Washington Jr., ASCAP)	
★	11	14	SHAKE YOUR GROOVE THING—Peaches and Herb (D. Fakari, F. Penn), Polydor 14514 (Peebles/Vibes, ASCAP)	★	51	7	SHOOT ME—Tasha Thomas (J.R. Glaser), Atlantic 3547 (Velocity, BMI)	★	85	4	SINNER MAN—Sarah Dash (B. Hegel, C. George), Kirtner 4278 (Epic) (Don Kirshner, BMI)	
★	13	11	EVERY 1'S A WINNER—Hot Chocolate (E. Brown), Infinity 50002 (Not listed)		42	9	DIG A LITTLE DEEPER—Latimore (R. Latimore), Glad 1250 (TK) (Sherlyn, BMI)	★	77	7	WALKING THE LINE—Emotions (M. White, S. Scarborough), Columbia 3-10874 (Sagittaire/Alexcar, BMI)	
★	14	11	IT'S ALL THE WAY LIVE—Lakeside (F. Lewis), Solar 11388 (RCA) (Spectrum VII, ASCAP)	★	43	39	GIVIN' UP GIVIN' IN—Three Degrees (G. Marder, P. Bellotti), Arista America 7721 (Heath Levy/April, ASCAP)	★	NEW ENTRY			
★	15	8	HOLY GHOST—Bar-Kays (H. Thigpen, J. Banks, E. Marioni), Star 3216 (Fantasy) (Epic Memphis, BMI)	★	54	4	I GOT MY MIND MADE UP—Instant Funk (K. Miller, S. Miller), Salsoul 2078 (RCA) (Lucky Three, BMI)	★	89	2	SPANKS—Jimmy "Be" Norris (R.L. Smith), Sunshine Sound 1007 (TK) (Harick, BMI)	
	12	12	IS IT STILL GOOD TO YA—Ashford & Simpson (Ashford/Simpson), Warner Bros. 8710 (Nick O'Val, ASCAP)	★	55	7	HANG IT UP—Patrice Rushen (D. Rushen), Elektra 45549 (Baby Fingers, ASCAP)	★	79	2	OOH BABY BABY—Linda Ronstadt (R. Robinson, W. Moore), Asylum 45546 (Arista, ASCAP)	
★	17	10	NEVER HAD A LOVE LIKE THIS BEFORE—Tavares (L.R. Hanks, Z. Grey), Capitol 4658 (Madad/Irving, BMI)	★	57	6	I'LL DANCE—Bar-Kays (Bar-Kays), Mercury 74039 (Bar-Kays/Warner-Tamela, BMI)	★	NEW ENTRY			
★	18	12	NOW THAT WE FOUND LOVE—Third World (K. Gamble, L. Huff), Island 8652 (Warner Bros.) (Mighty Three, BMI)	★	47	49	LET'S DANCE TOGETHER—Wilson Pickett (W. Pickett III, M. Rice), ABC 12433 (Four Knights, BMI)	★	NEW ENTRY			
	15	16	LOVE VIBRATION—Joe Simon (T. Randazzo, J. Simon), Spring 190 (Polydor) (Foster/Teddy Randazzo, BMI)	★	48	48	LOOSE CABOOSE—Joe Tex (J. Tex, G. Thompson), Dial 2800 (T.K.) (Tree, BMI)	★	82	3	ME AND THE GANG—Hamilton Bohannon (H. Bohannon), Mercury 74035 (Bohannon Phase II/Interlog USA, ASCAP)	
	16	10	FREE FROM MY FREEDOM—Bunnie Pointer (A. Bond, T. Thomas, B. Pointer), Motown 911 (Jobete, ASCAP/Stone Diamond, BMI)	★	59	4	I WILL SURVIVE—Gloria Gaynor (D. Fakari, F. Penn), Polydor 145087 (Peebles/Vibes, ASCAP)	★	93	4	WE NEED—Dorothy Moore (J. Chamwell, A.D. Prestage, C. McCullough), Malaco 1054 (TK) (Snowesville, BMI)	
	17	7	I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King (T. Life, J.H. Fitch), RCA 11386 (Six Continents/Mis, And Mills, BMI)	★	50	6	SOMEWHERE IN MY LIFETIME—Phyllis Hyman (J. Alvarez), Arista 0380 (Mid-America/Where, ASCAP)	★	NEW ENTRY			
★	23	9	TOO MUCH HEAVEN—Bee Gees (B. Gibb, M. Gibb, R. Gibb) (Music for UNICEF, BMI)	★	51	46	I MIGHT AS WELL FORGET—Kinsman Dazz (T. Cain, M. Bacon), 20th Century 2390 (Combin/Reach, BMI)	★	87	3	SHAKE YOUR BODY—Jackson (R. Jackson, M. Jackson), Epic 850656 (Peacock, BMI)	
★	26	7	BUSTIN' LOOSE—Chuck Brown & The Soul Searchers (C. Brown), Source 40967 (Nouveau/Racent, BMI)	★	52	43	ONE NATION UNDER A GROOVE—Funkadelic (G. Clinton, G. Shider, W. Morrison), Warner Bros. 9618 (Malibu, BMI)	★	NEW ENTRY			
	20	9	LONG STROKE—ADC Band (M. Judkins, A. Matthew, J. Maddox, A. Matthew, Jr., C. Hopkins, M. Patterson), Cobbleton 44243 (Atlantic) (Woodwings/Bac, BMI)	★	53	47	COOLING OUT—Jerry Butler (K. Gamble, L. Huff, J. Butler), Philadelphia International 3655 (Mighty Three, BMI/Fountain, ASCAP)	★	NEW ENTRY			
	21	21	I'M EVERY WOMAN—Chaka Kahn (Ashford & Simpson), Warner Bros. 8683 (Nick O'Val, ASCAP)	★	64	4	OH HONEY—Delegation (Gold & M. Deane), Shadyside 1048 (Janus) (Screen Gems/EMI, BMI)	★	NEW ENTRY			
★	28	8	INSANE—Camen (L. Blackmon), Chocolate City 016 (Casablanca) (Better Days, BMI)	★	55	2	CONTACT—Edwin Starr (E. Starr, A.E. Pullan, R. Dickerson), 20th Century 2396 (ATU/Zonal, BMI)	★	NEW ENTRY			
	23	20	TAKE THAT TO THE BANK—Shalamar (L. Sylvers, K. Spencer), Solar 11379 (RCA) (Rony, ASCAP)	★	56	30	WE BOTH DESERVE EACH OTHER'S—LTD (J. Osborne, J. Davis), A&M 2095 (Almo/McRostod, ASCAP/Irving/McDonou, BMI)	★	NEW ENTRY			
★	34	11	LIVING IT UP—Bell & James (L. Bell, C. James), A&M 2059 (Mighty Three, BMI)	★	57	56	GET UP—Brazz Construction (R. Muller), United Artists 1260 (Desert Run/Rig Ross, ASCAP)	★	NEW ENTRY			
★	35	7	ZEKE THE FREAK—Isaac Hayes (I. Hayes), Polydor 14521 (Aric, BMI)	★	58	58	LOVE IS HERE—Ronnie Laws (R. Laws), United Artists 1264 (Ar Home/Fuzz, ASCAP)	★	NEW ENTRY			
	26	22	YOU STEPPED INTO MY LIFE—Melba Moore (B. Gibb, R. Gibb, M. Gibb), Epic 8 50600 (Slywood/Unichappel, BMI)	★	59	63	HEAT OF THE BEAT—Roy Ayers & Wayne Henderson (W. Henderson, R. Flowers), Polydor 14523 (Relaxed, BMI)	★	91	6	JUST AS LONG AS WE'RE TOGETHER—Prince (Prince), Warner Bros. 8713 (Prince's, ASCAP)	
	27	19	LOVE DON'T LIVE HERE ANYMORE—Boyz n the City (M. Gregory), Whitfield 8712 (Warner Bros.) (May Twelfth/Warner-Tamela, BMI)	★	60	37	YOUR SWEETNESS IS MY WEAKNESS—Barry White (B. White), 20th Century 2380 (La Vetta/January, BMI)	★	NEW ENTRY			
	28	29	LOVE CHANGES—Mother's Finest (S. Scarborough), Epic 8 50641 (CBS) (Alexcar, BMI)	★	61	41	LAST AND TURNED OUT—Whispers (M. Anthony), Solar 11353 (RCA) (Spectrum VII, ASCAP)	★	92	3	LOVE THE WAY—Juana Santana (R. Bean), Tomato 10006 (Tom, BMI)	
	29	24	DON'T HOLD BACK—Chanson (D. Williams, J. Jamerson, Jr.), Arista 7717 (Kichelle/Jamerson/Con K, ASCAP)	★	62	52	FOR GOODNESS SALES, LOOK AT THOSE CAKES—James Brown (J. Brown, D. Brown), Polydor 14522 (Dynamite/Bolinda/Unichappel, BMI)	★	94	10	GOOD THANG—Faze-O (T. Crum, K. Harrison, R. Akers, R. Heat, R. Parker), SHE 8701 (Atlantic) (Match, BMI)	
	30	25	MIDNIGHT GIRL—Lenny Williams (T. McFadden, J. Footman, F. Wilson), ABC 12423 (Spec O-Lite/Tracor/Jobete, BMI)	★	63	65	JE SUIS MUSIC—Cerrone (Cerrone), Cobbleton 44244 (Atlantic) (Cerrone, SACEM)	★	95	13	GANGSTER OF LOVE—Johnny "Guitar" Watson (J. Watson), DIM 1101 (Mercury) (Lynal, BMI)	
	31	31	EVER READY LOVE—Temptations (B. Holland, H. Bratty, E. Holland), Atlantic 3538 (Good Life/P. Everett, ASCAP)	★	74	2	FIRE—Pointer Sisters (B. Springsteen), Planet 45901 (Bruce Springsteen, ASCAP)	★	NEW ENTRY			
	32	32	LOVE IS—Vernon Burch (V. Burch, H. Redmon, Jr.), Chocolate City 015 (Casablanca) (Sand B/Rick, BMI)	★	76	2	JUST THE WAY YOU ARE—Barry White (B. White), 20th Century 2395 (Unichappel, BMI)	★	97	11	BEYOND THE CLOUDS—Quartz (C. Quartz, M. Gazzola), Marlin 3278 (TK) (Additions Helene, SACEM)	
	33	33	WONDER WORM—Captain Sky (D. Cameron), A&M 225 (Hopper Level, BMI/Thom Thom, ASCAP)	★	66	66	COMING ON STRONG—Caroline Crawford (H. Bohannon), Mercury 74036 (April Bohannon/Interlog, ASCAP)	★	NEW ENTRY			
				★	67	68	IF SOMEBODY CARES—Controllers (D. Cameron), Janna 3419 (TK) (Every Knight, BMI)	★	53	7	E.S.P.—Fiesta (I. Banks, H. Thigpen, D. Wetherspoon), Arista 8385 (Sweetie, BMI)	
				★	78	2	YOU CAN'T WIN—Michael Jackson (Q. Jones), Epic 8 50654 (not listed)	★	100	88	3	WHO DO YA LOVE—KC & The Sunshine Band (H.W. Casey, R. Fitch), TK 1031 (Sherlyn/Harick, BMI)

Copyrighted material



CBS DONATION—LeBaron Taylor, left, vice president, black music marketing, CBS Records; and Paul Smith, senior vice president and general manager, marketing, CBS Records, donate on behalf of CBS Records, \$50,000 to the Martin Luther King Center for Social Change in Atlanta in honor of the slain civil rights leader's 50th birthday anniversary. Receiving the check are Coretta Scott-King and Martin Luther King Sr.

Rise Of Disco Music Could Be Mixed Blessing To Black Talent

Continued from page 1
has begun to program more disco records than ever before.

At WWRL-AM, which is currently a distant third in the race for this market's black ears, new program director Bob Law is taking the opposite approach. According to Law, "We are currently playing about 25% disco music because the feedback we get from the streets says that the young black adults in this town want to hear more than just disco."

But Law is quick to point out that much of the non disco his station is playing is by artists like Al Jarreau, Phoebe Snow and Cleo Laine, performers linked more closely to jazz than r&b. "We will not touch old sounding music," says Law. "We are only interested in artists who are responding to the marketplace."

There are also fewer places in the New York area for non-disco r&b acts to play. Most of the supper clubs in this area that formerly booked r&b performers have either vanished or gone disco. And though the Apollo is once again in business, most of the performers who could headline there choose to play elsewhere.

According to Larry Myers of Universal Attractions, the non-disco r&b artist is having problems throughout this country. "Disco has seriously diminished the work chances for second echelon soul acts domestically," states Myers.

"In fact we now book a major portion of dates for acts like the Manhattans, Stylistics, Delphonics and James Brown, overseas," Myers says that the South and parts of the Midwest are still fertile turf for his r&b clients but the Northeast and Far West are rapidly being closed to them.

While most of the major labels admit that disco has changed the way they produce and market black music, few are willing to administer the last rites to traditional r&b just yet. LeBaron Taylor, vice president in charge of black music marketing at CBS, sees no problem marketing upcoming releases by traditional r&b acts like Tyrone Davis and the Manhattans.

While acknowledging disco's impact on black music, Taylor contends that disco is still primarily a regional phenomenon where record sales are concerned. "I still think that more than 50% of disco record sales come from the Northeast," note Taylor.

And Taylor adds: "At CBS we are not tailoring our releases to the disco market because we still feel it is too limited."

Bill Cureton, who handles r&b a&r for Atlantic, admits the label is gearing its records for the listening audience. But Cureton also feels that there is still a place for strong r&b product. "Good ballads like the Commodores' 'Three Times A Lady' and Mathis' and Williams' 'Too Much, Too Little, Too Late,' still find their way to the top," observes Cureton. However, Cureton believes that a new r&b artist will probably have to look to disco to establish his talents.

Many non-disco r&b artists feel that the current state of the marketplace may eventually prove to be an asset. "I'm filling a void," says balladeer Peabo Bryson. "I'm still singing about love and despite the changing times everybody still wants to be in love."

Manager of the Manhattans, Hermie Hanlin, feels, like Bryson, that her group is filling a void. "People can go out and dance all night but when they come home they still like to hear love songs," Hanlin remarks.

While many other veteran r&b attractions have succumbed to disco fever, Hanlin says her group will not. "There is no sense in following the marketplace if you have nothing to follow it with," states Hanlin. "The Manhattans do love ballads best and that is what they will continue to do."

Spring Records' Millie Jackson is another artist who feels that avoiding disco is to her advantage. "My singles have a longer chart life than most disco records," Jackson points out.

"Back In Love By Monday"

stayed on the soul charts more than 30 weeks and few disco records can claim that kind of longevity."

To compensate for the fall-off in clubs to perform in, Jackson has tailored her show for concert audiences. In her most recent tour she is teaming up with the Moments in a revue that features comedy skits and production numbers. The show has done well in concert halls throughout the Midwest and South but with the exception of a holiday week stand at the Apollo, Jackson is still having trouble cracking the Northeast.

Infinity Records president Ron Alexenburg does not feel that his label's two r&b oriented acts will have any trouble in the disco market place. "The success of disco is merely an appreciation of danceable music," Alexenburg says. "Both of our acts are getting play in r&b and disco."

Comments Spring Records Spitalisky: "What is disconcerting to me is not the fact of WKUT's successful format, but the fact that it seems that all r&b-oriented stations play more disco records than straight r&b. WBLS' new slogan seems to be 'Disco And More Disco.'"

"Also, since WWRL gave up its number system at the beginning of the year, you can't get the frequency of play at these outlets."

"This is no sour grapes on my part, since we're doing well in disco with Joe Simon's 'Love Vibrations' and the new Fatback single, 'Freak The Freak (Rock)'. Latter capitalizes on the East coast success of the rock dance step.

Soul Sauce

Continued from page 66
president, director, special markets; Semo Doe, director of press information, special markets; Izzy Sanchez, national director of disco promotions and disco a&r coordinator; Roxy Myzal, associate national disco promotional director and others.

The Univ. of Colorado's College of Music has asked the Black Music Assn. to assist in locating a qualified candidate for a faculty position in the areas of composing/conducting/arranging/directing of a jazz vocal ensemble. The school is seeking to have the position filled by March 1.

Now that's something worth the organization getting its teeth into—more jobs.

Whatever Happened To ... Laverne Baker?

Laverne, who had hits on Atlantic such as "Tweedle-Dee Dee" and "Jim Dandy," is now living in Pakistan. She went there on tour nearly 15 years ago and never returned.

Many credit TK's Dave Clark with discovering Baker in 1953. He found her singing in a small club, the Calumet, in Chicago using the name Little Miss Share Cropper.

Clark, who admits to "probably" discovering the singer, notes that he took her to Detroit to Al Green, manager of the Flame Showbar.

"Laverne began her career by attempting to imitate a Chicago singer who called herself Little Miss Corn Shucks. She was working at Chicago's Club Delisa," says Clark. Laverne was married to comedian Slappy White.

Remember ... we're in communications, so let's communicate.

Billboard Soul LPs

© Copyright 1979, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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	9	9	C'EST CHIC Chic, Atlantic SD 19209	39	36	11	GREATEST HITS Commodores, Motown M7912
★ 2	7	7	MOTOR BOOTY AFFAIR Parliament, Casablanca RBLP 7125	40	37	15	UGLY EGO Cameo, Chocolate City CCLP 2006 (Casablanca)
★ 3	8	8	THE BEST OF EARTH, WIND & FIRE, VOL. 1 Earth, Wind & Fire, ABC/Columbia FC 35647	41	42	11	MONEY TALKS Bar Kays, Stax STX 4106 (Fantasy)
4	4	15	THE MAN Barry White, 20th Century T 571	★ 52	2	EVERY 1'S A WINNER Hot Chocolate, Infinity INF9002	
★ 6	4	4	WANTED Richard Pryor, Warner Bros. BSK 3364	43	45	6	NIGHT GROOVES Blackbyrds, Fantasy F 9570
★ 8	12	12	CHERYL LYNN Cheryl Lynn, Columbia JC 35486	44	46	4	TRUTH N' TIME Al Green, Hi HLP 9009 (Cream)
7	7	10	BOBBY CALDWELL Bobby Caldwell, Clouds 8804 (TK)	45	47	4	STEP INTO OUR LIFE Roy Ayers & Wayne Henderson, Polydor PD 16179
★ 9	6	6	CROSSWINDS Peabo Bryson, Capitol ST 11875	★ 56	2	LOVE VIBRATION Joe Simon, Spring 1-6720	
★ 12	3	3	HERE, MY DEAR Marvin Gaye, Tamla T 364 (Motown)	47	50	3	THE ADVENTURES OF CAPTAIN SKY Captain Sky, A&I 6042
★ 13	10	10	2 HOT Peaches & Herb, Polydor PD 14172	48	38	12	CHANSON Chanson, Arista SW 50039
11	5	12	CHAKA Chaka Kahn, Warner Bros. K3245	49	49	6	CLEAN Edwin Starr, 20th Century T 539
12	10	21	IS IT STILL GOOD FOR YA Ashford & Simpson, Warner Bros. BSK 3219	50	51	33	BETTY WRIGHT LIVE Betty Wright, Alton ALST 4458 (T.K.)
13	11	19	LIVE AND MORE Donna Summer, Casablanca NBLP 7119	51	55	9	DIG A LITTLE DEEPER Lutimare, Glades 7515 (TK)
14	14	10	GET DOWN Gene Chandler, 20th Century 578	52	54	11	DISCO GARDENS Shalamar, Solar BXL1 2845 (RCA)
15	15	6	LIGHT OF LIFE Bar Kays, Mercury SRM 1-3732	53	53	25	BLAM Brothers Johnson, A&M SP 4714
★ 21	36	36	SMOOTH TALK Evelyn "Champagne" King, RCA APL1-2466	54	43	12	BROTHER TO BROTHER Gino Vannelli, A&M 4722
17	18	21	STRIKES AGAIN Rize Royce, Whitfield WHK 3227 (Warner Bros.)	55	60	8	BEST OF NORMAN CONNORS & FRIENDS Norman Connors, Arista Buddah BDS 5716 (Arista)
18	20	17	ONE NATION UNDER A GROOVE Funkadelic, Warner Bros. BSK 3209	56	48	10	NOTHING SAYS I LOVE YOU LIKE I LOVE YOU Jerry Butler, Philadelphia International JJ 35510 (CBS)
19	16	8	LONG STROKE ADC Band, Cotillion SD 5210 (Atlantic)	57	64	3	RAINBOW VISIONS Side Effect, Fantasy F-9569
20	17	14	CRUISIN' Village People, Casablanca NBLP 7118	★ 68	3	BABYLON BY BUS Bob Marley & The Wailers, Island ISLD 11 (Warner Bros.)	
★ 28	8	8	SHOT OF LOVE Lakeside, Solar Solar BXL 1-2937 (RCA)	59	59	11	QUAZAR Quazar, Arista AB 4187
22	22	18	MOTHER FORT Mother's Finest, Epic JE 35546 (CBS)	60	65	10	BRASS CONSTRUCTION IV Brass Construction, United Artists UALA 916
23	23	15	REED SEED Grover Washington Jr., Motown M7-910	61	61	29	IN THE NIGHT TIME Michael Henderson, Buddah BDS 5712 (Arista)
24	25	21	SECRETS Gil Scott-Heron & Brian Jackson, Arista AB 4189	62	63	14	FUNK OR WALK Brides Of Funkenstein, Atlantic SD-19201
25	27	10	JOURNEY TO ADDIS Third World, Warner Island ILPS 9554 (Warner Bros.)	63	66	35	HEADLIGHTS Whispers, Solar BXL1 2774 (RCA)
26	26	22	SWITCH Switch, Gordy G 7980 (Motown)	★ 74	4	BELL & JAMES Bell & James, A&M 4728	
27	24	8	DESTINY Jacksons, Epic JE 35552 (CBS)	65	57	16	ALICIA BRIDGES Alicia Bridges, Polydor PD-1-6158
28	19	28	SPARK OF LOVE Lenny Williams, ABC AA1073	66	58	9	NEW WORLDS Mandrill, Arista AB 4195
29	29	32	LIFE IS A SONG WORTH SINGING Teddy Pendergrass, P-1R JZ 35095 (CBS)	67	67	32	SUMMERTIME GROOVE Hamilton Bohannon, Mercury SRM 1-3728 (Phonodisc)
30	30	36	COME GET IT Rick James & the Stone City Band, Gordy G 7981	68	72	4	T-CONNECTION T Connection, Dash 30009 (T.K.)
31	32	28	STEP II Sylvester, Fantasy F9556	69	69	16	UNLOCK YOUR MIND Staples, Warner Bros. BSK 3192
32	31	12	FOR THE SAKE OF LOVE Isaac Hayes, Polydor PD 16164	70	73	27	HOUSE OF LOVE Candi Staton, Warner Bros. BSK 3207
33	33	6	WE ALL HAVE A STAR Wilton Felder, ABC AA-1109	71	71	10	LOU RAWLS LIVE Lou Rawls, Philadelphia International PZ2-355517 (CBS)
34	34	7	BONNIE POINTER Bonnie Pointer, Motown M 7911	72	62	28	GET OFF Foxy, Dash 30005 (TK)
35	35	12	FLAME Ronnie Laws, United Artists UA LA 881	73	70	7	WELCOME TO MY ROOM Randy Brown, Parachute RBLP 9005 (Casablanca)
36	40	33	TOGETHERNESS L.T.D., A&M SP 4705	74	44	13	ALL FLY HOME Al Jarreau, Warner Bros. BSK 3229
37	39	24	YOU SEND ME Roy Ayers, Polydor PD1 6159 (Phonodisc)	75	75	15	GIANT Johnny Guitar Watson, DIM DJM 19
38	41	13	MELBA Melba Moore, Epic JE 35507				

JANUARY 27, 1979 BILLBOARD

Monument Label Looking To 'Concentration' Period

By GERRY WOOD

NASHVILLE—Monument Records takes a new direction into 1979 with a "total concentration on select and proven talents." To emphasize the point, the label's president, Fred Foster, cites the acquisition of Sonny James to the Monument roster.

Other Monument acts include Boots Randolph, Ray Price, Kris Kristofferson, Charlie McCoy, Connie Smith, Larry Gatlin and Larry Jon Wilson.

Foster also plans to unleash an invigorated merchandising and marketing thrust and deeper penetration into the international arena.

Entering its 21st year of business, Monument, founded in March of 1958, ranks as one of the oldest U.S. independent labels still surviving.

The Nashville-based firm has had some monumental ups and downs. At times the music industry appeared ready to read the obituary of Monument only to have the company rise from the doldrums with the blossoming of such talents as Kristofferson and Gatlin.

"I'm going to have a very few people to work with and we can spend a lot of time together," says Foster. "I've reached a place in life where I don't need 200 people working for me."

Monument's roster will maintain a level close to eight acts, advises Foster who, rather than having "a lot of talent running into each other," plans to go with a selected few. "I'll never sign an artist who

competes in sound or style with another artist on my label."

Foster believes James fits this criteria: "Sonny has a sound that's identifiable instantly, and, at the same time, he's been able to change with the times. There's wide range of material—including disco—that he can do that would please a Sonny James fan."

James, noting that he and Foster will co-produce his sessions, adds, "I like to become involved with the direction music is going and hold my identity. I like to create trends or go with them. Fred has fresh ideas on material and where he plans to take me."

Formerly on Columbia and Capitol, James burst onto the national recording scene with the No. 1 pop hit "Young Love." As a country artist, he enjoyed one span of consistent No. 1 hits in a six-year period.

"I want Sonny to be universally accepted by people of all musical tastes," comments Foster, noting that crossover will be a key goal, though he dislikes putting music into different categories because "labels pigeonhole you into a confining space."

"We'll have an interesting campaign on Sonny," claims Foster, refusing to release details on future promotion, marketing and sales campaigns until they're ready to be launched.

The Monument Nashville staff totals 18 employees with national distribution handled by Phonogram and international distribution through CBS International which Foster terms "second to none."

Monument plans an intensified thrust into international markets and has already gained solid sales figures in Germany, England and Australia. "The European market we'll hit for Sonny will be young adults to middle-aged working people. They still prefer the song they can recognize to the ones they can't. We'll probably do an album of standard songs for the international market."

Overseas tours by Monument artists will be a closely coordinated set of personal appearances and television shots, advises Foster. "The right kind of touring, well-planned, is highly important."

Holland appears to be the next country on the verge of successful sales figures for Monument, but France remains a problem area.

Success in France involves solving that nation's trichotomy, asserts Foster: "You have three different Frances—Paris, which is cosmopolitan and sophisticated, then the interior of France with its working middle-class, and the south of France which is like another world. And, since it's a border nation, when you get close to one of its borders, you get new influences."

But now France appears to be a tough nut on the verge of being cracked. "I Can Help" by Bill Swan became a big hit, and Kris Kristofferson's 1978 tour drew SRO audiences.

Patience is an important factor in achieving overseas success, says Foster, noting that Kristofferson's first two tours failed to garner capacity crowds. He also played England, Denmark, Sweden and Germany.

"Kris will be going back to France and will also play Russia," Foster states.

37 YEARS OLD

Acuff-Rose Taking Shot At New Image

NASHVILLE—Realigning its professional staff, constructing new facilities and scouting for new writers, Acuff-Rose Publications, Inc. plans to shed its frequent image of a "catalog only" company.

The restructuring of the professional department follows the departure of Ray Baker and Ed Penney, and the promotion of Ronnie Gant as director of the department. It has been boosted to seven employees with the addition of Annette McKinney, formerly with LSI Studio, and Gene Vowell, formerly with Jim Reeves Enterprises.

"There's now more opportunity for writers in Nashville than years ago," comments Wesley Rose, president of the giant pubbery established some 37 years ago as a partnership by his father, the late Fred Rose, and country music great Roy Acuff. "We hope to have a good year, get some new writers and get more done for the writers we have now."

All seven members of the professional department pitch songs—and some of them produce records as well.

Probably housing more standard copyrights than any other firm in publishing-rich Nashville, Acuff-Rose has long been recognized as one of the top international publishers with copyrights by such greats as

Hank Williams, Don Gibson, Fred Rose, Mickey Newbury, Felice and Boudleaux Bryant and Roy Orbison.

But Gant wants to put the emphasis on current writers, creating a firm that maintains a good balance between standard catalog and new writers who can pen hits for now and the future. "I want to do a better job in exploiting the new material we've got here, and to make inroads with the new stuff."

Bob Jennings, public relations director and a member of the professional department, agrees: "We'd like to change the image to the fact we're a contemporary publisher signing new writers."

Though "contemporary" is a word that, when applied to country music, carries roughly the same amount of trauma for Rose as "cancer," the long-time Nashville music leader notes that his firm has yielded hits in both country and pop categories.

"We had Orbison, the Newbeats and Sue Thompson," he notes. He was also instrumental in the trend-setting Ray Charles sessions utilizing country songs. "But it's oil and water. I didn't believe country radio stations should play Ray Charles—and we never serviced our pop people to them."

Acuff-Rose and its affiliated companies boasts a writer roster of 52. "You've got to get new young writers all the time," advises Rose, "otherwise, your writers are all in the cemetery."

A.L. "Doodles" Owen and Whitey Shafer are two non-cemetery writers recently added to the fold. Others include Van Givens, Lorie Morgan, who has a record coming out on Hickory Records in February, and Carl Belew who has written such songs as "Lonely Street" and "Am I That Easy To Forget."

The studio used by Acuff-Rose and Hickory Records has been remodeled and re-equipped into 24-track Dolby. Lynn Peterzell has been hired as a new engineer, and Rick Bracey remains as chief engineer.

Four new writer rooms are being constructed on the second floor of the Acuff-Rose building.

Acuff-Rose has its own educa-
(Continued on page 74)



New Man: Monument's newest artist, Sonny James, meets with from the left: Terry Fletcher, vice president and general manager; Fred Foster, president; John Dorris, vice president/finance and Tex Davis, national country promotion director. That's James on the right.

30 COMMITTEES APPROVED

Sunny Puerto Rico: CMA Board Meets

NASHVILLE—The Country Music Assn held its first quarterly board meeting of the new year Jan. 9-11 at Dorado Beach, Puerto Rico. Board members from all over the U.S. flew in to attend the meeting, which included budget approval and ratification of 30 CMA committee appointments.

Mike Burger spoke for membership committee chairman Bill Lowery about providing additional services to CMA's DJ members and improving the annual October Is Country Music Month packet which is distributed to radio stations by CMA.

Bud Wendell, who heads the fan fair committee, discussed the upcoming eighth annual country music fan fair program slated for June 4-10 in Nashville. The registration fee for this event was set again at \$30, and schedules of record company programs, the international show and other related activities will continue with only minor changes for 1979.

A special fan fair softball committee was established to re-evaluate rules and eligibility requirements for the annual tournament.

Chairman Irving Waugh of the tv committee discussed projected plans for the 1979 awards show, and Frances Preston made a report on several projects currently under study by the planning and development committee.

Plans for a simulcast of the 1979 CMA awards show and the possibility of establishing a network to feed a pre-telecast program to participating radio stations were presented by Neil Rockoff, head of the radio committee.

He noted that the CMA broadcasters' kit is in the process of being updated through the efforts of board member Jim Duncan. Also under consideration is a projected country music road show featuring live entertainment.

International co-chairman Bruce Lundvall announced a meeting of CMA's development committee chairmen slated for Saturday (20) during MIDEM in Cannes, France. A progress report regarding the spreading influence of country music in Australia and other foreign markets also was presented by the international committee to the assembled board members.

Don Nelson reported on the promotion committee's activities for chairman Joe Smith. Again the concept of a touring country music show was presented, with an itinerary cov-

ering New York, Detroit, L.A. and Chicago. The show would be designed as a traveling good will ambassador for country music and would perform for advertisers and businesses upon request. Also offered as a possibility is a special presentation at the National Assn of Broadcasters convention next year.

This was tied-in with a report from Bob Austin of the public relations committee, and Charlie Scully and Neil Rockoff were appointed to look into the idea of putting together a road show to appear at the NAB.

For further emphasis, a blue ribbon panel composed of members from the public relations, promotion and radio committees was formed to investigate the possibilities of road shows and other related areas.

Joe Talbot gave the convention study committee report, detailing some of the committee's ideas for the country music convention held in October yearly. Talbot also discussed CMA's participation in Musexpo, IMIC and other related areas of international activity.

Members approved the 1979 CMA budget, and dates were scheduled for other board meetings throughout the year. The second quarterly board meeting takes place April 4-5 in Tucson at the Westward Look; the third will be held at the Four Seasons in Calgary, Alberta, Canada, with the CMA board members being the guests of the Calgary Stampede; and the fourth meeting will occur, as is traditional, during the country music convention in Nashville in October.



ZELLA STARS—RCA artist Zella Lehr, riding the success of her charting single "Play Me A Memory," performs on the "Grand Ole Opry" in Nashville.

RECORDING STUDIO FOR SALE

EQUIPPED. INCLUDES SOME MASTERS AND CATALOGS.

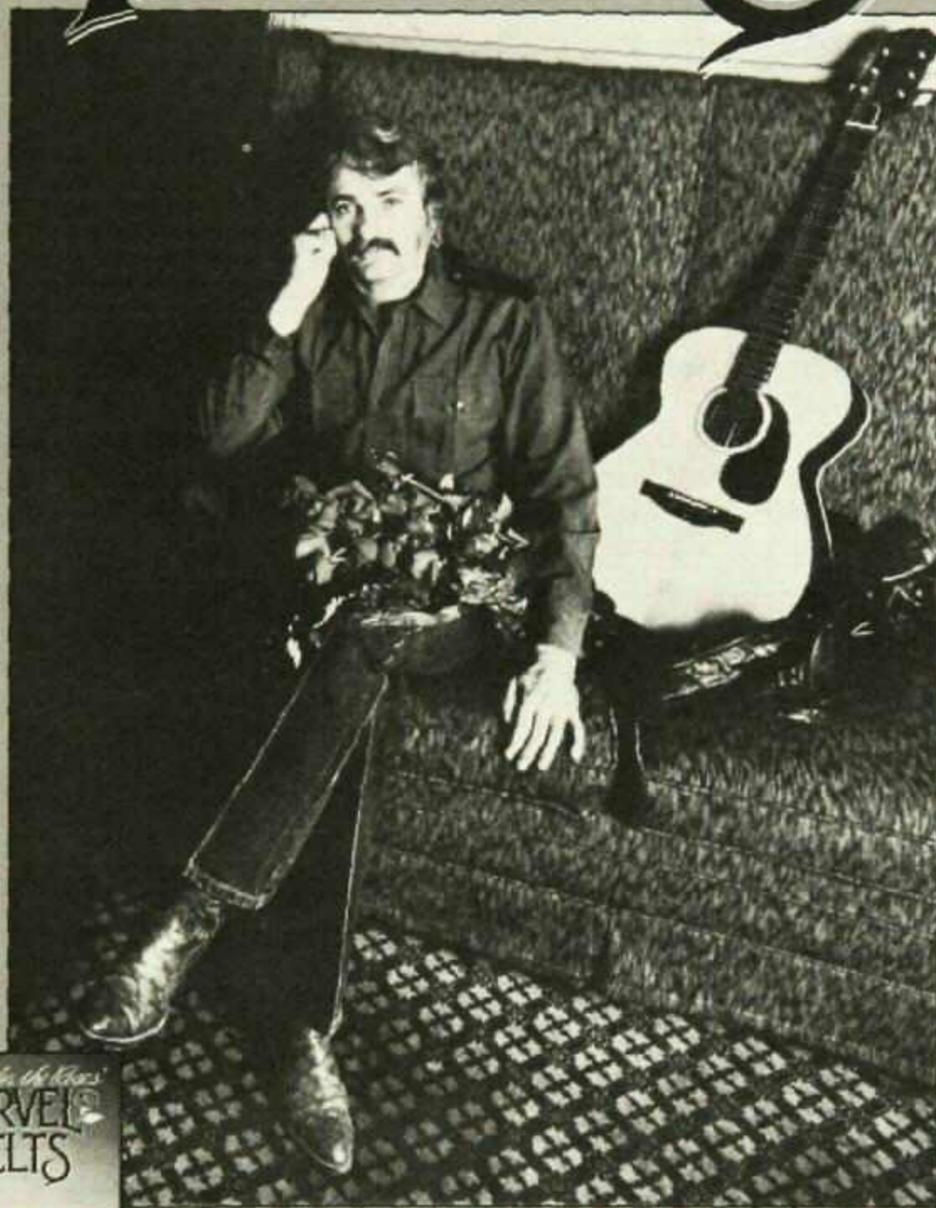
CALL: HARVEY KIRKPATRICK (615) 251-9353

OR

ART WILLARD (615) 251-9422

“Everlasting Love” ASCAP 12441

NARVEL FELTS



AV-1115

*The new smash single from Narvel Felts
hitting country and pop in the tradition of
“Reconsider Me” and “Lonely Teardrops.”
From the new hit album “One Run for the Roses.”*

*Produced by: Johnny Morris / Management: Johnny Morris
21 Music Circle East / Nashville, Tennessee 37203*



Nashville Scene

A 1957 Chevrolet was recently presented by **Billie Jo Spears**, United Artists artist, to the winners of a WKDA-AM contest, coordinated in conjunction with Spears' single "57 Chevrolet," and sponsored by WKDA, UA and Cunningham Kelley Chevrolet. The presentation took place at

the Four Guys Harmony House in Nashville. Nashville's **Exit/In** has played host to several country artists lately, including **Ronnie Sessions**, **Vern Gosdin** and **Randy Gurley**, who opened for Gosdin. **Don Gibson**, songwriter and Hickory Records artist, along with RCA's **Floyd Cramer**

By SALLY HINKLE

are slated to join other entertainers who will perform in mid-April at the 11th annual International Festival of Country Music at Wembley in London.

Jimmy C. Newman's first single release with his band, **Cajun Country**, has been released by Plantation Records. An instrumental, the tune features **Bessyl Duhon** on French accordion. **Tom T. Hall** was recently interviewed for the March issue of Penthouse magazine. Hall spoke

of his philosophy on songwriting and writers in addition to his recording career and his LP for children, "Saturday Morning Songs," slated for release by RCA in February.

T. G. Sheppard jetted to Toronto recently to tape Ronnie Prophet's "Good Ole Country Music Show." Sheppard was seen lately on a segment of "Hee Haw" and this month has been showcasing throughout the Michigan-Pennsylvania area for fair buyers' meetings.

On a "Today Show" appearance this month, **Donna Fargo** talked, for the first time in a televised interview, about her battle against multiple sclerosis, which was finally diagnosed after her month-long stay at Santa Barbara Cottage Hospital last June. **Bobby Goldsboro** is set to perform with the U.S. Air Force Band at Constitution Hall in Washington, D.C. Feb. 18.

Freddy Fender, who plays Pancho Villa in the film "She Came To The Valley," escorted Villa's 85-year-old widow to the film's premiere in Brownsville, Tex., Jan. 11. Fender recently appeared as a presenter on the "American Music Awards" show, taped an appearance on the "Today Show" and Tuesday (23), appears on the PBS-TV special, "Soundstage."

Roger Miller flew to London Jan. 12 for four days of tapings for the Muppets tv program. A big hit in the Houston area lately is "The Oilers Cannonball," an adaptation of Roy Acuff's "Wabash Cannonball," recorded by **Carl Mauck** of the Houston Oilers in Mickey Gilley's studio in Pasadena, Tex. Unfortunately, the widespread airplay didn't get the Oilers past the Pittsburgh Steelers.

Oak Records' **Dawn Chastain** is gaining a consistent chart record with six single chartings to her credit. Her latest single, "Me Plus You Equals Love," was produced by independent producer Ray Ruff. **Dave Dudley** and manager **Jimmy Key** left for Saarbrücken, Germany, Tuesday (16) for Dudley's appearance on a tv special hosted by German country entertainer **Freddy Quinn**. The concept of the special originated with the song, "I Would Like To Hear Dave Dudley, Hank Snow and Charley Pride," recorded and made popular by a German group. From Saarbrücken Dudley will continue to Bremen for an appearance on "Musikladen," a popular radio production, and additional tv shows.

The **Tennesseans**, a Capitol recording group, are slated to provide the entertainment for inaugural festivities in Illinois for Gov. Jim Thompson. The group was booked by special request of the governor, and mark their second appearance for this inaugural event. The Front Row Theatre in Cleveland plays host to **Con Hunley**, **Jerry Reed** and the **Kendalls** Sunday (28).

Capricorn Records' latest signing, **Tim Krekel**, has a new LP, "Crazy Me," on release at the end of the month. Produced by Tony Brown, the LP features guest appearances by two members of Jimmy Buffett's Coral Reefer Band, **Fingers Taylor** on harmonica and **Jay Spell** on keyboards.

The **Marshall Tucker Band's** ninth LP for Capricorn ships Thursday (25). Entitled "Run Like The Wind," the LP features an appearance by **Chuck Leavel** of Sea Level.

Delbert McClinton is working on his next Capricorn LP project in Los Angeles at the Record Plant with Johnny Sandlin producing. Among the session players are two members of McClinton's band, **Billy Sanders** on guitar, who underwent a back operation in December, and **Robert Harwell** on sax. **Ronnie Prophet**, who hosts the Canadian tv network program, "Grand Old Country," will host the CKY Telethon in Winnipeg, Manitoba, Jan. 27-28. The event will feature 21 hours of continuous broadcasting on CKY-TV, and is sponsored by the Winnipeg Lions Club as a fund raising event with proceeds going to the Lions' Disability Fund for Children.

Loretta Lynn and **Conway Twitty** will perform at the 47th annual Livestock Show and Rodeo in Houston, held in the Houston Astrodome beginning Feb. 21. Performing separately, Twitty will make a Feb. 26 date, while Lynn will catch the March 1 show. The **Casinos**, known for its golden hit of the '60s, "Then You Can Tell Me Goodbye," has regrouped and added contemporary, country and disco to its repertoire. The group was recently engaged at the Opryland Hotel's Stagedoor Lounge.

Freddy Fender and **George Lindsey** are headlining at the Silverbird Hotel and Casino in Las Vegas through Tuesday (30). **Mel Tillis** taped a segment for the "Donny And Marie Show" in Orem, Utah, recently.

J. D. Sumner and the Stamps are making a wide sweep with personal appearances this month in Topeka, Kan.; Landover, Md.; Lake Odessa, Mich., and Walker, La.

ATTENTION!!

Artists and Record Companies

Limited to Non-U.S. Residents

Invitation for artists to submit an application to appear on the **Country Music Association International Show in Nashville on June 9, 1979** during International Country Music Fan Fair.

Artists or their record company must provide transportation to and from Nashville if selected. CMA will provide lodging and a per diem for 3 days' stay in Nashville.

Artists must have had a country record commercially first released in a country other than USA within the past 24 months.

Applications which must be received at the CMA offices in Nashville by **March 1, 1979**, should include:

1. Biography and photographs
2. Copy of country recordings released
3. Name and address of artist and record label

Country Music Association, Inc.
7 Music Circle North
Nashville, Tennessee 37203
U.S.A.



Atkins In Hungary

NASHVILLE—A display focusing on Chet Atkins is being prepared for the "America Now" cultural exhibition to open in Budapest, Hungary, in April. Atkins contributed a guitar and other items for the exhibit with the theme "Arts Of The '70s."

Baker Breaks Her Canadian Ties

NASHVILLE—Firmly established as a leading recording artist in Canada, Carroll Baker is carrying her career to the U.S. and European markets as well.

Don Grashey, the singer's producer/manager, and RCA Canada

are considering offers for release of Baker's product outside her native Canada. Besides working her busy Canadian tour schedule, the award winning performer has been contracted for a 17-day tour of England with Slim Whitman next March.

2 To Tour U.K.

NASHVILLE—Faron Young and Bill Anderson are set for a tour of Great Britain for Jeffrey Kruger in February.

The tour, which will also feature Mary Lou Turner, begins Feb. 15 with performances slated in Belfast, Glasgow, Liverpool and London.



Billboard photo by Rick Henson

TEXAS BARED—Bobby Bare tapes a segment of the PBS network program, "Austin City Limits," at KLRN-TV in Austin. The Columbia artist appeared on the show carried on more than 250 stations.

Sen. Sasser Sees C'right Tribunal Meet

NASHVILLE—A meeting of the copyright commission members in Nashville?

It's likely, says Sen. Jim Sasser of Tennessee, who says he is also pushing for a gospel music night at the White House this year.

Sasser made the comments at a Jan. 11 meeting with key music industry leaders at ASCAP in Nashville, hosted by Ed Shea, ASCAP's Southern region director.

Commenting on new copyright legislation, Senator Sasser predicted a meeting of the tribunal commissioners for Nashville. "I'd like for them to get to know some of these music people in Nashville," stated Sasser.

The Democratic senator promised to prod President Jimmy Carter into holding a gospel music night at the White House. "It's only fitting and proper that the President have a gospel music night. I think he'll ultimately look favorably on this."

Problems with U.S. and IRS regulations in national and international music business dealings also were aired, with Sen. Sasser promising to bridge the gap between the music industry and the halls of Congress.

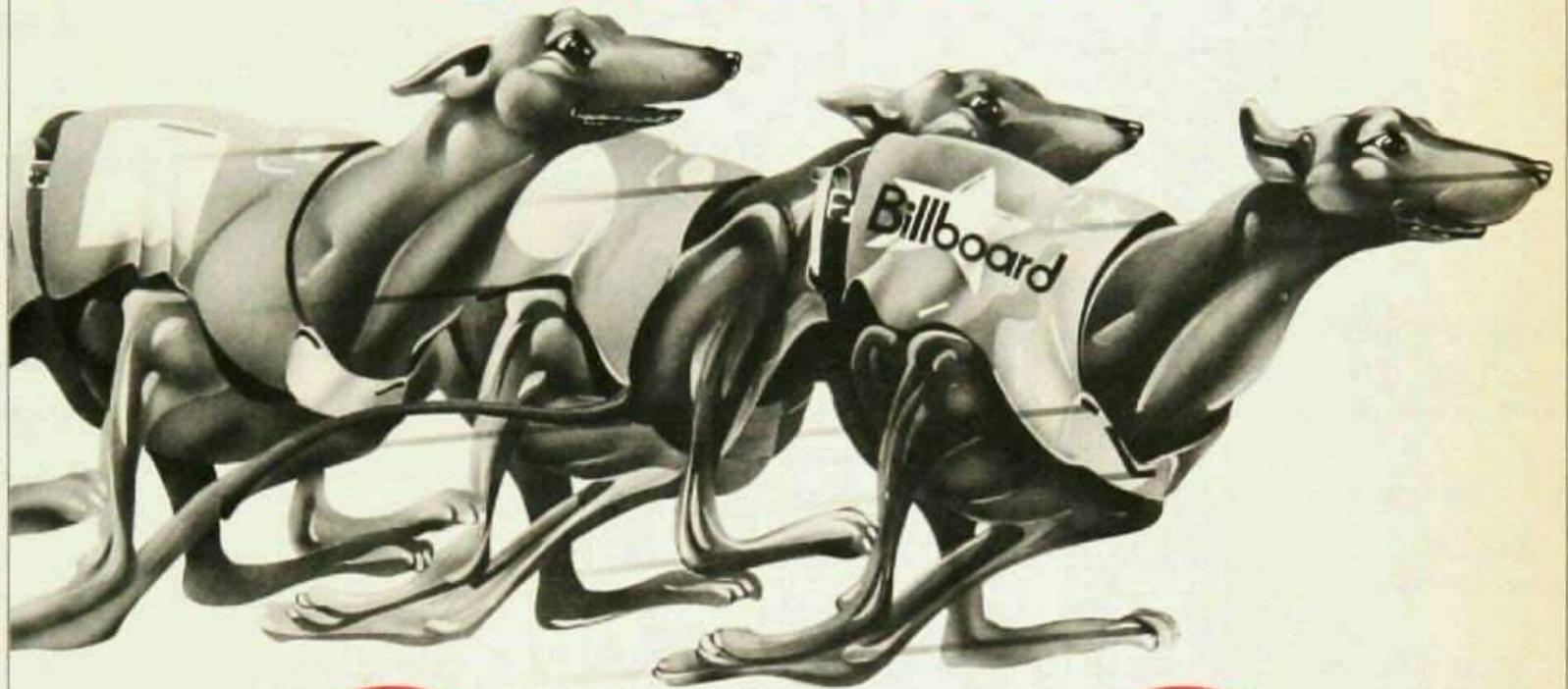
Among those attending the meeting were Jack Stapp of Tree International; Wesley Rose, Acuff-Rose; John T. Benson, the Benson Co.; Don Butler, Gospel Music Assn.; Charlie Monk, April/Blackwood; Laura Eipper, Nashville Tennessean; Gerry Wood, Billboard; Buzz Cason, Cason Publications; producer-writer Bob Montgomery; Tim Wiperman, Warner Bros. Music; attorney Denny Brewington; Craven Crowell, press secretary to Sen. Sasser; and Rusty Jones and Connie Bradley of ASCAP.

"We hope this is the beginning of a mutually productive dialog for the future," concluded Shea.

Tasty 45 Promotion

NASHVILLE—A sweet promotion is underway for the single "I'll Let You Taste The Honey" by Kathy Muncy on Door Knob Records. The song's writer, John Riggs, is sending packs of mountain honey to country radio stations.

The Smart Ad Money's On Us. For The Inside Track On Narm '79



WIN

your marketing point.

PLACE

your ad in *Billboard's* NARM Issue.

SHOW

your turf-star image in the homestretch.

Where it counts the most . . .

With your advertising message in *Billboard's* NARM Issue, you can count on reaching the entire world of retail. The convention-going crowd of high-volume record/tape/accessory merchandisers. *Plus* the largest weekly retail audience in the trade—*Billboard's* market-conscious readership.

Billboard's NARM issue will detail all the important track conditions.

As we call all the big races:

■ Advertising ■ Merchandising ■ Rack Marketing ■ Dealer/Chain Marketing

Billboard does it all with the same authority that makes our weekly retail coverage such an odds-on favorite.

So don't miss out on a sure bet.

Call your *Billboard* advertising representative today. And move up into the winner's circle.

**Special Section On The Expanding Record-Tape Accessory
And Audiophile Disk Market For Retailers**

AD DEADLINE:
March 15, 1979

Billboard®

ISSUE DATE:
March 31, 1979

Billboard Hot Country Singles

© Copyright 1979, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Curtis Wood Promotions & Distribution Presents

GLEN GOZA
"PAYDAY IN MY POCKET (SATURDAY NIGHT ON MY MIND)"
Country International Records #137

JOY FORD
"I LOVE THE WAY YOU LOVE ON ME"
Country International Records #138

DALE HOUSTON
"CINDERELLA"
Country International Records #135

VAN TREVOR
"NASHVILLE MAGIC"
Country International Records #136

JO-EL SONNIER
"JAMBALAYA"
Eagle International Records #1150

LINDA NAILE
"ME TOUCHIN' YOU"
58 (BB) 79 (CB) 58 (RW)
Ridgetop Records #178

PAT STOUT
"YESTERDAY, TODAY & TOMORROW"
Eagle International Records #1149

LET US WORK WITH YOU ON YOUR NEXT RELEASE

Call: (615) 255-8076 or 254-1888

Or Write: CURTIS WOOD PROMOTION & DISTRIBUTION

A Division of Lance Productions
1010 17th Ave., South
Nashville, TN 37212

FOR DJ SAMPLES, SEND STATION LETTERHEAD

JANUARY 27, 1979 BILLBOARD

This Week			Last Week			Weeks on Chart			STAR PERFORMER—Singles registering greatest proportionate upward progress this week.		
This Week	Last Week	Weeks on Chart	TITLE—Artist	This Week	Last Week	Weeks on Chart	TITLE—Artist	This Week	Last Week	Weeks on Chart	TITLE—Artist
			(Writer, Label & Number (Dist. Label) (Publisher, Licensee))				(Writer, Label & Number (Dist. Label) (Publisher, Licensee))				(Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	9	WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR—Crystal Gayle (M. Train, United Artists 1259 (Mother Tongue, ASCAP))	43	4	4	PLAY ME A MEMORY—Zella Lehn (M. Blackford, R. Leigh) RCA 11433 (United Artists, ASCAP)	68	71	8	LEAVE IT TO LOVE—Jim Taylor (J. Hunter, J. Whitling) Checkmate 3106 (Caprice) (Sound Corp., ASCAP)
★	4	6	EVERY WHICH WAY BUT LOOSE—Eddie Rabbit (G. Duff, M. Brown, T. Garrett) Elektra 45554 (Poco/Warner-Tamela/Malky, BMI)	★	44	6	ANY DAY NOW—Don Gibson (B. Bacharach, B. Hillard) ABC/Hickory 54029 (Interlog, ASCAP)	69	70	4	EVERLASTING LOVE—Louise Mandrell (B. Cason, M. Gayden) Epic 8-50651 (Kings Son, BMI)
★	6	7	BACK ON MY MIND AGAIN/SANTA BARBARA—Ronnie Milsap (C. Guillen, C. Pierce/A. Jordan, H. David) RCA 11471 (Chess, ASCAP/Chess-Casa David, ASCAP)	37	38	11	HOW I LOVE YOU (In The Morning)—Pezzy Sue (E. Jones, E. Shouder) Door Knob 8-079 (WIG) (Lodestar, SESAC)	★	80	3	GYPSY EYES—Teri Sue Newman (E. Smith) Texas Soul 71738 (NSD)
★	7	8	COME ON IN—Oak Ridge Boys (M. Clark) ABC 12434 (Blackwood/Window, BMI)	★	NEW ENTRY		I JUST FALL IN LOVE AGAIN—Anne Murray (Duff, Sakow, Lloyd Herbstriff) Capitol 4675 (Poco/Hobby Home/Cotton Pickin' Songs/BMI/ASCAP)	★	NEW ENTRY		THE RISE AND FALL OF THE ROMAN EMPIRE—Cal Smith (D. Wayne, B. Fischer) MCA 40982 (Don Wayne, BMI/D. Wayne, B. Fischer) MCA 40982 (Don Wayne, BMI/Anne Deer, ASCAP)
5	5	11	THE OFFICIAL HISTORIAN ON SHIRLEY-JEAN BERRELL—The Statler Brothers (D. Reed, H. Reid) Mercury 55048 (American Cowboy, BMI)	★	48	4	LOVE SONGS JUST FOR YOU—Clen Barber (M. Barber, J. Metron) 21 Century 21101 (NSD) (Acutt Rose, BMI/Milose, ASCAP)	★	NEW ENTRY		HEALIN'—Bobby Bare (B. McCall) Columbia 3-10891 (Hall-Clement, BMI)
6	1	10	I REALLY GOT THE FEELING/BABY I'M BURNING—Dolly Parton (D. Parton/R. Vena) RCA 11420 (Vivinet, BMI/Song Of Boulder Koppelman, ASCAP)	★	47	6	LOVE AIN'T MADE FOR FOOLS—John Wesley Ryles (T. Skinner, J. Wallace) ABC 11432 (Hall-Clement, BMI)	★	NEW ENTRY		LOVING YOU IS A NATURAL HIGH—Larry G. Hubban (L. G. Hubban) Lane Star 706 (Corlene, BMI)
7	3	11	YOUR LOVE HAD TAKEN ME THAT HIGH—Conway Twitty (J. Dunham, G. Ray) MCA 40963 (Twitty Bird, BMI)	★	63	2	SON OF CLAYTON DELANEY—Tom T. Hall (T. T. Hall) RCA 11453 (Halimite, BMI)	74	79	3	HE'S A COWBOY FROM TEXAS—Ronnie McDowell (R. McDowell) Scorpion 0565 (Rinn, SESAC)
8	9	10	TEXAS (When I Die)—Tanya Tucker (E. Bruce, P. Bruce, B. Borchers) MCA 1800 (Tree/Sagaplan, BMI)	42	10	12	I'VE DONE ENOUGH DYIN' TODAY—Larry Gatlin (L. Gatlin) Monument 45270 (First Generation, BMI)	75	72	4	ME PLUS YOU EQUALS LOVE—Down Chastain (B. Springfield) Oak 1018 (House of Gold, BMI)
★	11	8	MAYBELLE—George Jones & Johnny Paycheck (C. Berry, R. Fratto, A. Freed) Epic 8-50641 (Ac, BMI)	43	14	13	DO YOU EVER FOOL AROUND—Joe Stampley (D. Griffin, J. Strickland) Epic 8-50626 (Rogin/Mallet, BMI)	★	NEW ENTRY		THE OUTLAW'S PRAYER—Johnny Paycheck (B. Sherrill, G. Sutton) Epic 850655 (Julea/Flagship, BMI)
★	15	10	YOU DON'T BRING ME FLOWERS—Jim Ed Brown & Helen Cornelius (N. Diamond) RCA 11435 (Stonebridge/Threesome, ASCAP)	★	64	3	MY HEART HAS A MIND OF ITS OWN—Debbi Boone (J. Keller, H. Greenfield) Warner/Curb 8139 (Screen Gems EM, BMI)	★	NEW ENTRY		IT'S A CHEATING SITUATION—Mac Sady (C. Putnam, S. Throckmorton) Columbia 310885 (Tree, BMI)
★	17	9	I JUST CAN'T STAY MARRIED TO YOU—Cristy Lane (Gillette, Black, Burke) LS 169 (Chappell, ASCAP/Tri Chappell, SESAC)	45	45	8	GOING GOING GONE—Mary K. Miller (K. Morrison) Ineq. 1311 (NSD) (Frank and Nancy, BMI)	★	NEW ENTRY		TAKE ME BACK—Charly McClain (L. Rogers, R. Williams, C. McClain) Epic 850653 (Bill Black Partnership, ASCAP/Julea, BMI)
12	12	10	IT'S TIME WE TALK THINGS OVER—Rez Allen Jr. and The Boys (R. Allen Jr./J. Mauls) Warner Bros. 8697 (Buse, BMI)	46	29	10	HOW DEEP IN LOVE AM I?—Johnny Russell (B. McCall) Mercury 55045 (Hall-Clement, BMI)	★	NEW ENTRY		FANTASY ISLAND—Freddy Weller (F. Weller, B. Cason) Columbia 310890 (Young World, BMI/Buz Cason, ASCAP)
13	13	11	THE SONG WE MADE LOVE TO—Mickey Gilley (K. Wahl) Epic 8-50633 (Apt/Widemat, ASCAP)	★	58	4	THE FOOL STRIKES AGAIN—Charlie Rich (S. Davis, M. Sherrill, G. Cobb) United Artists 1269 (Algonia/Alger, BMI)	★	NEW ENTRY		IF YOU COULD SEE YOU THROUGH MY EYES—Tom Grant (L. Henley, J. Hurt) Republic 036 (House of Gold, BMI)
★	18	7	HAPPY TOGETHER—T.G. Sheppard (C. Bonner, A. Gordon) Warner/Curb 8721 (Hudson Bay, BMI)	48	41	13	AS LONG AS I CAN WAKE UP IN YOUR ARMS—Kenny O'Dell (K. O'Dell, L. Henley) Capricorn 8305 (Hungry Mountain/House of Gold, BMI)	82	85	3	I HATE THE WAY OUR LOVE IS—Jimmy Pifers and Lynda K. Lance (A. Abridge) Vista 100 (Disk & Don-Big Han, BMI)
★	19	8	FALL IN LOVE WITH ME—Randy Barlow (F. Kelly, R. Barlow) Republic 034 (Freder, BMI)	★	59	6	EYES BIG AS DALLAS—Wynn Stewart (G. McCarty) Wm 126 (NSD) (Big Swing, BMI)	★	NEW ENTRY		I'M NOT IN THE MOOD (For Love)—Ann J. Mortan (K. Bach) Prairie Dust 7629 (NSD) (Me & Sam, ASCAP)
★	16	11	LOVIN' ON—Bellamy Brothers (B. Peters) Warner/Curb 8692 (Ben Peters, BMI)	★	60	4	DREAMIN'S ALL I DO—Earl Thomas Conley (E. Conley) Warner Bros. 8717 (ETC-Easy Listening, ASCAP)	84	88	2	OUTLAWS AND LONESTAR BEER—C.W. McCall (B. Duncan, J. Dumil) Polydor 14527 (Rightwing/Shelmer Fox, BMI)
★	22	6	TONIGHT SHE'S GONNA LOVE ME (Like There Was No Tomorrow)—Razy Bailey (S. Papp, T. Sates) RCA 11446 (House of Gold, BMI)	★	66	3	WISHING I HAD LISTENED TO YOUR SONG—Bobby Borchers (J. Chestnut) Epic 8-50650 (Jerry Chestnut, BMI)	85	87	4	ONE MAN'S WOMAN—Kelly Warren (B. Wynick, T. Brantford) RCA 11428
★	24	4	I'LL WAKE YOU WHEN I GET HOME—Charlie Rich (S. Duff, M. Brown) Elektra 45553 (Poco/Warner-Tamela/Malky, BMI)	52	40	13	TULSA TIME—Don Williams (D. Flowers) ABC 12425 (Bibo, ASCAP)	86	89	3	I NEVER HAD THE ONE I WANTED—Claude Gray (Gray, Wesley, Williams) Grassy 10067 (NSD) (Van Jo, BMI)
★	21	7	ALIBIS—Johnny Rodriguez (R. Kilgus, P. Kilgus) Mercury 55050 (Tree, BMI)	★	69	2	TRYING TO SATISFY YOU—Dittsy (W. Jennings) RCA 11448 (Bison, BMI)	★	97	2	AMERICA'S SWEETHEART—Carlin & Hammer (B. Carlin) Lifesong 1783 (Epic) (Tabat, ASCAP)
★	20	9	MR. JONES—Big Al Downing (A. Downing) Warner Bros. 8716 (A) Gallen-Metaphor, BMI)	54	42	12	GIMME BACK MY BLUES—Jerry Reed (B.L. Whowers) RCA 11407 (Sleepy Hollow, ASCAP)	★	98	2	I'LL CRY INSTEAD—Ron Shaw (J. Lennon, P. McCartney) Pacific Challenger 1633 (Mackin, BMI)
★	25	6	WHISKEY RIVER—Willie Nelson (J. Stein) Columbia 3 10877 (Willie Nelson, BMI)	55	57	4	THE FOOTBALL CARD—Glenn Sutton (G. Sutton) Mercury 55052 (Warner, BMI)	89	92	2	HEY THERE—Kenny Price (Adler, J. Ross) MRC 1025 (NSD) (Frank, ASCAP)
★	23	8	IF EVERYONE HAD SOMEONE LIKE YOU—Eddy Arnold (B. Springfield) RCA 11422 (House of Gold, BMI)	56	50	12	LOVE AIN'T GONNA WAIT FOR US—Billie Joe Spears (L. Butler, B. Peters) United Artists 1251 (Blackwood-Ben Peters, BMI)	90	90	2	WE LET LOVE FADE AWAY—Leon Everett (R. Marsh, T. McBride) Orlando 100 (Magic Castle/Blackwood, BMI)
★	26	4	EVERLASTING LOVE—Harvel Felts (B. Cason, M. Gayden) ABC 12441 (Kings Son, BMI)	★	75	3	I WILL ROCK AND ROLL WITH YOU—Johnny Cash (J. Cash) Columbia 3 10888 (House of Cash, BMI)	91	93	4	SHE'S MY WOMAN—Buddy Traywick (J. Tason, V. Tason) Paula 431 (Mallet, BMI)
★	27	4	IF I COULD WRITE A SONG AS BEAUTIFUL AS YOU—Billy "Crash" Craddock (J. Adams) Capitol 4672 (Pick & Hit, BMI)	58	61	8	ME TOUCHIN' YOU—Linda Naile (B. Bond) Ridgetop 178 (Dewar, BMI)	92	NEW ENTRY		I'M LOVIN' THE LOVIN' OUT OF YOU—Gayle Harding (R. Jenkins) Robbers 1009 (Robbers, BMI)
★	34	3	SEND ME DOWN TO TUCSON/CHARLIE'S ANGELS—Mel Tillis (C. Craddock, T. Garrett/D. Gaskin) MCA 40983 (Poco/Malky, BMI/Sawgrass, BMI)	59	46	8	BEST FRIENDS MAKE THE WORST ENEMIES—David Houston (C. Kelly, J. Didier, L. Anderson) Elektra 45552 (Bobby Goldsboro, ASCAP/Big Heart/Sabina, BMI)	93	96	2	YOU'RE STILL ON MY MIND—Jim Douglas (L. McDowell) Oak 1020 (Stamba, BMI)
★	32	2	GOLDEN TEARS—Dave & Sugar (J. Schwartz) RCA 11427 (Chess, ASCAP)	60	62	7	ANGELINE—Ed Bruce (R. Rogers) Epic 8-50645 (New Keys, BMI)	★	NEW ENTRY		TEARS (There's Nowhere Else To Hide)—Tommy Overstreet (T. Overstreet, D. Dost) Tine 523 (RDA) (T. Overstreet, BMI)
★	30	9	FOOLED AROUND AND FELL IN LOVE—Mundo Earwood (M. Earwood) GMC 105 (Music West Of The Pecos, BMI)	61	51	13	RHYTHM OF THE RAIN—Jacky Ward (J. Summers) Mercury 55047 (Warner-Tamela, BMI)	94	NEW ENTRY		MARIE—Steve Warner (R. Newman) RCA 11447 (Warner-Tamela, BMI)
28	28	10	YOU WERE WORTH WAITING FOR—Don King (J. Walker) Can-Bro 147 (Milos, ASCAP)	62	54	14	THE GAMBLER—Kenny Rogers (D. Schild) United Artists 1250 (Writers Night, ASCAP)	95	NEW ENTRY		THIS MOMENT IN TIME—Egbert Humperdinck (A. Bernstein, R. Adams) Epic 8-50632 (Silver Blue, ASCAP)
★	33	3	I HAD A LOVELY TIME—The Kendalls (S. Throckmorton, B. Cook) Gadsden 1119 (Coco Keys, ASCAP)	63	53	11	OLE SLEW FOOT/I'M GONNA FEED 'EM NOW—Porter Wagoner (J. Webb) (B. Marcus) RCA 11411 (Scope, BMI) (New Star, BMI)	96	NEW ENTRY		PLAYIN' HARD TO GET—Janie Fricke (S. Thompson) Columbia 310849 (Bobby Goldsboro, ASCAP)
★	30	9	BUILDING MEMORIES—Sonny James (A. Duff) Columbia 3 10852 (Maxson, BMI)	64	49	9	REACHING OUT TO HOLD YOU—Dottie West (B. Carroll, J. Lloyd) United Artists 1257 (ATV Music Garden, BMI)	97	65	12	DOWN ON THE CORNER AT A BAR CALLED KELLY'S—Johnny Paycheck (A. Marsh, M. McGuire, J. Paycheck) Little Darlin' 7808 (Dream City, BMI)
★	35	3	SOMEBODY SPECIAL—Donna Fargo (D. Fargo) Warner Bros. 8752 (Puma Donna, BMI)	65	39	10	REST YOUR LOVE ON ME—Bee Gees (B. Gibb) RSO 138 (Sleepwood, BMI)	★	NEW ENTRY		PLEASIN' MY WOMAN—Billy Parker (D. Desaney) SCR 162 (Music City, ASCAP)
★	37	2	STILL A WOMAN—Margo Smith (M. Smith, M. David, N. Wilson) Warner Bros. 8726 (Columbia/Daily North/R. Galois, BMI/Easy Listening, ASCAP)	66	55	13	WE'VE COME A LONG WAY, BABY—Loretta Lynn (J. White, S. Miles) MCA 80954 (Twitty Bird, BMI)	99	73	6	I JUST NEED A COKE (To Get The Whiskey Down)—Lenny Gault (D. Kirby, G. Martin) MRC 1024 (NSD) (Phase 3, BMI) (New Grand, ASCAP)
★	36	7	SAVE THE LAST DANCE FOR ME—Jerry Lee Lewis (P. Stone, S. Thomas) Sun 1339 (Tico/Belinda, BMI)	★	NEW ENTRY		I'VE BEEN WAITING FOR YOU ALL OF MY LIFE—Con Nunley (M. Sherrill, L. Kuntz) Warner Bros. 8723 (B. Gallico, BMI)	100	78	4	
34	8	13	LADY LAY DOWN—John Conlee (R. Van Hoy, D. Cook) ABC 12420 (Tree, BMI/Coco Keys, ASCAP)								

**REPUBLIC RECORDS
PROUDLY ANNOUNCES
OUR LATEST DISCOVERY**



**TOM
GRANT**

**“IF YOU COULD SEE YOU
THROUGH MY EYES”** (REP-036)

PRODUCED BY DAVE BURGESS



Country

Nashville Agency In Series Of Showcases

By SALLY HINKLE

NASHVILLE — A Nashville-based talent firm has reportedly marked a first in staging and videotaping a series of showcase performances in this city for major talent buyers from across the country.

Nashville International Talent, which represents such acts as Ace Cannon, O.B. McClinton, Joe Sun, R.C. Bannon, Jeanne Pruett, Louise Maddrell, Tommy Jennings, Linda Young, the Walker Sisters and Paul Craft, recently flew in some 20 promoters from Florida, California, Texas, the New England area and other points to view their roster in three showcase situations under actual concert and stage conditions.

Staged at Nashville's Melrose House, the showcases were presented in two evening and one matinee segments, all of which were videotaped by Video World of Nashville, a firm contracted by the talent agency, for showing to other talent buyers.

In addition, because of some seven hours of what the agency considers high quality video, the agency is also considering several avenues for distribution of the tape for televising.

Among the avenues being pursued are the Armed Forces radio and television network; a closed-circuit situation, which would be fed via a multi-point distribution network, and editing for a two-hour special entitled "Nashville International Talent Presents Showcase '79" for submission to Home Box Office and Super Stations for possible airing.

According to agency directors, Scott Faragher and Eddie Rhinex, the talent showcase will become an annual affair, with several possibilities being considered for the future, among which would be to hold the showcase in a different city each year with consideration depending upon facilities for videotaping.

Another possible incorporation has been spawned by approaching rock acts, who are looking to the agency and its corporation affiliates for booking, management and concert promotion, to have a contemporary or rock showcase sometime during the summer months.

'New' Acuff-Rose

Continued from page 68

tional publishing department which, within a month, should have its material sold through G. Schirmer in New York. The department produces choral and marching band arrangements, along with piano and guitar courses.

The firm sells its own sheet music and song folios which are printed at its Nashville headquarters.

The publishing firm maintains an active promotion department utilizing five Nashville employees and three independents. Rose likes to recall the earlier days when Acuff-Rose hired such independents as Russ Regan, Jerry Moss, Sonny Bono and Jerry Tiefer.

"We believe in promotion," says Rose. "Everything has to be promoted differently, whether its posters, calling or visiting radio stations or taking artists on promotion trips. Mel Force, Nashville's first promotion man on the road, has been with the company for 33 years.

A pioneer in the foreign exploitation of country music, Acuff-Rose selects its own overseas staff and keeps in constant contact with its international outlets.



Talent Showcase: Epic recording artist Louise Mandrell and Columbia artist R. C. Bannon perform before major talent buyers during Nashville International Talent's showcase in Nashville.

Nashville International Talent is part of an umbrella corporation that also houses concerts, production, management, custom production and press and promotion for in-house and other clients.

10,000 Pack Concert For Daniels' Return

Continued from page 42

set, the members delivered a charged, instrumental version of the group's biggest hit, "Free Bird," in dedication to Van Zant.

Daniels and his band opened the celebration with a lengthy and well-balanced set of Southern rock and traditional tunes such as "Orange Blossom Special," in addition to several selections from the band's forthcoming "Million Mile Reflections" Epic LP.

Following Daniels, part two of the Jam proceeded with such return favorites as Grinders Switch, Stillwater, the Henry Paul Band, Papa John Creach, the Winters Brothers and members of the Marshall Tucker Band.

As in years past, the Jam always holds a few surprises, and this year was no exception with such names as John Prine, Dobie Gray, Cajun fiddle player Doug Kershaw, Jim Owens, Carl Perkins and Link Wray dropping in for a few numbers.

The jam session brought the evening to a close as the Daniels band lit into their now traditional "The South's Gonna Do It Again," while being joined by many of the previous performers, as well as Vassar Clements, Janie Fricke, Barry Chance of Jimmy Buffett's Coral Reefer Band and session player Fred Carter Jr.

A special presentation of the evening was made by Daniels to four deejays from Nashville's WLAC-AM radio who helped to shape today's rock'n'roll by pioneering the play of black music to a predominately white audience in the early '50s. Citing "pacesetter contributions during the formative years of radio," Daniels presented accolades to John Richburg, "Hossman" Allen, Hugh "Baby" Jarrett and Gene Noble.

WDCN-TV, Nashville's PBS station, taped the Jam for a PBS documentary, and a taped radio broadcast has been scheduled for a 90-minute "King Biscuit Flour Hour" special in February.

Billboard Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 1/27/79

© Copyright 1979, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	7	THE GAMBLER—Kenny Rogers, United Artists UA-LA 934 H
2	2	8	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2-35642
3	3	19	EXPRESSIONS—Don Williams, ABC AY 1069
4	4	15	I'VE ALWAYS BEEN CRAZY—Waylon Jennings, RCA AFL1-2979
5	5	25	HEARTBREAKER—Dolly Parton, RCA AFL 1-2797
6	6	38	STARDUST—Willie Nelson, Columbia KC 35305
★	7	10	TNT—Tanya Tucker, MCA 3066
8	8	50	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
9	9	31	WHEN I DREAM—Crystal Gayle, United Artists UALA 858 H
★	10	8	TOTALLY HOT—Olivia Newton-John, MCA 3067
11	12	11	LARRY GATLIN'S GREATEST HITS, VOL. 1, Monument MG 7528
12	11	9	PROFILE/BEST OF EMMYLOU HARRIS, Warner Bros. BSX 3258
13	13	7	ELVIS: LEGENDARY PERFORMER, VOLUME 3—Elvis Presley, RCA CPL 1-3382
14	14	12	BURGERS AND FRIES/WHEN I STOP LEAVING (I'LL BE GONE)—Charley Pride, RCA AFL1-2983
15	16	33	ROOM SERVICE—The Oak Ridge Boys, ABC 1065
★	25	4	EVERY WHICH WAY BUT LOOSE—Soundtrack, Elektra SE 503
17	15	53	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
18	18	16	LIVING IN THE U.S.A.—Linda Ronstadt, Asylum SE-155
19	17	15	MOODS—Barbara Mandrell, ABC AY 1088
20	20	54	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
★	27	11	ROSE COLORED GLASSES—John Conlee, ABC AY 1105
★	35	11	CONWAY—Conway Twitty, MCA MCA 3063
23	28	8	ARMED AND CRAZY—Johnny Paycheck, Epic KE 35444
24	24	8	BASIC—Glen Campbell, Capitol SW 11722
25	26	14	GREATEST HITS—Marshall Tucker Band, Capricorn CPN0214
26	19	33	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL1-2780
27	21	11	PLEASURE & PAIN—Dr. Hook, Capitol SW 11859
28	23	52	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
29	34	40	ENTERTAINERS... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram)
30	30	42	EVERYTINE TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UALAB4H
★	41	40	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
32	32	42	VARIATIONS—Eddie Rabbitt, Elektra EE 127
33	33	108	GREATEST HITS—Linda Ronstadt, Asylum TE 1092
34	29	12	JOHNNY PAYCHECK'S GREATEST HITS VOLUME II, Epic KE 35623
35	39	19	TEAR TIME—Dave And Sugar, RCA APL 1-2961
★	45	13	FALL IN LOVE WITH ME—Randy Barlow, Republic RL6023
37	37	16	ELVIS—A CANADIAN TRIBUTE—Elvis Presley, RCA AKL1-7065
38	38	41	OLD FASHIONED LOVE—The Kendalls, Dvation DV1733
39	22	27	LOVE OR SOMETHING LIKE IT—Kenny Rogers, United Artists UA-LA 903 H
★	40	NEW ENTRY	TURNING UP AND TURNING ON—Billy "Crash" Craddock, Capitol SW 11853
41	31	72	HEAVEN'S JUST A SIN AWAY—The Kendalls, Dvation DV 1719
42	36	8	YOU HAD TO BE THERE—Jimmy Buffett, ABC AN 1008
43	40	11	CLASSIC RICH, VOL. II—Charlie Rich, Epic JE 35624
44	NEW ENTRY	NEW ENTRY	RED WINE AND BLUE MEMORIES—Joe Stampley, Epic KE 35443
45	47	2	DUETS—Jerry Lee Lewis & Friends, Sun 1011
46	42	4	JOE STAMPLEY'S GREATEST HITS, VOL. I, Epic KE35622
47	NEW ENTRY	NEW ENTRY	TAMMY WYNETTE'S GREATEST HITS, VOL. IV—Epic KE-35630
48	44	4	HOLY BIBLE—Statler Brothers, Mercury (not available)
49	43	4	JERRY JEFF—Jerry Jeff Walker, Elektra (not available)
50	NEW ENTRY	NEW ENTRY	LIVE FROM THE STAGE OF THE GRAND OLE OPRY—Jerry Clower, MCA 3062

Jennings Hosting Benefit For DJs

NASHVILLE—Singer Waylon Jennings will host a benefit concert on behalf of the Federation of International Country Air Personalities scheduled for Saturday (3) at the Tupperware Auditorium in Orlando, Fla.

Jennings, a former disk jockey himself, will perform on the show with the Waylors and the Crickets. Tickets are \$10, and proceeds from the event will go toward establishing a credit union and other benefits for the federation's DJ members.

DON'T GAMBLE With Your Ad Dollar

PUT IT TO USE DO THE MOST WHERE IT WILL GOOD:

COUNTRY STYLE

The Best In Country Music Country Lifestyle Country People

- Reach the country audience
- ABC-audited
- Newsstands nationwide—all major markets
- The lowest CPM of any entertainment publication in general circulation in the U.S.*

*SPECIAL 50% OFF our entire rate card if you act now!

Start off 1979 with savings. Call Nancy Francione, 312-455-7178 for details.



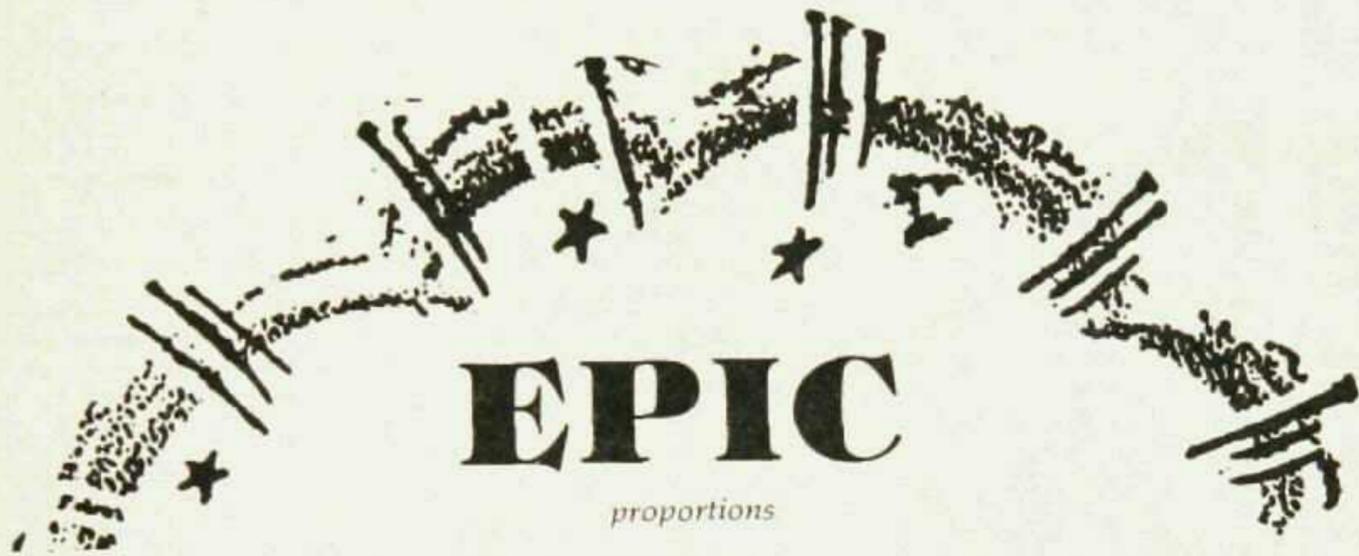
COLUMBIA

was the gem, of the ocean



JOHNNY PAYCHECK

is a star of



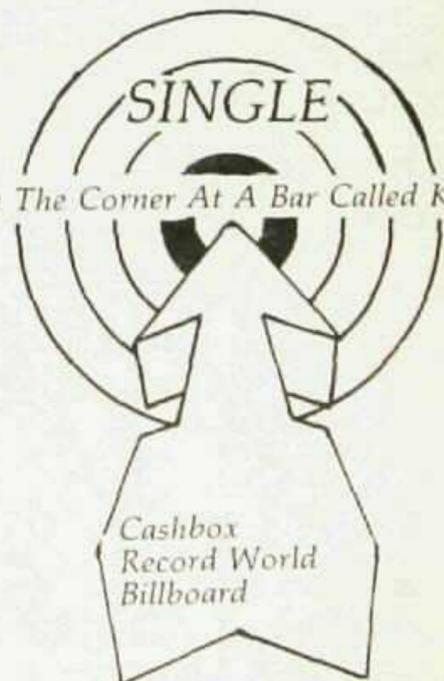
proportions

on

LITTLE DARLIN'



"Down On The Corner At A Bar Called Kelly's"
LD-7808



ORDER NOW

From Your Local Distributor

Little Darlin' Sound And Picture Company, Inc.
42 Music Square West, Nashville, Tn. 37203
615-242-3485
Distributed Worldwide

Tape/Audio/Video

Winter CES Is Record Mix For Music Industry



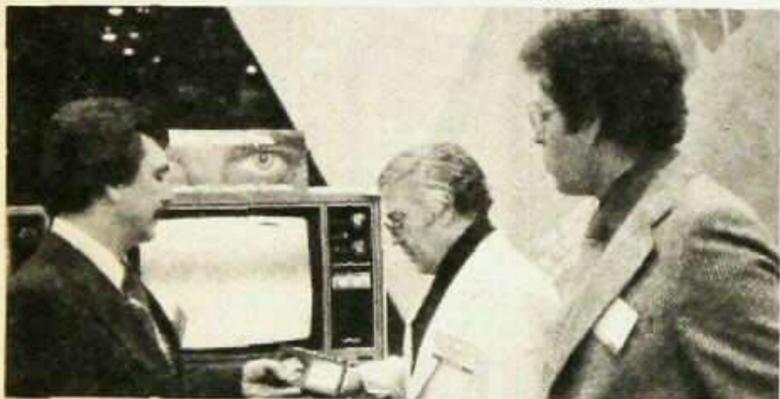
Billboard photos by Stephen Traiman
CES SCENES: At left, CES boss Jack Wayman gets a look at picture disks and in-store merchandisers at the joint display with NARM's Stan Silverman. Above, E. Nakamichi, left, and son Ted demonstrate the firm's first metal-capable cassette decks. At right, Magnavox videodisk system had its only exposure at the Advent booth, as the firm's Bob Logan explains the interface with his large-screen and stereo sound hookup.



SOUNDSTREAM'S Tom Stockham, left, has a digital chat with Jack Savidge of Spin Physics as original digital tape on the firm's recorder is played at the Infinity Sound booth.



DBX veep Zaki Abdun-Nabi shows a new remote control unit for dbx expander to John Hollands, chairman of parent firm BSR. Dbx also bowed 1bx and 2bx versions of "live" restoration aid.



BLANK TAPE: TDK's Bud Barger, above left, previews the firm's new Beta videotapes for Candy Stripe's Bernard Keil and Stan Gecht, who recently took on the video line. Below from left, Sony tape plans are the topic of Sony Industries boss Michael Schulhof, Japan magnetic tape chief K. Tozawa, U.S. director Terry Aoki.



TEAC Tascam sales head Bill Mohroff, above left, demos new 35-2 deck for Lee Nipper, Videotechnics. At right, rep Harry Matthews, Lienau Assoc.; distrib Al Rosenthal, flank Jim Allsop for pitch on Allsop 3 cassette deck cleaner.

MUSIC OUTLETS SOUGHT

More Videotape Programs Out

By STEPHEN TRAIMAN

NEW YORK—From feature films to visual graphics and hard-core pornography, there was a wealth of new prerecorded videocassette product for the home and disco markets at the recent Winter CES in Las Vegas.

With approximately 20 companies represented on and off the exhibit floor, at least seven more broad-family entertainment catalogs joined Magnetic Video, Allied Artists and Video Warehouse in the race for software dollars as more record/tape outlets are sought for distribution.

Not only was music represented for the first time at CES with offerings from a half-dozen firms, but one innovative company has the first laser effects on videocassette, and another has a television sound enhancement system to go along with its products.

Video software is definitely spreading to the record/tape distribution pipeline, with the giant Wherehouse chain on the West Coast probably the major outlet for all types of programming from PG to X, and Crazy Eddie's in the New York metro area its counterpart in the East.

Typical of industry interest was the visit of Bernard Keil and Stan Gecht of Candy Stripe, major Northeast one-stop based in Free-

port, N.Y., with video catalogs high on their shopping list.

Searching avidly for music-related product, they posed the key question of music publishing royalties—with distributors bearing the responsibility for payment.

Ron Friedman of **Home Theatre Movies**, one of the first firms to offer key music product including concerts by Rod Stewart, Marshall Tucker Band, and other top groups, emphasizes that the firm has been working with Al Berman of the Harry Fox Agency to insure proper payment by either the producer or distributor of all royalties. Already carrying product are Sound Unlimited, K mart, Broadway Stores and Wherehouse he says.

Meanwhile, the firm's Visual Concerts division is actively involved with labels on in-store demo tapes, having completed programs for MCA on Tanya Tucker, for

Chrysalis on Jethro Tull and Uriah Heep, and now with Casablanca on Kiss, Donna Summer and Village People. The company has commissioned a UCLA study group now involved in a home video research project on all types of software preferences including music.

Sharing space with the firm at CES was Ultrasound Power Audio Sound System, a 25-watt enhancer for all tv systems and designed to interface with any regular set or large-screen system. Home Theatre Movies has an approximate 33% margin, with dealer cost of \$27.96 for half-hour, \$33.96 for 4-hour, \$38.96 for over 1-hour and \$45 for adult tapes. Address: 3376 Motor Ave., Los Angeles 90049, (213) 559-7720.

• **Custom Video Productions** is another innovative firm offering Merlin Laser Visuals, claimed as the first custom videotapes to interface (Continued on page 78)

JAPAN PRODUCTION

Blank Tape \$ Up 28% As 1979 Goal Is \$750 Mil

By HARUHIKO FUKUHARA

TOKYO—The value of the nation's magnetic tape output has doubled over the last three years, thanks partly to a bumper year-to-year increase estimated at 28% for 1978 to about \$600 million. Production target for 1979 is a hefty \$700 to \$750 million.

Major factors behind this across-the-board upswing are the big production and sales pushes in the three fields of audio, memory and video recording.

The industry's big names like TDK and Hitachi Maxell are already saying that double-digit growth this year is a foregone conclusion and they cite the start of metal tape sales, the accelerating momentum of videocassette tapes and the ongoing sales successes of top-quality audiotapes.

Although the figures for last year still have to be gathered and totted up officially, industry experts are quoting an increase of 28%. In fact, in the first 10 months of last year, the cumulative total of \$500 million had topped the 1977 record of \$476 million. This was a 32.5% increase over the same period of the year before.

Manufacturers reckon that the total value of last year's output will come up to around \$600 million, double the figure for 1975.

They intend to keep up the pressure this year with bullish manufacturing and marketing plans. Last year, they brought out new improved tapes and so this year the arena of competition will switch from the research labs and production lines to the retail outlets.

Hopes are now being pinned on increased sales of videocassette as the VCR market comes into its own. Manufacturers are homing in on both the domestic and foreign markets.

Another candidate for sales honors is the metal tape and its proponents are gearing up to stage marketing campaigns. Along with the appearance of compatible tape decks, there's a good chance that sales will start in earnest around early spring.

Also, more and more audio fans are plumping for top-line tapes for recording music and this trend is expected to contribute to raising the production value.



One of the best ways to give you clean sound is to vacuum our workers.

No tape manufacturer goes to greater lengths to give you cleaner tape than Maxell.

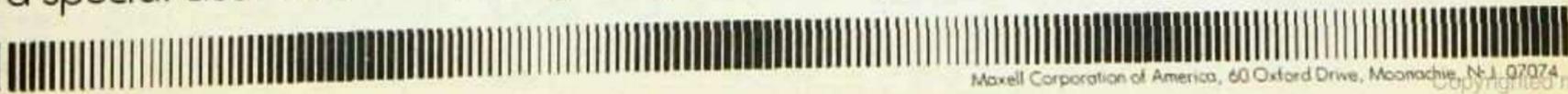
Every Maxell employee is dressed in a special dust-free

uniform and vacuumed from head to toe before getting into our manufacturing area.

We do all this to keep dust from getting into our tape.

Because at Maxell, we realize that a little dust can blemish something as important to us as our tape. Our reputation.

maxell



Maxell Corporation of America, 60 Oxford Drive, Moonachie, N.J. 07074

Copyrighted material

'Videogram' Distributors Seek Music Outlets

Continued from page 76

with live music, according to Gil Gordon. At \$27 to distributors (\$49.95 list), the hour-long shows of laser effects with computer graphics are the forerunner of a disco laser show in production. Also available are belly dance and disco lessons on tape. Address: 6464 Sunset Blvd., Hollywood 90028, (213) 462-1191.

• **Video Tape Network (VTN)**, making its first CES visit, has signed 10 reps to move product to record/tape and hi fi outlets, and specialty stores with the most volume, notes John Lollos. The 50-title VTN catalog is culled from its 400-plus college offering, focusing on the most successful programs as a "home test."

Termed "specials" in the tv sense, by Lollos, it ranges from concerts and comedies to home how-to, kiddie and sports fare, plus a collector's best sampling of horror and satire. He claims 4,000 titles sold in two months of availability, and a mail-order campaign that got 3,800 calls from an 800 number in the Time video supplement late last year. He is also talking with CBS Records on a potential music package. Address: 115 E. 62 St., New York 10021, (212) 759-8735.

• **Allied Artists Video Corp.** is emphasizing in-store display aids to boost its 100-title catalog of recent feature films, notes Dick Stadin, with a new three-tier turntable display case, made by the Speidel supplier, to show 90 tapes either front or spine (\$75 to dealers), a smaller two-

tier counter model and a new four-color counter card.

Record/tape stores are high on his outlet list, with Warehouse and Sam Goody already taking big initial orders. "We began delivery Nov. 10 and our average rate is equal to Magnetic Video's," Stadin claims. "Like any new product, we're looking at many new channels of distribution and those who promote the best will get the business." More titles are promised for 1979, and more videocassette releases right after first-run as with "The Wild Geese," he says. Address: 15 Columbus Circle, New York 10022, (212) 541-9200.

• **Magnetic Video** now a subsidiary of 20th Century-Fox, sees its catalog of major feature films expanding with its new affiliation, notes Andre Blay. In addition to its 50 20th flicks, the Viacom, Avco-Embassy and rbc packages, the firm will have 21 films from Faberge's Brut Productions under a worldwide five-year distrib pact similar to the one with Avco; wildlife programs from Bill Burrud Productions, and Pathe News footage dating to 1895. Also previewed at CES was the company's first self-produced home video show on disco dance lessons, with dealer reaction reported good. It is still facing court action from RCA over distribution of Elvis Presley films, to which RCA claims exclusive rights. Address: 23434 Industrial Park Ct., Farmington Hills, Mich. 48024, (313) 477-6066.

• **Nostalgia Merchant** had one of the most attractive packaging graphics for its line of about 100 family entertainment classics, with Wilene Blair noting sales to both Warehouse and the Broadway Stores. With about a 33% dealer margin built in, both Beta and VHS tapes are the same price, \$37 cost for up to one hour at \$54.95 suggested list, and \$74 for two-cassette specials or serials up to four hours, at suggested \$109.95. Address: 6255 Sunset Blvd., Hollywood 90028, (213) 467-2181.

• **Video Warehouse**, first to offer dealers an in-store counter catalog display, has about 80 new titles including 15 Spanish "classics" in its basically soft R and X catalog, with a number of comedy and horror classics, at \$29.95 list. Prices have been reduced on about 10% of the total catalog, notes Ron Obsgarten. Address: 500 Hiway 36, Atlantic Highlands, N.J. 07716, (201) 291-5300.

• **Entertainment Unlimited** has perhaps the largest selection of family entertainment with 1,000 titles, mostly public domain, in the firm's big catalog, and a separate X catalog of adult tapes. Feature is "The Elvis Presley Story" compilation of non-copyrighted early black & white kinescope tv appearances. For dealers, Jim Hutchens has a \$1,600 starter pack with 100 tapes and display case, a \$49.95 intro package with catalog and demo tape, and new packaging with Xerox-copy four-color labels. Address: 848 N.W. Brooks St., Bend, Ore. 97701, (503) 389-4316.

• **Media Home Entertainment** is another firm with both family and adult catalogs, note Charles Band and Jerry Nieves. Claiming sales to both Fotomat and Sears, as well as Warehouse, the firm has about 70 titles in its general catalog including best sellers by Fellini and Warhol. "The Groove Tube" and the "Flash Gordon" serials, ranging from \$39.95 to \$54.95 list, and an Erotic Tape Catalog with 20 titles from \$49.95 to \$89.95.

Dealer cost ranges from a 33% margin on a minimum 25 pieces to 40% on 500 titles or more, and the firm is looking for exclusive area distributors. Address: 7243 Santa Monica Blvd., Los Angeles 90046, (800) 421-4509.

• **Video Communications Inc.** claims the exclusive on more than 400 titles from classics to family fare, plus a few "R" titles but no push on these, says Gene Dennison. After 14 years in films the company shifted to tape about 2½ years ago and is testing 75 titles for interest in its first catalog. It just got the rights to all "Bullwinkle" tv cartoons and reports all distribution rights to "Acapulco Gold."

Firm is now duping 30,000 tapes a month it claims, and currently is just working through distributors at margins of 30% to 35%. Address: 6355 E. Skelly Dr., Tulsa, Okla. 74175, (918) 622-6460.

• **National Home Video** offers a mix of family entertainment, drama classics; music including Beatles, Rolling Stones and Elvis tapes, plus 26 Wolfman Jack syndicated tv shows, notes Jim Sicilia, with about 20 adult tapes also offered. Prevue tapes are \$45 (G) or \$55 (X). Address: Box 75216, 422 S. Western Ave., Los Angeles 90020, (213) 388-2261.

• **Cinema Video Classics** does its own 35 mm. film to tape transfers to assure quality control, notes Bob Shot, with a PG line of films soon to supplement its current adult catalog

of 96 titles, including Sylvester Stallone as the "Italian Stallion." Wholesale price is \$65, or \$60 for 25 titles or more, with rebates for larger volume, and Beta or VHS tapes under two hours have a trailer at the end to highlight over availabilities. Address: 2660 W. Olive Ave., Burbank 91505, (213) 846-1180.

• **Quality X Video Cassettes** has
(Continued on page 79)

Landry Vidtapes Promote Acts In Peaches Outlets

Continued from page 42

The 16 stores is outfitted with a seven-foot screen.

The program created exclusively for Peaches, "is more than a promotional idea, it's a form of entertaining customers," says Landry.

The program features Flo & Eddie as hosts. When the duo comes on the screen, it calls out to customers in the store. Flo & Eddie introduce themselves, insert some humorous quips and then move to the artists. The first three shows were taped live at Peaches, says Landry.

The clip of each act is four minutes long with a buildup pitch by Flo & Eddie. "The program creates a short, concise form of entertainment which stimulates foot traffic."

Landry explains that store personnel is instructed in how to boost sales plus understand the workings of the videocassette. "Each store sends individual cards with information advising of the effectiveness of the program," says Landry. "This tells us exactly what we should delete or include—overall, how to improve on the program."

"Because of the type of program we're showing, we don't deal with demographics or age groups, only record buyers."

He explains that the cost, paid by the labels, is \$35 per store per act. The sophisticated equipment in each store includes a JVC ½-inch U-Matic VTR capable of stereo playback via a 7-foot-diagonal Advent Video-Beam large screen projection television unit. Both interface with each store's hi fi stereo system for the most effective presentation.

"We're supplying the industry with an alternative to radio airplay. After all, stations are not in business to sell records, but we are."

"We're tying into several other areas such as radio and Image Marketing, a firm we're working with to market the program."

"With Devo, the group wasn't getting a lot of airplay but people came into Peaches and bought the LP after seeing the program. They then called the stations in their areas asking them to play the record. At the end of the program, we do a radio tie-in. The program is built on word-of-mouth."

Landry notes that in Milwaukee the program is tied into KQFM-FM; Dearborn, Mich., KRIF-FM; Seattle, KISW-FM; Westminster, Colo., KAZY-FM; Philadelphia, WYSP-FM; Tulsa, KMOD-FM; Dayton, WTUE-FM and others.

Landry claims he is negotiating with four other chains for use of his programs. To date, labels using Landry Video Systems service are Warner Bros. RSO, RCA, MCA, Infinity and Capricorn.

According to Landry, he is looking at new talent as hosts for upcoming programs.

1980s Viewed As Video's Boom Period

By ALAN PENCHANSKY

LAS VEGAS—Electronics' industry forecasters point to the 1980s as a decade of video, convinced that economic and cultural forces are creating a central role for new video electronics in the American home.

Products like giant screen televisions, videodisk players, portable video recorder/camera combos and prerecorded programming of video entertainment and education were pictured as part of the boom here at the Winter CES video conference.

Industry manufacturer execs and market analysts promised an audience of dealers and retailers—many of them concerned about economic slow-down—that video sales vistas would be spectacular in the 1980s. The outlook for video products in 1979, a year of most immediate concern also was positively drawn here in a two-hour session.

According to David Fishman, a market analyst for Boston-based Arthur D. Little, Inc., the ultimate penetration level of videocassette recorders in U.S. households could measure between 40% and 50%.

Fishman, who referred to the desire of consumers to escape from the "tyranny" of network tv programming, also sees enormous potential for sales of videodisk players.

In general, Fishman explained, American lifestyles and interests are inclining toward autonomy and individual control over entertainment. Fishman believes videodisk players potentially can outsell cassette players two to one.

In the more immediate time frame, sales of videocassette recorders are expected to become more profitable to dealers in 1979. Broadening of lines, with introduction of new step-up models, and the debut of the portable video recorder are credited for the pick-up.

"Dealers and manufacturers now are making money," observed Dick O'Brien of JVC, chairman of the video systems panel that dovetailed on a session about developments in conventional tv receivers.

Attendees learned that U.S. VCR unit sales in 1978 topped the 400,000 mark. Sales of decks, cameras, prerecorded tapes and other ancillary items totalled \$750 million, according to O'Brien.

Conventional color tv receiver sales for the past year reached 10.25 million—a new record.

Norman Schnell of GE pictured a "business boom" in the '80s as America's post-war baby boom reaches its fullest maturity in the marketplace. Most of the household formations to result from the demographic hump have yet to take place, explained Schnell, noting that by 1990 there would be 21 million new households that don't exist today.

Schnell also sees positive indicators in the fact that the \$25,000-plus per annum average income households are the fastest growing segment.

According to Schnell, 40,000 consumers have made inquiries to GE about purchase of the company's new big screen tv system. A toll-free number was advertised to handle the inquiries.

Both Schnell and Ed Eskandarian of Humphrey, Browning, MacDougall, Inc., urged dealers to make a greater commitment to projection tv.
(Continued on page 79)

Good-bye, paper labels



the Apex Printer

for printing label copy directly on the cassette in up to three colors at speeds over 80 units per minute

Exclusive distributor:



1290 AVENUE OF THE AMERICAS
NEW YORK, N.Y. 10019 PHONE (212) 582-4870
CABLE: AUDIOMATIC TELETYPE 12-8419

OVERSEAS OFFICE: 4 RUE PICATIER
92400 COURBEVOIE FRANCE PHONE 333 30 90
CABLE: AUDIOMATIC TELETYPE 820282

Disco Beat Is Vibrant Spark At Winter CES

More New Sound & Light Firms Seen

By STEPHEN TRAIMAN

NEW YORK—If the recent Winter CES in Las Vegas moved to any beat, it certainly was disco. Lively rhythms were heard all around the main exhibit floor as well as in many sound rooms and suites.

The mix of old and new companies with disco-related product on hand for the record-breaking Jan. 6-9 event reflects the crossover of equipment into the home consumer market. And the range of new professional equipment in both the sound and sight areas was equally impressive.

Both Uni-Sync and Rotel previewed their first pure disco products, the former with its Discorama professional mixing console and the latter with its RZ-8 Play Mixer as the heart of a home system while Pickering had its first disco cartridge.

New firms to the market with impressive entries, most of which will be seen at the upcoming Billboard Disco V Forum here, include Entertainment Engineering Corp. with its Dillon's Discotheque, sound/light module, Chromus Corp.'s Faze Maze audio/video pattern processor, Goodmans of the U.K. which is looking at the U.S. market for its Power Range of speakers, and Sound Promotions with a truly "roadable" mobile console.

Prime disco equipment firms on hand with new or improved product included Technics, Litelab, Times Square, BGW, AAL, Electro-Voice, Altec Lansing, Rank Audio-Visual,

Cerwin-Vega, American Lighting Specialties, American Lighting & Manufacturing, Data Display Systems, Stanton, Hammond Industries (Meteor Light & Sound and Beyer Dynamics), Disco Explosion, Visual Effects and KES Enterprises.

Among equipment highlights noted at CES:

- **Dillon's Discotheque** is named after Dave Kenner's two West Coast clubs, and his L.A.-based Entertainment Engineering Corp. has packaged a modular two by four-foot enclosure complete with two speakers and an equalized amplifier offering about 44-46 watts/RMS plus a lighting chase control with capacity of

1,500 watts plus the unit itself. He sees the self-contained module as a free-standing element ideal for any size ceiling—the units clip together and simply plug in at \$745 list each. A lighting module in the works should be ready soon.

- **Chromus Corp.** of Phoenix calls its Faze Maze a "fascinating experience" in entertainment, with partners Scott Hale, Brent Brentlinger and Frank Farrens spending a year on the microprocessor-controlled module with 23-inch diagonal viewing space that offers an infinite number of colored light patterns.

Easily connected to an audio source, the unit—in either oak or

black finish—has a 25-inch color tv tube with digital control box, built-in microphone, sight and sound tuning for instruments, and will be about \$600 retail for disco installations.

- **Sound Promotions** of San Diego has been road testing six of its mobile consoles for about six years, according to Dean Atkinson, with the basic unit built by Bobadilla Cases about 220 pounds fully loaded with two amplifiers, twin turntables, equalizer, crossover and lighting control. With wheels removed for travel it is 58 inches wide by 21 deep by 34 high to handle any component package, at about \$650 list.

- **Uni-Sync's** new Discorama mixing console features five inputs—
(Continued on page 82)

CHINA IN FUTURE?

Swire Input Boost To InterMagnetics

Continued from page 3

the manufacture of 100 million cassettes for the U.S. within a three-year period, of which 80% will come from its own manufacturing sources with the remaining 20% from licensing factories. Terry Wherlock, InterMagnetics president.

Wherlock adds that the Hong Kong factory will be enlarged either this year or next to where it can produce 160-180 million cassettes a year. Its current capacity, claims Wherlock, is 80 million cassettes annually.

Swire, traded on the London Exchange and on Exchanges throughout Asia, is known for its holdings in Hong Kong, Japan, South East Asia and England.

The board of directors of the new firm will have three representatives from each of the two companies.

Wherlock notes that the \$10 million provides InterMagnetics with a line of credit to purchase its finished goods which the new company will market and promote.

Adds Wherlock: "To obtain any growth requires a lot of money. You can't generate it by rolling back the profits like we've done in the past."

Swire thus allows InterMagnetics to make business decisions which "make sense and cents." Wherlock points out. To the tune of \$10 million.

This is the second venture between the two companies: the first, Swire Magnetics Ltd. was opened in Hong Kong in 1975 to manufacture blank cassettes. A spinoff company, a marketing firm in Japan which opened last March, sells finished goods made in that Hong Kong factory in Japan.

Swire InterMagnetics, in addition to having sales people selling blank tapes in established markets, is also discussing trade with China.

Swire traces its formation to trading with China 200 years ago, and Wherlock says that Swire executives have been conducting talks with Chinese officials about building a manufacturing facility in mainland China.

"There is no market opportunity to sell finished goods there," Wherlock says. "Swire officials found this out through their visits. With labor becoming tighter in Hong Kong, it's conceivable that molding and assembly of cassettes could be done in China. Later, we could put in coating plants."

Wherlock says the discussions which Swire officials have been holding with mainland Chinese representatives could lead to a plastics assembly factory within one to two years.

"The Chinese," says Wherlock, "are interested because they know they want the technology. But they can't use the end product."

"Swire has been trading with the Chinese for 200 years, so the new talks are an extension of this dialog," Wherlock points out.

The tapes Swire InterMagnetics will sell will be manufactured in Hong Kong in the Swire Magnetics plant and at the plants presently in operation involving InterMagnetics as an investment partner, namely in Singapore, Taiwan, Thailand and Indonesia.

InterMagnetics has a technological development facility in Gardena, Calif., where some blanks are made.

In London, Swire InterMagnetics will establish a corporate headquarters for Europe. The Japanese office of Swire Magnetics will also serve as the sales office for the new company.

There is no intention to set up a manufacturing facility in the U.S., Wherlock says. Only marketing and distribution warehouse offices to service U.S. and Canada.

Rep Rap

The Solomon Co. has been formed by Perry Solomon, formerly with Jack Carter Assoc. and Jack Berman Co., to service the Southern California, Southern Nevada and Arizona markets for consumer electronics lines. Office is at 2116 Stradella Rd., Los Angeles 90024, phone (213) 476-7768. First staffer named is **Rand Bleimeister**, who joins from California Sales & Marketing where he was named 1977 Fisher salesman of the year, and prior to that, with University Stereo in L.A.

Uni-Sync, the Westlake Village, Calif.-based BSR company that manufactures pro amps and mixers, has named **Shelly Bunnett**, formerly with TEAC, as sales administrator, with rep communications a key responsibility. Newest rep appointment is **Carlisle & Associates**, Torrance, Calif., where former Uni-Sync sales manager **Wayne Freeman** recently joined as a partner. Firm will cover Southern California and Arizona for Uni-Sync, and also handles Otari and Cetec/Gauss audio.

Vidtape Distribs Ask Disk Outlets

Continued from page 78

35 adult titles in its first catalog, with 20 more due soon, according to Bob Summer, who claims a high quality product already being sold by Crazy Eddie's and "quietly" by Abraham & Straus in the New York area. Margin for the \$99.50 list product is 30% to 40% depending on volume, in either Beta I or II, or VHS formats. Address: 356 W. 44 St., New York 10020, (212) 541-7860.

- **VTS (Video Taping Services) Enterprises** had the most visible adult programming booth at CES, sharing space with the **Video X Home Library** and the **Wonderful World of Video** line. Joe Donato of L.A.-based VTS has about 300 titles in his catalog, from \$60 to \$99 list, with dealer margins ranging from 25% to 33% and distrib's from 10% to 15%.

Andre De Anici of Video X was showing a catalog with 25 one-hour tapes, and 22 due in two-hour format soon. At \$35-\$40 wholesale, the hour tapes go to \$99 list, while the new two-hour programs will list for about \$150. Crazy Eddie's already has a selection of the hour tapes, he says. VTS Address: 15036 Ventura Blvd., Encino, Calif. 91316, (213) 996-7068-9. Video X Address: Box G, Madison Sq. Garden Sta., New York 10010, (212) 929-2340.

- **VCX**, making its second CES appearance, now has 56 adult titles in its catalog, including 13 90-minute (11 boy-girl and two boy-boy) and a two-hour special "Devil In Miss Jones/Deep Throat," notes Ron Pike. Regular dealer cost offers a 33% margin, with a 40% spread on distributor orders of 500 titles or more. Address: 7313 Varne, North Hollywood 91605, (213) 764-0319.

- **TVX Cinema Video** had 25 titles in its first adult catalog, with Beta at \$89.50 suggested list and VHS at \$99.50, notes Dave Friedman. Production rate is about 1,400 weekly now, with new four-color packaging, and expansion to 5,000 a week by summer, with sales both direct and via distributors with pricing geared for 30% to 35% dealer margins. Meanwhile, "adult theatre" lobbies have proved prime sales outlets in New York and Los Angeles. Address: 1643 N. Cherokee Ave., Hollywood, 90028, (213) 462-1010.

- **Astronics Tele Cine** was offering its catalog of R, PG and G tapes at mostly \$49.95 list, with the accent on adult entertainment. Highlighted were soft-core "classics" "Secrets" and "Baby Face" at \$69.95 list each. Address: 90 Golden Gate Ave., San Francisco 94102, (415) 673-4320.

See Video Boom In 1980s

Continued from page 78

Dealers showrooms are described as the "weakest link" in the chain of projection video marketing.

Eskandarian predicts that between 60,000 and 70,000 projection tvs will be sold in 1979. Most owners today earn more than \$58,000 annually and are primarily interested in sports programming, according to Eskandarian, whose firm handles advertising for the Advent Video-Beam projection system.

According to Ray Gates of Panasonic, the battery-operated units will be priced at about \$1,400 with a weight of 15-20 pounds (minus camera). Both the units themselves and their visibility in public are expected to stimulate consumer interest.

Gates also drew a lengthy comparison for dealers between portable VCR use and filming with 8 m.m.

cameras. Though initial hardware outlay favors the film method, dealers were acquainted with the many software cost benefits of videotape.

Gates noted that tape costs less per minute of use, that it can be reused, offers better light sensitivity in color, can be played back instantaneously and offers extended length in one package.

Speakers also included Dick Quaid of the Magnavox videodisk division, offering an overview of that product, and Dick Kelly of Video Corp. of America, who predicted between \$40 and \$50 million in prerecorded VCR sales for 1979.

Also heard were Thomas Shepherd of GTE Sylvania on conventional color receivers and Alex Stone of Quasar, who noted that 15% of black and white receivers sold today are miniature units with combo features.

JANUARY 27, 1979 BILLBOARD

FACTORY SUPPORT

- Most Knowledgeable Representatives In The Industry!
- Most Orders Are Shipped Within 24 Hours Of Receipt!

QUALITY AND SERVICE FOR OVER 50 YEARS

WRITE FOR COMPLETE INFORMATION



Public Notice

This ad is presently saving YOU money! We could have spent much, much more for a larger ad, but we are trying to keep our COST DOWN, to put PROFIT in YOUR POCKET!

Call or write for details on our fastest selling

8-TRACK and CASSETTE CASES



Come see us at the CES SHOW



Custom Case Mfg. Co., Inc. Phone: Area Code (919) 867-4106 P.O. Box 35866, Fayetteville, N.C. 28303

MARKETPLACE

ADDRESS ALL ADS: Billboard Classified,
1515 Broadway, New York, N.Y. 10036
Phone: 212/764-7433

Check Type of Ad You Want

- REGULAR CLASSIFIED: \$1.05 a word minimum \$21.00. First line set all caps. Name, address and phone number included in word count.
- DISPLAY CLASSIFIED: \$45.00 one inch, 4 times \$40, 26 times \$37.00, 52 times \$30.00 ea.
- INTERNATIONAL (other than U.S.) Regular: 55¢ a word, min. \$16.50. Display \$35 ea. inch, \$30 ea. inch 4 or more times.
- BOX NUMBER c/o Billboard, figure 10 words and include \$1.00 service charge.

Check Heading You Want

- ANNOUNCEMENTS
- COMEDY MATERIAL
- DISTRIBUTORS WANTED
- DISTRIBUTING SERVICES
- FOR SALE
- GOLDEN OLDIES
- BUSINESS OPPORTUNITIES
- HELP WANTED
- LINES WANTED
- AUCTIONS
- BOOKINGS
- MISCELLANEOUS

PAYMENT MUST ACCOMPANY ORDER

- Amer. Express
- Diners Club
- Visa
- Master Chg. Bank #

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____
TELEPHONE _____

Credit Card Number: _____

Expires _____
Signature _____

CALL TOLL-FREE (except in N.Y.) 800-223-7524

DEADLINE: Closes 4:30 p.m. Monday,
12 days prior to issue date.

FOR SALE

PREMIUM 8-TRACK BLANKS

Lear Jet style cartridge with rubber roller, 3M Professional duplicating tape, 90 lengths in 1 min. increments. Private labeling available.

1 min. to 45 min. any quantity	73¢
46 min. to 65 min. any quantity	83¢
66 min. to 80 min. any quantity	91¢
81 min. to 90 min. any quantity	99¢

\$25.00 minimum orders. C.O.D. only.
TDK Blank Video Cassettes Available.
PROFESSIONAL 8-TRACK DUPLICATORS—\$1.295
PROFESSIONAL 8-TRACK CALIBRATORS & ERASERS
Studio quality high speed operation. Complete warranty. Write for literature.
BAZZY ELECTRONICS CORPORATION
39 N. Rose, Mt. Clemens, Mich. 48043
Phone: (313) 463-2592

CHROME TAPE

Have available large quantity of C-60 and C-90 first line chromium dioxide cassette tape on 6,000 ft. Pancakes in original cartons. Save at least 50% off current Dupont pricing.
Also available custom loaded into cassettes.

Call (516) 589-4378

EMPTY 8 TRACK CARTRIDGES

Lear Jet Style Cartridge with Rubber Roller, meets all industry standards. Write for samples.

Less than 1,000	35¢
1,001-5,000	25¢
5,001-10,000	23¢
Over 10,000	21¢

C.O.D. or Prepayment Only
BAZZY ELECTRONICS CORPORATION
39 N. Rose, Mt. Clemens, Mich. 48043
Phone (313) 463-2592

15,000 LP'S FOR SALE

Wholesaler wants to sell 15,000 surplus cut out, promotional, and used LP's. No fire or water damage, all different. No more than box lot of any one title. Price \$1,500.

Rhino Records
11609 Pico Blvd.
L.A., CA 90064

FOR SALE
8 TRACK FACTORY RECONDITIONED TAPES
SPECIAL ASSORTMENT OF 1,000 AS LOW AS 55¢ EACH. CALL
NORTHWEST RECORDS & TAPES
(503) 232-3616

POSTERS

WE GOT 'EM BATTLESTAR GALACTICA (5 Different Posters)

- 250 diff. Posters—as low as 80¢ ea.
- Velvet Posters—\$1.25 ea.
- Over 400 diff. lights (strobes & disco lights from \$4.80 to \$31)
- Spray Air Fresheners • Incense • Novelty Items

Check Our Prices • Check Our Products

TRI-CITY PRODUCTS
99 B Guess St.
Greenville, S.C. 29605
(803) 233-9962
Free Catalogue to Dealers Only

POSTERS

Largest and Latest Selection Of Posters in The Country
Send for free 72 page color catalog.

NOW KISS KEYSCHAINS

Incense, Lights & Mirrors
DEALERS ONLY
FUNKY ENTERPRISES, INC.
139-20 Jamaica Ave.
Jamaica, NY 11435
(212) 658-0076 (800) 221-6730

WHY PAY MORE?

8 TRACK & CASSETTE BLANKS

1-45 min. any quantity	70¢
46-65 min. any quantity	80¢
66-80 min. any quantity	89¢
81-90 min. any quantity	95¢

Shrink wrap & labeled add 15¢
First line recording tape, top of line cartridge & cassette. Professional 8 track & cassette duplicators. Custom duplication.

Call or write:
TRACKMASTER, INC.
1310 S. Dixie Hwy W.
Pompano Beach, FL 33060
Phone (305) 943-2334

CUSTOM WORK

Your Master Made Into 8-Track Tapes, Cassettes or Records. Reasonable Prices. Fast Service. No Order Too Small. Call or Write: Peggy or Velma.

BACKWOODS CUSTOM SOUND
Box 80344, Chamblee, GA 30341
(404) 455-3342

8 Track & Cassette Blanks

Low Noise. High Output Tape

1 min. to 45 min.	75¢
46 min. to 65 min.	85¢
66 min. to 80 min.	95¢
81 min. to 90 min.	99¢

\$25.00 Minimum Orders C.O.D. Only
Video Blank Cassettes Available
Andol Audio Products, Inc.
4212 14th Ave., Brooklyn, N.Y. 11219
(212) 435-7322

WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LPs as low as 50¢. Your choice. Write for free listings. Scorpio Music, Box 291-BC, Cornwells Hts., Pa. 19020, USA. Dealers only.

USED SUPERSCOPE AUTOMATIC Cassette loader for sale. Phone (213) 753-1395.

BULK CASSETTE TAPE AND 8 TRACK shorts on hubs. Reasonable. (213) 753-1395.

WHAT'S ALL THIS JAZZ, ROCK AND SOUL? It's all in our current catalogue of major label cut-outs. LP's are priced at 25¢ and up. Write today for free catalogue. Hit Records Inc., 300 West Elizabeth Avenue, Linden, N.J. 07036. Dealers Only.

CLASSIFIED ADVERTISING DOESN'T COST, IT PAYS.

GOLDEN OLDIES

OLDIES
Over 8000 Titles—Mint Condition
A MUST FOR RADIO STATIONS, MOBILE DJ'S
Send \$2 for Catalog
We Ship UPS-COD • Same Day DISCO-DISC
71-59 Austin St., Dept. B
Forest Hills, N.Y. 11375 (212) 261-6690
Retail Only—No Wholesale

OVER 10,000 OLDIES LISTED IN GIANT 45-page catalog. Crystals, Bonnettes, Bill Haley and thousands more. Send \$1.00 for catalog to: Ardmark Music, Box 09411, Los Angeles, Calif. 90060.

RACK JOBBERS

ATTENTION RACK JOBBERS

RECORD WIDE DISTRIBUTORS
1755 Chase Dr.
Fenton, (St. Louis), MO. 63026
We can supply all your needs. Largest selection of 8-track and albums on budget line and major label cut-outs. Call today.
JIM ADAMS—(314) 343-7100

ATTENTION RACKERS & DEPT. STORE BUYERS

Promotion 8 tracks and cassettes at low prices—over 1,000 titles. Write for our latest catalog.
SCOTT DISTRIBUTING CORP.
4217 Austin Blvd.
Island Park, NY 11558
(516) 432-1234

COMEDY MATERIAL

PROFESSIONAL COMEDY MATERIAL
(The Service of the Stars Since 1940)
"THE COMEDIAN"
The Original Monthly Service—\$60 yr. 3 Sample Issues—\$20 35 "FUN-MASTER" Gag Files—\$100 Anniversary Issue—\$40 "How to Master the Ceremonies"—\$20
BILLY GLASON
200 W. 54th St., N.Y.C. 10019

"A FUNNY RESOLUTION"

Make the most of 1979 with your own subscription to THE RADIO PERSONALITY. A topical biweekly humor service dedicated to making you the complete entertainer. It's an investment you owe yourself, your audience and your ratings. Free sample and details.
THE RADIO PERSONALITY
1509 Country Club Court
Franklin, Tenn. 37064
(615) 790-3353

FREE SAMPLE ISSUE OF RADIO'S MOST popular humor service! O'Lines, 366-H West Bullard Avenue, Fresno, California 93704 (or phone 209/431-1502).

HUNDREDS OF DEEJAYS RENEWED again this year! Guaranteed funnier! Free sample. Contemporary Comedy, 5804-A Twining, Dallas, Texas 75227. Phone 214/381-4779.

"PHANTASTIC PHUNNIES" . . . highly acclaimed! Proven audience builder!! Introductory month's 400 one-liners, information, gph. . . Just \$2.00!! 1343 Stratford Drive, Kent, Ohio 44240.

DEEJAY SPECIALS! MONTHLY GAGLETTER! Individualized Service! We have it all. FREE information package. PETER PATTER, P.O. Box 402-B, Pinedale, Ca. 93650.

"SHEET OFF THE PAN" \$25/YEAR WHACKO humor, guaranteed to cause phone calls. For free sample write: 3515 25 St. N.W., Canton, OH 44708.

WANNA BE FUNNIER THAN BARBARA Walters? Complimentary snack; Lola's Lunch, 1789 Hamlet Drive, Suite 888, Ypsilanti, Michigan 48197.

DISTRIBUTING SERVICES

RECORDING TAPE & ACCESSORIES
24 HR. FREIGHT-PAID SERVICE
Largest Selection at Lowest Cost Anywhere
MAXELL • MEMOREX • SCOTCH • TDK • SONY • DURACELL • WATTS • DISC-WASHER • SOUND GUARD • SHURE • PICKERING • AUDIO TECHNICA • RECOTON • EVEREADY • VIDEO TAPE
SEND FOR FREE CATALOG
A.I. ROSENTHAL ASSOCIATES
Dept. B, 1035 Lewis Dr., Warminster, Pa. 18974
(215) 441-8900

MAKE MORE PROFIT . . .

with our low prices, full return, and same day shipment on all major label LP's, 8-tracks, and cassettes. Top 1000 list updated weekly. Write:

TOBISCO
6144 Highway 290 West
Austin, TX 78735

EXPORT ONLY

All brands phonograph records and pre-recorded tapes. Also largest selection of attractive close-out offers. 31 years of specialized service to record and tape importers throughout the world. Overseas Dealers and distributors only.
ALBERT SCHULTZ, INC.
116 West 14th St.
New York, N.Y. 10011
Cable: ALBYREP Telex: 236569

AIR CARGO

YOU KNOW US!

15 yrs. serving the music industry, with best transportation for records, tapes, etc. From the USA to overseas cities and domestically. Low rates, banking, insurance, documents. PERSONAL SERVICE
BERKLY AIR SERVICES
Contact: Bernard Kleinberg, Pres.
Bldg. 80 POB 863, JFK Airport, NY 11430
Ph. (212) 656-6986 TLX 425828

24-HR. TOLL-FREE HOT-LINE FOR PLACING YOUR CLASSIFIED AD

Just Dial

800-223-7524

Ask for LENI TEAMAN

(IN N.Y. STATE (212) 764-7433)
Hot-line is for fast, personal service placing Classified Ads only. For all other business call the regional office nearest you.



BOXES

Stereo 8 and Cassette Cartons
In Stock Instant Shipment
Beautiful Printing
12" Puffer Proof Heights
Low Prices—Free Samples
We also stock 45 and 33 1/2 RECORD BACKERS with center holes cut out so label can be read on front and back of record.
PAK-WIK CORPORATION, 128 Tivoli Street Albany, N.Y. 12207
(518) 465-4556 collect

RADIO-TV MART

Rates: "POSITION WANTED" is \$10-in advance—for 1 inch, one time. No charge for Box number. "POSITION OPEN" is \$20—in advance—for one time. Box number ads asking for tape samples will be charged an added \$1 for handling and postage.
Send money and advertising copy to:
Radio-TV Job Mart, Billboard
1515 Broadway, N.Y. 10036

POSITIONS WANTED

DISC JOCKEY AVAILABLE 748 Days EXPERIENCE

3rd Class License Endorsed. Contact:
Mark D. Osif, 16 N. Kennedy Dr. McAdoo, PA 18237 (717) 929-1843
before 11 A.M. EST
All Inquiries will be Considered

DISCO DJ

with 5 years experience, 4 1/2 years broadcasting, with extensive record library, seeks fulltime disco programming position in N.Y. Metropolitan area, also as consultant. Will relocate. Available immediately.
Contact: MEL CUFFEE
105-14-177th Street, Jamaica, N.Y. 11433
or call between 9 a.m. and 4 p.m.
(212) 291-8521

TALENTED

Young Broadcast School Grad. Good Voice. Student of Rock Music. Will Relocate for Progressive or AOR Station.
Contact: Ulf Rasmussen
(203) 576-0395
449 Colorado Ave.
Bridgeport, Conn. 06605

PROGRESSIVE COUNTRY PROGRAMMER

Shake up your market, turn your LOSER into a WINNER!
Beat the schlock Country backlash and cash in on the next New-Wave.
I've got the experience and talent!
Box 7254, BILLBOARD
1515 Broadway, New York, NY 10036

TOP 40 DJ

Seeking Summer Position Full or Parttime in Major SE New England Market during college break. 2-Yrs. Experience. Tape on request. Contact: Andre Marc Bernier, LSC Box 827, Lyndonville, VT 05851.

LIGHTING, ETC.

YOU CAN'T MAKE A LIVING JUST SELLING RECORDS & TAPES!!

There's just not enough profit in it but there's LOTS of profit in lighting—strobes, black lites, mirror balls, color organs, OP lamps, fibre optics, glitter lamps, LPA Lites and so on.

YOU NEED 'EM . . . WE'VE GOT 'EM!!
We're SUNBELT DISTRIBUTING
3172 Oakcliff Ind. St., Atlanta, Ga. 30340
800-241-7327 (Ga.) 404-458-2895

ask for Don or Beverly
(We've also got incense, posters, belt buckles, money house spray and lots of goodies.)

VIDEO CASSETTES

35MM FULL LENGTH FEATURES ON video cassettes, all Betamax and VHS formats. Call 1-800-421-4233 or write Discount Distributors, 132 No. Western Avenue, Los Angeles, CA 90004. Credit Cards Accepted.

RETAIL STORE MANAGERS

Licorice Pizza, a growing Southern California record retail chain is offering opportunities to experienced store managers. You'll train on-the-job in our operational procedures before taking over your own profit center.

It's a career opportunity for retail store managers with proven expertise. If you're self motivated to succeed, have the ability to lead others, have strong communication skills and prefer to grow with a people oriented, innovative retailer, located in the hub of the industry—please contact **Deborah Curran, PO Box 3845, Glendale, CA 91201. (213) 240-6290 ext. 46.**
We're An Equal Opportunity Employer.

Experienced copywrite administrator to administer publishing catalogues. Must be familiar with all aspects of Copyright Office, Registrations, and Filings. Experience in routine publishing contracts desirable. Employer is major Los Angeles law firm. Rapid advancement possible. P.O. Box #253, Billboard Publications, 1515 Broadway, New York 10036, NY.

Manager/Rack Division

Experienced manager needed to head new tracking division for a Southwestern distributor. Excellent salary and benefits. All replies confidential.

Box 7247, Billboard
1515 Broadway
New York, N.Y. 10036

RADIO-TV JOBS! STATIONS HIRING NA-tionwide. DJ's, PD's, Sales, News. Everyone. Free details. "Job Leads," 1680-GZ, Vix, Hollywood, CA 90028.

SITUATION WANTED

OPERATIONS MANAGER

TOP 50 MARKET

Currently working, but looking. Complete knowledge of FCC rules and regs.

Box 7250
Billboard, 1515 Broadway
New York, NY 10036

MOBILE DISCO DJ

4 yrs. experience, extensive record collection, seeks full-time disco programming position in New York metropolitan area. Will relocate. Available for audition & immediate job placement. **MARVIN JACOBS, 1512 Park Pl., Bklyn., NY 11213. Call (212) 374-9375 bet. 9-4 (212) 773-2149 after 5 PM.**

BALTI/WASH MALE SEEKS SITUATION, disco industry. Will travel. Experienced, 5 years disco Europe, 6 years disco USA. Also 11 years electronics. Robert Piner, Box 1082, Columbia, Md 21044 (301) 451-1368.

CHUCKER, WKBW + WFUN. 1ST PHONE. 10 Yrs. (John Thayer) Airname: Chuck Kirz. (904) 357-2409 or (815) 638-2083.

SALESMAN—NORTHERN CALIF. AND western states to mass merchandisers and retail chains. Budget and full line product. 25 years experience. Box 7252, Billboard, 1515 Broadway, New York, NY 10036.

TALENT

AVAILABLE. JUMP JACKSON AND HIS Show Ink Spots-New Orleans Jazz Band. Contact Jump Jackson, 8959 Oglesby, Chicago, IL (312) 375-4276.

BUSINESS OPPORTUNITIES

Cincinnati's #1 Disco

Full Liquor License • 10,000 sq. ft. Newly Remodeled. Financial records available. \$225,000.

LOOKING GLASS INC.
P.O. Box 22232, Cleveland, Ohio

THE GREATEST ROCK & ROLL BANDS Repertory Company in Boulder, Colo. is looking for executive producer to finance project. Handsome return on investment. For details contact: Rock, (303) 449-4644 midnight to 9 AM or c/o P.O. Box 2385, Boulder, CO 80302.

SCHOOLS & INSTRUCTIONS

REI offers complete broadcast training. 15 yrs. exp. thousands successfully trained. 5 wk. FCC 1st phone, 6 wk. radio announcing—emphasis on creative commercial production. Student rooms at school. Call: write REI, 61 N. Pineapple Ave., Sarasota, FL 33577 (813) 955-6922; 2402 Tidewater Trail, Fredericksburg, VA 22401.

MUSICIANS REFERRAL SERVICE

**MUSICIANS SEEKING GROUPS
GROUPS NEEDING MUSICIANS!!**
We Associate You With Talented Musicians.

Call
MUSICIANS REFERRAL SERVICE
(313) 526-8760

PROMOTIONAL SERVICES

**HIT RECORDS WANTED
FOR DISTRIBUTION
YOU RECORD IT—
WE'LL PLUG IT**

Send Records for Review to:
KING RECORDS DIST.
800 E. Gulf Breeze Park
Gulf Breeze, FL 32561
(904) 932-2525

EXCLUSIVE DISCO DISCS ONLY—FREE newly released Disco Records—most major labels. Discs required. 814-886-9931. D.P.A. 631 Front, Crosson, PA 16630.

PUBLISHING SERVICES

ATTENTION A&R MEN, RECORDING ARTISTS and Publishing companies—we have many unpublished recordings available for publishing and release or for sale. Please write to Talent, 17 Longwood Rd., Quincy, MA 02171.

PROFESSIONAL SERVICES

**NEED RECORDS PRESSED?
NEED TAPES DUPLICATED?**

Inquire about our service.
High quality product.
We accept orders of 300-up
FDR RECORDS
G.P.O. Box 1812
New York, 10001
or call
Charles Conway
212-368-7480

SONGWRITERS

AGENT SCREENING MATERIAL
No Gimmicks! If you've got the right product, one of my international recording, publishing contacts will accept it. Period! Stamped, self-addressed envelope brings complete details.

Don Hecht
350 Lincoln Road Bldg., Suite 410
Miami Beach, Fla. 33139

PACKAGING

STEREO 8 AND CASSETTE CARTONS
We also stock 45 and 33 1/3 RECORD BACKERS with center holes cut out so label can be read on front and back of record.

IN STOCK INSTANT SHIPMENT
BEAUTIFUL PRINTING
12" PILFER-PROOF HEIGHTS
LOW PRICES—FREE SAMPLES
PAK-WIK CORPORATION, 128 TIVOLI STREET
ALBANY, N.Y. 12207
(518) 465-4556 collect

MISCELLANEOUS

**BILLBOARD IS
ON MICROFILM:**

Back copies of BILLBOARD are available on microfilm dating from November 1994 to December 1974.

Microfilm copies of articles or charts from any of these issues may be obtained from Billboard Publications at a cost of \$1.50 per page up to 5 pages.

For prices on additional copies and for further information contact

Bill Wardlow
General Services
Billboard Publications
9000 Sunset Blvd.
Los Angeles, Cal 90069
213/273-7040

**WANTED
FOR IMMEDIATE OCCUPANCY
LOFT OR STUDIO**

setting for rock group to rehearse and compose. Preferably mid-town NYC with or without functional equipment. Lease or purchase. Contact Representative at

(212) 935-3333

When Answering Ads . . .
Say You Saw It in Billboard

Vidcassette Of Stones

• Continued from page 3

ferent Beatles selections, along with the Rolling Stones' videocassette.

The last known address of Media-Home Entertainment Inc. was 7243 Santa Monica Blvd., while the present address of Studio Film Exchange and Studio Film & Tape, is 6424 Santa Monica Blvd. Both addresses are in Hollywood.

The suit asks the court to restrain and enjoin defendants from infringing on the copyrights, and asks the court to require an accounting and

determine damages due Abkco. The filing seeks to have the impounded tapes and masters destroyed at the case's conclusion.

New CAMEO

• Continued from page 56

News featuring Cooder Browne and Larry McNelly.

Two concurrent concerts are featured Saturday night, one Louie Bellson and his band Explosion sponsored by the Slingerland Drum Co., and the other a Ludwig Industries-sponsored event with "Tonight Show" drummer Ed Shaughnessy and his Energy Force Band.

The CAMEO membership is made up now of 30 manufacturers who make such hardware as recording and sound reinforcement equipment as well as electronic musical instruments and accessories.

Superstores Set

• Continued from page 3

Music Market will be "competitive, but not destructive," in its pricing policy, says Grossman.

"We are prepared to open two or three more superstores in 1979, depending on the availability of suitable locations," he claims, with several potential locations now being investigated. "The business is well-funded," Grossman declares.

While superstores remain the new company's main thrust, Music Market has also acquired two smaller stores which also will bow under its banner in February. These are situated in Levittown and Mineola, L.I.

Grossman will serve as chief operating officer of the new retail operation, with his long-time associate, Irv Freedman, as key executive.

Music Market headquarters are at 2305 Hempstead Turnpike, East Meadow, L.I. (516) 735-5500.

Gibson Wins Suits

NEW YORK—Norlin Music has reached a settlement with three guitar manufacturers who had been charged by the firm with trademark infringement involving Norlin's Gibson line of guitars.

Without conceding liability in any of the suits filed by Norlin, Hoshino Gakki Ten Inc., the Elger Co. and Chesbro Music have agreed to make changes in certain of their guitar models so they are not confused with the Gibson line.

100-LP MINIMUM ORDER

KM Plant Caters To Small Christian Labels

By CARY DARLING

LOS ANGELES—KM Records, Inc., a Burbank-based pressing plant and record manufacturing facility, has opened a new division, Positive Music Sales, devoted to the needs of small, Christian record labels.

Headed by Bob Cotterell, who has his own religious label called Sunrise, the division offers production, mastering, jacket design and manu-

facturing, pressing and distribution services with a minimum order of 100 albums.

"Many small labels couldn't get their product out with the other pressing plants," says Cotterell.

"As a producer for my own labels I've experienced the frustration of slow service, especially at peak periods, such as near Christmas when many plants give larger companies priority in scheduling."

Cotterell also notes that those companies offering low prices sometimes turn out inferior product.

"This is a service to religious labels who want to up their quality," claims Cotterell. With access to KM's facilities, Positive Music offers fully automated pressing facilities, using Alpha Toolex presses, with computerized digital and direct-to-disk capability.

For records in stock jackets, Positive Music charges \$349 for an order of 100. This price includes the manufacture of the record, imprinting of stock jackets, printing of labels, collation, shrink wrap and packaging.

With an order of 100, each additional record up to 200 costs \$1.40. With an order of 1,000 albums in stock jackets, the cost is \$1.191 with each additional record costing 85 cents.

For an order of 100 records in paper sleeves, which includes the same services as listed above minus shrink wrap, packaging, stock jackets and collation, the cost is \$291 with an 80-cent charge for each additional record up to an order of 200.

Reorders cost \$198 for the first 100 if they are to be in stock jackets and \$128 for the first 100 if they are to be in paper sleeves. Discounts are available to volume customers.

WB & Dealers

• Continued from page 4

are designed to offer the dealers a platform by which to air some of their problems. "We will try to solve as many problems as possible. Some right on the spot," he claims.

Rich Cervino, marketing coordinator of the Mt. Laurel branch will also address the dealers, along with Rufus Green, field merchandiser for the Philadelphia area, who will discuss the effects of positive merchandising.

Other Warner Bros. executives are expected to attend the meeting, including Ed Rosenblatt, senior vice president, sales and promotion.

Herbie Mann

• Continued from page 62

"It is quite usual that if you have a movie theme you do not want anyone to have it before you, but in our case it would not have made much difference. As it was, our "Superman" single was released a week before the movie. If it had been the same song, it would have been released a week later, which is about the same thing."

Both the album and the single, and an upcoming 33 r.p.m. 12-inch single are part of the "You Have Never Been Hit So Hard" Atlantic disco promotion, which the label is now working on.

"Super Mann" and seven other Atlantic or Cotillion disco releases are now being premiered at discos at major markets.

Atlantic is hosting disco presentation parties in New York, Boston, Philadelphia, Atlanta, Cleveland, Chicago, Dallas and Los Angeles. Teams of top Atlantic executives are flying to these markets to introduce the disks to regional WEA and Atlantic staffers and to local radio, press, retail and disco pool personnel.

Special artwork has been prepared for the campaign with mounted and unmounted two-by-twos, posters, T-shirts, banners and press kits. In addition, two specially prepared and edited samplers have been made that will include Mann's music with disco product by Cerone, Chic, the Fantastic Four, Leif Garrett, Phreek and Tasha Thomas.

Magnavision To Northwest Shops

LOS ANGELES—Seattle/Tacoma will become the second market for the Magnavision optical video-disk player, according to John Findlater, president of MCA DiscoVision, Inc.

Magnavox Consumer Electrics introduced the MagnaVision player in Atlanta as its first market last December.

Within 60 to 90 days the player and accompanying software will be in Bon Marche, Frederick & Nelson and Doches Home Furniture Store in the Seattle and Tacoma areas.

DiscoVision software will be sold only in the same stores that retail the hardware, adds Findlater.

Magnavox also plans to add six more locations in Atlanta beginning Feb. 2 which will retail the systems. Three stores in the Atlanta area are presently selling the system.

Gold Will Score

LOS ANGELES—Oscar-winner Ernest Gold has been set to score "The Runner Stumbles," a Stanley Kramer Production of the Broadway play. Film stars Dick Van Dyke.

Disco

Thumpy Disco Beat Blankets Las Vegas CES

• Continued from page 79

two turntables, two auxiliaries and a mike—with fading to or from any combination, and the capability for live music mixing with the addition of a 10-mike input expander module, notes Larry Jaffe. Also incorporated are a three-band graphic equalizer, four LED VU meters for the dance floor, and separate cuing and mike systems, with list about \$1,249.

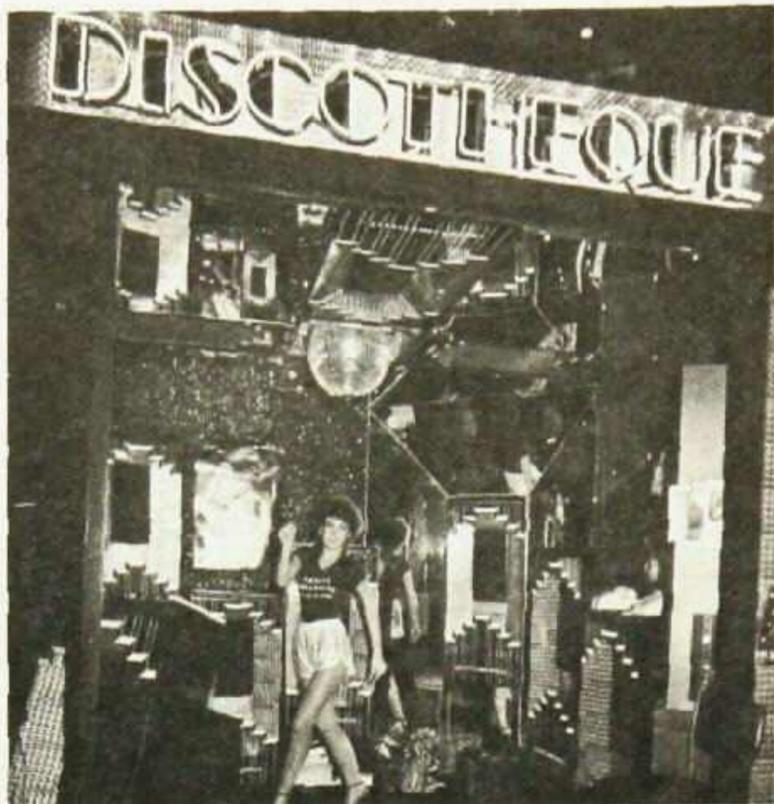
• Rotel's first entry in the disco area, aimed at consumers but also the mobile mart, is the RZ-8 Play Mixer for incorporation into any sound system, at about \$620 list. It was shown at CES with Rotel's twin RP-5300 direct-drive turntables, RA-1412 integrated power amp (110 watts/channel) with the line going up to a 500-watt model, matching preamp and equalizer. "It's a new direction for us," notes Mike Gregory, "and we intend to give the market a full test."

• Goodmans of the U.K. is "definitely interested" in the U.S. mart for its Power Range Audiom speakers, says Nigel Bain, and will have an American distrib soon. The dB 50 model offering about 80 watts/channel RMS was road-tested by City Boy on last year's U.K. tour, and is the prototype for a full line of high-power speakers with 50% more capacity and no loss of sensitivity, he claims.

• Pickering & Co., encouraged by the success of sister firm Stanton Magnetics in the disco field, had its new XV-15/625 DJ cartridge "ruggedized for disco," says Ray Bennett, at suggested \$60 list, with an extra DJP stylus \$30, or \$81 for a three-pack.

• BGW's Brian Wachner notes more consumer crossover for the firm's disco-acclaimed line of power amps, including the new model 100B (50 watts/channel RMS) bowed at the November AES in New York.

• Times Square was showing its new control rack that incorporates



Dillon's sound/light display at the Winter CES in Las Vegas is highlighted by a dancing model.

its 10 x 12 Program Monitor (\$825 list), 10 x 12 Memory Expander (\$795), 4 x 12 4-channel controller (\$495), 4 x 12 controller with built-in matrixing (\$600) and remote power unit for variable-speed mirror-ball motor (\$140). Entire unit is designed to mix incandescent with pinbeam and neon sources. Firm also showed its new beacon offering up to six pin-spots and oscillator.

• Litelab had a traffic-stopping Starburst backdrop for its display of lighting effects, and Peter Zopp notes the firm is now manufacturing its own pinbeam spinners with adjustable lamps. Most important, the company has working numbers from Underwriters Labs on all its

controllers and hopes to have UL listing by the Forum.

• Disco Explosion's Randy Hansen and Conrad Schalk had the firm's new "moon mirror" panels at \$35 list for a three by three-foot module, new cluster beacons with rotating lamps in a revolving fixture, and a new 4-circuit checkerboard floor to be available in 4 by 8, 4 by 12 or 4 by 16-foot modules.

• American Lighting & Mfg., which bowed its Tile-Lite diffracting surface at the last Disco Forum, has the product available in larger 12-inch-square units, packed 16 to the carton at \$204 in black or \$252 in mirror.

• KES Enterprise of Fresno, in business about a year, had its portable console with mixer, amps,

Vegas Studio 4 Prospering With Gays After 2 Months

By HANFORD SEARL

LAS VEGAS—This entertainment capital's newest entry into gay discos Studio 4, after only two months, is a booming success thanks to Vegas Record Pool creator Wayne Thorberg.

Utilizing a successful format of customer needs and wants, the spacious club, formerly known as Disco Fever, is SRO on weekends, offers a new restaurant and showcases the latest Top 40 disco hits.

"We're up with every major city here now. Before it was disgrace with this town being the entertain-

ment capital," reflects Thorberg, 32. "All the discos are classy and competitive."

The sunken dance floor, a kaleidoscope of color wheels, patterns and designs, is surrounded by numerous booths, tables and seats as well as a bar and fireplace area.

With its capacity at 500, the club also features a reasonable, low-priced menu from \$2-\$7. Plans include expanding the present 26 by 20-foot dance floor to a second level.

The stereo sound system, manned by head deejay Mark Shaffer and Richard Bradley, features three Kenwood Amps, two Technic turntables and six speakers.

Working closely with Capitol, RCA and Casablanca, Thorberg has hosted such luminaries as Grace Jones, Donna Summer and the Village People.

Started in November 1977, the Las Vegas Record Pool contains 25 club members, 10 in Northern Nevada and for a monthly \$30 fee, joiners are kept abreast of breaking albums, jobs, record promotions and test pressings as well as help when on unemployment.

"Along with all the stateside Top 40 disco products, we get imports from Canada," boasts Thorberg.

(Continued on page 86)

speakers and light shows, and borrowed QRK turntables.

• AAL is focusing more on the road than the disco for its high-output units, but is expanding the distribution of its Blasters speaker component line, notes Bill Richardson. Firm still has four disco models and two tweeter arrays.

full line of environmental lighting aimed at both the consumer and professional markets.

• Data Display division of Decora also had its full array of disco lighting effects on view, with mirror balls doing particularly well, according to Bob Levitt.

• Rank Audio-Visual had its full



Billboard photos by Bonnie Tieg

Litelab's Peter Zopp explains all the blinking lights to Robert Hutchinson, audio/video consultant, Fort Collins, Colo.



Times Square Theatrical's Robert Riccardelli, left, chats with Steve Strobelt of Lighting Dynamics about lighting equipment.

• Hammond Industries' Jack Kelly reports the firm is equipping two customized vans for Meteor Light & Sound to use here and in Europe as dealer showcases—going direct to the prospective customer with the full line of disco components.

Also due is a "Disco Primer" with a light technical viewpoint aimed at DJs and audiophiles on layout sound and light applications, etc. Meteor was not at CES, but Kelly was at the Beyer display showing that firm's expanded line of mikes, a number of which are used by clubs.

• Visual Effects of the Bronx was at its first CES, and Paul Useloff reported good exposure to the firm's U.K. team at CES, with Gerry Ding-

ley expecting six new "effects wheels" before year end for its Projector system. The firm is taking a good look at projection tv as its joint venture with Toshiba in the U.K., makes the product an attractive prospect.

• Elpa Marketing is still waiting for assurance of supply for the Belgian Stanford line of mixers and unique Digitader, according to John King. Two new models are promised for the U.S. mart, which would complement some of the Thorens components also represented in the U.S. by Elpa—several turntables and the HP 380 and HP 360 "Sound Wall" speakers with 200 and 150 watts capacity respectively, at \$990 and \$700 list.

All-Disco Format At Toronto's CHIC-AM

By DAVID FARRELL

BRAMPTON—The successful WKTU-FM New York format has induced CHIC-AM to drop its contemporary top 30 format and program disco round the clock, thus becoming Canada's first all-disco station.

The changeover took place midnight Monday (15) and most observers expect the station to do well, with large gains in the metro Toronto region despite poor signal reception in the downtown core of the city.

Program director Dave Oliver

(Continued on page 90)

DISCO IMPORTS 12"-LP's-7"

France—Germany—Italy—England—Canada

DOWNSTAIR RECORDS

DJ DISCOUNTS!

We offer DJ's a special discount. Contact us for details and our complete catalog of domestic and imported disco records.

NOW AVAILABLE:

LP's imp—Easy Going, You Really Got Me, Rock Machine, Generation 78, Dalida, Dance My Way To Your Heart, Ro-

manca, Cafe, DD Sound, Charisma, dom—Kiss You All Over, Phyllis Hyman, Mahal, Eddie Henderson, Ultimate, Peter Jacques Band, Turn The Music Up, Players Association, 12" imp—Night Dancing, Joe Farrell, Que Tal America, Two Man Sound, San Francisco, Village People, dom—Hold Me, Thrill Me, Wonderland Disco, Disco Concerto, Eine Kleine, Stay'n' Alive, Judy Clay, Night Ride, Idle Passion, I've Got My Mind Made Up, Instant Funk.

SINGLES 1929-1978

Originals & Reissues—Over 10,000 titles in stock. Send \$1.25 for catalog, deductible against 1st order. We Ship UPS Within 24 Hours of Receipt of Order.

55 W. 42nd St.
NY, NY 10036
212/254-4884
(212) 4989

701 7th Ave.
NY, NY 10007
212/279-8180

Mastercharge &
BankAmericard

Telex: 238597-DOWNS

DISCO IMPORTS & U.S.

Retail • DJ & MAIL ORDER SERVICE

Call or Write us—We have the fastest service, best stock and cheapest retail price on imports. Send for our FREE listings of imports, 12" Discs, and U.S. Records.

We also have 10,000 Oldies in Stock. Send \$2.00 for catalog, deductible against first order.

DISCO-DISC

71-59 Austin St., Forest Hills, NY 11375
(212) 261-6690—20 Minutes from Manhattan

ALL ORDERS ARE SHIPPED IMMEDIATELY—WE GIVE PERSONAL ATTENTION TO YOUR NEEDS—WE HAVE THE BEST PRICES—TRY US, YOU'LL NEVER NEED ANYONE ELSE—ASK FOR DJ SPECIAL DISCOUNT & AUTOMATIC MAILING.

CANADIAN INTERNATIONAL RECORD POOL

Association Internationale Des Discotequaires

4847 Jean Talon West
Suite 200

Montreal, Quebec H4P 1W7

SPECIALIZED IN INTERNATIONAL DISCO PROMOTIONS
ORGANISME SPECIALISE DANS LA PROMOTION AUPRES DES CLUBS

PHONE:

514/733-5055

INSTANT FUNK. INSTANT SMASH.



Instant FUNK

Includes
I GOT MY MIND MADE UP / WIDE WORLD OF SPORTS
I'LL BE DOGGONE / YOU SAY YOU WANT ME TO STAY
CRYING



The innovative mixture of nine that explodes into INSTANT FUNK (SA 8513) was discovered and produced by BUNNY SIGLER. They most recently served as recording musicians for Evelyn "Champagne" King, including the gold-selling "Shame." The trend-setting group now cooks to an urgent Philadelphia beat that satisfies. Say what to INSTANT FUNK. Anytime!

"I GOT MY MIND MADE UP (You Can Get It Girl)" (S7 2078; SG 207) is breaking fast on radio stations throughout the country and is gaining play and immediate replay at discos from coast to coast. It's currently charted at:

	BILLBOARD	CASH BOX	RECORD WORLD
R & B	44*	53*	42*
DISCO	33*		25

Distributed by
RCA
Records

Salsoul
RECORDS
TAPES

Salsoul Records • Manufactured by the Salsoul Record Corporation • A Cayre Industries Company, 240 Madison Avenue, New York, N.Y. 10016

Billboard's Disco Action

Copyright 1979, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

National Disco Action Top 40

Copyright 1979, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

ATLANTA

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

BALT./WASHINGTON

- This Week**
- 1 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)
 - 2 CONTACT—Edwin Starr—20th Century (LP/12 inch)
 - 3 FLY AWAY—all cuts—Voyage—Merlin (LP)
 - 4 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - 5 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - 6 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
 - 7 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - 8 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - 9 THE CHASE—Georgia—Casablanca (LP/12 inch)
 - 10 CHANGE TO DANCE/A-FREAK-A/HOT BODIES—Lemon—Prelude (LP/12 inch)
 - 11 HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP/12 inch)
 - 12 MUSIC IS ALL YOU NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)
 - 13 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - 14 DISCO EXTRAGARZA—G. B. Experience—Atlantic (12 inch)
 - 15 LIVIN', LOVIN', GIVIN'/WHAT YOU GAVE ME—Diana Ross—Motown (LP/12 inch)

BOSTON

- This Week**
- 1 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - 2 HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP/12 inch)
 - 3 CONTACT—Edwin Starr—20th Century (LP/12 inch)
 - 4 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - 5 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (LP/12 inch)
 - 6 FLY AWAY—all cuts—Voyage—Merlin (LP)
 - 7 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - 8 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - 9 GOT TO BE REAL/STAR LOVE/YOU SAVED MY DAY—Cheryl Lynn—Columbia (LP/12 inch)
 - 10 CHANGE TO DANCE/A-FREAK-A/HOT BODIES—Lemon—Prelude (LP/12 inch)
 - 11 MUSIC IS ALL YOU NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)
 - 12 SHINE ON SILVER MOON—Marjyn McCoo & Billy Davis Jr.—Columbia (12 inch)
 - 13 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - 14 GET DOWN—Gene Chandler—20th Century (LP/12 inch)
 - 15 BLAME IT ON THE BOOGIE/SHAKE YOUR BODY (DOWN TO THE GROUND)—The Jacksons—Epic (LP/12 inch)

CHICAGO

- This Week**
- 1 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - 2 CONTACT—Edwin Starr—20th Century (LP/12 inch)
 - 3 FLY AWAY—all cuts—Voyage—Merlin (LP)
 - 4 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
 - 5 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - 6 HOLD YOUR HORSES—First Choice—Salsoul (12 inch)
 - 7 BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)
 - 8 DANCE/POINCIANA—Paradise Express—Fantasy (12 inch)
 - 9 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - 10 MUSIC IS ALL YOU NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)
 - 11 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)
 - 12 Y.M.C.A./CRUISIN'/HOT COP—Village People—Casablanca (LP/12 inch)
 - 13 I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King—RCA (12 inch)
 - 14 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (LP/12 inch)
 - 15 CHANGE TO DANCE/A-FREAK-A/HOT BODIES—Lemon—Prelude (LP/12 inch)

DALLAS/HOUSTON

- This Week**
- 1 BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)
 - 2 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - 3 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - 4 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - 5 FLY AWAY—all cuts—Voyage—Merlin (LP)
 - 6 CONTACT—Edwin Starr—20th Century (LP/12 inch)
 - 7 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (LP/12 inch)
 - 8 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
 - 9 LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12 inch)
 - 10 IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (LP/12 inch)
 - 11 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - 12 CHANGE TO DANCE/A-FREAK-A/HOT BODIES—Lemon—Prelude (LP/12 inch)
 - 13 MUSIC IS ALL YOU NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)
 - 14 LA DAMBÁ—Antonio Rodriguez—Epic (12 inch) Import
 - 15 LIVIN', LOVIN', GIVIN'/WHAT YOU GAVE ME—Diana Ross—Motown (LP/12 inch)

DETROIT

- This Week**
- 1 FLY AWAY—all cuts—Voyage—Merlin (LP)
 - 2 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)
 - 3 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - 4 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - 5 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - 6 LIVIN', LOVIN', GIVIN'/WHAT YOU GAVE ME—Diana Ross—Motown (LP/12 inch)
 - 7 SYMPHONY OF LOVE/DANCING WITH THE LIGHTS DOWN LOW—Miguel Brown—Polydor (LP/12 inch)
 - 8 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
 - 9 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - 10 I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King—RCA (12 inch)
 - 11 HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP/12 inch)
 - 12 CONTACT—Edwin Starr—20th Century (LP/12 inch)
 - 13 SOUL BONES/LOVE MAGNET—Temptations—Atlantic (12 inch)
 - 14 FLY ME ON THE WINGS OF LOVE—Celi Bee—APA (LP)
 - 15 (DANCE IT) FREESTYLE RHYTHM—Manhuu—S.M.I. (12 inch)

LOS ANGELES

- This Week**
- 1 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - 2 FLY AWAY—all cuts—Voyage—Merlin (LP)
 - 3 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - 4 CONTACT—Edwin Starr—20th Century (LP/12 inch)
 - 5 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - 6 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)
 - 7 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - 8 IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (LP/12 inch)
 - 9 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (LP/12 inch)
 - 10 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - 11 MUSIC IS ALL YOU NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)
 - 12 HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP/12 inch)
 - 13 ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
 - 14 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Rascals—A&M (12 inch)
 - 15 FLY ME ON THE WINGS OF LOVE—Celi Bee—APA (LP)

MIAMI

- This Week**
- 1 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - 2 FLY AWAY—all cuts—Voyage—Merlin (LP)
 - 3 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - 4 IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (LP/12 inch)
 - 5 CONTACT—Edwin Starr—20th Century (LP/12 inch)
 - 6 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)
 - 7 SHINE ON SILVER MOON—Marjyn McCoo & Billy Davis Jr.—Columbia (12 inch)
 - 8 FLY ME ON THE WINGS OF LOVE—Celi Bee—APA (LP)
 - 9 BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)
 - 10 DANCE/POINCIANA—Paradise Express—Fantasy (12 inch)
 - 11 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - 12 GOT TO BE REAL/STAR LOVE/YOU SAVED MY DAY—Cheryl Lynn—Columbia (LP/12 inch)
 - 13 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
 - 14 HOLD YOUR HORSES—First Choice—Salsoul (12 inch)
 - 15 THERE BUT FOR THE GRACE OF GOD GO I—Machine—RCA (12 inch)

NEW ORLEANS

- This Week**
- 1 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - 2 FLY AWAY—all cuts—Voyage—Merlin (LP)
 - 3 CHANGE TO DANCE/A-FREAK-A/HOT BODIES—Lemon—Prelude (LP/12 inch)
 - 4 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - 5 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - 6 CONTACT—Edwin Starr—20th Century (LP/12 inch)
 - 7 LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12 inch)
 - 8 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - 9 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (LP/12 inch)
 - 10 BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)
 - 11 HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP/12 inch)
 - 12 IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (LP/12 inch)
 - 13 SHINE ON SILVER MOON—McCoo & Davis—Columbia (12 inch)
 - 14 ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
 - 15 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)

NEW YORK

- This Week**
- 1 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - 2 CONTACT—Edwin Starr—20th Century (LP/12 inch)
 - 3 FLY AWAY—all cuts—Voyage—Merlin (LP)
 - 4 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - 5 HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP/12 inch)
 - 6 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - 7 IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (LP/12 inch)
 - 8 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)
 - 9 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (LP/12 inch)
 - 10 HOLD YOUR HORSES—First Choice—Salsoul (12 inch)
 - 11 DAN HARTMAN LP—Dan Hartman—Blue Sky (LP)
 - 12 DANCIN'—Grey & Hanks—RCA (LP/12 inch)
 - 13 GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
 - 14 CHANGE TO DANCE/A-FREAK-A/HOT BODIES—Lemon—Prelude (LP/12 inch)
 - 15 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)

PHILADELPHIA

- This Week**
- 1 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - 2 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - 3 FLY AWAY—all cuts—Voyage—Merlin (LP)
 - 4 DANCIN'—Grey & Hanks—RCA (LP/12 inch)
 - 5 DANCE/POINCIANA—Paradise Express—Fantasy (12 inch)
 - 6 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - 7 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - 8 GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
 - 9 CONTACT—Edwin Starr—20th Century (LP/12 inch)
 - 10 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - 11 COMING ON STRONG—Carolyn Crawford—Mercury (12 inch)
 - 12 HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP/12 inch)
 - 13 FREE ME FROM MY FREEDOM—Bonnie Pointer—Motown (LP/12 inch)
 - 14 TURN ME UP—Keith Barron—Columbia (12 inch)
 - 15 CHANGE TO DANCE/A-FREAK-A/HOT BODIES—Lemon—Prelude (LP/12 inch)

PHOENIX

- This Week**
- 1 FLY AWAY—all cuts—Voyage—Merlin (LP)
 - 2 MUSIC IS ALL YOU NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)
 - 3 CONTACT—Edwin Starr—20th Century (LP/12 inch)
 - 4 IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (LP/12 inch)
 - 5 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - 6 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
 - 7 CHANGE TO DANCE/A-FREAK-A/HOT BODIES—Lemon—Prelude (LP/12 inch)
 - 8 DANCE/POINCIANA—Paradise Express—Fantasy (12 inch)
 - 9 LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12 inch)
 - 10 THE HUNCHBACK OF NOTRE DAME—Alicia Bridges—Casablanca (12 inch)
 - 11 KNOCK ON WOOD—Anni Stewart—Arista (12 inch)
 - 12 BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)
 - 13 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - 14 GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Arista (LP/12 inch)
 - 15 (DANCE IT) FREESTYLE RHYTHM—Manhuu—S.M.I. (12 inch)

PITTSBURGH

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

SAN FRANCISCO

- This Week**
- 1 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - 2 CONTACT—Edwin Starr—20th Century (LP/12 inch)
 - 3 FLY AWAY—all cuts—Voyage—Merlin (LP)
 - 4 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - 5 MUSIC IS ALL YOU NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)
 - 6 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (LP/12 inch)
 - 7 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (LP/12 inch)
 - 8 CHANGE—Yvonne—La Saut (London) (LP/12 inch)
 - 9 BRIGHTER DAYS—Vernon Burgh—Chocolate City (12 inch)
 - 10 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)
 - 11 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - 12 DANCE/POINCIANA—Paradise Express—Fantasy (12 inch)
 - 13 GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Arista (LP/12 inch)
 - 14 HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP/12 inch)
 - 15 BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)

SEATTLE/PORTLAND

- This Week**
- 1 CONTACT—Edwin Starr—20th Century (LP/12 inch)
 - 2 FLY AWAY—all cuts—Voyage—Merlin (LP)
 - 3 GOT TO BE REAL/STAR LOVE/YOU SAVED MY DAY—Cheryl Lynn—Columbia (LP/12 inch)
 - 4 MUSIC IS ALL YOU NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)
 - 5 LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12 inch)
 - 6 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)
 - 7 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - 8 BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)
 - 9 DANCE/POINCIANA—Paradise Express—Fantasy (12 inch)
 - 10 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - 11 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - 12 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - 13 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
 - 14 HOLD YOUR HORSES—First Choice—Salsoul (12 inch)
 - 15 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)

MONTREAL

- This Week**
- 1 CONTACT—Edwin Starr—GRT (12 inch)
 - 2 FLY AWAY—Voyage—RCA (LP)
 - 3 LE FREAK—Chic—WEA (12 inch)
 - 4 Y.M.C.A.—Village People—Polydor (12 inch)
 - 5 LET THE MUSIC PLAY—Arpeggio—Polydor (LP)
 - 6 CAFE—O.D. Sound—Quality (LP)
 - 7 YOU STEPPED INTO MY LIFE—Melba Moore—CBS (12 inch)
 - 8 HEART OF GLASS—Blondie—Capitol (12 inch)
 - 9 HOLD YOUR HORSES—First Choice—RCA (12 inch)
 - 10 GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Quality (LP)
 - 11 BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)
 - 12 HUNGLE DRUMS—Wild Fantasy—RCA (LP)
 - 13 A LITTLE LOVIN'—The Rascals—A&M (12 inch)
 - 14 CHANGE TO DANCE/A-FREAK-A—Lemon—Quality (LP)
 - 15 DANCE ALL NIGHT—M.T.L. Express—Unity (LP)

This Week	Last Week	TITLE(S), ARTIST, LABEL
★ 2	1	I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
2	1	FLY AWAY—all cuts—Voyage—Merlin (LP)
3	3	CONTACT—Edwin Starr—20th Century (LP/12 inch)
4	4	SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
5	5	LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12 inch)
★ 7		IF THERE'S LOVE—Amant—TK (LP/12 inch)
★ 13		KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
★ 10		LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
9	6	Y.M.C.A./CRUISIN'/HOT COP—Village People—Casablanca (LP/12 inch)
★ 18		AT MIDNIGHT—T Connection—TK (LP/12 inch)
11	12	FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)
★ 14		HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (12 inch) (Remix)
13	8	HOT BUTTERFLY—all cuts—Bionic Boogie—(Gregg Diamond) Polydor (LP/12 inch)
14	15	MUSIC IS ALL YOU NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)
15	9	HOLD YOUR HORSES—First Choice—Salsoul (12 inch)
16	16	BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)
17	17	DANCE/POINCIANA—Paradise Express—Fantasy (12 inch)
★ 31		DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
★ 21		CHANGE TO DANCE/A-FREAK-A—Lemon—Prelude (LP/12 inch)
20	11	GOT TO BE REAL/STAR LOVE/YOU SAVED MY DAY—Cheryl Lynn—Columbia (LP/12 inch)
21	20	JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Collion (LP)
22	24	DAN HARTMAN LP—all cuts—Dan Hartman—Blue Sky (LP/12 inch)
23	23	SINNER MAN—Sarah Dash—Kestner (LP/12 inch)
24	26	GET DOWN—Gene Chandler—20th Century (LP/12 inch)
★ 29		FLY ME ON THE WINGS OF LOVE—Celi Bee—APA (LP)
26	19	A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Rascals—A&M (12 inch)
27	27	FREE ME FROM MY FREEDOM—Bonnie Pointer—Motown (LP/12 inch)
28	25	GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Arista (LP/12 inch)
★ 32		DANCIN'—Grey & Hanks—RCA (LP/12 inch)
★ 35		ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
★ 33		SOUL BONES/LOVE MAGNET—Temptations—Atlantic (12 inch)
★ 34		SYMPHONY OF LOVE/DANCING WITH THE LIGHTS DOWN LOW—Miguel Brown—Polydor (LP/12 inch)
★		GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
★		THERE BUT FOR THE GRACE OF GOD GO I—Machine—RCA (12 inch)
★ 37		THE CHASE—Georgia—Casablanca (LP/12 inch)
★ 38		BLAME IT ON THE BOOGIE/SHAKE YOUR BODY (DOWN TO THE GROUND)—The Jacksons—Epic (LP/12 inch)
★		SHINE ON SILVER MOON—Marjyn McCoo & Billy Davis Jr.—Columbia (12 inch)
38	39	MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—Ari (LP)
39	36	LIVIN', LOVIN', GIVIN'/WHAT YOU GAVE ME—Diana Ross—Motown (LP/12 inch)
40	22	I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12 inch)

★ STAR PERFORMERS: Stars are awarded on the National Disco Action Top 40 chart based on the following award movement: 1-5 Strong increase in audience response; 6-10 Upward movement; 11-15 Steady increase; 16-20 Downward movement; 21-25 Downward movement; 26-30 Downward movement; 31-35 Downward movement; 36-40 Downward movement.

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

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

JANUARY 27, 1979 BILLBOARD

WE BREAK RECORDS

National Disco Action Top 40

Copyright 1979, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week

TITLE(S), ARTIST, LABEL

- 1* I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12-inch)
- 3 CONTACT—Edwin Starr—20th Century (LP/12-inch)
- 4 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
- 8* LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
- 11 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12-inch)
- 15 HOLD YOUR HORSES—First Choice—Salsoul (12-inch)
- 19* CHANCE TO DANCE/A-FREAK-A—Lemon—Prelude (LP/12-inch)
- 24 GET DOWN—Gene Chandler—20th Century (LP/12-inch)
- 32* SYMPHONY OF LOVE/DANCING WITH THE LIGHTS DOWN LOW—Miquel Brown—Polydor (LP/12-inch)
- 33* I GOT MY MIND MADE UP—Instant Funk—Salsoul (12-inch)
- 34* THERE BUT FOR THE GRACE OF GOD GO I—Machine—RCA (12-inch)
- 38 MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP/12-inch)
- 40 I LOVE THE NIGHTLIFE—Alicia Bridges—Polydor (LP/12-inch)

FOR THE PAST 10 MONTHS OVER 1/4 OF
BILLBOARDS NATIONAL DISCO ACTION CHART
CONSISTED OF RECORDS PROMOTED
BY TOM HAYDEN & ASSOCIATES

THANK YOU FOR A GREAT YEAR!



PROMOTION

• 6255 Sunset Blvd. • Suite 714 • Los Angeles, California 90028 • Phone: (213) 462-7453 •

MARKETING

CEC0011ADP.V. 2 1079 0111 1 000000

Disco Mix

By BARRY LEDERER

NEW YORK—West End Records president Mel Cheren and national disco coordinator Jim McDermott are reporting response from New York deejays on the upcoming release of ("Everybody) Get Dancing" from the Bombers II album. This 12-inch 33 1/2 r.p.m. disk creates a tangible energy level with tight orchestrations that effectively match the string section against the pulsating guitar and synthesizer rhythm. Emphasis is placed on bongos and drums for the breaks that give a sizzling production to the smooth vocalizations which enrich the melody line. This 9:24-minute cut is a refreshing disco sound by producer George Legros and Pat DeSano.

With the success of rock groups like the Rolling Stones and the Bee Gees which have crossed over into the disco scene, we welcome Rod Stewart. Taken from his last album "Blondes Have More Fun," Warner Bros. has put out a special disco version of the song "Do You Think I'm Sexy" with a remix by Jim Burgess.

The artist's raw edged vocalization puts to work a peppery sax and rousing guitar instrumentation on this 12-inch 33 1/2 r.p.m.

Rick James has used the same formula that put "You and I" on the charts into his Motown release "High On Your Love Suite." Funk prevades the grooves with a down and out raucous

sound that puts the brass section to churning out a heavy beat that is bolstered by strong hand clapping back tempo with a sax solo that weaves around keyboard and synthesizer effects. A bongo break comes at the right time to continue the momentum, however, the instrumentation soon becomes too frantic and wild to maintain the dancers' interest.

G.Q. is a new group on the Arista label and its debut 12-inch 33 1/2 r.p.m. is called "Disco Nights (Rock Freak)." Running 5:51 minutes, this song is well crafted and concise and picks up in the second half when "Rock Freak" begins. The flip side, "Boogie Oogie," is a nice rendition of Taste of Honey's big hit.

With the influx of Superman music being released, A&M has come up with the Love Theme from "Superman," "Can You Read My Mind." Produced by Bobby Martin and Ron Kersey, the group Krypton has come across with a pleasant 12-inch 33 1/2 r.p.m. which is catchy and infectious as the song progresses, and should register attention.

The latest Disconet program of Volume II No. 7 has been released. The "contact" medley with a mix by Valapucci has been extended to 17:30 minutes and has been interestingly presented and should garner attention by DJs that are into this Edwin Starr song.

Side A contains both material and mixing that is not up to par for this service. Side B, however, picks up where the previous side lacks in momentum and spirit. Top DJ Bobby DJ Gutadaro is responsible for this program and as usual has made a strong effort in what seems to be a limited amount of material that was available to work with.

Fantasy has released "Blue Moon" by the Originals. Many old rock'n'roll enthusiasts will remember this song and enjoy its revival. This 12-inch 45 r.p.m. starts off as a slow ballad and then is transformed into 8:27 minutes of spirited disco excitement. Although this disk has been out for a short time, it is finally beginning to pick up attention across the country.

The original melody of this song has been maintained and the Originals have given the tune their own style.

Looking ahead you can expect this from Casablanca. "Space's" new LP "Just Blue," Cher's "Take Me Home" LP produced by Bob Este, Meco's "Superman" album with a 12-inch remix by Jim Burgess, The Silvers' "Sleepless Nights." Also, the following groups will have new releases: Munich Machine, Brooklyn Dreams, Eddie Drennon and Randy Brown.

Casablanca will be providing picture disk LPs of the three Village People albums, the Donna Summer "Love And More" album and Cher's and Parliament's LP.

From ABC Rufus will have a solo album titled "Numbers" with a beautiful ballad called "Keep It Together." The Deells' "Face to Face" LP and Joe Sample's "Carmel" album will be available shortly.

On Butterfly expect the "Belle De Jour" LP by St. Tropez with a possible 12-inch of "Fill My Life With Love." Also a new group called Grafitti will have an LP called "Ain't Love Grand." Lalo Schifrin will work on a special project for the company with an album entitled "Fire And Ice."

A&M Records is working on a Raes LP produced by Harry Hinde and mixed by John

Luongo. MCA has a 12-inch called "Lonely Dancer" by Van McCoy, part of his latest album.

Buddah is offering a Phylis Hyman album with two disco cuts—"I Want To Kiss You All Over Again" and "So Strange." This album was produced by T. Life who worked on the Evelyn King album. Watch for "Dancing With Melba" and "Dancing With Gladys."

Salsoul will be providing a 12-inch titled "Dub Dancing" by David Wordell which was a previous import. The Bunny Siegler album on Goldmind Records is "By The Way You Dance." Also on this label will be the First Choice LP "Hold Your Horses" with a side one medley of the following songs: "Let Me Down Easy," "Goodmorning Midnight" and "Great Expectations." Also included on this much-awaited album will be "Double Cross" and "Love Thing."

Buddah Records is providing the Phylis Hyman album with two disco cuts: "I Want To Kiss You All Over Again" and "So Strange." This album was produced by T. Life who worked on the Evelyn "Champagne" King album.

The remake of "Going Out Of My Head" at 5:35 minutes has taken the classic song with its beautiful melody and turned it into a disco standard with use of violin overdubs and a driving bass drum throughout.

Also from Fantasy is "Blue Moon" by the Originals. Many old rock'n'roll enthusiasts will remember this song and enjoy its revival. This 12-inch 45 r.p.m. record starts off as a slow ballad and before being transformed into 8:27 minutes of high spirited disco excitement.

Vegas Club

• Continued from page 82

"We're like a big family all working together now, exchanging ideas, enhancing mixing and phasing techniques."

Five years in the music business, Thorberg gained valuable experience in Dallas with the Plantation Disco and Disco 2001, Paradise Ballroom, Circus and Disco 1985 all in L.A.

The youthful club manager claims disco is outselling all other classifications at nearby Tower Records even though he feels disco is peaking right now nationally. A 24-hour, all-disco radio station is in the works, he adds.

Plans also call for Studio 4 expansion into Fort Worth, Midland and Odessa, Tex., with a next-door bath house for strictly male customers, reports Thorberg. A tv room with a giant screen Betamax unit is targeted.

A non-professional, amateur dance contest is slated each Monday with special live entertainment dinner shows, seasonal parties and fashion programs scheduled.

The formerly straight disco pulls locals as well as the tourist trade competing openly with rival operations the Brewery, Rumors, Gibbys and Jubilation.

DISCO LIGHTING CONTROL



4x12—FOUR CHANNEL COLOR CHASER

This four color channel, automatic programmer is a solid state device. Unit plugs into standard house current utilizing a 15 amp fuse. The four separate outlets built into the front of the control box can accommodate up to 1500 watts per channel. Since only one circuit is electronically activated, 6000 watts of lighting equipment can be plugged into this system. Unit is equipped with 3 position direction selection switch. Left position causes lights to sequence to left, right position causes lights to sequence to the right, bounce position causes lights to sequence right to left, left to right in a continuous repeating cycle.

Monitor lights on master on/off switch. Automatic variable speed sequential chase mode with switch to reverse direction of darting light patterns at a slow or fast pace. Audio activated control for exciting, pulsating response from audio sound. The #4x12 is self contained, and needs no special wiring. The 4x12 will control incandescent, neon or pin beam spotlights.

#4x12 — List Price \$495.00

4x12Z — FOUR CHANNEL CHASER WITH ZONER

This controller is similar to the 4x12 with all the same fine features. In addition it has a built-in zoner control which will make your lights go into a spin mode.

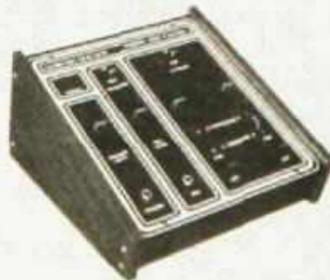
#4x12Z — List Price \$600.00



318 West 47th St. • New York, N.Y. 10036 • (212) 245-4155

These are only 2 of a wide range of controllers manufactured by Times Square. Request our complete catalog.

65dB Signal to noise*



Just one of the Professional features of the Meteor Clubman 1-1. Write or call for full details and local dealer to:

METEOR LIGHT and SOUND CO.
155 Michael Dr., Syosset, N.Y. 11791
Telephone (516) 364-1900

METEOR

* Hi-Fi Stereo Buyers Guide

We've Got Lights . . . And A Whole Lot More

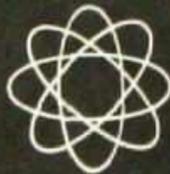
- * Controllers
- * Projectors
- * Design Cassettes
- * Wheels
- * Special Effect Lenses
- * Color Splodes
- * Sound Mixers
- * Rainlights
- * Spotbanks
- * Mobile Disco Consoles
- * Chaser Lights
- * Strobes
- * Helicopters
- * Mirror Balls



The leading lights.

229 NEWTOWN ROAD, PLAINVIEW, NY11803
(516) 752-1288

LASERS



Affordable laser displays for discos, shows or concerts. This system produces brilliant and complex three-dimensional designs, patterns and images. Unique and innovative new equipment permits everyone to create laser effects before available only to those with a large budget.

FOR RENT, LEASE OR SALE

JON NAGY LIGHT IMAGES, INC.
1777 Vine Street, Suite 415
Hollywood, California 90028
(213) 462-2108



LS/FOUR... See you at FIVE

See the new LS/FOUR system light controller at
Billboards Disco Forum V, Feb. 26 - Mar. 1, New York Hilton Hotel, NYC.

EIKOR

A DIVISION OF OMNICONP, 1500 N.W. 23rd AVENUE, MIAMI, FL 33135

VIDISK DEBUT SPURS TALKS ON ROYALTIES

By PETER JONES

LONDON—Some 35 major U.K. video producers are setting up a negotiating committee for dealing with the Mechanical Copyright Protection Society as industry excitement builds over the projected 1979 launch here of the video disk.

The manufacturers will sort out their own policy proposals on music royalty rates and then report back to the society. A general feeling is that agreement is now not far away.

The copyright society put forward some of its own proposals some months ago at the Video Trade exhibition and now details have been outlined to the manufacturers. A sliding scale for occasional or library musical content on video product has been considered, but the copyright agency looks for a 10% of retail price levy on product with maximum music presentation.

Bob Montgomery, society managing director, says neither side is as yet committed to anything concrete. But he looks for a procedure for collecting music dues both for society members and video producers similar to the arrangements in use in the record industry.

His society has put a top priority rating on video royalties since mid-1978 when it was realized that this year, probably November, would be the big launch date.

SALES & DISTRIBUTION WITH CBS

MCA Goes Indie In Britain; Infinity Bows

LONDON—MCA Records U.K. is to go independent from July 1 this year, thus ending a four-year licensing deal with EMI. From that date, its pressing, distribution and sales will be handled by CBS.

Meanwhile, MCA-funded Infinity Records also joins CBS for U.K. manufacturing, distribution and sales, with immediate effect. First product, due this month, features Dobie Gray and Marva Hicks.

Roy Featherstone, MCA managing director (and a former EMI executive), says the company's turnover has increased by some 150% over the past two years. "Adding the business which will clearly be generated by

Infinity, this is the time to develop as an independent outfit."

MCA here went independent once before in the early '70s, but lacking sales strength, eventually reverted to licensing, with Decca and then EMI.

MCA's new move will involve adding around 10 extra employees, including a general sales manager, with a sales force to be added later. Infinity is to have its own staff, to ensure a separate identity. New prem-

(Continued on page 93)



KENYA CAPER—Millie Jackson receives a silver disk from J.H. Kinzi, managing director of Phonogram in Kenya for her disk, "If You Are Not Back In Love By Monday." She was in Kenya on her first concert trip.

LAUDS NEW CREATIVE CENTER

Fowley Steers N. Z. Rockers

By PHIL GIFFORD

AUCKLAND—The next global rock sensation will come from New Zealand, proclaims veteran U.S. producer and industry eccentric, Kim Fowley. He's specifically referring to *Streetwork*, with whom he's been writing and producing in Auckland's Mandrill Studios.

The five-man band caught Fowley's attention when he spent his first day here listening to local recordings in the studios of radio station 1ZM (*Streetwork* had waxed a locally released single, produced by ex-Byrd Chris Hillman).

"They're the most interesting of all the New Zealand groups I heard," he says. "There may be better ones, but I don't want to have to go to every pub, living room or garage to find them."

"I felt comfortable with *Streetwork* when I found they liked Bruce Springsteen, Southside Johnny, Mink DeVille and Bob Seger, and had an extensive background in blues and reggae."

Fowley praises Tim Murdoch, chief of WEA New Zealand, for "being astute enough to sign the group." He adds: "When an international carpetbagger like myself arrives, I can't take the tape and run worldwide with it. But there's nothing better than finding that the best group in the country is signed to one of the world's leading record companies."

Fowley says he found Mandrill Studios to be a "Muscle Shoals-type" operation, run by Glyn Tucker, who engineered the tracks for the *Streetwork* disk. "It's like the good old days," continues Fowley, "when people like Jerry Wexler and Leonard Chess went into the deep South to produce singers like Otis Redding and Aretha Franklin."

"Because of the professionalism of *Streetwork* and Mandrill, we'll

bring in the finished album for under \$10,000, with a world-class sound."

When not writing and recording, Fowley's time in Auckland has been spent telephoning performers and industry tastemakers in the U.S., seeking reaction to *Streetwork*. Among those he contacted: Bruce Springsteen, Steve Miller, guitarist Greg Douglas, Cleveland International Records president Steve Popovich and Paradise Records vice president Dino Airali.

Fowley and *Streetwork* also undertook on-air interviews with deejays Beverley Wilshire of San Francisco's KSAN-FM and Rodney Bingenheimer of Pasadena's KROQ-FM.

The album, "*Streetwork*," is due for rush release in New Zealand on Feb. 15. Fowley says his phone campaign has been to alert the industry to a

new spot in the world as a rock music center.

Southern Music and the producer are collaborating on the album's publishing. He says: "I wouldn't be surprised if some leading American artists recorded *Streetwork* songs on albums in 1979."

Fowley moved on to Australia (for an undisclosed project) after completing his New Zealand duties, then returns to the U.S. for work with Greg Douglas on possible material for a new Steve Miller LP, and publishing meetings with Jefferson Starship's Marty Balin about Fowley-published songs which the latter group performed during its last American tour.

He then goes to Brazil, Venezuela, Jamaica and the Virgin Islands to publish and produce local talent.

IN ASIAN MARKETS

A&M Declares Overseas Alignment With Phonogram

NEW YORK—A&M Records has changed its licensing arrangements in the Far East. The company, with EMI for the past six years, returns to Phonogram, licensee prior to 1972.

This is one of several renewals and switches in the U.S. firm's worldwide representation, disclosed by its vice president of international, David Hubert. They include the termination of its deal with Phonogram in Nigeria, Ghana and Kenya. No new licensees there are named.

The label renews with EMI in India, CBS in Israel, RTB in Yugoslavia, Valentim del Carvalho in Portugal and West Indies Records in that territory. Its Far East transfer to Phonogram excludes the Philip-

pines, where A&M renews with Dyna Products.

On Phonogram's part, the A&M deal is part of a plan to increase its (already significant) market presence in Asia, and other license pacts will reportedly follow.

More local acts will also be recorded, as, for example, the company has done with Singapore's Paul Cheong. Sales of this artist's debut album have been strong enough to lead to a second disk, due soon.

Sources say Phonogram has also signed the Alley Cats, Malaysian rock group which has built up a strong critical and audience response via local dates and shows in Australia and Hong Kong.

UNDER NEW DEAL

Nippon-Phonogram Sets First Arista Releases

TOKYO—Nippon-Phonogram will release first product under its new deal here with Arista Records (Billboard, Jan. 20, 1979) next month.

Four singles will ship Feb. 15, comprising Barry Manilow's "Copacabana" and "Somewhere In The Night," Eric Carmen's "Baby I Need Your Lovin'" and Melissa Manchester's "Don't Cry Out Loud." A 10-album release will follow in March.

Nippon-Phonogram will handle Arista separately from its own Western music department, and ensure acts receive maximum exposure through promotions. "What we want to do is sell at least a million LPs here in the first year," stresses company president, Nobuya Itoh.

"As a member of the Polygram group, we've got a lot going for us in purely Western music, and we're going to further strengthen our position with Arista's artists."

Observers believe this strengthening will boost Nippon-Phonogram's market share by at least one percentage point, to 5%. Apart from Philips, Mercury and now Arista product, the company has distribution of Shelter and Buddah from the U.S., and Charisma from the U.K.

The Arista deal, as previously noted, spans catalog product as well as new releases. During its association with Toshiba-EMI, the U.S. label is estimated to have accounted for an average 12% share of the former's total Western music sales.

Nippon-Phonogram, formed in 1970 with capital from Philips, Victor and Matsushita, is considered fifth largest firm in the Japanese music industry. Western repertoire accounts for some 65% of its business, domestic productions around 35%. Overall sales are reckoned at around \$42.5 million.

DUCALE



DUCALE spa
Industrie Musicali
BREBBIA (VA)
ITALIA

7" & 12" Records
Cassettes & cartridges
Music Publishing
Custom Pressing & Duplication

WE ARE AT
MIDEM

VISIT
US

STAND 018
PHONE 521

M.I.P. srl

Music Industry Products
MILANO ITALIA



LENED Automatic Presses
For 12" & 7" Records

GIMA MU-7 automatic assembling of C-O cassettes
C-O cassettes
Stacking Boxes For 12" Records

DISK FIGURES DISAPPOINT

Tape Is Pacesetter Of Japanese Output

By HARUHIKO FUKUHARA

TOKYO—Japan's disk production disappointed the music industry last year, and manufacturers had to struggle to post year-to-year gains of about 4% for both volume and value, according to provisional estimates released by the Japan Phonograph Record Assn.

About 191 million disks were turned out worth \$850 million. But the combined value of the disk and tape output at \$1,220 million just made double-digit growth with a gain of 10%.

Prerecorded music tapes outshone disks with a total output jumping 35% to 47 million units worth \$370 million, up 25% over 1977.

Hopes for double-digit growth in disks were dashed around mid-year after output had risen a promising 9% in the first six months. During the second half-year, production tailed off and only sporadic retailing activity was reported during the nor-

mally bustling year-end sales season, underscoring the general sluggishness of the market.

Japanese music singles recovered their momentum from a poor performance in 1977 by increasing 10% in quantity to 83.4 million units, worth about 12% more.

In contrast, Western music singles leveled off to 14.2 million units, with a value approximately equivalent to that of the year before.

Japanese music LPs jumped about 6% to 51 million units valued at \$360 million, an increase of 13%—enough to top the previous high set in 1976. However, the overall album performance was marred by a 4% dip in Western music LPs to 42 million units, down 7% in value.

This dragged down the Western music share of the total LP market to 45% from 48% of the year before. Japanese music LPs took up the slack, expanding their share from 52% to 55%.

The highlight of the tape figures was the scale of the comeback staged by 8-tracks. Over the past few years, they have been consistently outpointed by cassettes in the production statistics. However, last year they shot up 33% to 12 million units, due primarily to the orchestrated music backup boom to Japan. But value could not keep pace and it declined by 14% from 1977.

For The Record

NEW YORK—The Netherlands' record industry association, NVPI, recently presented Britain's Kate Bush with an Edison award for her "Wuthering Heights" as Single of the Year, not for the singer's "The Kick Inside" album, as previously reported.

ARISTA ADDS ACROBAT TO LABEL TALLY

NEW YORK—Arista's tally of affiliated labels takes an upturn with the addition of Acrobat Records, the operation formed by Chris Youle after he left as managing director of RSO Records U.K.

Acrobat, London-based, signs a five-year licensing deal with Arista, covering Britain and Eire, Germany, Austria, Switzerland, Eastern Europe (excluding Yugoslavia) and South and Central America, excluding Mexico.

Negotiations were handled by Youle and Arista's U.K. managing director, Charles Levison.

The label's acts comprise Roger Chapman, ex-lead singer of Streetwalkers and Family, making his debut as a solo artist, Christopher Neil, singer and producer, known for his work with Paul Nicholas, among others; Runner, fronted by ex-Rare Bird vocalist, Steven Gould; thespian and singer, Peter Blake; and Jack Lancaster, who features saxophone and Lyricon.

First product, available Feb. 16, will be Chapman's debut album, "Chappo," produced by David Courtney, and this coincides with the artist's first tour of Britain in two years. Christopher Neil will follow in March, with a single, "Working Girl."

Acrobat was formed early last year, and its first three 45s were released through independent licensing deals. They included a hit by Dollar, handled by Carrere.



VISTASTAR BOWS—U.K. producer Ken Barnes, left, discusses plans for his new label, Vistastar Records, which has signed a worldwide production deal with Phonogram, with Ken Maliphant, center, managing director, Phonogram, and Chris Harding, former Phonogram a&r manager, who is now Vistastar's managing director.

Set Tours For Romanians

By OCTAVIAN URSULESCU

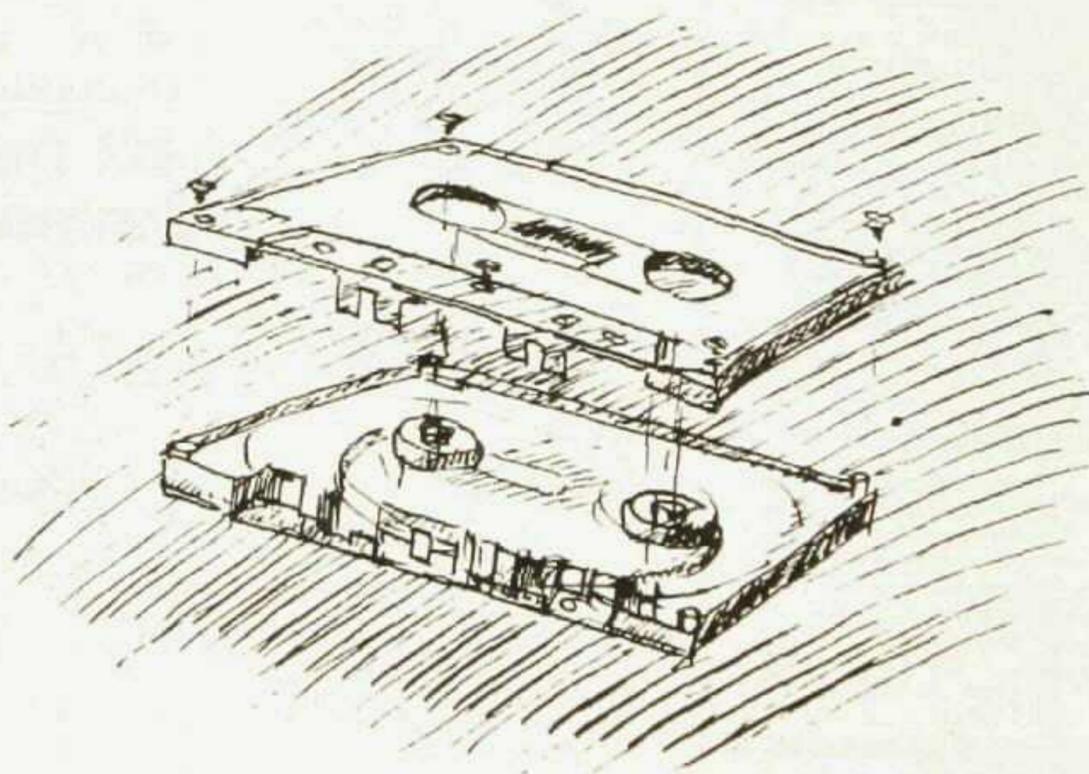
BUCHAREST—A tremendous burst of action by ARIA, the Romanian Artistic Management Agency, has led to tours set up abroad for many local groups and artists in the early months of 1979.

The Rapsodia Romana group is to tour Belgium, France and Luxembourg. Pan's piper Gheorghe Zamfir and his group goes for television in East Germany, then gives a series of concerts at the Palais des Arts in Paris.

The Philharmonic Orchestras of Iasi and Arad are to give concerts in Italy. Conductor Horia Andreescu leads orchestras in East Germany's Magdeburg; then appears as guest of Danish radio. His conducting colleague, Ilarion Ionescu-Galati, is booked to lead eight concerts of the Swedish Philharmonic in Gavle.

Romanian pianist Dan Grigore is to play in the Austrian centers of Vi-lach and Graz and organist Echart Schlandt is playing in Vienna. Tenors Emil Gherman and Cornel Fin-tanu will sing at the Comic Opera in Berlin, and the latter is booked for a Budapest Opera appearance. Corina Chiriac, singer, visits East Germany for concerts.

But the agency has also arranged for visits to Romania of leading foreign performers. Included are: Sofia Rotaru and her group Cervona Ruta, from Russia; Remus Tzin-coca, once of Romania now of Canada, leading the Iasi Symphony Orchestra and the Romanian Radio/TV Orchestra; Japanese violinist Asako Hata; conductors Harold Farberman (U.S.) and Paul Strauss (Belgium).



Nuova Siat: the Italian specialists in the production of high-quality CO cassettes and their components.



Nuova Siat srl
21047 Saronno (VA), Italy
21, via Dell'Orto
Tel.: (02) 9607450-9607485
Telex: 334502 NSIAT I

VOULEZ-VOUS ETRES...GOODY?

IF YOU WANT TO BECOME THE NUMBER ONE
IN THE DISCO MARKET IN ITALY . . .

STOP LOOKING AROUND!

WE ARE IN THE MIDEM
FOR YOU.

GOODY
MUSIC **is also**



**... WE WANT THE INTERNATIONAL
DISCO MARKET**

For the
beginning of
'79 we propose:



If you want to meet us:

**Hotel Clarice
Cannes**

tel: 380755 - 384501

President:

Mr. Jaques Fred Petrus

Vice President:

Mr. Mauro Malavasi

Distributed in the U.S. by Prelude Records

GOODY MUSIC PRODUCTION S.R.L.

Via Friuli 51 Milan, Italy

tel: 573672 - 573908 • Telex: 311627

RUSS BOOST ELECTRONICS

Continued from page 76
major production unit itself in consumer electronics.
A new chain of retail outlets for consumer and sophisticated electronic products...

lectures given on new goods by sales and technical chiefs of various manufacturing companies. This provides tighter business contact between maker and buyer...



Table with 2 columns of music chart entries, including artists like Village People, Buffalo Smoke, Patrick Hernandez, etc.

JANUARY 27, 1979 BILLBOARD



YOU ARE PRODUCER, PUBLISHER, RECORD COMPANY... YOU WANT TO DISCO-IT IN FRANCE, CALL US! KATIA PROMOTION J.P. LALEU-64 RUE DE MONCEAU 75008 PARIS TEL.: 522.77.38 ET 522.78.84

FIRST IN CANADA

It's All-Disco At CHIC-AM

Continued from page 82
claims the changeover was inspired by WKTU-FM's Arbitron jump and describes the switch as "a natural changeover for a pop station in a competitive marketplace."

The station is now applying for inclusion in the next Bureau of Broadcasting Measurement ratings book, due in spring.

The small hinterland station's decision to opt for a disco format will likely fuel further debate at the three leading Toronto area contemporary format AM stations about future directions.

Wood's assertion was made before the WKTU-FM success story, but recent developments at the station indicate that Wood realizes that some appeasement must be made between his research findings and actual audience tastes.

The national singles chart dated Jan. 10 shows Chic, Village People, Bee Gees, Alicia Bridges, Andy Gibb, Donna Summer and Toto positioned in the top 10...

Competing Top 40 station, CFTR, along with CKOC, Hamilton, both AMs, have successfully integrated pop and disco tunes into their formats...

CHIC-AM's Dave Oliver is currently using Billboard's disco chart and Hot 100 as programming aids for rotation adds at his station...

tracks, such as "Blam" by the Brothers Johnson, will be saved for night programming after 6 p.m.

The announcement of the programming change at CHIC-AM came via several small ads placed in the Toronto weekend papers and an

informal cocktail party held at the Chequers discotheque on Yorkville Ave. Monday (15). Included at the reception was a disco dance demonstration by Canadian champions Louanne Scinnocco and Robert Martin...

CBS TOPS LIST

Gold & Platinum Soar In CRIA Year-End Tally

TORONTO-Canadian Recording Industry Assn. certifications in 1978 show CBS acts dominating the 327-strong list with the label garnering 54 of the 150 platinum albums certified.

For the first time ever, three titles sold a record-breaking one million units apiece in this country: Polygram scored two with the soundtracks "Saturday Night Fever" and "Grease..."

In the quintuple platinum (500,000 units) area CBS scored three out of a total of four, and in the quadruple platinum region of 400,000 units, CBS garnered all six entries noted in the industry association's year-end round-up.

The certification process is modelled on the Recording Industry Assn. of America's system of net shipment sales, with auditing done by an outside firm of chartered accountants. In just about every sales category listed CBS showed up with double digit tallies...

As a further example, in the 100,000-unit platinum area, CBS scored with a total of 26 certified sellers, whereas WEA turned up with seven, MCA with eight, A&M with three and Polygram with eight.

In the platinum category London Records was also able to reach a double-digit count of 13 via a number of old catalog titles by acts such as the Moody Blues and the Rolling Stones.

Again using the platinum album figures cited in the industry association tally, a total of 26.4 million units totaled to give 150 platinum or multi-platinum certification in 1978, against 8.5 million units realizing 73

platinum album certifications in 1977.

For the first time since the award program was initiated, Canadian artists shared in the sales increases with acts such as Andre Gagnon, Burton Cummings and Dan Hill achieving double platinum status.

Total certification rose from 216 in 1977 to 327 in 1978, figures that include gold and platinum certifications for album and single product.

RCA Centralizes Market Authority In Shift Of Policy

TORONTO-RCA Canada has shelved its policy of branch autonomy and opted for the standard national marketing procedures utilized by other major labels in the country.

Vice president and general manager Ed Preston announced the new executive board Jan. 9, shortly before leaving for MIDEM. Under the new organizational set-up John Ford moves in from Vancouver to assume his new post as director of marketing.

Ken Gillies, formerly manager, industrial relations, is promoted to director of operations services and Bonnie McKeen is upped to the post of manager, industrial relations.

Unchanged and completing the executive staff are David Long, director of finance and administration; Jack Feeney, president of Sunbury/Dunbar Publishing; and Marghi Coeks, administrator, press and publicity.

Preston reasons that increased sales in the 1978 fiscal year necessitated the national structuring, noting that all areas of repertoire were up in sales.

European Wax

NEW YORK-Morton Dennis Wax & Assoc., New York-based public relations firm specializing in disk and music-related accounts, is opening a European division.

It will be located in the Netherlands, at Kattengat 2, 1012 SZ, Amsterdam (020 254814). Jules Farber, previously associated with RSO on the Continent, is named European coordinator for the Wax interests.

Country Academy Enrollment Drops

TORONTO-Canada's country music association is in dire straits with a 50% membership drop placing the fledgling organization in a financial fix.

The Academy of Country Music Entertainment's most recent membership letter notes that the last annual meeting was supported by an active membership of 650 members, but with the new year renewals the total has now dropped to 304 paid-up members.

The Dec. 9 board meeting saw the directors approve a new membership policy which allows the membership to renew their standing within 30 days of the expiration date or face a reinstatement fee twice the normal membership fee of \$20.

the last board meeting relates to the list of eligible voters which the Academy supplies to RPM magazine for the Big Country Awards.

RPM owns and operates the Big Country Awards and the academy supplies the trade magazine with a list of active members who are then polled for the nominations and final winner selections.

Effective this year, a member must be paid up at least 90 days prior to the date of the awards presentation to have a voting ballot. The policy change is designed to discourage a flood of membership applications just prior to the awards presentation, a practice which the Academy's board describes as "casting doubt on the credibility of the awards."



Australia
New Zealand
Malaysia
Hong Kong
Singapore
Taipei
Japan
Philippines
Taiwan
Indonesia
Thailand

BILLBOARD PRESENTS ITS 1ST ASIA/PACIFIC MUSIC INDUSTRY CONFERENCE

The Regent Hotel, Kuala Lumpur, Malaysia
February 9-11, 1979

THE AGENDA

- PIRACY—A primary problem in the Asian/Pacific Sector
- Royalties earned by artists from developing nations
- MUSIC—The growing industry in Australasia and the Far East
- The development of national recording artists and composers for global sale
- What the developing nations are losing in revenue to pirates
- The Asian/Far East route for performing artists
- MUSIC PUBLISHING—A rapidly growing industry, country-by-country
- The business outlook—Growth and development in Asia/Pacific/Far East
- The Audio Industry in this area

Your participation is vital in this all important international meeting. The focus?

"THE GROWING MUSIC BUSINESS IN AUSTRALASIA AND THE FAR EAST AND ITS FUTURE DEVELOPMENT."

The importance, problems and future plans for this ever-changing and rapidly growing region of the international industry. **TOP EXECUTIVES FROM**

ALL MAJOR INTERNATIONAL COMPANIES WILL ATTEND.

Cocktail reception, Friday evening, February 9. Sessions, Saturday and Sunday, February 10 and 11, 1979.

INDUSTRY LEADERS RECOGNIZE THE OPPORTUNITY NOW AVAILABLE TO DEFINE THE IMPORTANCE OF THE RAPIDLY GROWING ASIAN/PACIFIC MARKET.

KUALA LUMPUR:

A cosmopolitan, colorful city that embraces various cultures: Malay, Chinese, Indian, Eurasian and European.

A rapidly expanding commercial district, Jalan Imbi; the Regent Hotel stands at its junction.

Only a 30 minute drive from Subang International Airport to the elegant Regent Hotel.

RESERVE YOUR PLACE to insure your contribution to these vital sessions. Hear about the latest developments first hand. Register early for the Billboard sponsored conference, in the captivating setting of The Regent of Kuala Lumpur, February 9-11, 1979.

REGISTRATION FORM

Complete this form and mail it to either Billboard's USA or European office listed.

Please register me for Billboard's Asia/Pacific Music Industry Conference, February 9-11, 1979.

I am enclosing a check (or money order) for registration in the amount of:

Note: Registration does not include Hotel or Air Fare Costs.

Name _____
Title _____
Company _____
Home Address _____
City _____
State Country _____ Zip _____
Telephone () _____

I wish to charge my registration to:

- American Express Diner's Club
 Bank Americard/VISA Master Charge

Card Number _____
Expiration Date _____
Signature _____

Registration: \$275.00 (U.S. currency)
\$660.00 (Malaysian currency)

Billboard will make all hotel reservations. Please indicate the following:

Arrival Date _____ Departure Date _____
ACCOMMODATIONS REQUIRED (check one):
 Single Jr. Suite
 Double Deluxe Suite
(Confirmation will be sent to you)

Circle One:

THE REGENT HOTEL	Single	Double	Jr. Suite	Deluxe Suite
U.S. Currency	\$40.00	45.00	80.00	105.00
Malaysian Currency	92.00	104.00	184.00	248.00

Note: Should rooms no longer be available in the price range you have selected, next nearest price will be secured. Prices may vary slightly due to variations in exchange rate at time of reservation.

Europe and U.K. registrations contact:
Fred Marks
BILLBOARD
7 Camaby Street
London W1V 1PG
England
Telephone: (01) 437-8090
Telex: 262100

U.S.A. and Others registrations contact:
Diane Kirkland/Nancy Falk
Conference Coordinators
BILLBOARD
9000 Sunset Boulevard
Los Angeles, CA 90069 U.S.A.
Telephone: (213) 273-7040
Telex: 698669

Billboard.

Print Music Struggles To Hold 'Long' Songs' Price

NEW YORK—Length of a song and a new poster wrinkle, not necessarily inflation, can dictate the price of sheet music.

Generally, music publishers are willing to maintain a \$1.50 list price for print which does not exceed eight pages. But many of today's elongated rock songs require eight or more pages. At this point and up to about 12 pages, print lists at \$1.75. Twelve pages and beyond, the price goes to \$2.

Perhaps the longest current pop song in print is the Meat Loaf-recorded hit, "Paradise By The Dashboard Light," a Marks Music copyright handled in print form by Balwin-Mills. It runs 20 pages and lists at \$2.

Marks is also the first publisher to offer a poster within the format of a four-page release. Last year, the John Paul Young hit, "Love Is In The Air," featured a four-color poster fold-out as does a new print release on his current single, "Lost In Your Love." List price is \$1.95.

According to Bernard Kalban, vice president of publications at Marks Music, producing the poster concept adds an additional 10 cents to production costs.

Kalban also points out in John Paul Young's case the poster idea makes particularly good sense, since it creates visual identity for an act who has not appeared yet in the U.S. The Scotti Brothers Records' act is,

however, due for a tour here this spring.

He cites no jobber resistance to the logic of lengthier print or novel use such as the poster. He claims, in fact, that he has received many inquiries from other publishers on the poster, and expects others to have their versions soon.

BOOK REVIEW

Great Photos Aid 'California Rock'

"California Rock, California Sound," by Anthony Fawcett, Reed Books, 160 pages, \$9.95 paperback.

Striking photographs, scores of them in full four-color process, by musician Henry Diltz are ingeniously combined with Fawcett's knowledgeable text to produce 1979's first important music book, one which merits wide readership.

Wisely, the Fawcett-Diltz duo makes no attempt to embrace the entire rock field. They judiciously zero in on a small and select group of performers based in Southern California for unusually attractive illustrated interview chapters. The one focusing on Linda Ronstadt is particularly readable.

Others who are spotted include the Byrds, Joni Mitchell, Jackson Browne, Warren Zevon, J.D. Souther, Karla Bonoff, America, the Eagles, Neil Young and Crosby, Stills & Nash.

Marred by a dullish, unattractive front cover, "California Rock, California Sound" is better than its outside appearance. And with the rock phenomenon well into its third decade, the genre's bibliography continues to swell. This contribution by Fawcett and Diltz is a worthy addition. **DAVE DEXTER JR.**



MIXING SESSION—Roger McGuinn, Gene Clark and Chris Hillman listen to rough mixes of "McGuinn, Clark & Hillman" at the Britannia Studios, Los Angeles. Shown, left to right, are co-producer Howard Albert, McGuinn, Hillman and Clark. Basic tracks were cut at Miami's Criteria along with other co-producer Ron Albert. The LP is due on Capitol.

ATV Suit Names Kester Marketing

LOS ANGELES—ATV Records has filed suit in Superior Court here against Kester Marketing, Panorama City, Calif., wholesaler specializing in schlock, seeking a judgment for \$6,350.65.

According to the filing, Kester purchased approximately \$135,000 worth of merchandise which was billed out on six invoices March 31, 1977 by ATV of New York. Kester made payments, according to the statement at ATV through Oct. 28, 1977, leaving a residue of \$6,350.65 unpaid.

Gibbs Reign

TEL AVIV—It has been the year of the Gibb family in the annual popularity poll organized by both Israel radio stations.

Listeners to Shidurei Israel (National Broadcasting Station) and Galei Zahal (Defence Forces Radio) named the Bee Gees (group of the year), and Andy Gibb was picked on both stations as top male singer of 1978. The Bee Gees' "Stayin' Alive" was named best song of the year.

Top female singer was Donna Summer, and listeners of Galei Zahal named "Nice 'n Sleazy" by the Stranglers as worst song of the year. That station's producers picked Gerry Rafferty's "City To City" as album of the year.



BRAZILIAN SOAP—Adolfo Pino, right, president of RCA Brazil and RCA Argentina, presents Sigla managing director, Joao Araujo, with a gold Nipper to mark more than 1.2 million sales of "Dancin' Days," disk soundtrack to the highly popular Brazilian soap opera of the same name. The score includes Village People's "Macho Man" and Boney M's "Rivers Of Babylon." Sigla is distributed by RCA.

Sallitt Winner In Song Contest

LOS ANGELES—Norman Sallitt was named professional grand prize winner at the fifth annual American Song Festival awards ceremonies here Friday (12). Sallitt, already signed by Portrait with Ted Glasser set to produce, was the professional Top 40 category winner with his song, "Magic In The Air."

Betsy Bogart and Gary Reed were the Grand Prize amateur winners, having already won in the amateur easy listening category with "Just A Kiss Away From Falling In Love."

Bogart is currently working with producer Joe Saraceno.

The grand prize winners were awarded a total of more than \$6,000 after being selected from thousands of entries by a panel of judges consisting of producers, songwriters, label and publishing executives and artists.

The festival will soon broaden the competition and hold some of the category judging in various U.S. cities, according to Tad Danz, president.

LISTENERS SURVEY

French State Radio Loses To Competition

By HENRY KAHN

PARIS—Despite the considerable injection of promotional and programming muscle, the official French radio network, France Inter, lags sadly behind the two peripheral stations, RTL (Radio Luxembourg) and Europe No. 1.

Latest figures, from the Advertising Media Center, show that overall 24% of French listeners prefer RTL, followed by Europe No. 1 (23.14%) and then France Inter (16.8%).

The French government has a financial interest in both peripheral stations, plus a certain amount of control. Transmitters for both are outside France, but the studios are in Paris. Post Office cables are used to relay programs and the government has the right to refuse permission at any time, and for a while this was

done when RTL started advertising wine.

But these statistics show just why the government here is opposed to other "free" radio outfits which could take away even more listeners from the state network. Despite powerful transmitters, Radio France just cannot generate full public awareness.

A fourth station, Radio Monte Carlo, is at the bottom of the popularity list, but this is confined just to the Southeast regions, whereas Radio Andorra covers only the Southwest.

The real struggle for power is between Luxembourg, Europe No. 1 and France Inter, all vital promotional aids for the record companies.

TK SETS LONDON UNIT

LONDON—TK Records is setting up its own operation in London. The company remains licensed to CBS U.K. as part of worldwide distribution by CBS Records International, excluding the U.S.

Phil Holmes, who has handled TK's activities within CBS here, is named European director.

"We're looking to expand sales in Europe, where it's clear that disco product is grabbing an increasing share of the market," he says. "My first push will be at MIDEM, where I shall be linking with various European CRI representatives."

Holmes has handled CBS custom labels for 18 months, based at the company's West End headquarters, and previously was responsible for television promotion at EMI's Licensed Repertoire Division.

TK artist roster includes K.C. and the Sunshine Band, Peter Brown, Foxy, Better Wright and T-Connection.

Runaways In Film

LOS ANGELES—A feature film to star the femme rock group Runaways will begin lensing here in February to be produced by Robert Zane and Colleen Meeker of Z Productions.

Group's latest LP is distributed worldwide by Phonogram, but has not found a label outlet in the U.S.

1978 OVERVIEW

Bee Gees, Bush Lead Portugal Chart Survey

By FERNANDO TENENTE

LISBON—Big winners in a breakdown of chart action in Portugal for 1978 were the Bee Gees and Kate Bush, according to an analysis and readership research from the music magazine Musica & Som.

"Saturday Night Fever" was the top selling album and the Bee Gees were named best group. Kate Bush, unknown here at the start of the year, was nominated best female singer and her "Wuthering Heights" 45 was top-selling single. Boney M was best-selling singles group.

Most promising female singer was local EMI artist Gabriela Schaaf, but no male artist or group was named in this section.

Top 10 singles: 1, "Wuthering Heights," Kate Bush (EMI); 2, "Rivers Of Babylon," Boney M (Ariola); 3, "Aba-Ni-Ba," Izhar Cohen (Polydor); 4, "Stayin' Alive," Bee Gees (RSO); 5, "Cancao Proibida," Marco Paulo (EMI); 6, "Nuven Passageira," Hermes Aquino, (Rossil); 7, "One For You, One For Me," La Bionda (Philips); 8, "Cry To Me," Sergio & Madi (Rossil); 9, "Um Portugues," Linda de Suza (Carrere); 10, "We Are The Champions," Queen (EMI).

Top 10 albums: 1, "Saturday Night Fever," Bee Gees (RSO); 2, "The Kick Inside," Kate Bush (EMI); 3, "O Casarao," tv Sound-

track (RCA); 4, "News Of The World," Queen (EMI); 5, "Some Girls," Rolling Stones (Rolling Stones); 6, "And Then There Were Three," Genesis (Charisma); 7, "30 Successos Explosivos," Various Artists (Polystar); 8, "Deliverance," Space (Vogue); 9, "Grease," Soundtrack (RSO); 10, "Portfolio," Grace Jones (Island).

Polish Agency Celebrates 60th With Concerts

By ROMAN WASCHKO

WARSAW — Polish songwriters' agency, ZAIKS, is celebrating its 60th anniversary via a series of concerts spotlighting the panoramic artistic achievements of the association since 1918.

A gala concert at the High School of Music here featured such outstanding artists as Anna Malewicz-Madey and Dariusz Niemowicz, performing the music of Tadeusz Baird, Romuald Twardowski, Witold Rudzinski and Wawrzyniec Zulawski, whose "Spanish Suite" was premiered. Zulawski was president of the agency 1956-57.

The association was founded specifically to protect rights of composers, lyricists and playwrights. Later it took on protection of artists involved in various areas of the entertainment world. It is now the most representative body of Polish cultural societies and life.

It is also one of the oldest, a founder member of the worldwide Confederation International des Societes d'Auteurs and Compositeurs, CISAC, with Jan Belsynski a member of that body's legislative committee.

Other Polish executives have served on the executive committees of CISAC and BIEM.

Branduardi British Boost By Ariola

LONDON—An all-out drive to establish Italian singer-composer Angelo Branduardi in the U.K. marketplace, following his run of hits through most continental European territories, is being launched here by Ariola.

Linked with his first U.K. album, "Highdown Fair"—an English-lyric version of "Alla Fiera Dell'Est," his third Italian LP—will be concerts at the Venue (Feb. 2-3) and multimedia promotional pushes.

The Italian version of the album was first out in 1976, became the top-selling Italian album of 1977, and earned Branduardi the Italian equivalent of a Grammy Award. It has scored in West Germany, France, Scandinavia, Belgium and Switzerland. English lyrics are by Pete Sinfield.

After London, Branduardi visits Munich, Frankfurt, Berlin, Hamburg, Dusseldorf, Karlsruhe, Mannheim, Stuttgart, Zurich and Paris.



GOLDEN ASSOCIATION—Village People collect gold awards from West Germany's Metronome Musik for 500,000-plus sales of the group's chart-topping "YMCA." Sharing in the celebrations with the People are Metronome's managing director Rudolf Gassner, international promotion staffer Manfred Wodara and international product manager Detlev Kroemker.

From The Music Capitals Of The World

LONDON

John Mayall, veteran U.K. bluesman who has included such names as Peter Green, Eric Clapton, Jack Bruce and Mick Taylor in his line-ups, signed exclusively to DJM Records here, with simultaneous release of his first album planned for the U.S. and U.K. a U.S. tour to follow.

One-time group drummer Laurie Jay now heading management company Mitgem, responsible for the handling of Catherine Howe, Peter Sarstedt and Nigel Martinez, plus last year's Miss World Mary Stavin... Bridgeway Records, set up by a noted pub-rock venue in London, has a single "Sticky Jack" by Warm Jets as its first product, the group including two former members of Cockney Rebel.

Big radio promotion for the new Andy Gibb single "Don't Throw It All Away" (RSO), the first 25,000 units in 12-inch blue vinyl... With the chart success of Sally Oldfield's single "Mirrors," the track is to be added to her debut Bronze LP "Water Bees," original copies being withdrawn and new copies going out to dealers. She is the sister of Mike Oldfield.

Reg McLean, former head of Safari Records until he quit the music business a year ago, returns with a new label, Voyage International, first release coming from Australian Peter Combe, now presenting BBC-TV's "Music Time" children's series... RSO here signed worldwide deal with Edinburgh-based Head Boys, a debut album to be produced by Motors' producer Pete Ker. Group is RSO's first world U.K. signing in four years. PETER JONES

HAMBURG

After the presentation of a gold disk to Suprema here, WEA Records pressed up 100,000

MCA Goes Indie

Continued from page 87

ises are being sought to cope with the feather increases.

Personnel notes: "It's been a successful and friendly relationship with EMI, but we have to think about expansion. Our expansion fits in with CBS's own buildup of factory facilities."

EMI says MCA sought a sales, pressing and distribution deal with the company, but the former apparently felt this would be against current policy.

blue vinyl albums, with gold labels, to underline for dealers the success of the band via the LP "The World Of Today." Singer/actor Rainer Schoene signed a deal with Francis Day and Hunter's Emily label, distributed by EMI Electrola.

Elbe Best produced a new single, "Dubist Der Groesse Gauner," for WEA in London... Juergen Thuernau launching a big radio/press campaign for girl singer Olivia Molina and her new album "Frische Spuren" Wolfgang Kretschmar, director of Intersong in Hamburg, retired following a long illness.

Phonogram artist Elton John starts his German tour Feb. 10 in Hamburg... Most popular artists here according to Musikmarkt poll are Udo Juergens, Amanda Lear and Boney M... CBS starting marketing experiments with maxi-singles from Cherry Laine, Atlantic Starr and the Brothers Johnson... Su Kramer (Teldec) has the German version of "Nights In Manhattan" from "Grease."

The German version of "YMCA," which sold 500,000 units here via the Village People single, comes from the group Sunday... Chilean band Super out on the RCA label in Germany with the Rolf Soja title "Gigolo" The German industry released 158 singles and 231 albums in January. WOLFGANG SPAHR

SYDNEY

Trafalgar Studio producer, Peter Walker, helped Elvis Costello put down a track entitled "Crawling To The U.S.A." in a six-hour recording session, hastily arranged between the Britisher's Sydney concert commitments. It will be featured in a new U.S. movie to be called "Americanation," in which Costello will also appear... The Kevin Borich Express have been picked up by Karma Records in West Germany. The group's American-recorded third album, "The Lonely One," will be released by Karma in March.

Top Sydney rock station 2SM now has no chances when it added Plastic Bertrand's "Ca Plane Pour Moi" to its playlist. RCA had to supply a complete English translation of the lyrics before the disk was heard over the air.

At presstime, police had not apprehended the confidence trickster who posed as U.S. recording artist, Michael Nesmith, in Melbourne recently. The imposter ran up hefty bills in Nesmith's name, and even appeared on a television. He then claimed that his daughter had been killed in an auto accident and that he was rushing back to America. In turn, the real Nesmith was flooded with cards and calls expressing sympathy, and it was through his subsequent

denials that the hoax was discovered. Although West Melbourne police say that the hoaxer bore only a slight resemblance to Nesmith, many other artists on the telethon—including some who had met the star on a previous visit—were apparently taken in by the fraud. GLENN BAKER

PARIS

New label set up here is Disques JMS, specializing in French songs... Mama Bea Tekielski awarded the Variety Grand Prix here by French record retailers... Phonogram signed up two top French pop groups, Dogs and Go-Go Pigalles... Barclay has put out a "Jazz Lovers" series from the MCA Jazz Heritage archives, including Mahalia Jackson's "The Gospel Book" and a re-edition of work from George Russell's orchestra.

Dolly Parton said at a press conference here that she can sing pop and rock as well as country and tries not to imitate anyone, specially Mae West or Marilyn Monroe with whom she has been compared... Natacha Smoljanov, aged 73, has started a David Bowie fan club in Paris... Industrial action caused the cancellation of Paris Opera's program, including "Swan Lake" with Rudolf Nureyev... Vogue here now distributing the Hi, Xanadu and Cream catalogs. HENRY KAHN

ZURICH

New musical sounds on the government controlled radio network here since the reorganization, and responsible for more international airspace is Billy Bischof, leader of jazz group Tetragon... Promotion man Teddy Meier back with EMI Switzerland after working with Chrysalis throughout Europe... Suzanne Klee opens the year with a U.S. produced country album "Sayin' I Love You" (EMI).

Leading rock singer Polo Hofer, formerly with Rumpelstilz, now has his own band Schmetterling and a new album coming from Phonogram... Gold Records' contribution towards the Year Of The Child is the album "Beatocello" from comedian Beat Richner... Concert agency Good News announces February-March visits by Queen, Uriah Heep, Nazareth, Whitesnake, Joan Armatrading, George Duke, Elton John, Roxy Music, Jean-Luc Ponty, Journey, Pat Travers and Udo Lindenberg.

Ariola Switzerland paying special attention to its Island, Virgin and Front Line reggae catalogs, including product from such artists as Jimmy Cliff, Burning Spear, Bob Marley and the Wailers, Third World, the Diamonds, Tapper Zukie. PIERRE HAESLER



PETZE'S TIE—Don Dempsey, senior vice president and general manager, Epic, Portrait & Associated Labels, meets with Lennie Petze, vice president a&r, Epic Records, and Engelbert Humperdinck backstage at the MGM Grand in Las Vegas. Humperdinck played two weeks at the Grand.

INDIVIDUAL STORE BUYING

Peaches Promoting Area Autonomy

LOS ANGELES—With the Peaches stores shifting to individual store buying at the local level (Billboard, Nov. 18, 1978), chain founder/president Tom Heiman is placing greater autonomy in regions in which the 37 stores are located across the U.S.

Instead of holding national meetings as before, Heiman says stores' personnel now will meet in area conferences as an illustration of the new management concept Peaches is dividing the stores into four regions.

Bob Sturgess heads the Western region, which embraces Colorado, Texas, Washington, Kansas, Oklahoma and Nebraska.

Directing Southeast activity, covering Florida, Georgia, Missouri, Tennessee and North Carolina is Mary Seagraves. The Northeast, Pennsylvania, New Jersey, Connecticut and the District of Columbia, will be supervised by Doug Southcott.

Wisconsin, Michigan, Ohio and Indiana, the Northcentral block, will be overseen by John London. All regional directors are former store directors.

Heiman also has appointed Lyle Minnick to nationally direct purchasing procedures. Heiman states that two more Peaches stores will open before April, but would not disclose locations.

Distributors Are At Crossroads

Continued from page 3

There is an old industry saw that states that successful labels get more attention from independent distributors as the latter's lines diminish.

This is challenged by some industry observers who contend that the more sales distributors, the more serious their chances for survival. "Not dealing in greater volume results in severe economic pressures, meaning you end up last to be paid and you can't hire the best people," says one industry close to the distribution scene.

He further sees the eventual independent distributor picture as one of seven or eight "super indies" covering a wide market within their geographic base.

As for distributors who will lose the A&M line effective Feb. 15, those contacted portray themselves as a hardy lot who, despite the loss of a major line, will weather the storm.

They also display a lack of bitterness for a label that many have handled for the entire 16 years of A&M's role in the industry.

Gene Silverman, president of Music Trend in Detroit, A&M's sole outlet in the area since its origins, expresses optimism, looking forward to other labels to fill the A&M void.

"There'll be other Jerry Mosses and Neil Bogarts who will emerge and declare that independent distributors are worth the risk. Both A&M and Casablanca were small when they started, and we helped them grow."

"A lot of people have tried branch distribution and discovered that it didn't work for them. They missed

the one-on-one relationship that we provide."

Silverman says he's "grateful" for his relationship with A&M. "They don't owe me a thing and I assume they'll be leaving like gentlemen."

"It's like a death in the family," comments Joe Simone of Progress Distributing, based in Cleveland. "We've had seven great years with A&M and I have no regrets. Financially, we're in a strong position, and we'll be looking for new opportunities to broaden our geography."

Simone says he's restructuring his company to basically allow him more time to pursue other areas for Progress. In this regard, he's named Brent Marco, formerly vice president of Western sales, to vice president and general manager of the Cleveland home office, and Harvey Arnold has been promoted to vice president of sales.

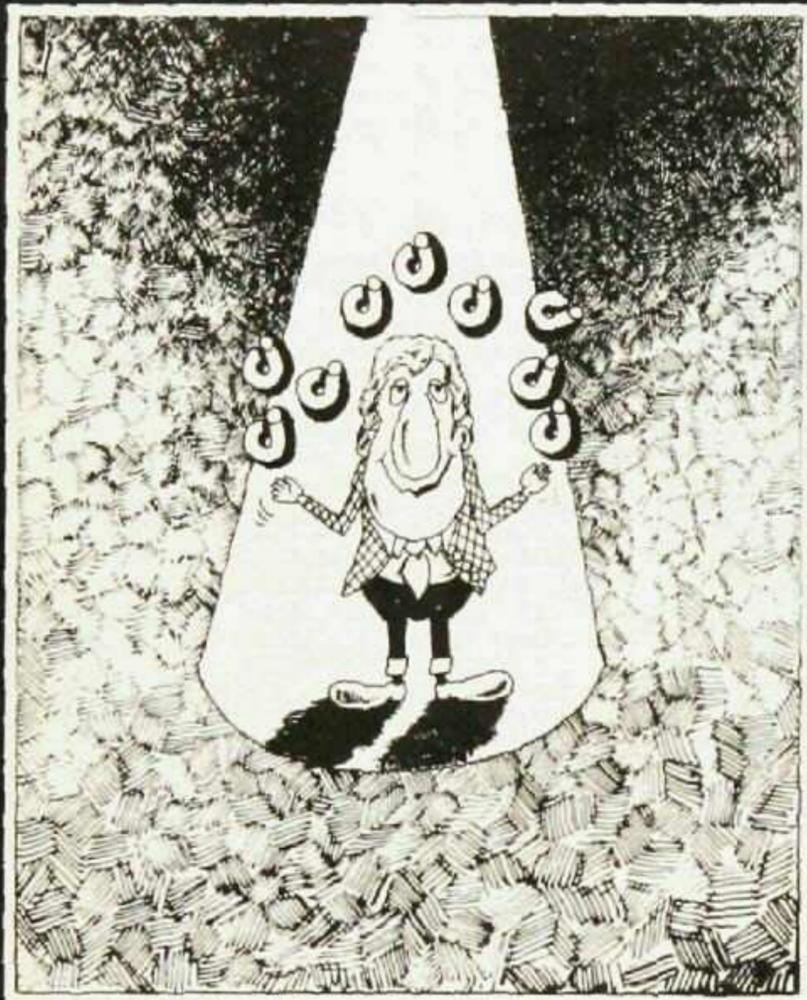
"I literally grew up with A&M," says Warren Hildebrand, who took over all South in New Orleans after the death of his father, Henry Hildebrand. "My dad would come home and often tell me about the great guys at A&M."

All South has also handled A&M for the past 16 years, and, adds Hildebrand, "I would have to have a severe case of sour grapes to knock their decision. This will certainly hurt, but we'll weather it and redouble our efforts with our remaining lines."

Another distributor who has had the A&M line throughout its history is Universal in Philadelphia. Owner Harold Lipsius is bullish about independent distribution's survival.

(Continued on page 112)

SPOTLIGHT ON GERMANY



Concert-Promoter



**Karsten Jahnke
Konzertdirektion**

Hallerstraße 72
2 Hamburg 13 - West Germany

☎ 4 10 46 42 / 4 10 49 44

🏠 217 3368 kaja d

Contact: Karsten Jahnke · Neil Thompson

General News

Intersong-U.S.A. Into More Latin Publishing

By IRV LICHMAN

NEW YORK—Intersong-U.S.A. plans greater concentration in Latin American publishing activities.

Objectives in this area were scheduled to be brought up at Intersong-U.S.A.'s second annual Latin American Publishers meeting in Madrid, Monday and Tuesday (15, 16) and at MIDEM.

Meanwhile, under Cristina Vila, newly named coordinator of Latin Music-U.S.A., the company is mapping several Latin developments, including the creation of an LP showcasing copyrights for the Latin market. Vila and Enrique Chia will produce the master, working closely with arrangers Juanito Marques and Toly Ramirez.

The company is also doing more Spanish lyric versions of its successes, including "You're My World" and "Songbird." Intersong-U.S.A. has obtained performances of its copyrights on LPs by such major Latin artists as Gato Barbieri, Julio Iglesias, Yolanda Monge, Roberto Carlos, Lissette, Elio Roca and Rocio Durcal.

In another development, Don

Oriolo, vice president and general manager, reveals the exclusive representation in the U.S. and Canada of Infinity recording artist Robert Johnson's material. His first album, "Close Personal Friend," is presently on the Billboard's Top LPs & Tape chart. A single from the LP, "I'll Be Waiting," is also on release.

Oriolo also reports a change in name for Intersong-U.S.A.'s BMI affiliate, Belinda Music, to Rightson Music. Latter writing stable consists of William Bell, Bohannon, Allan Clark, Bob Duncan, the Hollies, among others.

Intersong-U.S.A. is a Polygram publishing company administered in the U.S. by Chappell Music.

Parsons Revisited

LOS ANGELES—The dawning of the late Gram Parsons' recording career is being explored by Sierra/Briar Records. "Gram Parsons—The Early Years, Vol. 1," recordings from 1963-1965, will be issued in February.

Billboard SPECIAL SURVEY For Week Ending 1/27/79

Billboard Special Survey Hot Latin LPs™

© Copyright 1979, Billboard Publications, Inc. No part of this publication may be reproduced stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

SAN ANTONIO (Pop)		NEW YORK (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CHELO Cuentas Claras, Muzart 1758	1	CAMILO SESTO Entre Amigos, Pronto 1034
2	VICENTE FERNANDEZ A Pesar De Todo, Caytronics 1526	2	GILBERTO MONROY Homenaje a Placido Domingo, Artomas 614
3	ROCIO DURCAL Canta a Juan Gabriel, Pronto 1031	3	JULIO IGLESIAS A Mis 33 Años, Alhambra 38
4	PEDRITO FERNANDEZ Caliente 7299	4	JOSE LUIS Top Hits 2021
5	RUBEN NARANJO Felicidades, Zarape 1126	5	ROBERTO CARLOS Amigo, Caytronics 1505
6	MANOLO MUNOS Gas 4201	6	ELIO ROCA Mercurio 1901
7	LUPITA D'ALLESSIO Juro Que Nunca Volvere, Orfeon 16-021	7	FELITO FELIX Su Voz y Sus Canciones, Mega 3001
8	ROBERTO PULIDO Y LOS CLASICOS Sigue Mi Camino, ARB 1051	8	YOLANDA DEL RIO La Hija de Nadie, Arcano 3202
9	ESTRELLAS DE ORO America 1005	9	ESTRELLAS DE ORO America 1005
10	LITTLE JOE Y LA FAMILIA BSR 1030	10	NELSON NED Voz y Corazon, West Side Latino 4117
11	CHALO CAMPOS El Porro de Jaime, 2043	11	JOSE JOSE Reencuentro, Pronto 1026
12	RENACIMIENTO 74 Esta Es Mi Cancion, Ramex 1026	12	LISSETTE Sola, Cicco 146
13	CARLOS MIRANDA Lo Que Esperaba de Carlos Miranda, Fredy 1080	13	SOPHY En Concerto, Velvet
14	ESTELA NUNEZ Con Masachs 1043	14	LOLITA Abrazame, Caytronics 1489
15	YOLANDA DEL RIO La Hija de Nadie, Arcano 3202	15	VICENTE FERNANDEZ A Pesar de Todo, Caytronics 1526
16	JUAN GABRIEL Con Mariachi, Pronto 1041	16	DANIEL MAGAL Cara de Gitano, Caytronics 1516
17	J. EDWARDS My Special Album, TXB 1001	17	ROCIO DURCAL Interpreta a Juan Gabriel, Pronto 1031
18	ALBERTO VAZQUEZ Come No Creer, Gas 4200	18	WILKINS Te Amo, Velvet
19	NELSON NED Voz y Corazon, WSL 4117	19	LOLITA Mi Carta, Caytronics 1506
20	ROBERTO CARLOS Amigo, Caytronics 1505	20	LUPITA D'ALLESSIO Juro Que Nunca Volvere, Orfeon 16-021
21	JULIO IGLESIAS A Mis 33 Años, Alhambra 38	21	JUAN GABRIEL Espectacular, Pronto 1036
22	LITTLE JOE Y LA FAMILIA Sea La Paz y La Fuerza, LRC 019	22	LOS ANGELES NEGROS Serenata Sin Luna, International 925
23	LOS TIGRES DEL NORTE Vivan Los Mojados, Fama 554	23	JORGE VARGAS Sabor Amor, Orfeon 16HS138
24	IRENE RIVAS Vida Mia, Cara 004	24	ALBERTO VAZQUEZ Gas 4166
25	RAMON AYALA Musica Brava, Fredy 1086	25	JUAN GABRIEL Siempre En Mi Mente

New Technology For Disco & Highway Hi Fi



DISCO mixers at CES are previewed, above from left, for Boyd Ballard and Curt Spain of Dallas-based World Wide Stereo by Rotel's Mel Kaplan, with Nick Saffos at the controls. Below from left, Uni-Sync's Larry Jaffe and Deborah Farr demo the new Discorama for F. Ito and Kevin Dauphinee of Sansui.



RANK Audio-Visual's Brian Martin and Peter Ross, with Leak/Wharfedale's Malcolm Holt and Rank's Gerry Dingley, get an eyeful of the firm's projector visual effects from the U.K.



HIGHWAY HI FI: Car-Fi chief Andy Becht, above right, and Mike England flank Morrie Abramson of Houston's Kent Electronics for demo of high power amp/equalizer system. At right, Jim Fosgate and Wes Ruggles show off Fosgate's Tetra 1 4-channel/stereo enhancement system for car, home and pro applications. Unit incorporates Ruggles' Tate Audio SQ Direct Enhancement System.



SOUND Promotions' Dean Atkinson, above left, shows off the company's mobile disco console to Litelab's Peter Zopp.



A/V RETAILERS TOLD

Sharp Image, Honed Price Fight Cutthroat Discounts

LAS VEGAS—A retailer who has to combat cutthroat competition in his market needs to apply sound business practices, create a well defined image for this store and in some instances fight price with price, a Winter CES workshop on retail management was told.

Cosponsored by the National Assn. of Retail Dealers of America, the workshop zeroed in on some basic points involving buying and inventory control, financial systems and how to stay alive against wild and crazy discounters.

Chairman Jules Steinberg's cohorts were all NARDA members, including Zeke Landres, NARDA's Eastern regional manager and Len Geiser, the association's retail management consultant.

Steinberg, also executive vice president of the trade group, noted that "the ability to provide management guidance hasn't kept pace with today's technology."

Landres offered the well attended afternoon workshop some guidelines for developing merchandising plans, notably: determine the kind and scope of merchandise to be put on the floor. "The cost of buying the goods is not as important as the cost you sell it to the customer," he said.

Landres said to shop around for the best gross margin percentage deal. The dealer has to know how much money was made last year in each product category before buying new merchandise. Inventories should be in the same areas in which products sold best.

"Try to turn inventory at cost four times a year in each product category," Landres stressed that disci-

pline was needed so as not to overbuy.

Geiser emphasized the need for financial planning. "Dealers fail because of inadequate records, lack of inventory control, failure to budget, poor internal controls and inadequate cost information," he said.

He told dealers to establish profit goals, determine sales levels, establish expenses, determine pricing pol-

icies, develop monthly profit and loss statements and study trends in sales the company is taking.

Jules Kretzer, owner of Kretzer's in Mobile, Ala., and a veteran NARDA member, noted he's been up against cutthroats for the 23 years he's been in business.

His plan for survival includes creating an image for his company, using good accounting procedures,

inventorying stock twice a year, hiring good employees, developing game plans and leadership to make them work, buying from suppliers whose quality merchandise is supported by programs, having a service department, having an attractive store and involving himself in community affairs.

Bill Fisher, owner of Fisher's, a chain headquartered in Rockford, Ill., trains his sales staff to believe the customer is only shopping his store. A followup call within 24 hours to persons claiming they aren't sure about a purchase generally lands the sale. Two persons in the store always talk to a customer.

Fisher says he's selective in picking merchandise. "Shoot for the best selection, best delivery, service, value and guarantee the price." If someone sells the same item for less than what the customer bought it for in a Fisher's store, Fisher himself writes the person a check for the difference.

Mike Jaret, owner of the Appletree Stereo chain out of DeKalb, Ill., also a NARDA member, also guarantees price with a similar differential offering.

His competitive plan also includes: set up guidelines against cutthroats, treat customers so they want to come back, develop good sales training programs, follow through on a sale with call and a letter, track the competition through media ads, review the manufacturer's he's handling, plan attractive

SO SAYS REP JACK BERMAN

Salesperson Quality Rising

By HANFORD SEARL

LAS VEGAS—Hi fi store salesmen quality and training are at a new professional level of responsibility, impact and reality, reported electronics rep Jack Berman at a Winter CES seminar.

"More than ever, both the retailer and manufacturer are beginning to realize the important need for trained salespeople throughout the music world process," said Berman, known as "Mr. Agreeable Salesman" by his peers.

Interacting with business associate and friend Sam Thompson, Berman outlined seven steps to doubling store sales and executed a mock-up interview with Thompson.

According to Berman, president of his own firm in Inglewood, Calif., those essential economic steps include salesperson selection, product training, sales training, leadership, motivation, environment and burn-out.

Berman stressed the importance of positive reinforcement, honesty

and the human element of sales as opposed to the lifeless, sterile characteristics of technology.

Thompson, identified with his success representing the State Dept. in Africa and with Pacific Stereo, said job training only was wasted on 40% and that it was a store manager's job to set the example for a positive frame of mind.

"The manager should be on the floor as much as possible working with his people, not just on weekly reports," Thompson urged. "Sales practice sessions play a major role."

The seminar, an encore presentation from Chicago's June CES, drew enthusiastic response when Berman pointed out weak, self-defeating sales practices and the overuse of the phrase "Can I help you?"

Talking down to a customer and the lack of product knowledge, a two-edged sword, has proven to be a major obstacle, Thompson reported after working with 1,052 salespeople in 1978.

CREDIT CARD FOR U.K. HI FI

LONDON—A credit card plan launched here by Laskys, of the Audiotronic Group, is claimed to be the first ever introduced by a major British retail network specializing in hi fi and home entertainment.

Laskys currently has a national network in excess of 35 branches and is rated the biggest U.K. hi fi specialist organization.

Geoffrey Rose, chairman, says: "A good hi fi system is now the norm in home environments, as desirable as television or any other form of home entertainment. The credit card system is designed to encourage the lay customer, who tends to be wary of high-cost new technology by typifying many modern hi fi products, to invest in good quality audio equipment."

The card entitles the holder to automatic membership of the complementary Laskys Stereo Club, can be used at any branch, and allows customers to order by telephone and direct mail.

store layouts, maintain monthly reports on inventory, gross margins, return on investment, develop "extras" like extended service contracts, speaker exchange programs, "strive to be new and different," Jaret emphasized.

Asked whether Jaret and Fisher will match a lower price elsewhere, both retailers said they would in order to keep a customer. Asked what a small dealer can do when a manufacturer is offering a mass merchant in his town a better price, Landres answered cogently: "Sell someone else's merchandise."

ELIOT TIEGEL

Billboard Hits Of The World

© Copyright 1979, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

BRITAIN

(Courtesy Music Week)
SINGLES

This Week	Last Week	Title	Artist
1	1	Y.M.C.A.—Village People, Mercury 6007 192	
2	2	HIT ME WITH YOUR RHYTHM STICK—Jan Dury, Stiff BUY 38	
3	3	LAY YOUR LOVE ON ME—Racy, RAK 284	
4	5	SEPTEMBER—Earth, Wind & Fire, CBS 6922	
5	12	A LITTLE MORE LOVE—Olivia Newton-John, EMI 2879	
6	13	HELLO THIS IS JOANNIE—Paul Evans, Polydor Spring 2066 932	
7	9	LE FREAK—Chic, Atlantic K 11209	
8	4	SONG FOR GUY—Elton John, Rocket XPRES 5	
9	18	ONE NATION UNDER A GROOVE—Funkadelic, Warner Bros. K 172	
10	27	CAR 67—Driver 67, Logo GO 336	
11	14	I'M EVERY WOMAN—Chaka Khan, Warner Bros. K 17269	
12	8	YOU DON'T BRING ME FLOWERS—Barbra Streisand/Neil Diamond, CBS 6803	
13	16	I'LL PUT YOU TOGETHER AGAIN—Hot Chocolate, RAK 286	
14	10	TOO MUCH HEAVEN—Bee Gees, RSO 25	
15	22	JUST THE WAY YOU ARE—Barry White, 20th Century BTC 2380	
16	11	I LOST MY HEART TO A STARSHIP TROOPER—Sarah Brightman/Hot Gossip, Ariola Hansa AHA 527	
17	6	A TASTE OF AGGRO—Barron Knights, Epic EPC 6829	
18	64	WOMAN IN LOVE—Three Degrees, Ariola ARO 141	
19	17	ALWAYS AND FOREVER/MIND BLOWING DECISIONS—Heatwave, GTO GT 236	
20	24	RAMA LAMA DING DONG—Rocky Sharpe And The Replays, Chiswick CHIS 104	
21	30	MIRRORS—Sally Oldfield, Bronze BRO 66	
22	19	SHOOTING STAR—Dollar, EMI 2871	
23	35	DON'T CRY FOR ME ARGENTINA—Shadows, EMI 2890	
24	23	TOMMY GUN—Clash, CBS 6788	
25	25	DR. WHO—Mankind, Pinnacle PIN 71	
26	29	MY LIFE—Billy Joel, CBS 6821	
27	66	THIS IS IT—Dan Harman, Blue Sky 6999	
28	32	YOU NEEDED ME—Anne Murray, Capitol CL 16011	
29	21	RAINING IN MY HEART—Leo Sayer, Chrysalis CHS 2277	
30	31	TAKE THAT TO THE BANK—Shalamar, RCA FB1379	
31	36	COULD IT BE MAGIC—Barry Manilow, Arista ARIST 229	
32	7	MARY'S BOY CHILD—Boney M, Atlantic/Hansa K 11221	
33	26	IN THE BUSH—Musique, CBS 6791	
34	34	COOL MEDITATION—Third World, Island WIP 6469	
35	20	DO YA THINK I'M SEXY—Rod Stewart, Riva 17	
36	52	DESIRE ME—The Doll, Beggard Banquet BEG 11	
37	39	DANCE (DISCO HEAT)—Sylvester, Fantasy FTC 163	
38	41	EVERY NIGHT—Phoebe Snow, CBS 6842	
39	33	THEME FROM SUPERMAN—Soundtrack, Warner Bros. K 17242	
40	70	DON'T HOLD BACK—Chanson, Ariola Hansa ARO 140	
41	58	JE SUIS MUSIC—Cerrone, CBS 6918	
42	37	B.A.B.Y.—Rachel Sweet, Stiff BUY 39	
43	NEW	I WAS MADE FOR DANCING—Leif Garret, Atlantic	
44	55	HEAT OF THE BEAT—Roy Ayers, Polydor POSP 16	
45	15	GREASED LIGHTNING—John Travolta, Midsong International POSP 14	
46	NEW	MILK AND ALCOHOL—Dr. Feelgood, United Artists	
47	38	INSTANT REPLAY—Dan Hartman, Blue Sky 6706	
49	47	NEW YORK NEW YORK—Gerard Kenny, RCA PB 5117	
50	46	SIX MILLION STEPS—Ranhi Harris and Flo, Mercury 6007 198	

51	42	PROMISES—Buzcocks, United Artists UP 36471	
52	40	ELO E.P.—Electric Light Orchestra, Jet ELP 1	
53	NEW	SIR DANCEALOT—Olympic Runners, Polydor POSP	
54	NEW	WHEN I'M AWAY FROM YOU—Frankie Miller, Chrysalis CHS227	
55	NEW	RAKE ON THE WORLD—Judas Priest, CBS 6915	
56	NEW	EQUINOXE 5—Jean Michel Jarre, Polydor PO 20	
57	49	WHO WHAT WHEN WHERE WHY—Manhattan Transfer, Atlantic K 11233	
58	51	THE LAST FAREWELL—Marina Band Of The Ark Royal, BBC RESL 61	
59	NEW	KING ROCKER—Generation X, Chrysalis 2261	
60	43	HANGING ON THE TELEPHONE—Blondie, Chrysalis CHS 2266	
61	61	HOW YOU GONNA SEE ME NOW—Alice Cooper, Warner Bros. K 17270	
62	NEW	SHAKE YOUR GROOVE THING—Peaches & Herb, Polydor 200 992	
63	57	FOUR STRONG WINDS—Neil Young, Reprise K 14493	
64	NEW	CREAM (ALWAYS RISES TO THE TOP)—Gregg Diamond/Bionic Boogie, Polydor POSP 18	
65	62	TOUCH OF VELVET STING OF BRASS—Ron Grainer Orchestra, Classics CC 5	
66	44	DON'T CRY OUT LOUD—Elkie Brooks, A&M 7395	
67	NEW	SHOOT ME SHOOT ME—Tasha Thomas, Atlantic LV 4	
68	NEW	QUE TAL AMERICA—Two Man Sound, Miracle M1	
69	54	I LOVE AMERICA—Patrick Juvet, Casablanca CAN 132	
70	53	RIVERS OF BABYLON/BROWN GIRL IN THE RING—Boney M, Atlantic Hansa K 11120	
71	71	SUMMER NIGHTS—John Travolta/Olivia Newton-John, RSO 18	
72	48	PRETTY LITTLE ANGEL EYES—Showaddywaddy, Arista ARIST 222	
73	50	RAT TRAP—Boomtown Rats, Ensign ENY 16	
74	45	DON'T LET IT FADE AWAY—Darts, Magnet MAG 134	
75	75	DARLIN'—Frankie Miller, Chrysalis CHS 2255	

This Week	Last Week	Title	Artist
1	3	DON'T WALK BOOGIE—Various, EMI EMTV 13 (E)	
2	NEW	ARMED FORCES—Evis Costello and The Attractions, Radar RAD 14 (E)	
3	5	SINGLES 1974-78—Carpenters, A&M AMLT 19748 (C)	
4	1	GREATEST HITS—Showaddywaddy (Mike Hurst/Showaddywaddy) Arista ARTV 1 (F)	
5	6	NIGHT FLIGHT TO VENUS—Boney M (Frank Farian) Atlantic/Hansa K 50498 (W)	
6	14	WINGS GREATEST—Wings (Paul McCartney) Parlophone PCTC 256 (E)	
7	4	GREASE—Original Soundtrack, RSO RSD 2001 (F)	
8	10	A SINGLE MAN—Elton John (Elton John/Clive Franks) Rocket Train 1 (F)	
9	16	PARALLEL LINES—Blondie, (Michael Chapman), Chrysalis CDL 1192 F	
10	9	BLONDES HAVE MORE FUN—Rod Stewart (Tom Dowd) Riva RVLP 8 (W)	
11	8	20 GOLDEN GREATS—Neil Diamond (Various) (MWA) EMTV 14 (E)	
12	2	MIDNIGHT HUSTLE—(Various), K-Tel NE1037 (K)	
13	17	TONIC FOR THE TROOPS—Boomtown Rats (Robert John Lange) Ensign ENY 3 (F)	
14	15	WAR OF THE WORLDS—Jeff Wayne's Musical Version, CBS 9600 (C)	
15	47	YOU DON'T BRING ME FLOWERS—Neil Diamond (Bob Gaudio) CBS 86077 (C)	
16	25	THE BEST OF EARTH, WIND & FIRE VOL I—Earth, Wind & Fire, CBS 83284	

17	19	JAZZ—Queen (Queen), EMI, EMA 788 (E)	
18	23	OUT OF THE BLUE—Electric Light Orchestra, (Jeff Lynn), Jet JETDP 400 (C)	
19	24	GREATEST HITS—Commodores (Various), Motown STML 12100 (E)	
20	21	SATURDAY NIGHT FEVER—(Various), RSO 2658 123 (F)	
21	7	EMOTIONS—(Various), K-TEL NE 1035 (K)	
22	33	NEW BOOTS AND PANTIES—Jan Dury and The Blockheads (P. Jenner/Laurie Latham/R. Walton) Stiff SEEZ 4	
23	27	EQUINOXE—Jean Michel Jarre (Jean Michel Jarre) Polydor POLD 5007 (E)	
24	13	20 SONGS OF JOY—Harry Secombo, Warwick WW 5032 (M)	
25	12	20 GOLDEN GREATS—Doris Day, Warwick PR 5053 (M)	
26	61	EVEN NOW—Barry Manilow, (Roy Dants/Barry Manilow), Arista 1047 (F)	
27	56	GHOST RIDERS IN THE SKY—Slim Whitman (Alan Warner/Turner) United Artists UATV 30202 (E)	
28	20	LION HEART—Kate Bush, (Andrew Powell) EMI EMA 787 (E)	
29	39	BACKLESS—Eric Clapton (Glynn Johns) RSO RSD 5001 (F)	
30	28	NIGHT GALLERY—Barron Knights (Pete Langford) (Epic EPC 83221 (C)	
31	30	GIVE 'EM ENOUGH ROPE—Clash (Sandy Pearlman), CBS 82431 (C)	
33	44	JAMES GALWAY PLAYS SONGS FOR ANNIE—James Galway (Ralph Mace), Red Seal RL 25163 (R)	
34	35	25th ANNIVERSARY ALBUM—Shirley Bassey (Various) United Artists SBTV 6014748	
35	NEW	ACTION REPLAY—Various, K-tel NE 1040 (K)	
36	11	AMAZING DARTS—Darts (Tommy Boyce/Richard Hartley), K-tel/Magnet DLP 7981 (K)	
37	43	LIVE—Manhattan Transfer (Tim Hauser/Janice Siegel), Atlantic K 50540 (W)	
38	71	THREE LIGHT YEARS—Electric Light Orchestra, Jet JETBX1 (C)	
38	46	PUBLIC IMAGE—Public Image Ltd., (Public Image Ltd.), Virgin V 2114 (C)	
40	70	BAT OUT OF HELL—Meat Loaf (Todd Rundgren), Epic/Cleveland Int., EPC 82419 (C)	
41	41	THAT'S LIFE—Sham 69 (Jimmy Pearsey/Peter Wilson), Polydor POLD 5010 (F)	
42	26	BOOGIE FEVER—Various, Ronco RTL 2034 (B)	
43	22	CLASSIC ROCK—London Symphony Orchestra (Jeff Jarratt/Don Reedman, K-tel ONE 1009 (K)	
43	37	CAN'T STAND THE HEAT—Status Quo (Pip Williams), Vertigo 9102 027 (F)	
45	NEW	LIVE AND MORE—Donna Summer, Casablanca CALD 5006 (A)	
46	34	GERM FREE ADOLESCENTS—Xray Spex (Falcon Stuart/X Ray Spex), EMI INT. INS 3023 (E)	
47	60	52ND STREET—Billy Joel (Phil Ramone), CBS 83181 (C)	
48	51	ALL MOD CONS—Jam (Vic Coppersmith Heaven) Polydor POLD 5008 (F)	
49	42	TOTALLY HOT—Olivia Newton John (John Farrar), EMI EMA 789 (E)	
50	58	BABYLON BY BUS—Bob Marley and the Wailers (Chris Blackwell/Jack Nubar) Island ISLD 11 (E)	
51	NEW	THE BEST OF JASPER CARROTT—Jasper Carrott, DJM DJF 20549	
52	36	THE BIG WHEELS OF MOTOWN—Various, Motown EMTV 12 (E)	
53	38	FATHER ABRAHAM IN SMURFLAND—(Marcel Stellman/Frans Erkelens) Decca SMURF 1 (S)	
54	NEW	HI TENSION—Hi Tension (Cofi Ayivor/Alex Sadiin) Island ILPS 9564 (E)	
55	48	IF YOU WANT BLOOD YOU'VE GOT IT—AC/DC (Vanda/Young), Atlantic K 50532 (W)	

56	57	RUMOURS—Fleetwood Mac (Fleetwood Mac/Caillat/Dashut) Warner Brothers K 56344 (W)	
57	18	IMAGES—Don Williams (Don Williams/Garth Fundes), K-tel NE 1033 (K)	
58	66	GREATEST HITS—Steeley Dan (Gary Katz), ABC ABCD 616 (C)	
59	63	A NEW WORLD RECORD—Electric Light Orchestra (Jeff Lynne), Jet JETLP 200 (C)	
60	52	THE SCREAM—Siouxsie and The Banshees (Steve Lillywhite/Siouxsie and the Banshees), Polydor 5009 (F)	
62	40	SANDY—John Travolta (Various) Polydor POLD 5014	
63	50	LEO SAYER—Leo Sayer (Richard Perry) Chrysalis CDL 1198 (F)	
64	54	ELVIS 40 GREATEST—Elvis Presley, RCA PL 42691 (R)	
65	65	INNER SECRETS—Santana, CBS 86075	
66	45	20 GOLDEN GREATS—Nat King Cole, (Various) Capitol EMTV 9 (E)	
67	62	THE KICK INSIDE—Kate Bush, (Andrew Powell) EMI EMC 3223 (E)	
68	68	PLASTIC LETTERS—Blondie, Chrysalis CHR 1166	
69	NEW	DREAM LOVER—Anthony Ventura Orchestra, Lotus WH 5-07	
70	29	EVERGREEN—Acker Bilk (Terry Brown) Warwick PW 5045 (M)	
71	71	EVITA—Original London Cast, MCA MCG 3527	
72	68	BOTH SIDES—Dolly Parton (Various) Lotus WH 5006 (K)	
73	73	FROM THE INSIDE—Alice Cooper, Warner Brothers K 56577	
74	67	LIVE AND DANGEROUS—Thin Lizzy (Thin Lizzy/Tony Visconti) Vertigo 6641 807 (F)	
75	74	TUBULAR BELLS—Mike Oldfield, Virgin V 2001 (C)	

CANADA

(Courtesy Canadian Recording Industry Association)
As Of 1/10/79

This Week	Last Week	Title	Artist
1	1	LE FREAK—Chic (WEA)	
2	2	YMCA—Village People (CASA)	
3	3	YOU DON'T BRING ME FLOWERS—Neil Diamond/B. Streisand (CBS)	
4	4	TOO MUCH HEAVEN—Bee Gees (RSO)	
5	5	SHARING THE NIGHT—Dr Hook (CAP)	
6	6	MY LIFE—Billy Joel (CBS)	
7	7	I LOVE THE NIGHTLIFE—Alicia Bridges (POL)	
8	8	OUR LOVE DON'T THROW IT ALL AWAY—Andy Gibb (RSO)	
9	9	MACARTHUR PARK—Donna Summer (CASA)	
10	10	HOLD THE LINE—Toto (CBS)	
11	11	BOOGIE OOGIE OOGIE—A Taste Of Honey (CAP)	
12	12	PARADISE BY THE DASHBOARD LIGHT—Meatloaf (CLEVELAND INT/EPIC)	
13	13	KISS YOU ALL OVER—Exile (WARN)	
14	14	TIME PASSAGES—Al Stewart (CAP)	
15	15	MACHO MAN—Village People (CASA)	
16	16	DOUBLE VISION—Foreigner (ATLA)	
17	17	STRANGE WAY—Fireball (ATLA)	
18	18	WE'VE GOT TONITE—Bob Seger (CAP)	
19	19	HOT CHILD IN THE CITY—Nick Gilder (CHRY)	
20	20	HOW MUCH I FEEL—Ambrosia (WARN)	
21	21	I JUST WANNA STOP—Gino Vannelli (A&M)	
22	22	YOU NEVER DONE IT LIKE THAT—Captain & Tennille (A&M)	
23	23	RIVERS OF BABYLON—Boney M (ATLA)	
24	24	IN THE BUSH—Musique (QUAL)	
25	25	ALIVE AGAIN—Chicago (CBS)	
26	26	DANCE (DISCO HEAT)—Sylvester (FANT)	
27	27	LET'S ALL CHANT—The Michael Zager Band (PRIV)	
28	28	READY TO TAKE A CHANCE—Barry Manilow (ARIS)	
29	29	HOT SHOT—Karen Young (LON)	
30	30	INSTANT REPLAY—Dan Hartman (EPIC)	
31	31	LAST DANCE—Donna Summer (CASA)	
32	32	BLUE COLLAR MAN—Styx (A&M)	
33	33	STRAIGHT ON—Heart (PORT)	
34	34	I WILL STILL LOVE YOU—Stonebott (PAR)	
35	35	GET OFF—Foxy (DASH)	
36	36	HERE COMES THE NIGHT—Nick Gilder (CHRY)	
37	37	MARY'S BOY CHILD—Boney M (ATLA)	

38	DO YA THINK I'M SEXY—Rod Stewart (WARN)	
39	WHENEVER I CALL YOU FRIEND—Kenny Loggins (COL)	
40	OOH BABY BABY—Linda Ronstadt (WEA)	
41	TOOK THE LAST TRAIN—David Gates (ELEK)	
42	SUMMER NIGHTS—Olivia Newton-John & John T (POL)	
43	ROUND ROUND WE GO/RAISE A LITTLE—Trooper (MCA)	
44	RIGHT DOWN THE LINE—Gerry Rafferty (UA)	
45	BEAST OF BURDEN—Rolling Stones (RS)	
46	YOU TOOK THE WORDS—Meatloaf (CLEVELAND INT/EPIC)	
47	LOTTA LOVE—Nicolette Larson (WARN)	
48	DREADLOCK HOLIDAY—10 CC (POL)	
49	YOU NEEDED ME—Anne Murray (CAP)	
50	SHAME—Evelyn King (RCA)	
This Week		
1	52ND STREET—Billy Joel (CBS)	
2	GREASE—Various (RSO)	
3	GREATEST HITS V 2—Barbra Streisand (COL)	
4	WILD & CRAZY GUY—Steve Martin (WARN)	
5	THE STRANGER—Billy Joel (CBS)	
6	BAT OUT OF HELL—Meatloaf (CLEVELAND INT/EPIC)	
7	BLONDES HAVE MORE FUN—Rod Stewart (WEA)	
8	YOU DON'T BRING ME FLOWERS—Neil Diamond (CBS)	
9	DON'T LOOK BACK—Boston (EPIC)	
10	CRUISIN—Village People (CASA)	
11	GREATEST HITS—Barry Manilow (ARIS)	
12	QUEEN JAZZ—Queen (WARN)	
13	SOME GIRLS—Rolling Stones (RSR)	
14	SATURDAY NIGHT FEVER—Various (RSO)	
15	TOTO—Toto (CBS)	
16	LIVE & MORE—Donna Summer (CASA)	
17	DOUBLE VISION—Foreigner (ATLA)	
18	TIME PASSAGES—Al Stewart (ARIS)	
19	SESAME STREET FEVER—Various (PICK)	
20	GREATEST HITS—Wings (CAP)	
21	GREATEST HITS—Steve Miller (CAP)	
22	PIECES OF EIGHT—Styx (A&M)	
23	THE CARS—Cars (WEA)	
24	MACHO MAN—Village People (CASA)	
25	STRANGER IN TOWN—Bob Seger (CAP)	
26	DOG & BUTTERFLY—Heart (PORT)	
27	TOTALLY HOT—Olivia Newton-John (MCA)	
28	BROTHER TO BROTHER—Gino Vannelli (A&M)	
29	SHADOW DANCING—Andy Gibb (RSO)	
30	GREATEST HITS—Commodores (MOT)	
31	DREAM OF A CHILD—Burton Cummings (PORT)	
32	WORLD'S AWAY—Pablo Cruise (A&M)	
33	RUMOURS—Fleetwood Mac (WARN)	
34	COMES A TIME—Neil Young (WEA)	
35	CITY TO CITY—Gerry Rafferty (UA)	
36	BACK IN THE USA—Linda Ronstadt (WEA)	
37	BACKLESS—Eric Clapton (RSO)	
38	GREATEST HITS—Steeley Dan (ABC)	
39	HEMISPHERES—Rush (ANTH)	
40	20 GREATEST HITS—Neil Diamond (MCA)	
41	WHO ARE YOU—The Who (MCA)	
42	WEEK END WARRIORS—Ted Nugent (CBS)	
43	THICK AS THIEVES—Trooper (MCA)	
44	LIVE BOOTLEG—Aerosmith (CBS)	
45	MIXED EMOTIONS—Exile (WARN)	
46	A SINGLE MAN—Elton John (MCA)	
47	LET'S KEEP IT THAT WAY—Anne Murray (CAP)	
48	WAVELENGTH—Van Morrison (WARN)	
49	BLOODY TOURISTS—10 CC (POL)	
50	SEE FOREVER EYES—Prism (GRT)	

International Briefs

Russian Offer

● MOSCOW—Melodiya has launched a substantial campaign for a subscription offer entitled "People's University of Musical Culture." This is available here via various magazines, and comprises 45 recordings spanning Russian music of the 19th and 20th centuries, and some foreign music.

I woman
I man

WONDER

Baby Records, Piazza della Repubblica 26
Milano, tel. 02/71491 - Made in Italy



For further information please contact John Burgess 01-408 2355 or Patti Nolder 637 2758

Pop

KRIS KRISTOFFERSON & RITA COOLIDGE—Natural Act, A&M SP4690. Produced by David Anderle. The duo's first album since Rita blossomed into a star pop act in 1977 features new versions of such old Kristofferson favorites as "Loving You Was Easier (Than Anything I'll Ever Do Again)," "Please Don't Tell Me How the Story Ends," and "Love Don't Live Here Anymore." The presence of Coolidge's velvety smooth vocals offsets the gravelly rawness of Kristofferson's vocals to pleasing effect. The instrumental backdrops are sparked by Gene Page's string arrangements while horn and sax solos are also featured. Two songs by Billy Swan are among the highlights.

Best cuts: "Number One," "I Fought The Law," "Loving You Was Easier," "Blue As I Do," "Hoola Hoop."

Dealers: Pair got recent TV exposure on the UNICEF show.

UFO—Strangers In The Night, Chrysalis CH21209. Produced by Ron Nevison. After five studio efforts, this hard rocking English quintet arrives with its first live package, a two pocket set. And it's a good one. The 13 cuts smolder in electrifying fashion powered by Michael Schenker's powerful guitar riffs and Pete Way's rocking bass. Lead singer Phil Mogg provides the gritty vocals in top notch fashion.

Best cuts: "Only You Can Rock Me," "Doctor Doctor," "Love To Love," "Lights Out," "Too Hot To Handle."

Dealers: UFO picks up momentum each time out.

FARAGHER BROTHERS—Open Your Eyes, Polydor PD16167. Produced by Vini Poncia. Apparently a new producer and a new label have given this white eyed soul group a new lease. Poncia's production has given the Faraghers the commercial edge it lacked during its ABC albums. The smooth vocals come across exceptionally well and the harmonies equally effective. The Faraghers' sound is close in texture to Player but with enough distinctive riffs and purpose to avoid comparison. And the engaging melodies have also shown just how improved the Faraghers have gotten. The brothers total six, handling all vocals and instruments.

Best cuts: "Stay The Night," "Nothing To Lose," "Doesn't It Make You Mad?" "Find A Love Of My Own."

Dealers: Play in-store.

Soul

RUFUS—Numbers, ABC AA1098. Produced by Rufus, Roy Halee. Rufus comes out strong in his first LP without Chaka Khan. Propelled by an extremely tight rhythm section, as evidenced on the catchy "Dancin' Mood," the band grooves through 10 selections ranging from hook oriented songs like "Ain't Nobody Like You," "Don't Sit Alone" and its current single "Keep It Together" to more jazz oriented cuts like the instrumental "Red Hot Poker." Tony Maiden and David "Hawk" Wolinski share most of the writing and singing chores creating a comfortable variety of textures. Outstanding production by Rufus and Roy Halee make this one of its best efforts to date.

Best cuts: "Ain't Nobody Like You," "Keep It Together," "Don't Sit Alone."

Dealers: In store play will generate sales.

Country

LORETTA LYNN—We've Come A Long Way, Baby, MCA MCA 3073. Produced by Owen Bradley. Sporting attractive LP photography, Lynn's current package offers a balanced selection of midtempo and ballad country material tailor-made to her distinctive style of delivery as steel and harmonica accented production. A highlight of the LP, however, is "I Can't Feel You Anymore," a contemporary country ballad that blends a softer delivery with strings, guitars, electric piano and bass.

Best cuts: "I Can't Feel You Anymore," "We've Come A Long Way, Baby," "Easy Street," "No Love Left Inside Of Me."

Dealers: A strong track record coupled with appealing packaging will prove for a strong seller.

JOHN DENVER—RCA AQL13075. Produced by Milton Okun. Denver is exploring some new musical directions these days, with most enjoyably results. This latest outing, which offers a group of outstanding musicians behind Denver, finds the singer confidently dipping into a wide variety of material. The overall mood is freer, stronger and a welcome change of pace.

Best cuts: "Downhill Stuff," "Berkeley Woman," "You're So Beautiful."

Dealers: The Denver popularity combined with a fast rate selection of songs assures sales.

First Time Around

TRILLION, Epic JE35460 (CBS), Produced by Gary Lyons. Trillion is a five man band from Chicago with the sounds, skills and potential to be able to rival Boston or Foreigner in superstar debuts. The band plays progressive rock with strong melodic hooks and pleasant vocal harmonies. The playing is tight and solid throughout, with producer Gary Lyons keeping Trillion's Queen and Yes like art rock exhibitions firmly rooted to a solid rock beat. The level of performance throughout makes it hard to believe that this is a debut by an unknown group.

Best cuts: "Never Had It So Good," "Hold Out," "Child Upon The Earth."

Dealers: Band reportedly also has a strong and professional stage show.

BILLY BURNETTE, Polydor PD16187. Produced by Chips Moman. Burnette is the son of Dorsey Burnette and the nephew of Johnny Burnette, whose debut album is authentic rock'n'roll ala late 50s early 60s style. While Burnette's brand of rocking is full of country riffs, it maintains its distinct rock rooted edge. His vocals have both a hard and soft tone quality and he's able to handle the overly countrified tunes with the same kind of finesse as the rock'n'roll. Veteran producer Chips Moman does a fine job in guiding this debut effort. All but one cut is self penned.

Best cuts: "Shoo Be Doo," "Believe What You Say," "Niki Hokey," "I Ain't No Spaceman."

Dealers: Pitch rock and country.

MARK TANNER BAND—No Escape, Elektra/Asylum 6E168. Produced by Nat Jeffrey, Glen Spreen. Debut record by this LA based band blends raw, gutsy energy with a smooth slickness which indicates all the time it has taken to prepare its entry into pop music. Tanner as the lead voice has a strong vocal range and a warm, appealing style which is perfectly in place with the pungent guitar licks and gossamer undercoating of strings which add a welcome dimension to the music. Backup vocals work well in concert with Tanner's robust energy and polished voice. Tanner wrote the 10 tunes with assistance in two instances by Nat Jeffrey and Sal Marquez. Bryan Savage's saxophone adds a sensuous element to "Elena," the top cut in the LP. Package is a well crafted studio effort, contemporary in tone all the way through.

Best cuts: "Elena," "She's So High," "In A Spotlight," "Edge Of Love."

Dealers: Strong lead vocals, high energy rhythm and lush strings all blend perfectly in this LP which can prove a good in store demo disk.

Billboard's Recommended LPs

pop

HEAD EAST—Head East Live, A&M SP6007. Produced by Jeffrey Lesser. Material from four previous albums make up the cuts here on this two pocket live package. It's a solid cross section of this Midwestern rock band's work ranging from out and out melodic rock'n'roll to more textured and softer jazz tinged offerings. The foursome get maximum mileage out of guitars and drums with vocals outstanding. **Best cuts:** "Take A Hand," "Gettin' Lucky," "Monkey Shine," "Every Little Bit Of My Heart," "Since You Been Gone," "Love Me Tonight."

NAZARETH—No Mean City, A&M SP4741. Produced by Manny Charlton. Nazareth has never been known for its soft approach and its latest effort is no exception. With the addition of guitarist Zal Cleminson, formerly of the sensational Alex Harvey band, the group rocks through eight frenzied, unspired cuts. Fortunately, the guitar work is outstanding. Vocalist Dan McCafferty's raspy voice tends to get tiresome after the last few cuts and gets even worse when harmonies are experimented with as in "May The Sunshine" and "Whatever You Want." **Best cuts:** "Just To Get Into It," "What Ever You Want," "What's In It For Me."

ORIGINAL MOTION PICTURE SOUNDTRACK—Moment by Moment, RSO RS13040. Various producers. Aside from familiar tunes such as "Sometimes When We Touch," this LP contains a pleasant mix of music that doesn't depend on a knowledge of the movie. The instrumentals are particularly effective throughout, and the title theme is catchy enough, as sung by Yvonne Elkman. **Best cuts:** "Hollywood Boulevard," "Moment By Moment," "Your Heart Never Lies."

GOOD RATS—Birth Comes To Us All, Passport PB9830 (Arista). Produced by Stephan Gallas, John Jansen. It's unfortunate that this superb band has chosen the moniker it did since that conceivably could be a turnoff. Yet the songs here are some of the best rock tunes of the day, filled with plenty of musical muscle, gutsy vocals and superior lyrical content. The five man band is paced by lead vocalist Peppy Marchello, who also is the writer. Marchello's lyrics, perhaps trying too hard to drive home a point, still nonetheless succeed more than they fail. **Best cuts:** "City Liners," "Ordinary Man," "School Days," "Juvenile Song," "You're Still Doing It."

THE JAM—All Mod Cons, Polydor PD16188. Produced by Vic Coppersmith. This threesome can be characterized as new wave with flair. The rock, produced from two guitars and drums, is melodic and highly energetic, moving at times in machine gun fashion. The band slows down at times, however, for ballad like material demonstrating a facile style. **Best cuts:** "To Be Somone (Didn't We Have A Nice Time)," "English Rose," "Down In The Tube Station At Midnight," "It's Too Bad."

CAMEL—Breathless, Arista AB4206. Produced by Camel, Mick Glossop. For the progressive minded, this new one by the five man English rock band is a tasty excursion into melodic synthesized rock, sweetened by Mel Collins' marvelous sax and flute work. The lengthy instrumental parts are catchy fills with a flair of commercial accessibility. Andrew Latimer's lead vocals are rather light and airy, tusing well with Camel's mellow approach. **Best cuts:** "Breathless," "Wing and a Prayer," "Summer Lightning," "Echoes," "Rainbow's End."

BROWNSVILLE—Air Special, Epic JE35606. Produced by Tom Werman. The group that hit the top three with the "Smokin' In The Boys Room" single (billed then as Brownsville Station) makes its Epic debut with a set of raucous rock'n'roll. Most of the songs are originals, though covers of hits by Bo Diddley and Chuck Berry are also included. The instrumental backdrops are dominated by powerful lead guitar work. **Best cuts:** "Weekend," "Love Stealers," "Who Do You Love," "Down The Road Again," "Taste O' Your Love."

BARCLAY JAMES HARVEST XII, Polydor PD16173. Produced by Barclay James Harvest, Martin Lawrence. This English quartet maintains its progressive folk/classical/rock stance at times reminiscent of the Moody Blues. The group uses a cornucopia of instruments, particularly guitars and keyboards, to weave intricate melodies and moods supported by intelligent lyrics. Members also alternate on lead vocals. **Best cuts:** "Fantasy Loving Is Easy," "Classics: A Tale Of Two Sixties," "In Search Of England," "Sip Of Wine," "Harbour."

DUSTY SPRINGFIELD—Living Without Your Love, United Artists. UALA936H. Produced by David Wolffert. One of the most distinctive female stylists of the 1960s returns here with her soulful, sultry vocals intact. Included are songs by such hit pop sources as Barry Gibb, Carole Sager and Melissa Manchester as well as Smokey Robinson's classic "You've Really Got A Hold On Me." The disk is Springfield's first for the Entertainment Company, which has rescued several other acts from the MOR graveland over the past few years. **Best cuts:** "You Can Do It," "Be Somebody," "Save Me, Save Me."

SHIRLEY BASSEY—The Magic Is You, United Artists UALA926H. Produced by Nick DeCaro. In an era of female singers with whispery little girl voices, it's a treat to hear a lady who can belt out a tune with conviction and dynamics. The songs here allow her to use this power. They range from Bacharach's classic ballad "Anyone Who Had A Heart" and Webber & Rice's plaintive "Don't Cry For Me Argentina" from "Evita" to Sedaka's bawdy "You Never Done It Like That." Excellent brassy orchestral backdrops. **Best cuts:** Those cited and "How Insensitive," "This Is My Life," "The Greatest Love Of All."

ANTHONY PHILLIPS—Private Parts & Pieces, PVC 7905 (Jem). Produced by Anthony Phillips. This is a collection of odd guitar and piano solos, duets and ensembles composed and played mostly by Phillips, a founding member of Genesis, and it has its charms, akin to the work of John Fahey. Should appeal to Genesis followers. **Best cuts:** "Autumnal," "Field Of Eternity."

ORIGINAL MOTION PICTURE SOUNDTRACK—The Magic Of Lassie, Motion Pan 155. Produced by Irwin Kostal. Debby Boone, Pat Boone, the Mike Curb Congregation, Jimmy Stewart and Mickey Rooney are the featured artists on this score, which is in the preliminaries for music branch Oscars. The songs were written by Robert M. Sherman and Richard B. Sherman, best known for "Mary Poppins." The family audience this movie is sure to attract will enjoy this simple, homespun entertainment. **Best cuts:** "When You're Loved," "There'll Be Other Friday Nights" (the Debby Boone tracks).

LIBERACE—The Best Of The Classics, AVI 6054. Producer unlisted. He's no Horowitz, but then he has never claimed to be. Liberace's newest LP is comprised of classic themes previously issued in other albums, and for his fans it rings the bell. Nice, simple, solo piano throughout 10 tracks. **Best cuts:** Chopin's "Nocturne In E Flat," "F Sharp Major Nocturne."

soul

CHUCK BROWN & THE SOUL SEARCHERS—Bustin' Loose, Source SOR3076 (MCA). Produced by James Purdie. The title cut allows the group to display its versatility—it comes out punning. This project is energetic and spirited. Brown, who is a vocal stylist, much like Jerry Butler, offers some interesting phrasing. Instrumentation by this self contained, eight man ensemble is large and usually heavy. **Best cuts:** "Bustin' Loose," "Never Gonna Give You Up," "Could It Be Love," "Game Seven."

VALENTINE BROTHERS—Source SOR3070 (MCA). Produced by Richard Evans. This duo dishes up some quality vocals. Of particular interest is its reworking of "Sound Of Music" disco style, while somehow maintaining the smoothness of the tune. The brothers tend to lean toward the more romantic,

mellow tunes, however, they are not adverse to tackling funky numbers. Strings are used in abundance and horns also are effective. Instrumentation is simply structured. **Best cuts:** "Sound Of Music," "Let Me Be The One," "We Belong Together," "Feelings Inside."

BILL ANDERSON—Ladies Choice, MCA MCA375. Produced by Buddy Killen. They don't call him "Whispering Bill" for nothing, in fact, Anderson has stylized the art of reciting rather than singing his lyrics. This latest album is no exception, as he breathily intones nearly every song contained in the package, including two former top 40 hits which receive a quite different treatment here. **Best cuts:** "Stay With Me," "Three Times A Lady," "Kiss You All Over."

disco

LONNIE SMITH—Gotcha!, LRC 9323 (TK). Produced by Lance Quinn. Smith is at ease playing heated piano, Korg synthesizer and organ on the six cuts offered here and he is accorded solid support, in a thumping, heavy disco groove, from a group which contributes sax solos by Eddie Daniels, Wink Flyth and Joseph Nerney. And there are hectic backup vocals by a male trio. **Best cuts:** "I Need Your Love," "Do It."

jazz

LONNIE LISTON SMITH—Exotic Mysteries, Columbia JC35654. Produced by Lonnie Liston Smith, Bert deCoteaux. Smith moves farther and farther from jazz into the world of disco and his music becomes more predictable with each release. Eight tunes comprise this LP and all receive ponderous, overarranged accompaniment. Lonnie can—and has done—better. **Best cuts:** "Quiet Moments," "Twilight."

MARY LOU WILLIAMS—My Mama Pinned A Rose On Me, Pablo 2310819. Produced by Mary Lou Williams, Peter F. O'Brien, S.J. This is precisely the type of LP Williams has long needed, 16 tracks of varied pianistics with a spot of Cynthia Tyson's singing for variety. The program is all blues; Williams' command of the keyboard embraces many moods and tempi and she's aided by Butch Williams on bass. **Best cuts:** "Baby Bear Boogie," "Rhythmic Pattern."

JOE TURNER—Every Day I Have The Blues, Pablo 2310818. Produced by Norman Granz. Big Joe doesn't have the power he once enjoyed but he remains one of the world's most moving shouters. His six tracks here show him with Pee Wee Crayton's guitar, Sonny Stitt's alto and tenor and three rhythm, taped almost four years ago in Los Angeles. **Best cuts:** "Lullaby," "Piney Brown Blues."

CEDAR WALTON—Animation, Columbia JC35572. Produced by Cedar Walton, George Butler. Leader doubles on acoustic and electric piano backed by a small combo through eight selections, all Walton originals except two. He's an adventurous soloist, technically secure, but the LP lacks that one track which could ignite sales. **Best cuts:** "Another Star," "Precious Mountain."

THE DON GOLDIE BAND—Blowin' Sunshine, Foxy ANV 1004. Produced by Ron Kramer and Len Levy. Blowing against romping charts by George Williams, trumpeter Goldie lays down 10 commendable cuts, most of them pop tunes of the last decade. Strings, arranged by Mike Lewis, add excellent background to the leader's solos. First rate LP on a new label based in Oxnard, Calif. **Best cuts:** "The Most Beautiful Girl," "Endlessly."

TERESA BREWER, EARL HINES—We Love You Fats, Doctor Jazz D1RX 60008. Produced by Bob Thiele. Finely honed performances by vocalist Brewer, piano man Hines, bassist Milt Hinton and drummer Grady Tate, hallmark this first LP for the new Thiele owned label. Watch the tribute to Fats Waller, with the mainstream arrangements allowing for ample blowing by all the participants. Teresa shows off her laidback vocal style in interpreting 10 tunes associated with Waller. Hines is his own delightfully resilient self. **Best cuts:** "Keepin' Out Of Mischief Now," "Find Out What They Like," "Honeysuckle Rose," "Squeeze Me."

JOANNE GRAUER—Introducing Lorraine Feather, MPS0068198. Produced by Leonard Feather, assisted by Sandy Shire. Nine tracks are programmed on this pleasing, understated LP which stresses Grauer's solo piano in front of a complementary small combo backup. Lorraine Feather sings three tunes appealingly, exhibiting logical phrasing and excellent intonation. But it is, on the whole, Grauer's album. **Best cuts:** "Longing," "Gork," "See You Later."

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Dave Dexter Jr., Paul Grein, Ray Herbeck Jr., Sally Hinkle, Rip Kirby, Roman Kozak, Jim McCullough, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.



Change
RECORDS INC.

interDisc*
*A Division of Change Records Inc.

WORLD-WIDE DISTRIBUTION



MCA Records, Inc., 100 Universal City Plaza,
Universal City, California U.S.A.

AUSTRALIAN DISTRIBUTION ONLY



7 Records Pty Limited, 28 Cross St.,
Brookvale NSW Australia 2100



All Change product
is recorded at
Sounds Interchange
Toronto, Ontario, Canada

Sounds Interchange

Interchange PUBLISHING LIMITED / INTERSOUND* PUBLISHING

*A DIVISION OF INTERCHANGE PUBLISHING LIMITED

ADMINISTERED IN JAPAN



WATANABE

Watanabe Music Publishing Corp
4th Fl Matsui Bldg 5-8 Yuraku Cho 1 Chome
Chiyoda Ku, Tokyo, Japan

ADMINISTERED IN THE U.K. & EIRE



Martin-Coulter Music Ltd., 93 Albert Embankment, London SE1 7TY

ADMINISTERED IN BELGIUM & LUXEMBURG



ANGUS MUSIC p.v.b.a.

82 Rederijkersstraat 2610 Wilrijk, Belgium

1979 CHANGE RECORDS INC.

CHANGE RECORDS INC., 39 ONTARIO STREET, TORONTO, ONTARIO M5A 2V1, CANADA TELEX 06-219699 (CHANGE REC TOR)

Copyrighted material

A&M Quits Indie Distribution

• Continued from page 1

owned branches is a major blow to independent distribution. A&M has been a staunch supporter of independents and the last and biggest remaining independently owned label. The pact with RCA now concludes A&M's gradual move away from indie distribution, first began with the establishment of A&M Pacific (Feb. 18, 1978), a company owned distributorship.

It is understood that Bob Fead, currently A&M senior vice president, sales and distribution, will join RCA to head the New York-based operation. Dick Carter, now RCA division, vice president, field marketing, will get the new slot of marketing vice president for the label.

A&M's Sun Valley warehouse in Los Angeles, which housed A&M Pacific, has reportedly been having a difficult time collecting accounts receivables, putting the label in a bind for cash. A&M Pacific will cease operation within months, putting a number of employees out of work.

The fact that it was in need of cash is supported by A&M's venture into the cutout market (Billboard, Sept. 2, 1978) when it sold about one million units to Pickwick International.

Moss is hopeful that employees of A&M Pacific, headed by general manager Aubrey Moore, with branches in San Francisco, Seattle, Denver and Phoenix, as well as employees of A&M's Boston sales office and its Atlanta Together Distributors office will be integrated into the RCA operation if feasible.

RCA salesmen will be taking orders for A&M product and a large layoff in the A&M's creative departments as its promotion, advertising, merchandising and other departments will remain intact. Moss emphasized that A&M remains "a blatantly independent label" as there was no exchange of stock.

"The agreement doesn't effect na-

tional or regional people," states Moss. "The concern is at the local level and we're hoping to get those people involved in RCA. We'll see what RCA has and try to move people into the system."

RCA will assume manufacturing and duplicating of A&M records and tapes in the U.S. Until the pact, 80% of A&M's records have been manufactured by CBS and the other 20% by Monarch which is, ironically, located on the other side of the wall at the Sun Valley facility. CBS manufactures 100% of A&M's tapes.

RCA, according to Moss, will be hiring additional personnel while adding new pressing facilities to accommodate the A&M load. Moss projects that between RCA and A&M, \$300 million in billings will be realized.

The new RCA/A&M/Associated Labels distribution organization follows the pattern most recently adopted by MCA, prior to that by Polygram and pioneered by WEA, for a centralized operation. RCA's major pressing and duplicating facility is at Indianapolis, where expansion in both areas has been underway for some time.

The agreement, which was signed Friday (12), will not affect any of A&M's international licensing deals. Its U.K. and Canadian company owned operation remains intact as well as agreements with CBS in Europe, Festival in Australia and Alfa in Japan.

Moss admits to having discussions with MCA Record Distributing as well but says that RCA "understood the intangibles" and he was impressed with the "aggressiveness of RCA president Bob Summer." RCA

reportedly tendered A&M a substantial cash advance and a good price per LP.

Moss notified A&M's independent distributors of the change Monday (15), calling them "difficult conversations," considering most of them have been with A&M since the label's inception 16 years ago.

He says the loss of A&M will cause the independent distributor to be more aggressive in its dealing with remaining indies and that they are "born survivors." Moss adds that many distributors told him that if the RCA deal doesn't work out, "they'd still be there."

A&M's independent distributors affected by the change include Progress in Cincinnati, Cleveland, and Columbus; MS in Chicago; Pickwick in Minneapolis and St. Louis; Music Trend in Detroit; All South in New Orleans; Universal in Philadelphia; Alpha in New York; H.W. Daly in Houston and Big State in Dallas.

Moss believes that the joining of forces with RCA will make them a major force in the market with nearly as many field people as CBS and WEA. Moss, who has been critical of poor quality pressing, says that RCA has "the highest quality pressing in the U.S." and if they can't maintain it, pressing will be done elsewhere.

A&M Studios is still targeted to receive 3M's new digital recording and mastering system which should be operational by the end of the first quarter of this year. It will be one of four studios in the world with this new recording technology with A&M digitally recorded product a likelihood before the end of the year.

Closeup

DIRE STRAITS—Warner Bros. BSK 3266. Produced by Muff Winwood.

Over the past couple of years, some debut albums have earned their place in rock's pantheon if only for the amount of newspaper copy devoted to them: Devo, Toto, Heart, Foreigner, Cars, Boston, Elvis Costello and Talking Heads seemingly came out of nowhere to achieve star status with only one album. This year, if all indications are correct, Dire Straits can be added to the list.



Dire Straits

Although released abroad several months ago and at the top of the charts currently in Australia and New Zealand, Dire Straits' stunning debut album is just beginning to make headway in the U.S. The album, simply titled "Dire Straits," is at once a complex and spare work which already has earned the English quartet considerable airplay. Headed by journalist turned lyricist/vocalist/guitarist Mark Knopfler, the group is an amalgam of styles forged by Dylan, Talking Heads and the Grateful Dead. Yet, it is not a shameless replica of any of these.

The album begins on a moody note with what sounds like a foghorn in the distance which flows into "Down To The Waterline," a story of an all-too-brief sexual encounter near the London docks. Despite the topic, Knopfler's incisive lyrics are never clichéd.

Knopfler's quick finger picking style on the electric guitar and the tight band which consists of David Knopfler on rhythm guitar, bassist John Illsley and drummer Pick Withers, add musical depth to this tale of love briefly won, then lost.

Three other songs on side one deal with love in one form or another but "Down To The Waterline" outshines them because of its fusing of some of Knopfler's best imagery with sparse but interesting backing.

"Water Of Love," "Setting Me Up" and "Southbound Again," although good and cleanly executed, lack the bite of this first song. The latter two feature nice rockabilly guitar but the lyrics aren't as much as expected. "Water Of Love" shows Knopfler back in top form lyrically but the arrangement has an easy listening emphasis which fails to grab the listener.

Side one is rounded out by "Six-Blade Knife," an eerie vignette from the Knopfler life about someone addicted to violence as someone on drugs.

When combined with Knopfler's raspy, Lou Reed-inspired vocals, the up-front bass and loping rhythm, "Six-Blade Knife" shows Dire Straits at one of its many peaks.

Side two kicks off with what may become one of the classic songs of the '70s, "Sultans Of Swing." Ostensibly about a day in the life of a south London dixieland band playing in a near-empty club on a rainy day, "Sultans" speaks to two issues.

One is the abandonment by people, but especially youth, of their cultural heritage:

"And a crowd of young boys/ They're fooling around in the corner/ Drunk and dressed in their best brown baggies/ And their platform soles/ They don't give a damn about any trumpet playing band/ It ain't what they called rock 'n' roll/ And the Sultans played creole."

Saddled with an incredible hook, Knopfler's detached vocals and featuring the band's finest playing,

"Sultans Of Swing" hits with power.

Whereas in "Sultans," Knopfler takes a third party, journalistic approach to the dixieland band, as if he were at a back table in the small London music hall, he takes a stand in "In The Gallery." Decrying the hypocrisy of the art world, this is a scathing indictment of those who control artists as Elvis Costello's "Radio, Radio" without Costello's instrumental harshness.

No lies, he wouldn't compromise/ No junk, no bits of strings/ And all the lies we subsidize/ That just don't mean a thing.

With "Wild West End," Knopfler may earn the reputation as a British Bruce Springsteen because of his attention to detail in his lyrics. While this is true of nearly all of Knopfler's songs, "Wild West End" makes one feel as comfortable in London as much of Springsteen's work makes one feel at home on the streets of New Jersey.

The album ends on a pessimistic note with "Lions" which deals with a woman (prostitute?) who is attacked by a drunken sailor. Put to a moderate, driving beat, "Lions" conjures up vivid images.

The band, because it has emerged from Britain within the past year, has been lumped with the new wave bands. However, though Dire Straits strips rock to its bare roots with traces of rockabilly and country, it would be a mistake to dismiss this group as just another new wave act. Dire Straits has a talented guitarist and lyricist in Knopfler and the production by Muff Winwood is rich and full. **CARY DARLING**

New Companies

Buzz Records, a division of Brightside, Inc., formed by Lee Morgan. First single is Morgan's "You Fit Me Like A Glove." Address: 50 Music Square West, Nashville, 37203. (615) 329-0776.

IBC Records, started by William Sorenson, with Walter Haynes as executive producer and director of a&r, Bobby Fischer as national promotion director and professional manager of the publishing division and Stan Cornelius as general manager. Address: 50 Music Square West, Nashville 37203. (615) 329-0714.

Ray Baker Productions, Inc., formed by Ray Baker. Besides overseeing the publishing companies of Baray Music, Inc. (BMI) and Honeytree Music, Inc. (ASCAP), he is to handle the record production of Moe Bandy, Freddy Weller, Connie Smith and David Houston. Address: 50 Music Square West, Nashville, 37203. (615) 329-1323.

Robert Blake & Associates, formed by Sharon Albert and Bob Blake, to offer booking, management and promotion services. Clients include Rita Rowland, Judy Allen, B.J. Wright, Gary Michaels and the New Grass Express. Firm is offering a country show geared for civic organization and club fund raising. Address: 110 B City Square Shopping Center, Hendersonville, Tenn. 37075. (615) 822-0025.

American Eagle Productions, founded by Frankie Avalon and Lou Alexander for motion picture, record and television production. Address: 1000 Broadway, New York, N.Y.

23241 Ventura Blvd., Woodland Hills, Calif. 91364, Suite 210. (213) 347-5044.

New Beginnings Entertainment Ltd., for the management and promotion of musical and variety artists, started by president Chris Jameson and vice president Mike Olynysk. The company also is responsible for tour production, and management and entertainment counseling. First artists signed are Quantum, Seventh Temple and Scarecrow. Address: 105 Davenport Road, Ste. 6, Toronto, Ontario M5R 1H6. (416) 922-5105.

Chet Actis Organization, a full service personal management, booking, financial service, publicity and production company representing clients in the entertainment and sports field, led by Chet Actis. Michael Higelin is managing director and Joseph Goodman is controller. Address: 113 S. San Vicente Blvd., Beverly Hills, Calif. 90211. (213) 550-0254.

Sunset Productions, launched in association with Sunset Studios by Phillip McAllister and Carl Epley. Focus is on rock shows for holidays. Address: 158 E. Grand St., New York, N.Y. 10013. (212) 226-7589.

Nimbus Royalty Service, a division of Integrated Computer Services, provides monthly licensee statement, monthly income proof list, a quarterly licensee royalty, song analysis, semi-annual writer's statements and summary to publisher clients. Address: One Park Ave., New York, N.Y.

Book Review

• Continued from page 14

for the entertainment to be offered by this great new industry." And that finally came true almost 30 years later.

One of the most prescient reports was the one by Benn Hall—a solemn, bespectacled, scholarly writer whom I met when I came aboard in 1937. His prophecy appeared in August 1932. He began to write the first column exclusively devoted to news of television and he predicted that television "will be of far greater appeal than radio or the pictures." Hall was ahead of his time—about 15 years ahead. But his vision came true.

Nobody however, nobody, not in the 1930s, the 1940s or even the 1950s when Elvis Presley exploded and when we had Chubby Checker and Fats Domino and Bo Diddley and Buddy Holly, even so nobody prophesied, either in the pages of The Billboard or anywhere else, that within a decade, the musical groups like the Stones and Eagles and Kiss and Alice Cooper and individuals of tremendous personal talent and power like Bette Midler and Neil Diamond and Bob Dylan and David Bowie and Bruce Springsteen and so many others would come to almost dominate American entertainment, in concert halls, on record albums and 8-track tapes, and in films like "Saturday Night Fever" and "Grease."

Nobody possibly foresaw years ago that The Billboard would become the first of a new kind of publication, one that you are now reading.

PLATINUM BLUES



THE BLUES BROTHERS. "BRIEFCASE FULL OF BLUES." PLATINUM IN 4 WEEKS.
INCLUDES THE HIT SINGLE, "SOUL MAN"
ON ATLANTIC RECORDS AND TAPES.

PRODUCED BY BOB TISCHLER WITH
VERY SPECIAL THANKS TO DAN AYKROYD AND JOHN BELUSHI



© 1978 Atlantic Recording Corp. All Rights Reserved. Copyrighted material.

Top Single Picks

© Copyright 1979, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.



DOOBIE BROTHERS—What A Fool Believes (3:41); producer Ted Templeman; writers Michael McDonald, Kenny Loggins; publishers Shug BMI/Mik Money ASCAP/Warner Bros. WBS872. This first single from the group's "Minute By Minute" LP was written by Michael McDonald and Kenny Loggins. The song starts on a melodic verse, building vocally and instrumentally to a heart-warming, hook chorus. Excellent use of synthesizers and vocals create another first class production from this first class team.

NEIL DIAMOND—Forever In Blue Jeans (3:30); producer Bob Gaudio; writers R. Bennett, N. Diamond; publisher Stonebridge ASCAP/Columbia 310897. Diamond follows his smash duet with Barbra Streisand with another cut from his "You Don't Bring Me Flowers" LP, now number four on the album chart. The song conveys the youthful, child-like innocence and optimism suggested by the title.

GINO VANNELLI—Wheels Of Life (3:40); producers Gino Vannelli, Joe Vannelli, Ross Vannelli; writer Gino Vannelli; publisher Almo/Giva ASCAP/A&M 2114. The second release from "Brother To Brother" is even stronger than the top five "I Just Wanna Stop." Starting softly, strings lead the intensity which builds to the booming chorus. Lead vocal is exceptional, as are the backing vocals and orchestration. Should cross to MOR playlists as well.

AL STEWART—Song On The Radio (4:10); producer Alan Parsons; writer Al Stewart; publishers D.J.M./Frabjous/Arproximate Arista AS0389. Stewart follows his top 10 hit "Time Passages" with another cool, carefree ballad. The vocal is smooth and even with an extended sax break in the middle giving the song dynamics.

EDDIE MONEY—Maybe I'm A Fool (3:05); producer Bruce Botnick; writers E. Money, L. Chate, L. Garrett; publisher Grajonca/Island BMI/Columbia 310900. This is probably the most sophisticated single yet for Money, suggesting he's moving from the Top 40 pop of songs like "Two Tickets To Paradise" into more sophisticated, adult-oriented rock. Full-bodied orchestration backs the singer, including a great sax solo.

HEART—Dog & Butterfly (5:07); producers Mike Flicker, Heart, Michael Fisher; writers A. Wilson, N. Wilson, S. Ennis; publisher Wilsons/Know ASCAP/Portrait ASS40 (CBS). On the 12 inch version of this single, Ann Wilson opens with a spoken explanation that this is "a love song, sad but strong and joyful." Most of the group's most popular songs are in the "Kick It Out" rocker class, but this moody, meandering ballad could break through a combination of pop and MOR play.

CAT STEVENS—Bad Brakes (3:27); producers Paul Samwell-Smith, Cat Stevens; writers Cat Stevens, Alun Davies; publishers Colgems-EMI ASCAP/A&M 2109. Stevens co-produced this with Paul Samwell-Smith, who handled his classic early hits like "Peace Train." This has much of the same chugging rhythmic sound, with locomotive sound effects adding another hook.

recommended

ROBERTA FLACK—You Are Everything (3:46); producer Fera & Flake; writers Thom Bell, Linda Creed; publishers Asorted/Bell Boy BMI/Atlantic 3560.

LOU RAWLS—Send In The Clowns (4:42); producer John R. Faith; writer S. Sondheim; publishers Revelation/Ritling ASCAP/Philadelphia International ZS83672 (CBS).

BONNIE TYLER—My Guns Are Loaded (3:45); producers Robin Goffrey Cable, Ronnie Scott, Steve Wolfe; writer Steve Wolfe; publishers Scott Woller/Prince Of Wales ASCAP/HCA IH11468.

VAN MORRISON—Natalia (3:40); producer Van Morrison; writer Van Morrison; publisher Essential BMI/Warner Bros. WBS8743.

KEANE BROTHERS—Dancin' In The Moonlight (3:34); producer Lamont Dozier; writer Sherman Kelly; publishers United Artists/St. Nathanson ASCAP/ABC AB12445.

GABRIEL—Ooo Wee Baby (3:30); producers Carl Maduri, Buzz Richmond; writer F. Butorac; publishers Bema/Willow Springs ASCAP/Epic 850649.

ANGEL—Don't Take Your Love (3:31); producer Eddie Leonetti; writers Greg Guffria, Frank DiMino; publishers Made In Heaven/Yellow Dog ASCAP/Casablanca NB963D1.

STONEBOLT—Love Struck (3:39); producers Walter Stewart, Roy Roper; writers Ray Roper, Dave Willis; publisher Combat/Deep Cove BMI/Parachute RR522D1 (Casablanca).

DR. JOHN—Dance The Night Away With You (3:35); producers Tommy LiPuma, Hugh McCracken; writers Mac Rebenack, Doc Pomus; publishers Irving/Skull/Stazybo BMI/Horizon HZ1175 (A&M).

KAYAK—Keep The Change (3:38); producers Dennis MacKay, Kayak; writer Scherpenzeel; publisher Heavy BMI/Janus J278.

KIM CARNES—It Hurts So Bad (3:02); producers Daniel Moore, Dave Ellington, Kim Carnes; writer Kim Carnes; publishers Almo/Brown Shoes/Quixotic ASCAP/EMI America P8011.

NANCY BROOKS—I'm Not Gonna Cry Anymore (3:11); producer Ernie Winfrey; writer Bobby David; publisher Mandy ASCAP/Arista AS0385.

ORSA LIA—I Never Said I Love You (3:24); producers Hal David, Archie Jordan; writers Hal David, Archie Jordan; publisher Cass David/Chess ASCAP/Infinity INF50004 (MCA).



recommended

THE BRIDES OF FUNKENSTEIN—Amorous (3:36); producer George Clinton; writers G. Shider, R. Dunbar, R. Curtis; publisher Malbiz BMI/Atlantic 3556.

GEORGE JACKSON—Fast Young Lady (3:24); producers Jimmy Johnson, Roger Hawkins; writers George Jackson, Raymond Moore; publisher Muscle Shoals BMI/Muscle Shoals Sound MSS9801A (T.K.).

CHUCK BROWN & THE SOUL SEARCHERS—Bustin' Loose Part 1 (3:03); producer James Purdie; writer Chuck Brown; publishers Ascent/Nouveau BMI/Source S451804 (MCA).

ALTON McCLAIN—It Must Be Love (3:00); producer Frank Wilson; writers J. Footman, J. Wieder; publishers Specoote/Traco ASCAP/Polydor PD14532.

RANCE ALLEN GROUP—I Belong To You (3:29); producer Henry Cosby; writer Rance Allen; publishers Stora/Doctor Jack ASCAP/Stax STX3217AM (Fantasy).

LAKESIDE—It's All The Way Live (Part 1) (3:19); producers Dick Griffey, Leon Sylvers, Lakeside; writer F. Lewis; publisher Spectrum VII ASCAP/Solar YB11380 (RCA).



EMMYLOU HARRIS—Too Far Gone (3:28); producer Brian Ahern; writer Billy Sherrill; publisher Al Gallico BMI/Warner Bros. WBS8732. This tender love ballad has been culled from Harris' latest LP, "Profile/Best Of Emmylou Harris." Production focuses on strings, piano and background singers as Harris' vocals sensitively lend a warm, blue feeling.

SUSIE ALLANSON—Words (3:14); producer Ray Ruff; writers B. Gibb/R. Gibb/M. Gibb; publisher Casserole BMI/Elektra 46009. Powerhouse production punched by dynamic percussion and piano adds intensity to this old Bee Gees gem. Allanson gives a forceful vocal performance that alternates between whispers and wails and makes this first release for her new label a strong contender for crossover action.

BOBBY BARE—Healin' (3:20); producer Steve Gibson; writer Bob McDill; publisher Half-Clement BMI/Columbia 310891. Bare's followup to "Sleep Tight, Good Night Man" is another single culled from his "Sleeper Wherever I Fall" LP. Sporting a high energy production highlighted by electric guitar, piano and gospelish background vocals, "Healin'" provides Bare with a strong and versatile showcase.

GAIL DAVIES—Someone Is Looking For Someone Like You (3:47); producer Tommy West; writer G. Davies; publishers Beechwood/Dickerson BMI/Lifesong ZS81784 (CBS). Blending country and folk influences into this light hearted song, Davies handles both leads and harmonies with sweet assurance. Acoustic and steel guitars complement the texture of her voice while keyboards and harmonica add nice touches.

recommended

B.J. THOMAS—We Could Have Been The Closest Of Friends (2:49); producer Chips Moman; writer Steve Pappas/John Slate; publisher House of Gold BMI/MCA 40986.

JERRY INMAN—Why Don't We Lie Down And Talk It Over (2:41); producer Bob Montgomery; writers Robert John Jones/James Brian Shaw; publisher ATV/Blue Book BMI/Elektra E46006.

JIM RODNEY—No Expectations (2:48); producers Jack Clement & Curt Allen; writers Mick Jagger/Keith Richards; publisher ABKO BMI/JMI 48.

KIM CHARLES—I Want To Thank You (2:34); producer Eddie Klotz; writer Rory Bourke; publisher Chappell ASCAP/MCA 40987.

BRENDA KAYE PERRY—Make Me Your Woman (2:53); producer Ray Pennington; writers Royce Porter/Bucky Jones; publisher MaRec/Porter Jones ASCAP/MRC 1026.

RONNY ROBBINS—Why'd The Last Time Have To Be The Best (2:59); producer Eddy Fox; writer W. J. Williams; publisher Screen Gems/EMI BMI/Artic AR 8782.

JEWEL BLANCH—Can I See You Tonight (2:32); producer Pat Carter; writers Deborah Allen/Rafe Van Hoy; publishers Duchess/Posey/Tree BMI/RCA JH 11464.

BONNIE NELSON—Love, From A Woman's Point Of View (3:37); producer Not Listed; writers Dale Vest/A. Canningham; publisher Tommy Overstreet BMI/Scorpion SC 0571.

ANGE HUMPHREY—Somebody Wake Me (3:16); producer Kenny Sowder; writer Eddie Rabbitt; publisher Briarpatch BMI/Derby Town DTR 310.

BOBBY BULLETT—Gonna Get Your Lovin' (2:42); producer Jim Dawson; writers B. Hollis/R. Conant; publisher Linda BMI/Trend TR 711.



BONEY M—Dancing In The Streets (3:55); producer Frank Farian; writer Farian; publisher Al Gallico BMI/Sire SRE1038 (WB). This punchy, upbeat release from the popular European foursome has an incredibly infectious hook, making it the most American-oriented single they've released here so far.

THE GLASS FAMILY—Crazy (7:40); producer Jim Callon; writers Callon, Lamont; publishers Callon Love BMI/Dacie ASCAP/IDC IDC121. Handclaps punctuate this uptempo, punchy single, which, were it not for the extended instrumental breaks, would fall into the Four Tops style of soul. A busy arrangement keeps the energy level high.

recommended

G.Q.—Disco Nights (Rock-Freak) (3:46); producers Jimmy Simpson, Beau Ray; writer E. Raheim LeBlanc; publishers G.Q./Arista ASCAP/Arista AS0388.



DIRE STRAITS—Sultans Of Swing (4:38); producer Dire Straits; writer Mark Knopfler; publisher Almo ASCAP/Warner Bros. WBS8736. An easy beat, incredible hook and intelligent lyrics mark this initial release from the "Dire Straits" LP which is rapidly climbing the album chart. The track moves gracefully with its elegant rhythm and Mark Knopfler's clean guitar work.

THE MARC TANNER BAND—Elena (3:29); producer Nat Jeffrey; writers Marc Tanner, Nat Jeffrey, Jeff Monday; publishers Likewise/WB ASCAP/Otherwise BMI/Elektra E46003A. A wailing sax solo sparks this pop single, which is also highlighted by sassy vocals and a punchy, dynamic instrumental backdrop.

MYCHAEL—Stay (2:45); producer Cliff Williamson and Mychael; writer Mychael; publisher Tree BMI/Free Flight JH11475. RCA's Free Flight—the first Nashville based pop subsidiary, makes its debut with its first artist. Laden with electric guitars, heavy bass lines and sax flairs, the single shows promise for singer Mychael.



recommended

BOB JAMES—Theme From "Taxi" (Angela) (3:05); producer Bob James; writer B. James; publishers Addax/Bob James & DeShufflin/Admun Worldwide ASCAP/Tappan Zee 310896 (Columbia).

SEA LEVEL—Sneakers (Fifty-Four) (3:18); producer Stewart Levine; writer J. Nalis; publishers Under The Cover/No Exit BMI/Capricorn CPS0314.

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.

Expert Predicts C'right Interpretation By Suits

By JOHN SIPPEL

LOS ANGELES—Melville B. Nimmer, who has written four tomes on the new copyright law, forecasts a long, sustained series of suits to determine legally the real interpretation of the 1976 act's provisions.

And his point was bolstered when several attorneys at the Assn. of Independent Music Publishers recent luncheon audience jostled with him verbally over his explanations of the nuances of the act. At one point, even Seymour M. Bricker, who is associated with the same office as Nimmer, Kaplan, Livingston, Goodwin, Berkowitz & Selvin, disagreed with him.

Nimmer, who grew up in New York,

UCLA law school specializing in copyright, at the opening of his talk admitted he would "try" to answer questions.

Nimmer immediately polarized his audience by explaining that he thought the term, "statutory rate," in a contract between publisher and a compulsory licensee meant the established copyright statutory rate at the time of the contract's agreement and not the date as of today.

Under this reading, publishers with licenses of agreements made before the 1976 act's passage would get 2 cents and not 2.75 cents, as is provided under the new act.

Nimmer admitted what it might take to force a court to rule in the pub-

lish whether the old or the new statutory rate would hold contractually.

If the courts feel that the trend toward labeling promotion records as being lent to DJs is a genuine procedure and not as a sham, the statutory rate is not avoided, Nimmer felt.

If the passing of the record to a DJ is in actuality a permanent possession by the radio station, it could trigger the statutory rate, he noted.

The encircled C should appear on the album packaging to protect its originality in packaging, Nimmer said, along with the encircled P to protect the recorded performance. The enclosed record or tape's label should carry the encircled P to pro-

tect performance and copyrights of musical works therein to fully protect ownership, he added.

If one joint author of a musical work grants non-exclusive U.S.-only rights to a composition, that author becomes liable for proper payment to his co-writers, Nimmer said.

Collaborators and/or co-authors should keep track of each other, Nimmer warned. Or if that is not possible, they should make arrangements for termination at a given time beforehand by drawing up such a notice of termination in a lawyer's office.

Nimmer noted that when a publisher makes an arrangement of a copyrighted musical composition

and the composer terminates, the court might rule the arrangement is a derivative work and remains with the publisher.

Congressional acts, such as the Copyright Act, can change the responsibility of parties to a contract, Nimmer said, adding that a test case regarding this could be in the offering.

Mickey Goldsen, association president, said the February luncheon meeting would be addressed by a member of the U.S. Copyright Office, who would detail errors most widely being made today in filing musical works with that office.

Copyrighted material

Just Released
THE ORIGINAL SOUNDTRACK FROM THE MOTION PICTURE

Starring

Lily Tomlin John Travolta
Moment by Moment

Featuring The Music Of

YVONNE ELLIMAN
CHARLES LLOYD

STEPHEN BISHOP
MICHAEL FRANKS

10CC

DAN HILL

JOHN KLEMMER



Includes The Hit Single "Moment By Moment" RS 914

by

YVONNE ELLIMAN

Universal Pictures Presents A Robert Stigwood Production

Single
Produced By
Robert Appere

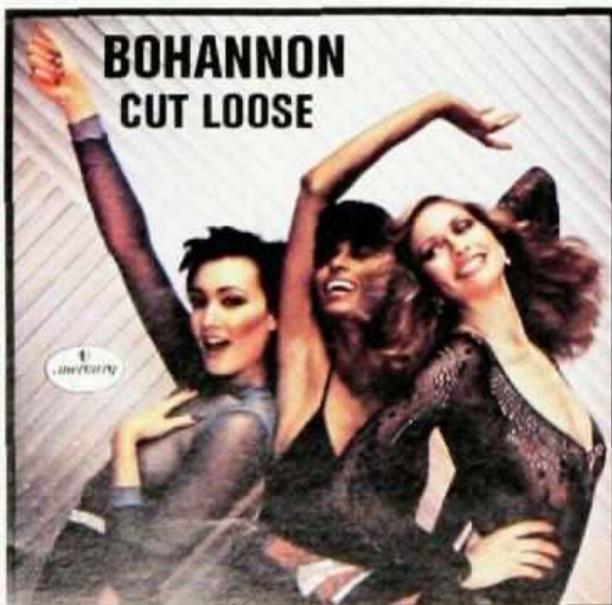


Records, Inc

**AMERICA WILL CUT LOOSE
ON EVERY CUT.**



BOHANNON "CUT LOOSE"



Bohannon's current album, "Summertime Groove," has hit the pop, soul and disco charts. It's already sold over 400,000 and is still going strong.

Now, watch his new album really cut loose!



ON MERCURY RECORDS AND TAPES

PHONOGRAM, INC.
A POLYGRAM COMPANY
DISTRIBUTED BY POLYGRAM DISTRIBUTION, INC.

Produced by Hamilton Bohannon

SRM-1-3762

Part of the Polygram Distribution Corp. office to display and other promotional items.

Donny Hathaway Funeral In Mo.

ST. LOUIS—Services were held here Sunday (21) for singer/composer Donny Hathaway, 33, who died Saturday (13) in a plunge from the 15th floor of New York's Essex House Hotel.

Hathaway, who won a Grammy award for his duet album with Roberta Flack in 1972, had returned from dinner at Flack's apartment shortly before the incident took place. He and Flack had spent a day in a recording studio here they were working on songs written by Hathaway for another possible pairing.

A native of Chicago, Hathaway grew up in St. Louis where his grandmother was a well-known gospel singer, a style that exerted a heavy influence on his work.

He studied piano and theory at Howard Univ. in Washington, D.C., where he met Curtis Mayfield, who offered him a job with Curtom, then based in Chicago. Hathaway worked there and at Chess Records as a producer for a while and also cut several disks with June Conquest, billing themselves as Donny and June, a forerunner to his pairing with Flack.

At various points, Hathaway freelanced for Uni, Kapp and Stax Records in various capacities before meeting up with King Curtis, who brought him to the attention of Atlantic Records, a label affiliation which continued until his death.

He scored first in 1970 with the hit single, "The Ghetto," establishing himself as a performer in addition to his talents as composer, arranger and conductor. "I Love You More Than You'll Ever Know" was another hit for Hathaway.

In 1972 he first teamed with Flack to produce the hit single "Where Is The Love," and the pair repeated that success with last year's "The Closer I Get To You." Another song linked to the pair was "You've Got A Friend," one of the more popular cuts from the "Roberta Flack and Donny Hathaway" LP that earned him the Grammy award.

Hathaway was separated from his wife, Eulalah. He also is survived by two daughters.

Services In L.A. For Wayne Bennett

LOS ANGELES—Services were scheduled for Monday (22) for Wayne Bennett, 32, Cream Records vice president, who was murdered Jan. 13 by an unknown assailant in his Studio City apartment house.

Services scheduled for Wednesday (17) were postponed as the coroner had to investigate the death since it was a homicide.

Bennett was found shot to death at the bottom of the stairs leading to his apartment by a friend at 3 a.m. Sunday (14). Tenants of the building told police they had heard shots around 11 p.m. Saturday but had not gone to investigate the noise.

The young Bennett had had some health problems earlier last year and had survived major surgery. He is survived by his father, the former president of Liberty Records and the founder of Cream; his mother, three daughters and a brother.

Cherokee To Court

LOS ANGELES—Cherokee Recording Studios is seeking a judgment against Far Out Productions and Steve Gold and Jerry Goldstein in Superior Court here.

The filing alleges that the defendants owe the studio \$53,384.37 for sessions done at the studio between Dec. 1977 and April 1978.

Lifelines

Marriages

Bob Hurwitz, director of business affairs for Front Line Management, in Los Angeles Jan. 14 to Joyce Helene Davis.

Glenn Friedman, with Chappell Music in Los Angeles, to Karol Ann Godwin Jan. 13 in Santa Monica.

Joseph Newman, musician and actor and son of personal managers Lee Newman and Barbara Belle, to Sharon Pinkus last month in Las Vegas.

Mel Rosenthal to Fay Renolds, secretary to ABC Records president Steve Diener, Dec. 31 in Studio City, Calif.

Lori Lieberman, songwriter-singer, to Neil Israel in Los Angeles Jan. 9.

Births

Girl, Bianca Monique, to Len Ron Hanks, RCA Records singer, and wife Lily Jan. 15 in Canoga Park, Calif.

Girl, Leilani, to Henrietta and Lorenzo Music in Los Angeles Jan. 9. Mother is singer-composer.

Deaths

Sara Carter Bayes, 80, last of the Carter family country singers, of a heart condition Jan. 8 in Lodi, Calif. Back in the 1920s, she, her husband A.P. Carter and her sister-in-law "Mother" Maybelle Carter pioneered in performing and popularizing country music on radio and records. She is survived by two daughters and a son.

Tommy Wolf, 53, pianist, composer and singer, Jan. 8 in Los An-

geles. Among his song credits are "Spring Can Really Hang You Up The Most," "I'm Always Drunk In San Francisco" and "All The Sad Young Men." He is survived by his widow, a daughter, a brother and his father.

Chester Watson, 65, bass-baritone singer, in New York Jan. 8. An opera and oratorio singer, he was featured on a number of Decca albums.

Ralph Cherry, 73, big band musician and AFM executive of Local 77 in Philadelphia, Jan. 1 at County Hospital in Chester, Pa.

Louis J. "Poppa" Aila, 77, Hawaiian musician and teacher who had worked with Sam Kapu, Johnny and Pua Almeida and other orchestras in the island, at his home in Waianae, Oahu, Jan. 1.

Benjamin V. Grasso, 67, long general manager of Associated Music Publishers, in Greenville, S.C., Dec. 31.

Vogel Assuming Mushroom Reins

LOS ANGELES—Wink Vogel, president of Mushroom Records, will be taking a more active role in the day-to-day running of the label in the wake of the death Wednesday (17) of Shelly Siegel, the 32-year-old vice president and general manager of Mushroom.

Vogel will be spending more time in Los Angeles instead of Vancouver where the label originated, regrouping and reorganizing the Mushroom staff.

Vogel has asked the organization to group into departments, with a&r, promotion and other wings reporting directly to him. He has always shared in the a&r decisions with Siegel and consulted on all budget, personnel and financial matters.

Siegel's death was due to a rupture of a congenital berry aneurism (rupture of a blood vessel in the brain present since birth), according to Dr. Arthur Waltuch.

Siegel is survived by his parents, Joseph Siegel of Detroit and Mary Siegel of Pompano Beach, Fla.; and three brothers.

2nd DISCOEXPO GENOA, 25th APRIL - 1st MAY 1979

fiera internazionale di genova

National market - exhibition of records, tapes and music



DISCOEXPO is the Italian market of the international record production. The Italian record market is constantly developing, both with respect to consumption and to production, thus confirming the notable success achieved by the 1st DISCOEXPO, held in Spring 1978. Its second edition, which will be held on the Genoa Fair premises from 25th April to 1st May 1979, will offer foreign entrepreneurs particularly favourable attendance conditions, letting appropriate boxes for masters' dealings. These boxes can be either exclusive for the whole exhibition at the cost of L. 300,000 + VAT, or booked every single time, upon request of an access card at the price of L. 100,000 + VAT. DISCOEXPO is organized by Fiera di Genova, with the support of A.F.I. - Associazione Fonografici Italiani. DISCOEXPO offers entrepreneurs and public a series of shows for the introduction of new musical productions, for which Fiera di Genova makes available an auditorium lodging 900 people and an amphitheatre with 14,000 seats. DISCOEXPO is the only rendez-vous in Italy of the whole Italian record world.

For information, please apply to: FIERA INTERNAZIONALE DI GENOVA - p.le J. F. Kennedy, 1 - I-16129 Genova - phone: (010) 59.56.51 - 59.56.71 - telex 271424 Fierge - cables Interfiera Genova. Organization: Angelo Piccarreta: phone n° (010) 41.96.36.

To: DISCOEXPO '79 - International Fair of Genoa - P.le Kennedy 1, 16129 GENOA - Phone: (010) 595651 - telex 271424 Fierge - cables Interfiera Genova.

FIRM: ADDRESS: CITY:

PHONE: NAME AND TITLE OF THE SIGNER:

IS INTERESTED IN: booking no. 1 box (12 square meters) for the time of the show, at the price of Lire 300.000 + V.A.T. using the rooms for negotiation and asking the special card. Price: Lire 100.000 + V.A.T.

At DISCOEXPO will be present the following persons:

DATE: FIRM STAMP AND SIGNATURE:

This form should be send to the Fair of Genoa, before the 28th February 1979.

Billboard HOT 100

* Chart Bound

WHEELS OF FIRE—Gino Vannelli (A&M 2114)
DOG AND BUTTERFLY—Heart (Portrait 540)
SEE TOP SINGLE PICKS REVIEWS, page 102

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	
★	1	14	LE FREAK—Chic (Ronald Edwards, Nile Rogers), N. Rogers, B. Edwards, Atlantic 3519	35	22	16	OUR LOVE, DON'T THROW IT ALL AWAY—Andy Gibb (Berry Gibb, Alby Galuten, Karl Richardson), B. Gibb, B. Weaver, RSO 911	69	70	7	WHO DO YA LOVE—K.C. & The Sunshine Band (Casey & Finch), H.W. Casey, R. Finch, TK 1031	
★	2	11	TOO MUCH HEAVEN—Bee Gees (Bee Gees/Alby Galuten), B. & M. Gibb, RSO 913	★	44	7	SHAKE YOUR GROOVE THING—Peaches & Herb (Freddie Perren), D. Fakaris, F. Perren, Polydor 14514	★	77	3	I GO TO RIO—Pablo Cruise (Bill Schnee), P. Allen, A. Anderson, A&M 2112	
★	4	15	Y.M.C.A.—Village People (Jacques Morali), J. Morali, H. Brérole, V. Willis, Casablanca 945	★	37	11	ONE LAST KISS—J. Geils (Joe Wissert), P. Wolf, S. Jutman, EMI America 8964	★	78	2	POPS, WE LOVE YOU—Diana Ross, Stevie Wonder, Marvin Gaye, Smokey Robinson (Sawyer & McLeod), Sawyer & McLeod, Motown 1455	
★	10	6	DO YOU THINK I'M SEXY—Rod Stewart (Tom Dowd), R. Stewart, C. Appice, Warner Bros. 8724	★	42	7	DANCIN' SHOES—Nigel Olsson (Paul Davis), C. Stone, Bang 240	★	72	84	2	NOT FADE AWAY—Tanya Tucker (Jerry Goldstein), C. Hardin, N. Petty, MCA 1999
★	5	3	MY LIFE—Billy Joel (Phil Ramone), B. Joel, Columbia 3-10853	★	52	4	LADY—Little River Band (John Boylan & Little River Band), G. Goble, Capitol 4667	★	87	2	EVERY WHICH WAY BUT LOOSE—Eddie RabBITT (Snuff Garrett), S. Dorf, M. Brown, T. Garrett, Elektra 45554	
★	8	10	A LITTLE MORE LOVE—Olivia Newton-John (John Farrar), J. Farrar, MCA 3067	★	40	41	YOU NEED A WOMAN TONIGHT—Captain & Tennille (Daryl Dragon) D. Merino, A&M 2106	★	74	79	4	I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King (Not Listed), T. Lofe, J.H. Fitch, RCA 11386
★	7	12	OOH BABY BABY—Linda Ronstadt (Peter Asher), W. Robinson, W. Moore, Asylum 45546	★	43	10	YOU THRILL ME—Exile (Mike Chapman), M. Chapman, N. Chinn, Warner/Curb 8711 (Warner Bros.)	★	72	NEW ENTRY	BABY I NEED YOUR LOVIN'—Eric Carmen (Holland, Oscher), Eric Carmen, Arista 0384	
★	8	5	HOLD THE LINE—Toto (Toto), Paoli, Columbia 310830	★	45	8	I DON'T WANNA LOSE YOU—Hall & Oates (David Foster) Hall & Oates, RCA 11424	★	88	2	GOODBYE, I LOVE YOU—Fireball (Tom Dowd, Rose Albert, Howard Albert) R. Roberts, Atlantic 3544	
★	11	12	EVERY 1'S A WINNER—Hot Chocolate (Mickie Most), E. Brown, Infinity 50002 (MCA)	★	48	6	WHAT YOU WON'T DO FOR LOVE—Bobby Caldwell (Ann Holloway), Caldwell & Kettner, Cloud 11 (TK)	★	89	2	OUR LOVE IS INSANE—Desmond Child & Rouge (Richard Landis), D. Child, Capitol 4699	
★	12	11	SEPTEMBER—Earth, Wind & Fire (Maurice White), M. White, A. McKay, A. Willis, Arc 320854 (Columbia)	★	50	4	EVERY TIME I THINK OF YOU—The Batsys (Ron Nevison), R. Kennedy, J. Conrad, Chrysalis 2279	★	78	80	3	SUPERMAN—Herbie Mann (Patrick Adams, Ken Morris), J. Soto, Atlantic 3547
★	14	12	FIRE—Pointer Sisters (Richard Perry), B. Springsteen, Planet 45901 (Elektra/Asylum)	★	51	8	DANCIN' IN THE CITY—Marshall Hall (Christopher Neil) Hall Marshall, Capitol 4648	★	79	81	2	CHIP AWAY THE STONE—Aersmith (Jack Douglas, Aersmith), R. Supa, Columbia 310880
★	12	6	YOU DON'T BRING ME FLOWERS—Barbra Streisand & Neil Diamond (Bob Gaudio), N. Diamond, A. Bergman, M. Bergman, Columbia 310840	★	46	46	THE FOOTBALL CARD—Glenn Sutton (Glenn Sutton), G. Sutton, Mercury 55052	★	90	2	THE CHASE—George Moroder (George Moroder), G. Moroder, Casablanca 956	
★	15	10	LOTTA LOVE—Nicolette Larson (Ted Templeman), N. Young, Warner Bros. 8664	★	53	6	YOU CAN DO IT—Dobie Gray (Rick Hall), E. Sands, B. Westman, R. Germanns, Infinity 50003 (MCA)	★	NEW ENTRY	MAYBE I'M A FOOL—Eddie Money (E. Money, L. Chasin, L. Garrett, B. Taylor), Bruce Botnick, Columbia 3-10900		
★	16	16	NEW YORK GROOVE—Ace Frehley (Eddie Kramer, Ace Frehley), R. Ballard, Casablanca 941	★	55	4	SING FOR THE DAY—Styx (Styx), T. Shaw, A&M 2110	★	82	86	3	RUN HOME GIRL—Sad Cafe (John Punter), Young & Stimpson, A&M 2108
★	17	7	SOMEWHERE IN THE NIGHT—Barry Manilow (Barry Manilow And Ron Dante), W. Jennings, R. Kerr, Arista 0382	★	49	25	HOW YOU GONNA SEE ME NOW—Alice Cooper (David Foster), A. Cooper, B. Taupin, D. Wagner, Warner Bros. 8695	★	83	83	3	TAKE THAT TO THE BANK—Shalamar (Dick Griffey & Leon Sylvers), L. Sylvers, K. Spencer, Solar 11279 (RCA)
★	18	12	I WAS MADE FOR DANCING—Leif Garrett (Michael Lloyd), M. Lloyd, Scotti Brothers 403 (Atlantic)	★	60	4	STORMY—Santana (Dennis Lambert, Brian Peter), B. Blue, J.R. Cobb, Columbia 310873	★	NEW ENTRY	MUSIC BOX DANCER—Frank Mills (F. Mills), Frank Mills, Polydor 14517		
★	23	9	GOT TO BE REAL—Cheryl Lynn (Marty Paich, Ovie Paich), C. Lynn, D. Paich, D. Foster, Columbia 310808	★	51	26	PLEASE COME HOME FOR CHRISTMAS—Eagles (Bill Szymczyk) C. Brown, G. Reed, Asylum 45555	★	NEW ENTRY	KNOCK ON WOOD—Ami Stewart (Floyd Cropper), B. Long, Arista 7736		
★	19	11	SHAKE IT—Janet Jackson (S. Robertson, I. Matthews), T. Boylan, Mushroom 7039	★	52	31	A MAN I'LL NEVER BE—Boston (Tom Scholz), T. Scholz, Epic 850638	★	NEW ENTRY	SUPERMAN—John Williams (J. Williams), Not Listed, Warner Bros. 8729		
★	21	8	SOUL MAN—Blues Bros. (Bob Teicher), D. Porter, I. Hayes, Atlantic 3545	★	53	39	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH—Meat Loaf (Todd Rundgren), J. Strimman, Epic 850634 (Cleveland International)	★	NEW ENTRY	BAD BREAKS—Cat Stevens (C. Stevens, A. Davitt), Paul Carnwell-Smith & Cat Stevens, A&M 2109		
★	35	7	I WILL SURVIVE—Gloria Gaynor (Dino Fekaris), D. Fekaris, F. Perren, Polydor 14508	★	65	4	HAVEN'T STOPPED DANCING YET—Gonzales (Richard James & Gloria Jones), G. Jones, Capitol 4674	★	NEW ENTRY	LIVIN' IT UP—Bell & James (L. Bell, C. James), LeRoy Bell, Casey James, A&M 2069		
★	27	6	NO TELL LOVER—Chicago (Phil Ramone), L. Loughnane, D. Seraphine, P. Ceferis, Columbia 3-10879	★	55	56	LOST IN YOUR LOVE—John Paul Young (Vanda & Young) Vanda & Young, Scotti Bros. 405 (Atlantic)	★	NEW ENTRY	STUMBLIN' IN—Suzie Qatro & Chris Norman (M. Chapman, N. Chinn), Mike Chapman, RSO 917		
★	24	12	DON'T HOLD BACK—Chanson (David Williams, James Jamson Jr.), D. Williams, I. Jamson Jr., Arista America 7717	★	56	57	DANCIN' SHOES—Faith Band (Greg Riker & Faith Band), C. Stone, Mercury 74037	★	NEW ENTRY	FANCY DANCER—Frankie Valli (Brown-Crews), Gaudio-Brown, Warner/Curb 8734		
★	23	9	PROMISES—Eric Clapton (Glyn Johns), R. Feldman, R. Linn, RSO 910	★	69	3	I JUST FALL IN LOVE AGAIN—Anne Murray (Dott, Sakrow-Lloyd, Herbstriff), Jim Ed Norman, Capitol 4675	★	91	54	15	MY BEST FRIEND'S GIRL—Cars (Roy Thomas), K. Quasek, Elektra 45527
★	28	13	THE GAMBLER—Kenny Rogers (Larry Butler), D. Schlitz, United Artists 1250	★	59	61	MOMENT BY MOMENT—Yvonne Elliman (Robert Appel'ri), L. Holdridge, M. Lekan, RSO 915	★	92	92	19	DOUBLE VISION—Foreigner (Keith Olson), M. Jones, L. Gramm, Atlantic 3514
★	29	11	DON'T CRY OUT LOUD—Melissa Manchester (Harry Maslin), C.B. Seger, P. Allen, Arista 0373	★	72	2	SONG ON THE RADIO—Al Stewart (A. Stewart), Alan Parsons, Arista 0389	★	93	49	30	I LOVE THE NIGHT LIFE—Alicia Bridges (Steve Buckingham), A. Bridges, S. Hutcherson, Polydor 14483
★	40	3	HEAVEN KNOWS—Donna Summer & Brooklyn Dreams (Giorgio Moroder, Pete Bellotte), D. Summer, G. Moroder, P. Bellotte, Casablanca 959	★	73	2	CRAZY LOVE—Pooh (Richard Santoford Orshoff), R. Young, ABC 12539	★	94	58	6	THIS MOMENT IN TIME—Egelbert Humpstead (Joel Diamond), A. Bernstein, A. Adams, Epic 850632
★	27	13	WE'VE GOT TONIGHT—Bob Seger (Bob Seger & Muscle Shoals Rhythm Section), B. Seger, Capitol 4653	★	63	68	FREE ME FROM MY FREEDOM—Bonnie Pointer (Jeffrey Bowen, Berry Gordy), A. Bond, T. Thomas, B. Pointer, Motown 1451	★	95	95	18	STRANGE WAY—Firefall (Tom Dowd, Ron Albert, Howard Albert), R. Roberts, Atlantic 3518
★	30	13	TAKE ME TO THE RIVER—The Talking Heads (Brian Eno, Talking Heads), A. Green, L. Hodges, Sire 1032 (Warner Bros.)	★	74	2	LONELY WIND—Kostas (Kostas), S. Walsh, Kirscher 84203 (CBS)	★	96	59	12	BICYCLE RACE/FAT BOTTOM GIRLS—Queen (Roy Thomas, Queen), B. May, Elektra 45541
★	37	6	BLUE MORNING, BLUE DAY—Foreigner (Keith Olson, Mick Jones, Ian McDonald), L. Gramm, M. Jones, Atlantic 3543	★	65	71	A LITTLE LOVIN'—Raet (Harry Hinde), D. Fekaris & F. Perren, A&M 2091	★	NEW ENTRY	SHOOT ME—Tasha Thomas (J.R. Glaser), James R. Glaser & Peter Ruggie, Atlantic 3542		
★	32	9	HOME AND DRY—Garry Rafferty (Hugh Murphy, Gerry Rafferty), G. Rafferty, United Artists 1266	★	74	2	FOREVER IN BLUE JEANS—Neil Diamond (R. Bennett, N. Diamond), Bob Gaudio, Columbia 3-10897	★	98	62	18	TIME PASSAGES—Al Stewart (Alan Parsons), A. Stewart, P. White, Arista 0362
★	36	8	BABY I'M BURNIN'—Dolly Parton (Gary Klein) D. Parton, RCA 11420	★	75	2	YOU STEPPED INTO MY LIFE—Melba Moore (Gene McFadden, John Whitehead), B. Gibb, B. Gibb, Epic 850600	★	99	63	16	INSTANT REPLAY—Dan Hartman (Dan Hartman), D. Hartman, Blue Sky 8-2772 (CBS)
★	33	7	SHATTERED—Rolling Stones (Glimmer Twins), M. Jagger, K. Richards, Rolling Stones 19310 (Atlantic)	★	76	4	GET DOWN—Gene Chandler (Carl Davis), J. Thompson, 20th Century 2581	★	100	66	21	I JUST WANNA STOP—Gino Vannelli (Gene Vannelli, Joe Vannelli, Ross Vannelli), R. Vannelli, A&M 2072
★	34	8	LOVE DON'T LIVE HERE ANYMORE—Rose Royce (Norman Whitfield) M. Gregory, Whitfield 8712 (Warner Bros.)									
★	34	20	SHARING THE NIGHT TOGETHER—Dr. Hook (Ron Haffkane), E. Strucka, A. Riedige, Capitol 4621									

★ 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 Belts; 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.; INM = Ivan Mogul Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music.

HOT 100 A-Z—(Publisher-Licenses)

A Little Lovin' (Percy Sibley)	63	I Just Fall In Love Again (Percy Sibley)	57	Low Don't I Love You Anymore (Mary Tamplin)	33	Don't Baby Baby (Linda Ronstadt)	7	Soul Man (Blues Bros.)	18	We've Got Tonight (Eric Clapton)	27
A Little More Love (John Farrar)	65	I Just Wanna Stop (Hava Vannelli)	68	Maybe I'm A Fool (Garry Shandling)	61	Double Vision (Foreigner)	23	Superman (John Williams)	3	You Can Do It (Top Of The Tower)	62
A Man I'll Never Be (Pete Seeger)	6	I Love The Night Life (Country)	76	Moment By Moment (Yvonne Elliman)	91	Run For Home (Garry Shandling)	80	Superman (John Williams)	3	Who Do Ya Love (Shelton Hank)	43
Baby I'm Burning (Velvet Apple)	52	Instant Replay (Silver Star)	99	My Best Friend's Girl (Lata)	91	Superman (John Williams)	23	Superman (John Williams)	3	You Don't Bring Me Flowers (Stonewall)	68
Baby I'm Burning (Velvet Apple)	31	I Will Survive (Gloria Gaynor)	54	My Love (Impassioned April)	5	Take Me To The River (Talking Heads)	10	Take Me To The River (Talking Heads)	10	You Don't Bring Me Flowers (Stonewall)	12
Bad Breaks (Cat Stevens)	75	Every 1's A Winner (Hot Chocolate)	5	My Love (Impassioned April)	5	Time Passages (Al Stewart)	14	Time Passages (Al Stewart)	14	You Don't Bring Me Flowers (Stonewall)	12
Bicycle Race/Fat Bottom Girls (Queen)	96	Every Time I Think Of You (The Batsys)	44	My Love (Impassioned April)	5	Too Much Heaven (Bee Gees)	15	Too Much Heaven (Bee Gees)	15	You Don't Bring Me Flowers (Stonewall)	12
Blue Morning, Blue Day (Foreigner)	29	I Don't Know If It's Right (Evelyn King)	73	My Love (Impassioned April)	5	Who Do Ya Love (Shelton Hank)	43	Who Do Ya Love (Shelton Hank)	43	You Don't Bring Me Flowers (Stonewall)	12
Chip Away The Stone (Aersmith)	79	Love Don't Live Here Anymore (Rose Royce)	90	My Love (Impassioned April)	5	You Don't Bring Me Flowers (Stonewall)	12	You Don't Bring Me Flowers (Stonewall)	12	You Don't Bring Me Flowers (Stonewall)	12
Crazy Love (Pooh)	61	My Love (Impassioned April)	5	My Love (Impassioned April)	5	You Don't Bring Me Flowers (Stonewall)	12	You Don't Bring Me Flowers (Stonewall)	12	You Don't Bring Me Flowers (Stonewall)	12
Dancin' In The City (Marshall Hall)	45	My Love (Impassioned April)	5	My Love (Impassioned April)	5	You Don't Bring Me Flowers (Stonewall)	12	You Don't Bring Me Flowers (Stonewall)	12	You Don't Bring Me Flowers (Stonewall)	12
Dancin' Shoes (Nigel Olsson)	39	My Love (Impassioned April)	5	My Love (Impassioned April)	5	You Don't Bring Me Flowers (Stonewall)	12	You Don't Bring Me Flowers (Stonewall)	12	You Don't Bring Me Flowers (Stonewall)	12

POLYDOR IS THE POWER OF DISCO

★
1

**I WILL SURVIVE
ANYBODY WANNA PARTY?
I SAID YES**
GLORIA GAYNOR/LOVE TRACKS

★
4

SHAKE YOUR GROOVE THING
PEACHES & HERB/2 HOT

★
8

LET THE MUSIC PLAY (ALL CUTS)
ARPEGGIO/LET THE MUSIC PLAY

★
13

HOT BUTTERFLY (ALL CUTS)
GREGG DIAMOND/HOT BUTTERFLY

★
32

**SYMPHONY OF LOVE
DANCE WITH THE LIGHT
DOWN LOW**
MIQUEL BROWN/SYMPHONY OF LOVE

★
40

I LOVE THE NIGHTLIFE
ALICIA BRIDGES/ALICIA BRIDGES

FAST BREAKING/NEW

FATBACK/BRITE LITES, BIG CITY

SINGLE
FREAK THE FREAK THE FUNK
(THE ROCK)
12" DISCO
FREAK THE FREAK THE FUNK
(THE ROCK)

RAY DAHROUGE/ RENDEZVOUS WITH DESTINY

12" DISCO
I CAN SEE HIM MAKIN' LOVE TO
YOU, BABY

ALTON McCLAIN & DESTINY

SINGLE
IT MUST BE LOVE
12" DISCO
IT MUST BE LOVE
CRAZY LOVE
SWEET TEMPTATION

ARPEGGIO/LET THE MUSIC PLAY

SINGLE
LOVE & DESIRE
12" DISCO
LOVE & DESIRE

GREGG DIAMOND/ BIONIC BOOGIE

12" DISCO
CHAINS (BRAND NEW MIX)
CREAM (BRAND NEW MIX)

ALICIA BRIDGES

NEW SINGLE
BODY HEAT
12" DISCO
BODY HEAT
IN THE NAME OF LOVE

MIQUEL BROWN

12" DISCO
SYMPHONY OF LOVE

JEAN MICHEL JARRE

12" DISCO
EQUINOXE
PART 5

COMING SOON

CHILLY
AND THEIR EUROPEAN DISCO HIT
FOR YOUR LOVE

Week after week, we make disco action with big jumps and exciting breaking artists. And, it's all because we're in step with what's happening.

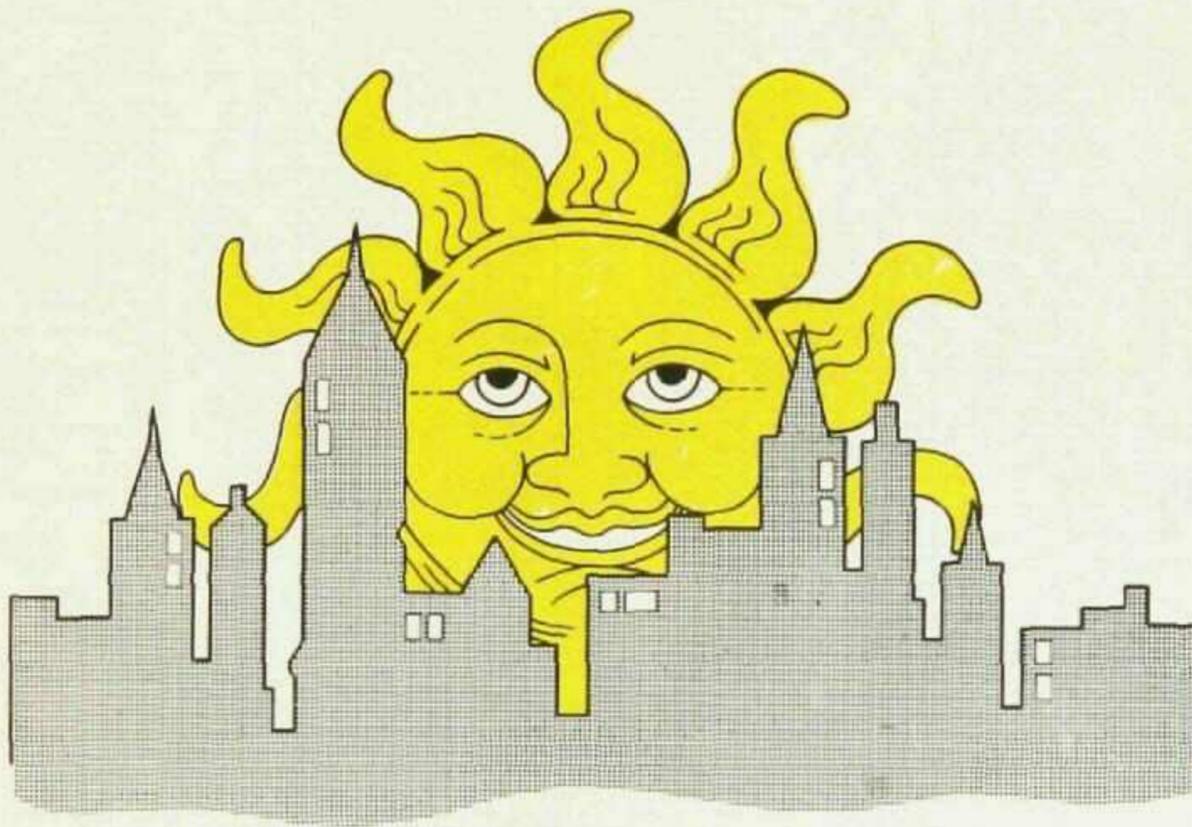
Check the charts. They tell our story better than anything else. Thank you everyone. And special thanks to David Steel and Tom Hayden.

**On Polydor,
Polydor/MVP,
Polydor/Harem,
and Spring
Records and
Tapes.**

THANK YOU EVERYONE

Write or call your local Polygram Distribution office for display or other promotion items.

The sun rises on Park Lane in America.



Epic Records is proud to announce our new association with Brian Lane's Park Lane Records. Epic will henceforth distribute all product from Park Lane within the United States.



"Epic,"  are trademarks of CBS Inc. © 1979 CBS Inc.



Copyrighted material

TOP LPs & TAPE

POSITION 106-200

Copyright 1979, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CANAL	8-TRACK	8-TAPE	CASSETTE	REEL TO REEL
106	108	7	BOB MARLEY & THE WAILERS Rastaman Vibration Island GSD 11 (Warner Bros.)	12.98	12.98	12.98			
★	116	26	SYLVESTER Step II Yankee 17056	7.98	7.98	7.98			
108	112	19	BLONDIE Parallel Lines Chryslar OMB 1170	7.98	7.98	7.98			
109	54	7	JIM MORRISON American Prayer Elektra 44 502	7.98	7.98	7.98			
★	120	7	DAN HARTMAN Instant Replay Blue Sky 12 25441 (CBS)	7.98	7.98	7.98			
111	111	101	FLEETWOOD MAC Rumours Warner Bros. WS 4 3030	7.98	7.98	7.98			
112	55	8	EMERSON, LAKE & PALMER Love Beach Atlantic SD 1 9211	7.98	7.98	7.98			
113	115	4	ELVIS PRESLEY A Legendary Performer Vol. III RCA CPL 1 3042	8.98	8.98	8.98			
114	67	25	AMBROSIA Life Beyond L.A. Warner Bros. WS 4 3125	7.98	7.98	7.98			
115	121	10	OUTLAWS Playin' To Win Arista AB 4205	7.98	7.98	7.98			
116	117	13	RORY GALLAGER Photo Finish Chryslar OMB 1170	7.98	7.98	7.98			
117	127	7	BONNIE POINTER Molten 8911	7.98	7.98	7.98			
118	119	6	AC/DC If You Want Blood You've Got It Atlantic SD 19217	7.98	7.98	7.98			
119	122	13	SOUTHSIDE JOHNNY AND THE ASBURY JUKES Hearts Of Stone Epic JE 35488	7.98	7.98	7.98			
120	128	4	GEORGE CARLIN Indecent Exposure Capitol CD 1076 (Atlantic)	7.98	7.98	7.98			
121	129	4	LAKESIDE Shot Of Love Sable BSC 1 2537 (RCA)	7.98	7.98	7.98			
122	124	12	JOHN PAUL YOUNG Love Is In The Air Saffle Brothers SB 7107 (Atlantic)	7.98	7.98	7.98			
★	NEW ENTRY		BABYS Head First Orbitone CHR 1193	7.98	7.98	7.98			
124	89	21	THE WHO Who Are You MCA MCA 3050	7.98	7.98	7.98			
125	125	33	BRUCE SPRINGSTEEN Darkness At The Edge Of Town Columbia IC 35318	7.98	7.98	7.98			
★	136	7	THE JACKSONS Destiny Epic JE 35552	7.98	7.98	7.98			
127	93	57	JACKSON BROWNE Running On Empty A&M AF 113	7.98	7.97	7.97			
★	138	32	RICK JAMES Cortie Get It Gordy G7985 (Motown)	7.98	7.98	7.98			
129	92	15	MARSHALL TUCKER BAND Greatest Hits Capricorn CPN 0214	7.98	7.98	7.98			
★	NEW ENTRY		SAD CAFE Misplaced Ideals A&M AF 4727	7.98	7.98	7.98			
131	131	28	KENNY LOGGINS Nightwatch Columbia IC 35387	7.98	7.98	7.98			
132	88	17	FUNKADELIC One Nation Under A Groove Warner Bros. WS 4 3305	7.98	7.98	7.98			
133	133	22	JEAN-LUC PONTY Cosmic Messenger Atlantic SD 19185	7.98	7.98	7.98			
134	110	25	SOUNDTRACK Sgt. Pepper's Lonely Hearts Club Band RSD 102 4100	15.98	15.98	15.98			
135	134	97	FOREIGNER Atlantic SD 18189	7.98	7.98	7.98			

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CANAL	8-TRACK	8-TAPE	CASSETTE	REEL TO REEL
136	126	21	PLAYER Danger Zone RCA 100 13836	7.98	7.98	7.98			
137	137	33	LITTLE RIVER BAND Sleeper Catcher Capitol SW 11203	7.98	7.98	7.98			
138	118	11	CERRONE Golden Touch Capitol SD 5288 (Atlantic)	7.98	7.98	7.98			
139	139	7	ADC BAND Long Stroke Capitol SD 10 (Atlantic)	7.98	7.98	7.98			
140	140	15	WAYLON JENNINGS I've Always Been Crazy RCA MF 1 2979	7.98	7.98	7.98			
★	149	2	SIDE EFFECT Rainbow Vision Fantasy F 9509	7.98	7.98	7.98			
142	132	24	EXILE Mixed Emotions Warner/Curb BSC 1205	7.98	7.98	7.98			
143	123	11	TOM SCOTT Intimate Strangers Columbia IC 35517	7.98	7.98	7.98			
144	142	15	SOUNDTRACK The Wiz MCA 2 14000	14.98	14.98	14.98			
145	135	79	STYX The Grand Illusion A&M AF 4637	7.98	7.98	7.98			
146	146	11	MELBA MOORE Melba Epic JE 35507	7.8	7.98	7.98			
147	144	16	10cc Bloody Tourists Polydor PD 1 6161	7.98	7.98	7.98			
148	143	15	GROVER WASHINGTON, JR. Reed Seed Motown M 7930	7.98	7.98	7.98			
149	147	31	TEDDY PENDERGRASS Life Is A Song Worth Singing Philadelphia International JZ 25095 (CBS)	7.98	7.98	7.98			
150	148	70	VILLAGE PEOPLE Casanova NBLP 7064	7.98	7.98	7.98			
151	141	9	EMMYLOU HARRIS Profile Warner Bros. BSC 1256	7.98	7.98	7.98			
152	145	38	WILLIE NELSON Stardust Columbia IC 35305	7.98	7.98	7.98			
153	152	22	SWITCH Gordy G7980 (Motown)	7.98	7.98	7.98			
154	154	3	MANDRILL New Worlds Arista AR 4195	7.98	7.98	7.98			
155	155	49	BARRY MANILOW Even Now Arista AR 4164	7.98	7.95	7.95			
156	160	29	CRYSTAL GAYLE When I Dream United Artists UJA 4 456	7.98	7.98	7.98			
157	157	11	DR. HOOK Pain & Pleasure Capitol SW 11859	7.98	7.98	7.98			
★	165	17	BOSTON Epic JE 34188	7.98	7.98	7.98			
★	168	8	PETER TOSH Bush Doctor Rolling Stones CDC 89109 (Atlantic)	7.98	7.98	7.98			
160	164	3	JERRY BUTLER Nothing Says I Love You Like I Love You P.R. JE 25510	7.98	7.98	7.98			
161	161	6	JOHN TRAVOLTA Travolta Fever MCA 101	7.98	7.98	7.98			
★	190	2	SOUNDTRACK Every Which Way But Loose Elektra SE 503	8.98	8.98	8.98			
★	163	167	BLACKBYRDS Night Groove Fantasy F 9570	7.98	7.98	7.98			
★	NEW ENTRY		T-CONNECTION Dash 20099 (RCA)	7.98	7.98	7.98			
★	NEW ENTRY		RON CARTER, SONNY ROLLINS, MCCOY TYNER Jazz Stars In Concert Mercury M 55006 (Fantasy)	11.98	11.98	11.98			
166	100	14	WEATHER REPORT Mr. Gene Columbia IC 35258	7.98	7.98	7.98			
★	NEW ENTRY		DON WILLIAMS Expressions ABC AF 1069	7.98	7.98	7.98			
★	NEW ENTRY		NICK GILDER City Nights Chryslar CHR 1202	7.98	7.98	7.98			

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CANAL	8-TRACK	8-TAPE	CASSETTE	REEL TO REEL
169	175	6	THREE DEGREES New Dimensions Arista America SW 500	7.98	7.98	7.98			
170	172	15	DIANA ROSS Ross Motown M7907	7.98	7.98	7.98			
171	174	25	JEFF WAYNE/VARIOUS ARTISTS War Of The Worlds Columbia PC2 35790	12.98	12.98	12.98			
172	173	6	LARRY GATLIN Larry Gatlin's Greatest Hits Mercury MG 7628	7.98	7.98	7.98			
★	194	2	EDWIN STARR Clean 20th Century T159	7.98	7.98	7.98			
★	189	2	SMOKEY ROBINSON Smokin' Tama TR 3661 2 (Motown)	6.98	6.98	6.98			
★	188	39	GERRY RAFFERTY City To City United Artists UJA 4 840	7.98	7.98	7.98			
176	178	3	NORMAN CONNORS The Best of Norman Connors & Friends Buddah BBS 5216 (Arista)	7.98	7.98	7.98			
177	177	8	WILTON FELDER We All Have A Star ABC AA 1109	7.98	7.98	7.98			
178	180	3	ROBERT JOHNSON Close Personal Friend Jubilee JBI 3050 (MCA)	7.98	7.98	7.98			
179	150	15	JETHRO TULL Bursting Out Chryslar CR 2 3207	12.98	12.98	12.98			
180	182	13	CAMEO Ugly Ego Casablanca CCLP 3006	7.98	7.98	7.98			
181	171	28	CAPTAIN & TENNILLE Dream A&M AF 4707	7.98	7.98	7.98			
182	162	14	BLACK SABBATH Never Say Die Warner Bros. BSC 1186	7.98	7.98	7.98			
183	163	42	SOUNDTRACK The Rocky Horror Picture Show ODE 050 21633 (RCA)	6.98	6.98	6.98			
184	183	243	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11363 (Capitol)	7.98	7.98	7.98			
185	184	33	BETTY WRIGHT Live Arista 4408 (TK)	7.98	7.98	7.98			
186	186	2	SARAH DASH Arista JE 35477 (Epic)	7.98	7.98	7.98			
★	197	2	GONZALEZ Haven't Stopped Dancin' Capitol SW 11855	7.98	7.98	7.98			
188	193	15	PAT TRAVERS Heat In The Street Polydor PD 16170	7.98	7.98	7.98			
189	185	14	SEA LEVEL On The Edge Capricorn CPN 0212	7.98	7.98	7.98			
★	NEW ENTRY		CAPTAIN SKY The Adventures of Captain Sky Ari 6082	7.98	7.98	7.98			
191	153	66	CHUCK MANGIONE Feels So Good A&M AF 4658	7.98	7.98	7.98			
192	192	62	ERIC CLAPTON Slowhand RSD 101 3030	7.98	7.98	7.98			
193	195	12	JOAN ARMATRADE To The Limit A&M AF 4727	7.98	7.98	7.98			
194	151	12	WHISPERS Headlights RCA BRL 2 2732	7.98	7.98	7.98			
195	156	18	MOTHER'S FINEST Mother Factor Epic JE 35546	7.98	7.98	7.98			
196	196	13	BRIDES OF FUNKENSTEIN Funk Dr. Walk Atlantic SD 19201	7.98	7.98	7.98			
197	199	21	DARYL HALL & JOHN OATES Along The Red Ledge RCA AF 1 2904	7.98	7.98	7.98			
198	158	25	BEATLES Sgt. Pepper's Lonely Hearts Club Band Capitol SMAS 2452	7.98	7.98	7.98			
199	166	21	GIL SCOTT-HERON & BRIAN JACKSON Secrets Arista AB 4189	7.98	7.98	7.98			
200	169	32	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBR 1112	7.98	7.98	7.98			

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

AC/DC	118, 139
Aerosmith	17
Ambrosia	114
Jean Armatrading	193
Ashford & Simpson	71
Bar-Kays	90, 100
Beatles	198
Babys	123
Blackbyrds	153
Black Sabbath	182
Blondie	108
Blues Brothers	2
Boston	69, 158
Brides of Funkenstein	196
Alicia Bridges	40
Jackson Browne	127
Peabo Bryson	53
Jimmy Buffet	96
Jerry Butler	160
Ron Carter	165
Captain & Tennille	181
Bobby Caldwell	61
Cameo	180
Captain Sky	190
George Carlin	120
Cars	52
Cerrone	138
Gene Chandler	66
Chanson	79
Chic	7
Chicago	55
Eric Clapton	8, 192
Commodores	27
Alice Cooper	50
Norman Connors	176
Ebis Costello	85
Peter Criss	73
Sara Dash	186
Dron	80
John Denver	98
Neil Diamond	4
Duoibe Brothers	18
Earth, Wind & Fire	6
Exile	142
Emerson, Lake & Palmer	112
Wilton Felder	177
Firefall	84
Fleetwood Mac	111
Dan Fogelberg & Tim Weisberg	48
Foreigner	10, 135
Rca Felely	26
Funkadelic	132
Rory Gallager	116
Lni Garrett	37
Larry Gatlin	172
Marvin Gaye	23
Crystal Gayle	156
Gloria Gaynor	43
J. Geils Band	50
Andy Gibb	58
Nick Gilder	168
Gonzalez	182
Grateful Dead	46
Hall & Oates	197
Emmylou Harris	151
Dan Hartman	110
Isaac Hayes	76
Heart	21
Gil Scott Heron	199
Dr. Hook	157
Hof Chocolate	83
Jacksons	126
Bob James	51
Rick James	128
Al Jarreau	103
Waylon Jennings	140
Jeffro Tull	179
Billy Joel	1, 29
Ebon John	87
Robert Johnson	178
Chaka Kahn	47
Kamau	63
Lakeside	121
Nicklette Larson	50
Rothne Laws	94
Little River Band	137
Kenny Loggins	131
Cheryl Lynn	34
Melissa Manchester	97
Mandrill	154
Chuck Mangione	95, 191
Barry Manilow	9, 155
Bob Marley & The Wailers	106
Marshall Tucker Band	129
Steve Martin	12
Ian Matthews	101
Paul McCartney	38
Meat Loaf	45
Steve Miller	20
Eddie Money	77
Melba Moore	186
Jim Morrison	109
Van Morrison	91
Mother's Finest	195
Anne Murray	78
Willie Nelson	32, 152

MOTOWN RECORDS SALUTES THE COMMODORES

AMERICAN MUSIC AWARD WINNERS

FAVORITE SINGLE, POP/ROCK:

"THREE TIMES A LADY" M-1443F

GRAMMY AWARD NOMINEES

SONG OF THE YEAR - "THREE TIMES A LADY"

POP VOCAL PERFORMANCE BY A
DUO, GROUP OR CHORUS -

"THREE TIMES A LADY"

R&B VOCAL PERFORMANCE BY A
DUO GROUP OR CHORUS -

"NATURAL HIGH" M7-902RI



© 1979 Motown Record Corporation



Copyrighted material

Executive Turntable

• Continued from page 4

ing for the U.S. and Canada. He had been professional manager for April/Blackwood-CBS Music Publishing. Also, **Paul Pavlik**, with Rocket Publishing since 1975, is appointed copyright administrator. Both will headquarter in New York. ... **Marti Sharon**, formerly director of the West Coast office of Wishbone Productions and head of licensing for Columbia Pictures Publications, joins the Los Angeles office of Peer-Southern Organization as West Coast director of creative services. ... **Steve Moir** becomes West Coast general professional manager for Chrysalis Music, L.A. He's been with the label since 1977. ... **Paul Brown** made professional manager of Levine/Brown Music and Irwin Levine Music, New York. ... **Cristina Vila** named to the newly created position of coordinator of Latin Music, U.S., at Intersong Music, New York. She had been administrative assistant to the general manager of Intersong, U.S.A., since 1976.

Marketing

C.S. "Rus" Haggood named vice president of finance for the 86-store Record Bar chain, Durham, N.C., replacing **Harry Clements** who is now operating his own retail venture. He had been controller of the chain.

Related Fields

Bob Varone, who joined Monarch Record Manufacturing, Sun Valley, Calif., seven months ago after executive posts with RCA and Salsoul, becomes general manager, succeeding **John Williams**. ... **Roy H. Pollack** has assumed responsibility for the newly created SelectaVision videodisk operation and solid state division for RCA Corp., N.Y. He also continues as vice president and general manager of consumer electronics. Also, **Jack K. Sauter**, formerly division vice president and general manager of the consumer electronics division, **Bernard V. Vonderschmitt** will continue as vice president and general manager of the solid state division, while **Dr. Jay J. Brandinger**, division vice president, engineering, consumer electronics division, is appointed division vice president, SelectaVision videodisk operations. **Richard W. Sonnenfeldt**, who spearheaded the technical development of the SelectaVision videodisk, becomes vice president, special corporate projects. And **Dr. J. Peter Bingham** will succeed Dr. Brandinger as division vice president, engineering, consumer electronics division. He was formerly chief engineer, new products laboratory.

... **Patrick Gorlick** named director of special projects for NARM, Cherry Hill, N.J. He had been a creative director at Seattle's KZOZ-FM and has had experience in marketing, marketing research, advertising, promotion, public relations and publishing. ... **Ken Rosenblum** named vice president of sales for Shorewood Packaging Corp., N.Y. He had been national sales manager for the company. ... **Ron Roberto** named East Coast sales manager for ElectroSound Group, N.Y. He was an account executive for Ivy Hill Communications.

... **David Goldstein** becomes vice president of administration while **Baron Lee** is appointed vice president of manufacturing for Preferred Sounds, Rye, N.Y.

... **Robert W. Warner Jr.**, recently Southern advertising manager for Redbook magazine, joins Broadcast Music, Inc., N.Y., in the newly created post of director, licensing operations and administration. ... Changes at Alee, Anaheim, Calif., see **Robert T. Davis**, formerly director of systems/applications engineering, named vice president of professional market development; **Irwin Zucker**, formerly director of product development, promoted to vice president of consumer market development; **Chris Christianson**, formerly corporate director of industrial relations, named to vice president of industrial relations; and **Curtis Pickelle**, previously manager of marketing communications, promoted to director of marketing communications. ... **Ted Feigin** joins Alive Enterprises, Los Angeles. For two years he was partnered in Harris-Feigin Management in New York. ... **Ida S. Langsam**, recently publicity director with Mike's Management, appointed account director with the Howard Bloom Organization, N.Y. ... **Charles Phillips**, formerly vice president, divisional manager, named senior vice president, operations for Radio Shack, Ft. Worth, Tex. And **John H. McDaniel**, previously vice president, controller, named senior vice president, controller. ... **David Cranoff**, formerly promotion and circulation assistant to the director at Dance magazine and After Dark, named director of the disco division at John Carmen Public Relations, Inc., N.Y. ... **Mary Glogoza**, assistant to Monarch Entertainment Bureau president John Scher, named office manager of the New Jersey-based promoting firm. ... **Carleen Anderson** to head of marketing and promotion for Buzz Cason Productions and Berry Hill Records, Nashville. Anderson formerly held a similar position with Republic Records and Commercial Records and Distributing. ... **Kathy Armstrong** named as a new artist representative to Linda Miller and Associates, a Christian management agency, and Limited Edition Talent, Inc., its booking division. ... Changes at TEAC, Montebello, Calif., see **Gary Beckerman**, formerly director of operations, named general manager; **Barry Goldman**, formerly director of marketing for Cerwin-Vega, named national sales manager for TEAC audio, replacing **Joe Pershes** who goes to Allied Artists Video Corp. as a vice president; **Dave Oren**, national sales manager for Micro Seiki and Teac accessories, made market planning manager; **Roy Kamin**, formerly director of consumer relations, as national training manager; and **Bill Mohrhoff**, formerly national field service manager for TEAC Tascam, tagged national sales manager for TEAC Tascam, replacing **Ken Sacks** who has left the company.

... **Wally Robins** named vice president of Tape City, Inc., New York. For the past seven years he has been vice president of MPCS Video Industries. ... **John Lesnick** promoted to art director of Bradley Publications, New York. He has been an artist with the company for the past two years. Also, **Laura May** named production director of the firm after having served as administrative assistant to the company's president and vice president. ... **Rhonda Shore** named account executive at the Howard Bloom Organization, Ltd., New York. She had been with the firm as a touring publicist. ... **Stewart J. Warkow** named executive director of Carnegie Hall, New York. He had held the position of acting director for a year. ... **Charles S. Grill** promoted to the newly created position of general manager, marketing communications, of the consumer electronics division of Sharp Electronics Corp., Paramus, N.J. He had been marketing communications manager of the consumer electronics division. ... **Anita Simeoli** appointed executive vice president of RAM Management in Chicago. ... **John V. Roach** named executive vice president of Radio Shack, Fort Worth. He had been vice president manufacturing with responsibility for Radio Shack's 20 plants in the U.S., Canada, Japan, Korea and Taiwan. ... **Rob Robinson** now manager of ReVox Sales for the U.S. He comes to the Nashville company from Harman-Kardon where he was assistant to the vice president of marketing.



THINK PINK—Paul Drew, manager of Japan's hot vocal duo, Pink Lady, introduces the act to U.S. industry figures in Los Angeles. Interpreter Miriam Luttio, second from the right, participates in the ceremony. Act will be released on Warner/Curb.

Inside Track

There's a whole lot of shakin' going on in the independent label sector. Track would like to have its ear at the Tuesday (23) palaver in **Clive Davis' office**, when the **Arista** topper discusses **Pickwick International's** distribution potential with **Chuck Smith** and **Jack Bernstein**. Is Pickwick ready to present Arista and its other labels with the possibility it would go national?

Right now, Bernstein can offer **St. Louis, Dallas, Minneapolis, Los Angeles, Atlanta and Miami**. The wholesaling/retailing giant has the bread to acquire indie distributorships or can add distribution facilities to its racking warehouses available in other essential localities. You can lay heavy odds that Davis and his Arista brass thoroughly dissected distribution potential at their Freeport Caribbean convention this past weekend, which, incidentally, was planned well before the **A&M/RCA bombshell** exploded early last week.

Is **Joe Cohen** of NARM psychic? Set for 2 p.m. meeting March 23 at the NARM convention is an independent distribution meeting, titled "Swan Song Or Rebirth?" which headlines **Joe Simone of Progress Distributing, Cleveland and Chicago, and Elliot Goldman of Arista Records**. ... Will the **RCA Records** distributing arm take over the large warehousing facility occupied the past year by **A&M Pacific** in Sun Valley to augment its present Arleta base in Los Angeles? ... **Bertha Bergman**, wife of **Harry**, chairman of the board of the **Record Bar** chain, Durham, N.C., is recovering from recent abdominal surgery. She is the mother of **Bar** president **Barrie and Mrs. Lane Golden**, whose husband, **Bill**, is executive vice president of the growing chain. ... **Norman (Hype I) Winter** will do just that when he appears on Tom Snyder's "Tomorrow" show on NBC-TV Tuesday (23) at one a.m.

Bill Conti scoring **Paul Mazursky's "A Man, A Woman And A Bank"**. ... Wonder what happens at Universal City now that **Sam Passamano Jr.** has been made director of marketing and his father, **Sam**, and **MCA Records** distribution graybeard, is executive vice president of the distribution wing? Does the offspring address his father as "Dad" in business? ... One-time Top 40 radio program director **Ken Draper**, former program director at KFWB, now a news station in L.A., pleaded not guilty last week to felony charges that he took \$15,000 in kickbacks from fellow workers at that station. The district attorney's office charged Draper okayed overtime pay for work unperformed and then got the extra loot kicked back to him.

More than one observer at the recent **Phonogram Distribution convention in New Orleans** noted the obeisance paid **Casablanca Records** president **Neil Bogart** throughout the conclave. Bogart is just dropping "rumors," mind you, but expect comedy in the form of **Woody Allen and Lenny & Swiggy** and kidisks from the label. Moppet fare will be produced by **Law Merenstine** with a hinted **McDonald's** tie-in. And there's a **Bookworks** in the Bogart future, with the first paperback, "Flash Point." Bogart predicts his label will better 1978's \$102 million by 30% in 1979.

Indie Distributions' Woes

• Continued from page 93

declaring it's "stronger than ever" in terms of product volume alone.

His primary concern, he states, is consumer acceptance of product made available to him, which, "as we all know, has its ups and downs."

In New York, **Harry Apostoleris** of Alpha Distribution would not

comment on the A&M development.

In view of this latest major break-away from independent distribution, a scheduled meeting at this year's NARM convention takes on even greater significance. The subject matter is independent distribution under the topic, "Swan Song Or Rebirth?"

Al Coury of **RSO Records** said at the convention that the **Bee Gees'** new \$8.98 album will get the biggest support ever accorded an album in industry history. "It took 11 months to record and the campaign will take an equal amount of time," Coury pledged. He said a sequel to "Grease" may star **Andy Gibb** and that a sequel script to "Saturday Night Fever" is finished and "strong." **Robert Stigwood** will huddle with **John Travolta** to learn if he'll repeat his role.

Look for **Charlie Fach**, executive vice president of **Phonogram/Mercury Records**, to leave that post and hie down to Nashville where he'll hang out his shingle as a producer. Fach was with Mercury 16 years. ... **Johnny Mandel** wrote and scored the track for "Agatha," a **First Artists** presentation of a **Casablanca FilmWorks/Sweet-Wall** production for release by **Warner Bros.** soon. So who gets the album release? ... **Cecil Hale**, who switched from Mercury to **Capitol Records** where he is vice president of soul a&r, has been named one of 10 corporate executives to receive the **1979 Martin Luther King Memorial Award** by **Dr. Ralph Abernathy** of the **Southern Christian Leadership Council**.

Elektra/Asylum joins the growing label list to develop separate departments for film and video promotion and production. ... "Tommy," the **Who's** hit album that became a movie, bows Feb. 6 as a musical at **London's Queen Theatre**. Previously, the group performed it often in concert. ... **WBLS-FM, New York**, welcomed back music director/air personality **Frankie Crocker** at a bash at **Studio 54, New York**. Crocker entered on a live horse to the tune of **First Choice's "Hold Your Wild Horses"**. ... If you are in New York you can buy the charted hit albums by **Chic, Parliament, Funkadelic** and the double pocket **ELO "Out Of The Blue"** made famous in **Artie Mogull/CBS/Morris Levy** litigation for \$3.99 each in a limited sale offering at **Jimmy's Music World**, the chain that went bankrupt after a low-balling spree.

John Farrar who composed and produced many of **Olivia Newton-John's** hits, has left the **British Performing Rights Society** to join **BMI** here. ... **Pete Bennett** and his colleagues are holding open auditions for the title role in their projected **Elvis Presley** film Tuesday (23) at **New York's Theatre East** from 1-6 p.m.

What's **Geordie Hormel**, owner of the **Village Recorder** and tv comic **Chevy Chase** chatting about? And the latest word out of the **Village's** new **Studio D** is that **Fleetwood Mac** will have its double pocket LP ready for **Warner Bros.** by June.

Sha Na Na is being booked for next month in the **Radio City Music Hall** while the hassle over whether an office building will be constructed over the venerable landmark continues. The tv spots which **KRLA-AM** is using featuring **Bowser** badgering diminutive oldies **DJ Art Laboe** are the best station promos Track has seen in cons. ... The **Copyright Society of the U.S.A.** holds its third annual meeting at **Gurney's Inn, Montauk, L.I., N.Y.** May 20-22. Interested parties can contact **Alan Latman**, **NUY Law Center**, 40 Washington Square South, New York 10012.

Few Protests

• Continued from page 19

government, when Watergate was on every tongue, when the President was found to have an enemies list, the songwriters turned away from protest to an affirmation of the goodness of life, the joy of responsible love, the happiness that the individual can find in naturalness." Okun writes. **DAVE DEXTER JR.**

GET IN ON THE FUN.



Get in on Rod Stewart's
Blondes Have More Fun
(BSK 3261).

It's aroused more radio
stations and soared past
Platinum sales faster than
any Rod Stewart album
in history.

Featuring the single
"Da Ya Think I'm Sexy?"
(WBS 8724).

Both produced by Tom Dowd.

Just released: Special 12"
disco version of the single
"Da Ya Think I'm Sexy?"
(WBSD 8727).

Mixed by Jim Burgess.
Produced by Tom Dowd.

Management: Billy Gaff



Copyrighted material

Mo Ostin

is proud to announce

the formation of

Warner/RFC Records

with Ray Caviano

and the Warner/RFC

disco team.

**WARNER
BROS.
REC'D
RECORDS**

