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120

# Billboard

85th  
YEAR

NEWSPAPER

A Billboard Publication

The International Music-Record-Tape Newsweekly

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## Cassettes Gaining In U.S.

By IRV LICHMAN

NEW YORK—New orders for prerecorded tapes in the U.S. are accelerating more rapidly than anticipated in favor of cassettes over 8-tracks, with projections of a 50/50 ratio shortly.

For all of 1979, the 2 to-1 advantage held by 8-tracks in 1978 is expected to dwindle to 1.5 or less to 1, according to record/tape manufacturers and duplicators.

With millions of 8-track home and port-

able/car hardware in consumer hands, no one is predicting an early demise of the 8-track configuration, but based on current ordering patterns, cassettes are now expected to emerge as the dominant form of prerecorded tape by early next year.

Indicative of cassette momentum in the pop area, recent jobs by ASR Recording Services, one of the major independent duplicators, for

(Continued on page 16)

## Radio Format Rule Appeal To Supreme Court

By JEAN CALLAHAN

WASHINGTON—The Federal Communications Commission, the National Assn. of Broadcasters and a number of other interested parties including NBC, ABC and CBS are petitioning the Supreme Court to review an appeals court decision requiring the FCC to regulate changes in radio station formats.

The FCC maintains that programming

changes should be determined by station management, but the U.S. Court of Appeals for the District of Columbia ruled in July that the FCC has responsibility to intervene in the public interest when programming changes might rob listeners of a "unique" format. The appeals court ruled that the FCC must hold a

(Continued on page 16)

## LIVE CONCERTS & SPECIALS

## Radio Webs Moving Emphasis To Music

By DOUG HALL

NEW YORK—Radio networks will enter the 1980s with intensified efforts in special music programming and live concerts.

This programming, which began early this year, will be greatly expanded. For example, ABC, which produced 11 specials ranging from Barbra Streisand to a Cars "Super Concert" this year, has 32 specials scheduled in 1980.

Competition is heating up between ABC, NBC and RKO to the point that NBC's new network, the Source is touting a Jan. 1 Todd Rundgren and Utopia concert as the "First Concert Of The New Decade." The Source publicity agency is pointing to a

"race between the Source and RKO to pick up as many affiliates as they can."

The newly formed RKO network maintains it is not in a race with the Source and will have 50 affiliates by Dec. 1, well in time for the Jan. 19-20 Eagles special. Stations have the option of running the show either date.

RKO will follow the Eagles special with a Donna Summer show April 13-14 and four other specials throughout 1980.

The Source expects to have more than 185 stations cleared for Santana Dec. 14 and to reach its goal of 200 stations in time

(Continued on page 28)



ON THIS CHRISTMAS NIGHT (MCA-3124). The album that became a network special is now available to you. Featuring singles by B. J. THOMAS "God Bless The Children" (MCA-41134) and B. W. STEVENSON "A Special Wish" (MCA-41160). The album also features selections by DAN PEEK, THE BOONES and TENNESSEE ERNIE FORD. Produced by Chris Christian. It's a new, original Christmas offering for 1979 from MCA/Songbird Records that is destined to become one of tomorrow's classics. (Advertisement)

## Canadians Hit Home Taping

By DAVID FARRELL

TORONTO—The Canadian Recording Industry Assn. has sent a letter to program directors across Canada advising them that any encouragement of home taping on the air can only be construed as "moral irresponsibility" and open encouragement for the public to violate existing laws.

The letter, signed by association president Brian Robertson, takes a hard line view of the situation, which flared up following a similar controversy still waging in the U.S.

The letter also addresses itself to an Ottawa campus station that has started programming occasional bootleg recordings.

(Continued on page 46)

## Sony: Tiny Stereo Player

By STEPHEN TRAIMAN

NEW YORK—Sony is launching the world's first hand-held 14-ounce stereo cassette player in the U.S. this month. The unit has 1½-ounce headphones and a \$199.95 list price.

Called the "silent disco" player by Yutaka "Gus" Okazaki of Sony's audio product consumer division, the unit has been back-ordered in Japan since its September debut. Named "Soundabout," it is seen opening a new "on the go" market in both countries.

The initial model is playback-only with a full-size cassette, offering fre-

(Continued on page 52)



HIROSHIMA. SUDDENLY, THEY'RE THE NEW FACE OF AMERICAN MUSIC! Breaking out of Los Angeles... Washington... Cleveland... New Orleans... the debut album by this nine member r&b/funk/fusion powerhouse is a sales and airplay smash! "HIROSHIMA." (AB 4252) ON ARISTA RECORDS AND TAPES. (Advertisement)

(Advertisement)

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FASTER WITH APRIL WINE



Produced by Mylon Goochey & Nick Diagona  
An Aquarius Records Production



HARDER...  
FASTER

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# Atlantic Records presents "ABBA® Greatest Hits Vol. 2"

Following right on the heels of their sensational debut U.S. Tour, Abba presents their very best, a collection of smash hits like "Knowing Me, Knowing You," "Money, Money, Money," "Take a Chance on Me," and their newest hit single, "CHIQUITITA."<sup>3629</sup>



Abba Greatest Hits Vol. 2  
On Atlantic Records and Tapes.



# MCA Distributing Mulling Reductions In Its Offices

By ED HARRISON

LOS ANGELES—MCA Distributing Corp. is in a re-evaluation period, according to president Al Bergamo, who hints that the "re-viewing" going on last week might include the imminent closing of several of its 21 locations which in effect are sales offices.

"We are looking at all our branches and those we can live without," comments Bergamo, adding that no firm decision has been reached.

Bergamo denies reports that MCA Records might revert back to independent distribution now that Infinity has folded, stating, "We've been there before." Bergamo was referring to 1969 when Decca Distribu-

tion abandoned its company-owned branch setup in favor of indie distribution.

In 1971, under Mike Maitland's tenure as president of MCA Records, MCA Distribution Corp. was formed to direct the marketing and manufacturing functions for the Decca, Uni and Kapp labels.

Record distribution remained under the auspices of MCA Records until 1978 when MCA Distributing Corp. was launched as an independent entity, a direct result of MCA's affiliation with the Infinity label.

Bergamo says the distribution wing is pondering its options, while scrutinizing the validity in keeping

open some of those sales offices.

MCA maintains branch/sales offices in Sun Valley, Calif., San Francisco, Denver, Hartford, Miami, Atlanta, Chicago, Baltimore, Boston, Detroit, Minneapolis, St. Louis, Camden, N.J., New York, Cincinnati, Cleveland, Nashville, Dallas, Houston, Seattle and Charlotte.

The Houston and Charlotte offices are the two newest, launched at about the time of the ABC acquisition.

In addition, MCA has five depots from where records are shipped to accounts. They are located in Sun Valley (outside L.A.), Chicago, Dallas, Pinckneyville, Ill., and Gloversville, N.Y.

There is speculation that some of the smaller sized offices are the ones most likely to close should any of them meet that fate.

The only definitive change at MCA Distributing thus far is the appointment of John Burns, formerly Chicago regional director, to the

(Continued on page 66)

## RIAA President Pleads Royalty Fee To Solons

By JEAN CALLAHAN

WASHINGTON—"Broadcasters oppose giving us... full copyright protection... yet appear before this very subcommittee to ask for more money from cable... and more money from the superstations."

With these comments Recording Industry Assn. of America president Stan Gortikov told members of a House Subcommittee Tuesday (27) he sees a "certain irony" in different standards broadcasters apply for money they are hoping to collect in royalties and royalties they are being asked to pay.

"Frankly, the superstations exploit the broadcasters in the same way broadcasters exploit the creators of sound recordings," Gortikov told the Subcommittee on Courts, Civil Liberties and the Administration of Justice.

Broadcasters testifying at the hearings on HR997, including National Assn. of Broadcasters legal aid Jim Popham and National Radio Broadcasters Assn. president Sis Kaplan didn't dispute Gortikov's argument, but instead questioned what Popham termed "the serious question of need for a performance right royalty, and the real benefits to the public, if any, that it offers."

Kaplan, who operates WAYS- (Continued on page 27)



ROCK STAR—Opera star Robert Merrill takes his turn behind an electric guitar when he joins his son, David, and his band, the Rattlers, backstage at the Palladium in New York when the Rattlers opened for the Plasmatics recently. The last time Merrill was backstage at the Palladium was 30 years ago, when it was called the Academy of Music and Merrill performed there wearing white tails. Seen, from left, are David Merrill, Robert Merrill, Mitch Leigh (brother of Ramones' singer Joey Ramone), and Matty Quick.

## Key WEA Role In WCI Home Video

By STEPHEN TRAIMAN

NEW YORK—Both WEA Corp. and WEA International will play key marketing and distribution roles in the launch of the first WCI Home Video catalog of 20 mostly Warner Bros. film titles next month, including the blockbuster "Superman" and "Woodstock" in two "volumes."

Announcing the kickoff plans last week, WCI Home Video president

Mort Fink emphasized that WEA Corp., the record division's distribution arm, would have initial marketing responsibility, while WEA International would market the catalog in Europe, also early in 1980.

While there is a "no returns" policy on video product, WEA marketing development vice president Russ Bach emphasized record/tape dealers and others would have a twice yearly "stock balancing" opportunity to exchange up to 15% of the cumulative purchases in the preceding 180 days, accompanied by an equal or greater order for new product.

Minimum order is only \$200, he noted, with added dealer support in the form of payment terms averaging net 60 days—which can be as favorable as net 85 but never less

(Continued on page 52)

## Italy Luring Back Top Name International Attractions

By DANIELE CAROLI

MILAN—Italy is slowly but surely returning to the tour itineraries of international disk stars, and 1979 may be remembered as a watershed year.

These past 11 months have seen Iggy Pop, B.B. King, Peter Tosh, James Brown, Patti Smith, Billy Cobham, John McLaughlin and the "Woodstock In Europe" package perform here, among others. Attendance figures have been substantial, and in some cases, spectacular.

Top Italian acts, too, have been reaping the benefits of an enlivened concert scene, drawing large crowds throughout the nation.

This is all in contrast to the bleak story of recent years, when fears of

violence—sometimes politically motivated—caused a ban on major pop and rock gatherings, and international acts of any stature simply stayed away.

Says promoter Claudio Trotta, "Violence has been dramatically reduced. Today, the official institutions like opera houses, music schools and town halls are mixing in

top-quality rock, jazz, folk and blues shows along with the classical concerts."

The first breakthrough came in June, when America's Iggy Pop (Arista/EMI) played two dates, drawing 6,000 fans at this city's Palalido sports arena for a show promoted by local radio station, Canale 96—and with no sign of violence.

There was then a 60,000-strong crowd in the open-air Milan Arena for a fund-raising show for the family of Demetrio Stratos, Cramps/Memoria recording artist, who died of leukemia just the day before the show in a New York hospital.

The performance was originally planned to raise money to pay for his anticipated lengthy treatment, but it went ahead anyway, despite his passing.

This was to draw the biggest rock concert audience here, artists performing free including Antonello Venditti, Francesco Guccini, Angelo Branduardi, Eugenio Finardi, Rob-

(Continued on page 44)

## RECORD MERCHANDISING BANKRUPT

# \$4½ Million Debt Is Filed By L. A. Distrib

By JOHN SIPPEL

LOS ANGELES—Record Merchandising, oldest independent label distributorship on the Coast, has filed a voluntary petition for bankruptcy under Chapter XI here, listing assets of \$3,932,193 against liabilities of \$4,664,999.37.

Immediately after the filing, Federal Bankruptcy Judge William Lasarow issued a notice of stay of actions and lien enforcement.

Creditors with more than \$10,000 in order of indebtedness, are: Motown Records, \$1,471,502.76; A&M Records, \$473,838.84; CBS Records, \$253,169.48; Polygram Distributing, \$251,731.98; Fantasy Records, \$288,447.56; WEA, \$129,411; City National Bank, \$95,000; RCA Records, \$188,371.30; Janus Records, \$88,536; Memorex, \$68,401.

Also: Cachet Records, \$83,646; Associated Distributors, \$67,692; Capitol Records, \$58,398; MCA Records, \$53,201; Prelude Records, \$48,483; Avco Records, \$43,896; MS Distributing, \$36,444; Arista Records, \$34,264; Island Records, \$30,896; Private Stock, \$26,489; Original Sound, \$25,391.

Also: CTI Records, \$23,824; Ampex, \$22,784; Roulette Records, \$19,570; Cream Records, \$19,174; Donlan Records, \$17,891; Ventura Records, \$17,746; Westland Records, \$16,091; Hugo & Luigi, \$14,513; Sista Records, \$12,219; Eric-Mainland Distributing, \$12,122; Tomato Records, \$11,728; and Jewel Records, \$11,002.

Sid Talmadge and Sammy Ricklin, listed as 50% shareholders, withdrew \$60,000 and \$30,000 respectively out of the business in the year before the bankruptcy was filed, according to the schedule filed.

WEA has secured its inventory by agreement and UCC-1 financial forms, while CBS is "possibly secured under the same arrangement as WEA." The City National Bank

indebtedness is "secured by all assets."

Two burglaries occurred in June and August 1979 at their local premises, with a total collective theft of approximately \$17,000. Both break-ins were covered by Lloyds of London.

It is known that Record Merchandising, doing business as Record (Continued on page 14)

## 'SMALL' WIN FOR ASCAP

By DOUG HALL

NEW YORK—ASCAP has won a small skirmish in a war with religious broadcasters. The music licensing agency has won the right to sue religious stations withholding payments while a suit brought by these stations is pending.

Norman Bie, attorney for an anti-trust class action brought by some 400 religious stations against ASCAP, had filed a motion to enjoin ASCAP from suing the stations for non-payment while the suit against ASCAP was pending. But U.S. District Court Judge Whitman Knapp ruled that exposure to such suits would not do irreparable harm to the non-paying stations.

Whether ASCAP will win such suits is a question that was not decided. ASCAP reports it has instituted more than 30 infringement suits against religious stations and

(Continued on page 27)

## GOODBYE ATLANTIC?

# Is Aretha Franklin Moving To Arista?

By JEAN WILLIAMS

LOS ANGELES—After more than a decade with Atlantic, is Aretha Franklin leaving the label in favor of Arista?

The industry has been buzzing recently concerning her recording future and according to a source close to the singer she is indeed trying to leave. She has reportedly had several meetings with Clive Davis, Arista's president.

This source insists that it is not the first time Franklin has attempted to leave Atlantic, claiming that she has periodically talked to other labels. Her contract with Atlantic reportedly expires next year.

There were ads taken in the music publications last week for her latest LP, "La Diva," and one would wonder why Atlantic is supporting the singer if she is planning to leave.

The source claims that Atlantic did not take the ads; it was Franklin herself who picked up the tab herself, although the label had previously placed ads for her product.

"La Diva" has received less than

overwhelming acceptance. It is reported that relations between Atlantic and Franklin have been "strained," at best.

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DECEMBER 8, 1979, BILLBOARD

# Perry Turns To 'New Music' For Latest Signings On Planet Line

By PAUL GREIN

LOS ANGELES—Richard Perry, best known in recent years for his plush, immaculate productions on the likes of Leo Sayer and Art Garfunkel, is turning to the "new music" for his three latest signings to Planet Records: singer/songwriter Marc Safan and L.A.-based groups Sue Saad & the Next and the Cretones.

Perry says he's changing his production approach as a result, away from the painstaking attention to detail that especially characterized his work with Barbra Streisand and Nilsson. "I've been trying to get away from the perfectionistic approach for the past several years," he says. "I'm trying to do it in much less time; to get the magic on the first take rather than the 10th take."

"The last three or four albums I've done have used a lot of first takes and live vocals. I'm finding it much more exciting to let go of certain ideas and habits that were happening in the early '70s but aren't happening for me now."

Perry says that the Sue Saad album, which he coproduced with group drummer James Lance (the first time Perry has ever shared a production credit) was his "fastest" LP to date. It took just 20 days to record and mix, and cost less than \$50,000, compared with what Perry calls an industry standard of \$125,000 to \$175,000 for a well-produced album, which might take anywhere from three to six months to record.

"The new music has been a tremendous shot in the arm for the industry," exclaims Perry. "Since recording costs are being reduced substantially, record companies have a chance to take shots with more artists."

Perry says that his three new acts "reflect the attitude and spirit of the new music. The music is sparsely arranged, with a lot of raw energy and a strong street feeling."

Sue Saad & the Next is a five-member group which was brought to Perry by Ed Silvers, chairman of Warner Bros. Music, which signed the act a year ago to develop as writers. Its first LP, "Now," is due Jan. 15, with the tentative single titled "Gimme Love/Gimme Pain."

The Cretones is a four-man band headed by lead singer/writer/guitarist Marc Goldenberg, who reportedly has three songs on the upcoming Linda Ronstadt album: "Mad Love," "Justine" and "The Cost Of Love."



DAVID SIGNS—David Johansen signs autographs during an in-store appearance at the Licorice Pizza store in Los Angeles to promote his new "In Style" LP on Blue Sky Records.

The group is managed by Norman Epstein, who also handles Karla Bonoff and Andrew Gold. Its debut album is being produced by Peter Bernstein, its bass player—making it the first Planet product to be produced by someone other than Perry.

Perry acknowledges that he was never a big fan of punk. "I'm still not," he says. "Punk music realized it can't be just abrasive without being musical. Now there's a better sense of melody—the energy and spirit are built around solid songs."

The new music has also placed more of a focus on entertaining, says Perry. "The artists move and communicate with the audience much more than the typical group of the '70s, which would begin the set by tuning up for 15 minutes and would then just stand at the mike and sing."

This is not Perry's first involvement with rock: the first album he ever produced, in 1967, was by Captain Beefheart & His Magic Band (also Buddha's first album release). And he cut a Warner Bros. LP on Fats Domino.

Perry also scored a number two single earlier this year with the Pointer Sisters' scorching version of Bruce Springsteen's "Fire."

Neither of the singles from the Pointers' new album, "Priority," has caused much chart heat, nor has the album itself, to Perry's bemusement: "I felt that musically it was more in

line with AOR programming tastes than the first album ("Energy"). It has a much more raw, gritty sound."

While Planet only had two acts in its first year of operation—the Pointers and Night—it now has five acts and may have seven by the end of this year. "We'll be releasing at least one album every two months from now until the end of 1980," says Perry.

"When the new music was born this summer, all of a sudden there was a tremendous renaissance of new talent, more than at any time since the San Francisco explosion. It seemed a natural time for us to shift into second gear with our company, since this was a music that I was relating to more than I have related to music in a number of years. It kind of woke me up."

# Executive Turntable

## Record Companies

Jason McCloskey is promoted to international publicity and promotion director for A&M Records, Los Angeles. Previously, he was international publicity manager for the label. . . . Michael Pillot resigns his post as vice president and general manager of Bearsville Records in Los Angeles. No one has been named to fill the slot. . . . Mardi Nehrbass has exited as the Atco West Coast office's general manager. . . . Jay McDaniels moves to MCA Records as a local promotion manager for South and North Carolina. Now based in Charlotte, N.C., McDaniels was the national secondaries manager for Mercury Records in Chicago. . . . Also at MCA, Ray Gmeiner becomes local promotion manager



McCloskey



Sloman



Traiman



McCullaugh

for Denver. Formerly, he was a salesman in the MCA Distributing Corp.'s Denver branch. . . . At Waterhouse Records in Minneapolis, Kevin St. John comes on as national promotions director. He was a promotion-marketing manager for Atlantic Records in Minneapolis. Also, Kathy Henkel is upped to operations director. She was national promotions director for the label. Wayne Isaak moves up to national publicity director. He was assistant to the president and a journalist syndicated in college newspapers. . . . Laura Harth, assistant publicist for CBS Masterworks in New York, has left to join the New York Philharmonic's public relations staff.

## Marketing

At the WEA Chicago branch office, Pamela Benson rejoins the sales staff after eight months as the branch's first regional special projects coordinator. Also, Steve Fingerette, formerly WEA promotion man responsible for Warner Bros. product in St. Louis, moves to Chicago office as a promotion man. Pat Ward, formerly part of WEA's Minneapolis sales staff, is upped to special projects coordinator for the Chicago branch market. . . . Jim Wessels, formerly field merchandiser in Minneapolis for WEA, moves to being sales representative for WEA in Minneapolis. Jeni Bengtson, also in Minneapolis for WEA, shifts from being office coordinator to field merchandiser. . . . Danny Schone moves to Kansas City as field sales manager for WEA. He was Cincinnati field sales manager for the firm.

## Publishing

Randy Talmadge is upped to West Coast creative manager for Chappell Music in Los Angeles. Talmadge joined Chappell as professional manager in 1975 and headed his own firm, Publisher's Representative Co., from 1974 to 1976. . . . Helaina Bruno moves to being professional manager for April-Blackwood Music Publishing in New York. Bruno was recently with Chappell Music for three years.

## Related Fields

Arnold T. Valencia is upped to president of the RCA Sales Corp. in Indianapolis. Valencia, who was executive vice president of marketing operations, succeeds Jack K. Sauter who has been elected chairman of the board. Sauter is also RCA vice president and general manager of the RCA consumer electronics division. The entire RCA Sales Corp. is being restructured with Darrell E. Bade moving to the slot of RCA Distributing Corp. vice president and international sales executive vice president. Bade was marketing planning and administration vice president for RCA sales. David H. Croner moves to marketing operations vice president. He was commercial strategic planning vice president for the firm. James K. DeVow, now consumer communications vice president, worked in advertising with RCA Sales. Marvin E. Kramer, executive sales vice president, had sales responsibilities within the division. . . . Robert A. Cappiello moves to operations analysis staff vice president for the RCA Corp. in New York. Cappiello was finance vice president for Polygram Distribution, Inc. . . . Paul Sloman joins Soundmixers Recording Studios in New York as executive director of studio operations. Sloman comes from being general manager of the Record Plant in New York. . . . Jim McCullaugh is promoted at Billboard to the newly created post of Sound Business editor effective Jan. 1. He was formerly recording studios editor. He replaces Stephen Traiman, Billboard's Tape/Audio/Video editor, who leaves to join the Recording Industry Assn. of America in New York Jan. 1 as its executive director, replacing Henry Brief, who is taking a similar post with the International Tape Assn. McCullaugh will head up a new and expanded consumer electronics department under the heading of Sound Business which will encompass tape, audio, recording studios and video sections. He has been with Billboard since 1975 covering music, recording studios, tape and audio topics. He transferred to Billboard from former sister publication Merchandising Week where he toiled for three years, starting in New York in 1973 and transferring to California in 1974. . . . Janice Whitlock is lifted to special services director for the American Music Conference in Wilmette, Ill. Whitlock was administrative assistant to the president. Roman Babiak comes in as educational services director. Babiak is a musician and songwriter. . . . Don Richter, moves to Modular Audio Products in Bohemia, N.Y. as sales manager. Richter was in sales with Automated Processes, Inc. in Huntington, N.Y. . . . Brad Miller is the new college buyer and national touring artists coordinator for American Music Enterprises booking agency in Denver. Miller previously handled nightclub dates and one nighters for the firm in Colorado, Wyoming, Nebraska and Texas.

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## BUSINESS OF PENNIES

# Publishers Radio Promo: 'Selective'

By IRV LICHTMAN

NEW YORK—Music publishers are more selective in the use of radio promotion, but still regard this non-recoupable expense as a performance/mechanical income stimulant.

Publishers are divided, however, on the issue of establishing full-time promotional personnel, and in at least one instance, a publisher with a long association with internal promotion has disbanded the concept as "unprofitable."

In addition to obtaining radio play for increased performance monies—which may not have a relationship to the sales success of a recording—publishers declare that their own promotional efforts can sometimes force the release of a

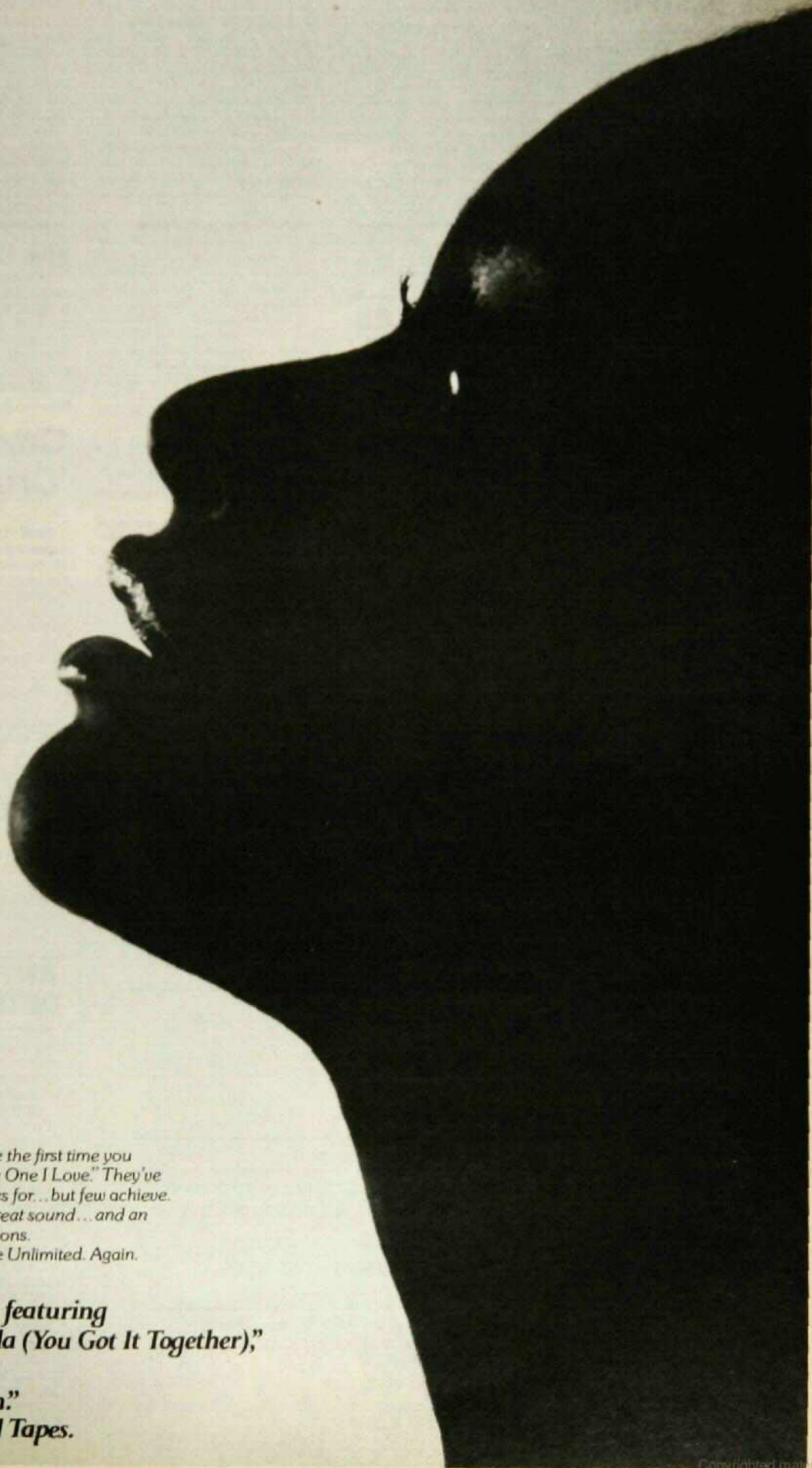
single from an album and create an "A" side from a "B" side session.

Publishers, citing their traditional view that they are a "business of pennies," claim they must be highly selective in promotional thrusts—which also involve the purchases of singles and albums for their own radio mailings—since they are not charged back to the writer. Some of this expense is alleviated by the fact that co-op deals can be made whereby two publishers can unite in promoting records.

Yet, a case is made by publishers with strong production wings that internal promotional functions are a necessity, even to the point of work-

(Continued on page 50)

**Love is back.  
Listen to what you've been missing.**



You fell in love with Glodean, Linda and Diane the first time you heard them sing "Walking in the Rain With the One I Love." They've got a classic quality that every female trio strives for... but few achieve.

Now Love Unlimited is back. The same great sound... and an albumful of brand-new Barry White compositions.

It's time to fall under the influence of Love Unlimited. Again.

**"Love Is Back."** 17 36130

The new Love Unlimited album featuring  
"High Steppin', Hip Dressin' Fella (You Got It Together),"  
"If You Want Me, Say It" and  
"I'm So Glad That I'm a Woman."  
On Unlimited Gold Records and Tapes.

# Alexenburg's MCA Lawsuit Asks \$2 Mil

By IRV LICHMAN

NEW YORK—As an aftermath of MCA Inc.'s decision to merge operations of Infinity Records into MCA Records, Ron Alexenburg has charged MCA with a more than \$2 million damage suit in U.S. District Court here.

In closing Infinity, Alexenburg claims violation of an agreement, running from June 1, 1978 to Dec. 31, 1984, that gave him broad powers to operate the label with MCA financing.

According to the complaint, the management period was authorized to a corporation wholly owned by Alexenburg called R.A.A. Productions, Ltd., described as "providing management services in the record and music publishing industries," with Alexenburg its sole stockholder and president and chief executive officer.

In addition to certain fixed sums and other benefits upon the establishment of a record operation, the complaint declares that Alexenburg is to receive 50% of Infinity's net pre-tax income, as computed in accordance with terms of the agreement, for each of the fiscal years during the management period.

In addition, according to the agreement, compensation to Alexenburg for the management period includes within each fiscal year end—  
(Continued on page 14)

## LABEL AND 2 PUBLISHING FIRMS

# Chapter XI Filed By Capricorn

By MIKE HYLAND

NASHVILLE — Macon-based Capricorn Records and affiliated publishing companies, No Exit Music Co. and Rear Exit Music Co., have filed a voluntary petition of bankruptcy under Chapter XI of the Bankruptcy Act. Billboard has learned that the action was filed Nov. 21 in Bankruptcy Court for the Middle District of Georgia by Capricorn attorney Charles Cork.

"It is our opinion that, since Capricorn is currently unable to pay its outstanding creditors, this step is necessary in order to rearrange our debts and revitalize the company," states Capricorn president Phil Walden.

A Capricorn spokesman states

further, "Management believes its current difficulties arose as a result of disputes and litigation with the organization through which its records are distributed, Polygram Distribution, and its parent, Polygram Corp."

Capricorn Records began in 1969 as a production company with Atlantic Records. Its records were distributed by Atco Records under the aegis of the Capricorn Records Series. In 1971, Atco began distributing the Capricorn line as a full custom label.

In 1972, Capricorn entered a distribution agreement with Warner Bros. Records, a relationship that lasted five years. The Capricorn/Warner deal was a joint venture with both firms splitting the profits.

Capricorn signed a distribution pact with Polygram in 1977, and added an expanded staff of promotion and sales personnel. By the end of 1977, the label had more than 50 employees around the country.

The label found success with such artists as the Allman Brothers Band, the Marshall Tucker Band, Wet Willie, Jonathan Edwards, Martin Mull, the Cooper Brothers, Delbert McClinton, Sea Level and Dixie Dregs.

Although the roster included many varied styles of music, Capricorn was known primarily for its Southern rock and its ability to discover and record unknown bands.

The Capricorn spokesman indi-

cates that a plan of reorganization utilizing key employees in a realignment could meet the demands of the indebtedness and place Capricorn "on the road to financial recovery. It is the intention of the company to utilize the reorganization to maintain Capricorn's status as a viable and active record company."

Says Frank Fenter, Capricorn's executive vice president: "We plan to pay all our creditors and come up with a reorganized and revitalized plan of operation. We are in touch with Polygram on a daily basis, and we receive orders on a regular basis."

## Ella, Count Appear

SAN ANTONIO—Ella Fitzgerald and Count Basie and his band star in a charity concert Dec. 12 to benefit the Texas Society to Prevent Blindness and the San Antonio Symphony. The concert at the San Antonio Arena will have Francois Huybrechts conducting the orchestra.

# Caviano Hits the Road To 'Crusade' For Disco Life

By RADCLIFFE JOE

NEW YORK—A compilation of statistics showing that disco's growth has not slowed is being used by Ray Caviano, head of Warner/RFC Records and director of Warner Records dance music wing, in a campaign aimed at counteracting what he sees as an "unjustified wave" of antidisco sentiment.

In a crusade which will take him to eight major U.S. cities where he will drum up renewed media and industry support for the multi-billion dollar disco industry, Caviano plans to show that a great number of dance music artists, ranging from Sugar Hill Gang and Instant Funk to Pop Muzik and Barbra Streisand are enjoying crossover from disco to pop charts and vice versa.

Also, he insists, sales of dance music records are on the upswing, as evidenced in the growth figures of predominantly dance music-oriented retailers like Graffiti Records

## ANTI-IRANIAN DETROIT DISK

NEW YORK—Another recording lifted from the headlines has been marketed by the Seeds & Stems label, handled through Mirus, Inc., the Cleveland-based national distribution organization.

The disk, "Take Your Oil & Shove It" by Bobby Baker, was produced by Jack Tann of Tann/Fagenson Productions in Detroit.

The cut bases its theme on the hostage situation in Iran and is not related to the recent Johnny Paycheck hit, "Take This Job And Shove It." Writers of the song are B. Bernard and N.L. Maverse. And in a similar concept, Major Bill Smith's LeCam of Ft. Worth label is represented with "Take Your Crude And Shove It, Baby" by the Americans.

The Vulcan label of Nashville marketed a disk called "A Message To Khomeini," referring to the Iranian religious leader who has supported the students who invaded the U.S. Embassy in Iran and have held 49 Americans as hostage in return for the extradition of the former Shah.

# \$250,000 By Music Plus On TV Spots

LOS ANGELES—The 20-store Music Plus chain here is again fortifying its strategic pre-holiday traffic with more than 140 30-second television spots. Importantly, the stores are supporting the \$250,000 video outlay on a 50/50 basis with labels.

The dollars are larger than 1978, but they are buying less time because local tv rates are up an average 30%, says Lou Fogelman, chain principal.

As usual, Music Plus is running label spots with the "inside the doughnut" Plus logo superimposed at all times at the bottom of the screen.

"TV sells product," Fogelman says. The campaign started Nov. 9 with a series of spots backing Jethro Tull product and a local concert, which was the first instance where a

(Continued on page 10)

## COURT RULES NO FRISKING

WASHINGTON—The U.S. Supreme Court has ruled that police do not have the right to frisk patrons in a public place such as a nightclub, even though they have obtained a warrant to search that place.

The Court referred to a 1976 incident in Illinois when police obtained a search warrant for a local tavern and subsequently frisked all patrons inside. The feeling of the bench was that incident constituted unreasonable search and seizure.

One of the patrons allegedly had a bag of heroin in his possession.

## ANNOUNCING



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DECEMBER 8, 1979, BILLBOARD

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Just as unbelievable is how well the SL-1200 MK2 resists acoustic feedback. Even with sound levels as high as those in a disco. The reasons: A solid aluminum diecast chassis, a heavy, one-piece rubber base, a double-damped platter and critically tuned spring legs.

But no matter where you are, you'll also value these other features: Quartz-locked variable pitch control ( $\pm 8\%$ ) that lets the professional instantly mix the beat of different

records and lets you tune a record to a particular instrument.

There's also a highly sensitive, low-mass, gimbal-suspension tonearm that puts and keeps your stylus where you want it with minimal friction of only 7 mg., both horizontally and vertically. And an illuminator that puts the record in a good light even when you aren't.

All this and Technics specifications, too. They invite comparison. Especially with the most expensive turntables.

MOTOR: Quartz-locked DC direct drive. SPEED:  $33\frac{1}{3}$  and 45 RPM. STARTING TORQUE: 1.5 kg · cm. STARTUP TIME: 0.7 sec. ( $90^\circ$  rotation at  $33\frac{1}{3}$  RPM). WOW AND FLUTTER:  $0.025\%$  WRMS. RUMBLE:  $-78\text{dB}$  (DIN B). PITCH ADJUSTMENT RANGE:  $\pm 8\%$ .

The SL-1200 MK2 from Technics. It has the same phenomenal accuracy of the Technics turntables many FM stations use and discos abuse.

\*Technics recommended price, but actual retail price will be set by dealers.

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# Cal Stereo Chain Posts Loss Despite Manufacturers' Help

By JOHN SIPPEL

LOS ANGELES—Despite mounting support from leading hi fi manufacturers, who are providing merchandise under court-approved security agreements, the 16 area Cal Stereo stores showed losses for the first two months of operation under a Chapter XI federal bankruptcy reorganization filing here.

As of early November, court records showed the following manufacturers supplying merchandise under security agreements:

Imex Industries, Marantz Co., Kenwood Electronics Co., Pioneer Electronics of America, Superscope, Design Acoustics, Sherwood Trading Corp., Lasonic Electronic Corp., Unical Enterprises, Aurora Sound International, Fisher Corp., H.H. Scott,

Pfanstiehl, Audiobahn Enterprises, Symphonic Electronics Corp., Rotel of America, Solar Audio Products, Fujitsu-Ten Corp., Craig Corp., North Star Electronics, Wald Sound, Plessey Consumer Products and EZ World of Sound.

Under terms of the security agreement, manufacturers are court-ordered to establish credit limits for goods sold, with court-appointed comptroller Carlyle Michelman establishing specific bank accounts for each, into which monies received for goods sold are to be deposited.

Ed Shapiro has been retained as president with his salary slashed to \$1,400 weekly. In the petition to retain Shapiro, it was stated the 16 stores did \$24 million in sales last year.

In an early filing, assets of San Car Enterprises, doing business as Cal Stereo, were listed as \$7,324,084, against approximately \$9 million in liabilities, of which \$2 million was secured.

The report for Aug. 6-Aug. 31 showed sales of \$651,649.77 against expenses of \$615,149.86 or a loss of \$36,499.79 for the first period under the bankruptcy petition.

For September, the 16 stores showed a \$26,200 loss. Net sales were \$864,000 for the period.

A 1551 N. Vermont lease of May 15, 1979, was bought out Sept. 1 by the landlord, who returned \$5,000 of a \$10,000 deposit placed by San Car.

# Market Quotations

FINANCIAL MARKET QUOTATIONS

As of closing, November 28, 1979

1979 High	Low	NAME	P-E	(Sales '00s)	High	Low	Close	Change
1%	13/16	Altec Corp.	19	28	15/16	13/16	13/16	- 1/8
47%	32%	ABC	7	145	38%	37%	37%	- 1/8
41%	33%	American Can	-	80	36	35%	35%	+ 1/8
19%	14	Ampex	10	174	19%	19	19	Unch.
3%	1%	Automatic Radio	-	5	2%	2%	2%	+ 1/8
56%	44%	CBS	7	417	48	47%	48	+ 1/8
32%	18%	Columbia Pictures	8	215	31%	30%	30%	- 1/8
13%	7%	Craig Corp.	28	17	8%	8%	8%	+ 1/8
44%	33	Disney, Walt	11	786	40%	39%	39%	- 1/8
3%	1%	EMI	-	361	3	2%	2%	Unch.
18%	10	Filmways, Inc.	8	119	12%	12	12%	- 1/8
18%	13%	Gulf + Western	4	781	17	16%	16%	- 1/8
17	10%	Handyman	6	81	12%	11%	11%	Unch.
32%	17	Harraly's	14	237	32%	32%	32%	+ 1/8
8%	3%	K-tel	5	4	5%	5%	5%	+ 1/8
3%	1%	Lafayette Radio	-	-	-	-	-	Unch.
37%	27%	Matsushita Electronics	8	-	-	-	26%	Unch.
55%	37%	MCA	9	149	51%	50	51%	+ 1/8
39	17%	Memorex	4	175	20%	20%	20%	- 1/8
66	48%	3M	9	478	51%	50%	50%	+ 1/8
55%	36	Motorola	10	981	49%	48%	49%	+ 1/8
32	24%	North American Philips	5	33	27%	26%	26%	- 1/8
22%	15%	Pioneer Electronics	10	-	-	-	15%	Unch.
28%	21%	RCA	6	534	23%	23%	23%	+ 1/8
10%	6%	Sony	16	675	7%	7%	7%	- 1/8
25%	15	Storer Broadcasting	9	70	24%	23%	23%	+ 1/8
8%	3%	Superscope	-	49	3%	3%	3%	+ 1/8
33	18%	Taft Broadcasting	10	229	33	32%	32%	Unch.
20%	16	Transamerica	5	320	18%	18	18%	Unch.
46%	30	20th Century	6	49	41	40%	40%	- 1/8
47%	32%	Warner Communications	9	365	46%	45%	46%	+ 1/8

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO	-	-	1%	2%	Integrity Ent	-	4	1	1%
Data	-	-	-	-	Koss Corp.	8	2	4%	5%
Packaging	4	-	5%	6%	Kustom Elec.	12	12	1%	2
Electrosound	-	-	-	-	M. Josephson	8	8	14	14%
Group	5	12	5%	5%	Orrax Corp.	11	28	6	6%
First Artists	-	-	-	-	Recoton	3	12	1	1%
Prod.	11	11	3%	3%	Schwartz Bros.	4	-	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, Suite 100, Torrance, Calif. 91505 (213) 841-3761, member New York Stock Exchange, Inc.

DECEMBER 8, 1979 BILLBOARD

# Bright Era For Blank Tape Firms

## New Plants, Diversification Apparent All Over World

LOS ANGELES—Blank tape companies are investing millions of dollars in building new plants, expanding manufacturing production and working on technological advancements around the world.

Sony has decided to build a new base in Mexico. Sony Magnetics Products has established a wholly-owned subsidiary in Mexico called

Magnetics de Mexico to produce blank tape for the American market.

Estimated production capacity will be about 1.2 million audio cassette tapes per month. Sony has also decided to invest about \$13 million to build a magnetic tape plant in Bayonne, France, with an estimated 3 million audio cassette tape production per month.

Maxell, another Japanese firm, is constructing a tape manufacturing plant in Conyers, Ga., to assemble audio cassettes. And it has formed a new firm, Maxell America Inc. to operate the plant which will be in full production of both audio and

video products excluding the coating operation.

And TDK Electronics is building an additional production facility in Peachtree City, Ga., to augment its existing facility in Irvine, Calif.

Not to be outdone by the Japanese, U.S. firms, too, are on the move. Ampex is installing an \$8 million solvent recovery system at its magnetic tape facility in Opelika, Ala. The system should be completed by February 1981.

George Ziadeh, vice president and general manager of the firm's magnetic tape division, says Ampex (Continued on page 61)

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## Billboard SALES BAROMETER

LPs				SINGLES			
	UP	DOWN	STABLE		UP	DOWN	STABLE
LAST WEEK	65%	7%	28%	LAST WEEK	62%	18%	20%
PREVIOUS WEEK	49%	12%	39%	PREVIOUS WEEK	45%	22%	33%
PRERECORDED CASSETTES				PRERECORDED 8-TRACKS			
	UP	DOWN	STABLE		UP	DOWN	STABLE
LAST WEEK	59%	11%	30%	LAST WEEK	35%	16%	49%
PREVIOUS WEEK	52%	11%	37%	PREVIOUS WEEK	19%	35%	46%
BLANK TAPE				BUSINESS OVERALL COMPARED TO LAST YEAR			
	UP	DOWN	STABLE		UP	DOWN	STABLE
LAST WEEK	58%	9%	33%	LAST WEEK	27%	34%	39%
PREVIOUS WEEK	39%	13%	48%	PREVIOUS WEEK	29%	37%	34%

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

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# INJUNCTION HALTS EMI Pope's Album Spurs Hassle In Germany

By WOLFGANG SPAHR

HAMBURG—A bitter row has broken out in Germany between EMI Electrola and Deutsche Grammophon over the album, "Pope John Paul II At The Festival Of Sacrosong."

It's the same disk released by Infinity Records in the U.S. and, through various labels, in more than 30 other world markets.

An injunction has been slapped on EMI Electrola, over its Crystal label release of the package, with DG attorneys saying that the marketing and sleeve gives the impression that the Pope himself is featured on all the hymns and songs included, when, in fact, only five of the songs feature the pontiff.

DG appears to have taken its action as guardian of the Pope's record interests, claiming it has an exclusive contract with the Vatican and the Episcopate for disk rights of the Pope's visit to Poland this past June when he appeared at the Sacrosong festival.

And the company is releasing, through sister label Polydor worldwide, its own two-LP set featuring the pontiff, complete with four-color poster and messages from Roman Catholic leaders about the recording. It showcases the Pope performing various sacred songs, with "sing-along" items on the fourth side.

The EMI/Crystal disk originates from EOM Schallplatten of Frei-

burg, whose producer, Gerd Paulus, says, "The original idea comes from talks with Father Jan Paulusinski, director of the Sacrosong festival. The discussions over the recording of the event started in May."

He adds that EOM Records bought rights exclusively from Paulusinski, and further rights came from Polish radio, with royalties paid to both licensors.

"The album is dedicated to the papal support of what is known as the Festival Della Canzone Religiosa, and recordings on the album were made June 2-10."

Paulus claims that EMI Electrola has sold more than 100,000 units in Germany alone so far, though it's unclear whether this figure represents sales to retailers or to the public.

In the U.S., Infinity claimed to have shipped one million copies of the album, but 800,000 reportedly remain unsold in warehouses across the country.

The Vatican, meanwhile, says that there's no fully authorized album from the Pope's journey to Poland—the Polydor album features recordings made elsewhere—and that action will eventually be taken against record companies selling unauthorized repertoire.

EMI Electrola responds that its Crystal package meets all necessary

(Continued on page 66)



NEWS MAKERS—Bernard Edwards, left, and Nile Rodgers, right, of Atlantic's Chic, are interviewed by NBC-TV's Linda Ellerby on the state of disco music during a recent segment of the network's "Nightly News." The discussion took place in Atlantic's New York recording studios.

## BROOKLYN FIRM HIT

# N.Y. Court Blocks More Sales Of Bootleg T-Shirts

By DICK NUSSER

NEW YORK—A major crackdown on manufacturers and distributors of alleged bootleg T-shirts is underway here, with the issuance Wednesday (28) of a preliminary restraining order barring further sale of unlicensed product by a Brooklyn firm which the plaintiffs claim does a multi-million dollar business in illegal sales.

Bill Graham's Winterland Concessions, representing more than a dozen of the nation's top rock acts, launched the bootleg war Nov. 15 with a suit in Brooklyn federal court, followed by a mass issuance of summonses later that day to vendors hawking T-shirts outside Madison

Square Garden at a Fleetwood Mac concert.

The Manhattan law firm of Parcher & Herbert employed 10 private investigators to serve the summonses on more than 20 youths who were selling the merchandise.

Winterland Concessions Inc., based in San Francisco, says the illegal sales of T-shirts, outside concert halls and via mail-order ads in rock publications, costs its clients several million dollars a year in lost revenues.

Winterland represents plaintiffs Fleetwood Mac, Rod Stewart, the Doobie Bros., Eddie Money, Santana, REO Speedwagon, Ted Nugent, Aerosmith, the Grateful Dead, AC/DC, Journey, Steve Martin and Musidor B.V., a Dutch firm that handles the Rolling Stones merchandising agreements.

The suit alleges that Plymouth Mills, a major supplier of T-shirts with factories in Puerto Rico and Guatemala, is the manufacturing source for "approximately 40% to 50% of illegal T-shirt sales in the Northeast and up to 40% nationwide."

Plymouth, plaintiffs claim, is the entity behind other defendants listed in the suit as Our Front, On Top Inc., the T-Shirt Barn, Great American Screen Designs, Down Home Designs Ltd. and Priced Right School Sales Ltd., all of which advertise, sell or distribute T-shirts linked to Plymouth Mills. The suit includes posters and other novelty items as well.

In addition, the suit charges that Plymouth's principal owners, Alan and Joann Elenson, have been engaged in manufacturing T-shirts bearing likenesses or slogans without licenses since 1972, when they were warned by representatives of cartoonist Robert Crub to stop infringing on his copyrighted Mr. Natural character.

Since that time, the suit claims, the Elensons formed Our Front as the first in a series of "shell corporations" to avoid direct implication with the bootleg side of their T-shirt business.

Individuals affected by the injunction include the street vendors and subdistributors of the T-shirts, who the defendants say picked up the goods at a Brooklyn factory shared by Plymouth and Our Front, although each company maintained separate entrance.

The plaintiffs are asking for damages upwards of \$4 million against the defendants. The case continues before Judge Eugene Nickerson, although no date has been set for the next appearance by the parties involved.

# EXPANSION OF AM BAND IS BIT NEARER

GENEVA—The first step to expand the AM commercial radio band to permit more radio stations to take to the air has been taken by the allocations committee of the World Administrative Radio Conference meeting here.

The allocations committee has approved a plan to expand the AM dial from its present 1600 khz limitation to 1665 khz by 1987 and 1705 by 1990. The U.S. had proposed expansion of the dial to 1880 khz, but the committee decided to reserve 1705 to 1860 for amateurs.

The next step will be for a general session of the conference to approve the committee's action. As far as the U.S. is concerned, the dial expansion will be treated like a treaty, requiring Senate hearings and approval and support of the

(Continued on page 27)

## Music Plus TV

• Continued from page 6

label, Chrysalis, and a concert promoter, Wolf & Rissmiller, collectively picked up the tab with Music Plus.

While the majority of the buys are made linking to youth-oriented programming, such as "Saturday Night Live," "Soul Train" and "Rock Concert," the campaign again includes adjacencies to local news shows and major sports coverage. Seven different local stations will carry the spots.

Further illustrating the chain's confidence in tv to move albums is their deal with KNBC-TV here, wherein they will be represented with record product spots during the summer 1980 Olympics to be carried exclusively on that outlet.

As far as is known, this is the biggest advance buy ever made by a single chain, linked to such a significant event.

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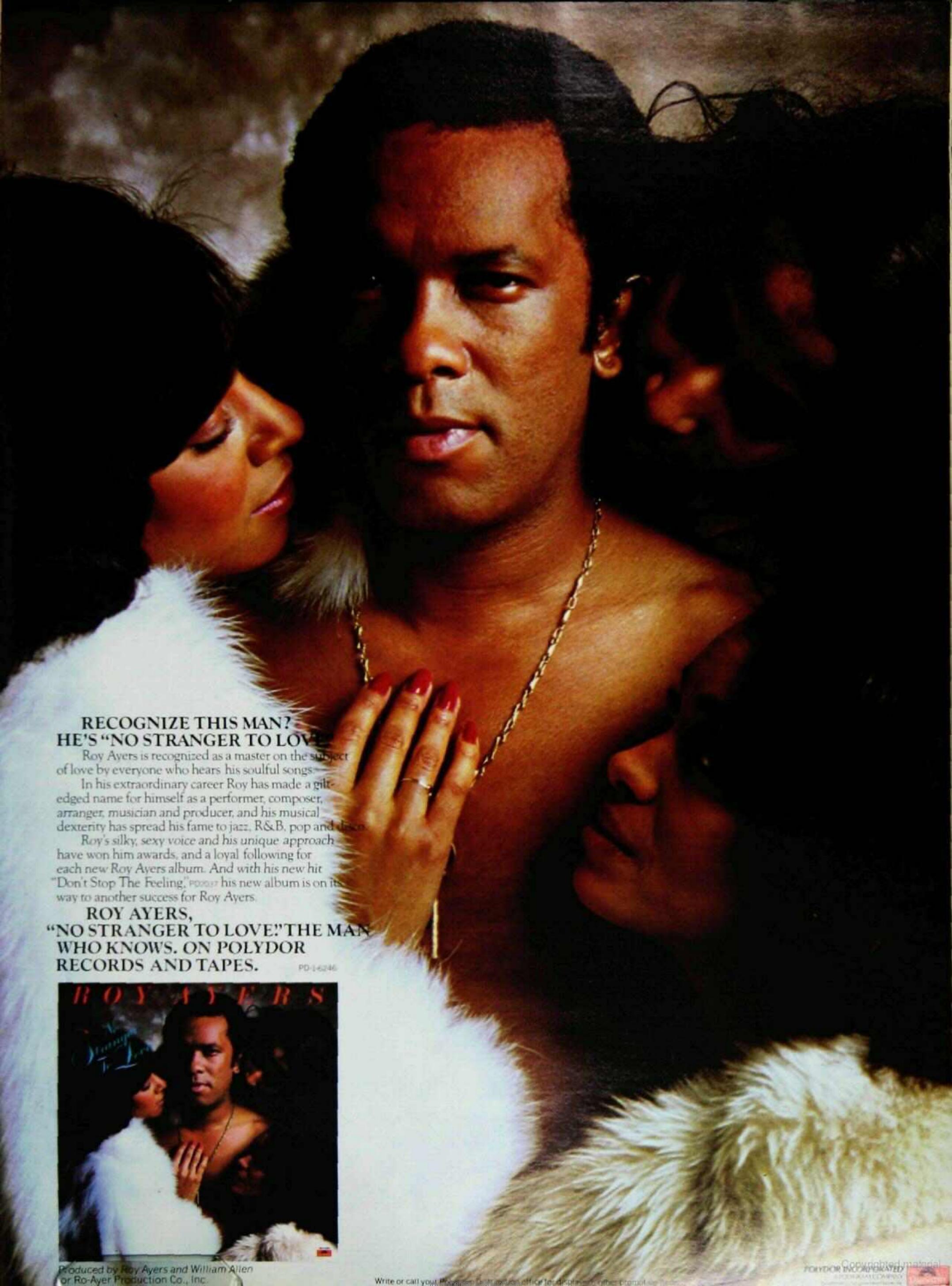
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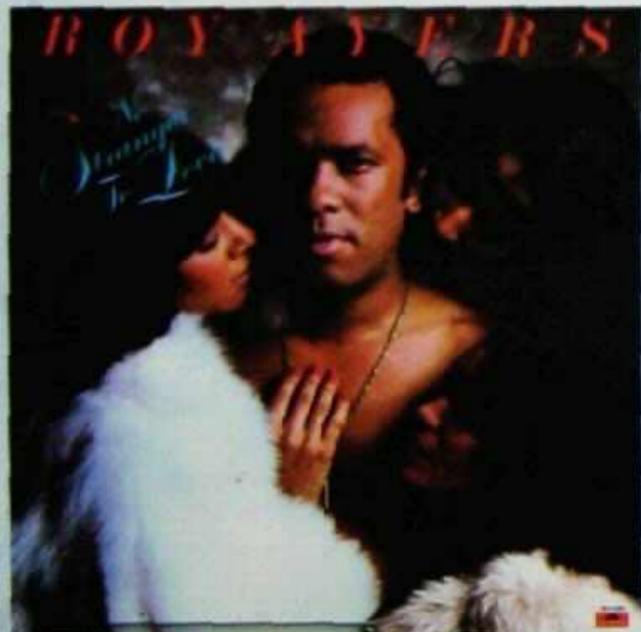
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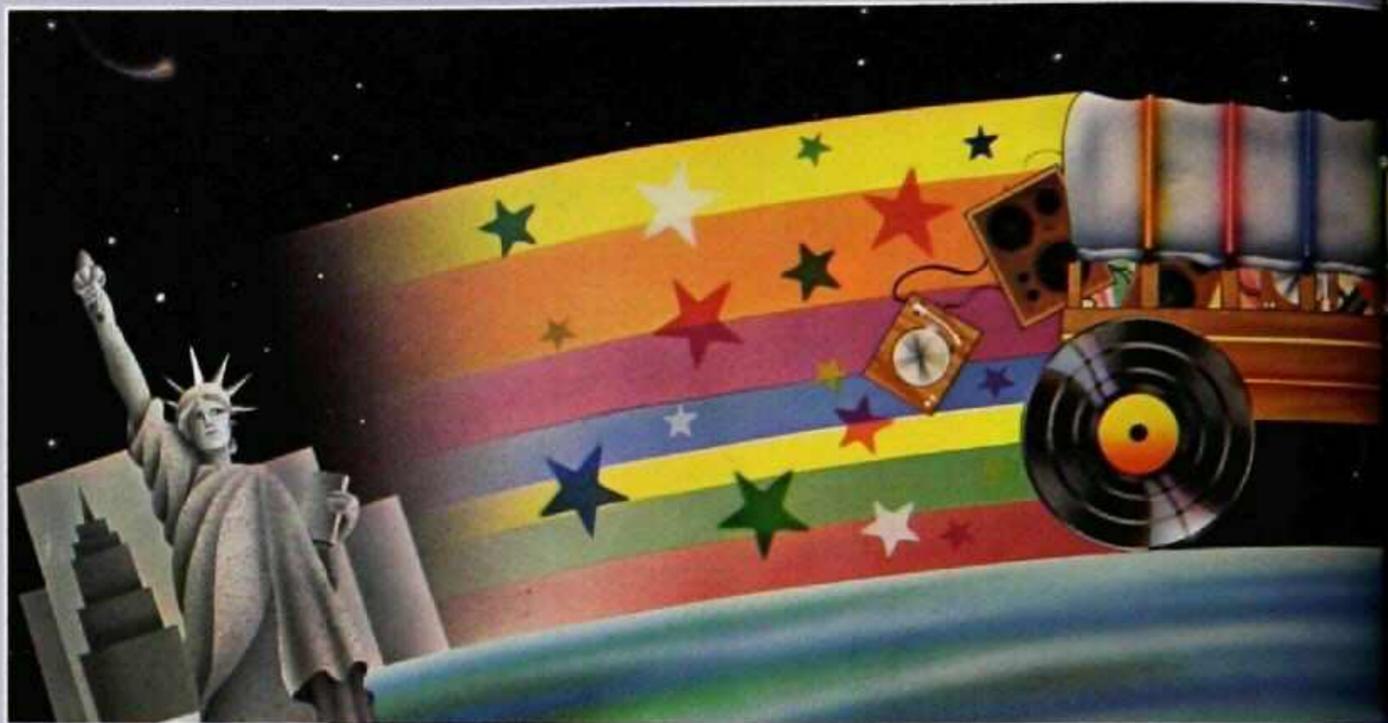
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# Billboard's International February 11-14, 1980/Century

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**Disco product promotion:** Hire in-house or go with independents?

**Radio DJ's, Club Spinners:** Mixing on the same wave length?

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**Disco owners**—competition in today's marketplace, should they organize?

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I am enclosing a check or money order, in the amount of (please check).

- \$265 EARLY BIRD RATE** (before December 21, 1979) for the following registrant categories: Club Owners/Managers/Franchisers, Record Company Personnel, Equipment Manufacturers, Exhibitors, Promotion and Marketing, Managers, Artists and Radio Personnel.
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**Registration does not include hotel\* accommodations or airfare. Registrant substitutions may be made. 10% cancellation fee will apply to cancellations prior to January 25, 1980. Absolutely no refunds after January 25, 1980.**

Register Now! Registration at the door will be \$25.00 higher.

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Billboard®

# Alexenburg Claims MCA Violation In Lawsuit

• Continued from page 6

ing Dec. 31 the following: 1978: \$260,000; 1979: \$280,000; 1980: \$300,000; 1981: \$320,000; 1982: \$340,000; 1983: \$360,000; and 1984: \$380,000.

MCA's alleged breach of the contract, as specified in the complaint, involves the following:

MCA violates an agreement that prohibited a merger of Infinity with MCA Records; dismissal of 90 non-contract employees; transfer of Infinity artist contracts to MCA Records; transfer of the label's operations to

California without Alexenburg's consent; depriving Alexenburg of control over development, management and operation of Infinity's businesses.

The suit also alleges: MCA denies Alexenburg the opportunity to secure a 50% share of any profits earned by Infinity during the term of the agreement; the withholding of about \$3 million of the proceeds of sales at Infinity; the destruction of Infinity "as an ongoing company."

As outlined in Exhibit A, which purports to be the actual manage-

ment agreement, the agreement also calls for additional fees to be paid to R.A.A. Productions of \$450,000 during the first nine months of the management period, and \$600,000 in the next 18 months.

Under a section called "Funding," Exhibit A states: the capitalization of Infinity consists of 100 shares of capital stock, \$1 per value, all of which have been purchased by MCA, and that MCA will advance to the corporation during the management period a maximum aggregate amount not to exceed \$15 million.

Under Infinity's own certificate of incorporation, the complaints states that all powers normally vested in a corporation's board of directors were vested instead, as permitted by Delaware law, in Alexenburg, as Infinity's president.

As president of Infinity, the complaint further notes, Alexenburg was not required to secure board authorization of his actions, except in four identified instances, including financial commitments obligating an aggregate more than \$1 million, income-sharing commitments, appointment of the chief financial offi-

cer and modification of the agreement.

Alexenburg's action against MCA is the second breach of contract suit involving MCA and its music operations. A suit between Mike Maitland, former president of MCA Records, and the company is still to be decided in a California court.

In that suit, filed last February in L.A., Maitland asks \$24 million in breach of contract damages. Maitland was replaced in January by Bob Siner, the marketing head, who is currently MCA Records president.

*Ron started as a singer in Philadelphia. He worked the board at several major festivals during the late '60s before entering the studio in England during the early '70s. Along the way, he began producing. As a producer and/or engineer, Ron has worked with The Who, Led Zeppelin, Bad Company, Dave Mason, The Babys, UFO and many others. His most recent project was with The Jefferson Starship.*

## ON MULTI-TRACKING

"I go for the whole thing. I would rather not do anything for two days than have to take the band down to three pieces and have to build it back up again. I'd rather piece the tracks together than piece the band together. I mean, there'll still be overdubs and things like that, but rock'n roll is so much a feel situation, you know?"

## ON DIPLOMACY

"A lot of times, people will stand around and everybody will think the other guy likes it. Nobody will say 'Well, I don't like it.' It won't be till after a while that they find out that nobody ever liked it. They just never wanted to say anything. Now, I'm the guy who goes in there and gets it all out of them—what they like and what they don't like—so there's none of that.

I can be the bad guy, sometimes. I'm just real frank and rough. If somebody's not doing something, I like to say it right then and there, so one of the band members doesn't have to say it. It might be a shock, but none of it is taken out of the studio."

## ON MUSICAL STYLES

"You know, hard rock stuff is the hardest thing to record. People whacking the hell out of the drums. Guitars turned up to ten. Everything is distortion. People screaming down microphones. The harder the rock, the harder it is to record."

## ON TAPE

"Consistency. That's the most important thing. You know, you can work all day for that one thing and you put that tape on and it drops out or it does something. You stay with it until it cracks up. Then you use somebody else's. And I did that a lot. I've used everybody's tape. I've been using 3M tape for five or six years, exclusively. They happen to use the same tape I do, here at The Record Plant. But if they didn't, I would have my own tape in in a second."

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WHEN YOU LISTEN FOR A LIVING.**

## 4 Tunes On A 'Mini-LP'

By ALAN PENCHANSKY

CHICAGO—Lance Records, a new independent r&b/disco label, will begin releasing 12-inch "mini-albums" containing four songs and listing at \$3.98.

The new product formats debut is expected in January, as a measure to deal with current economic conditions.

Lance is being created by indie producer John Dubiel, head of Lance Enterprises. The company has produced for RCA, Mercury, AVI and Ovation releases, Dubiel says.

The first mini-album by group Love is scheduled for January release. Dubiel plans to use stock album covers with stickers to provide information about the specific release.

Dubiel is producer of Chicago-based disco duo Ellen and Elaine, which scored a local club success with product released through Mercury. A new single by the sisters is being released this month on the Lance imprint.

The mini-albums will contain two songs per side, explains Dubiel.

The second mini-album will be done by group Brass Bullet, says Dubiel. In charge of the actual studio work here is producer Don Burnside, a vice president of the company.

According to Dubiel, dealers will pay about \$3 for the mini-albums. There have reportedly been discussions with larger labels about distribution. Dubiel also is talking directly with interested independent distributors.

## Bankruptcy

• Continued from page 3

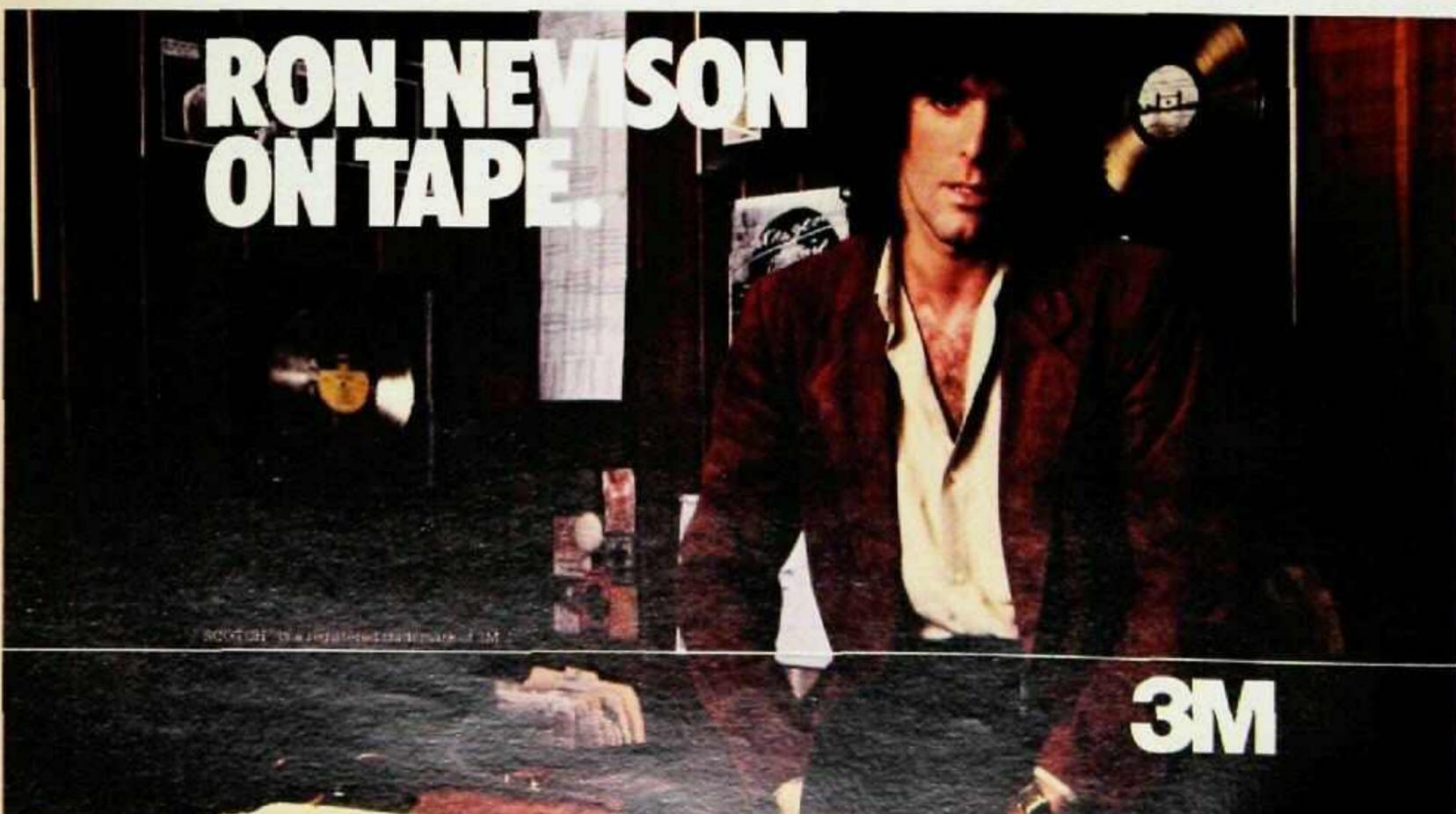
Rack and Argo Advertising, was approached for buyout by Milt Salstone, MS Distributing, Chicago, when the pioneer distributor decided to open here three years ago.

Pickwick Distributing, too, made overtures to Record Merchandising for acquisition prior to its opening in the San Fernando Valley. Both offers were declined at the time.

About 13 radio stations, primarily local, are among creditors, with KTTT-AM at \$13,373 and KDAY-AM at \$16,306 the only ones exceeding \$10,000.

Talmadge in business 33 years, this year lost two of his major labels: A&M to RCA distribution and Motown to Pickwick.

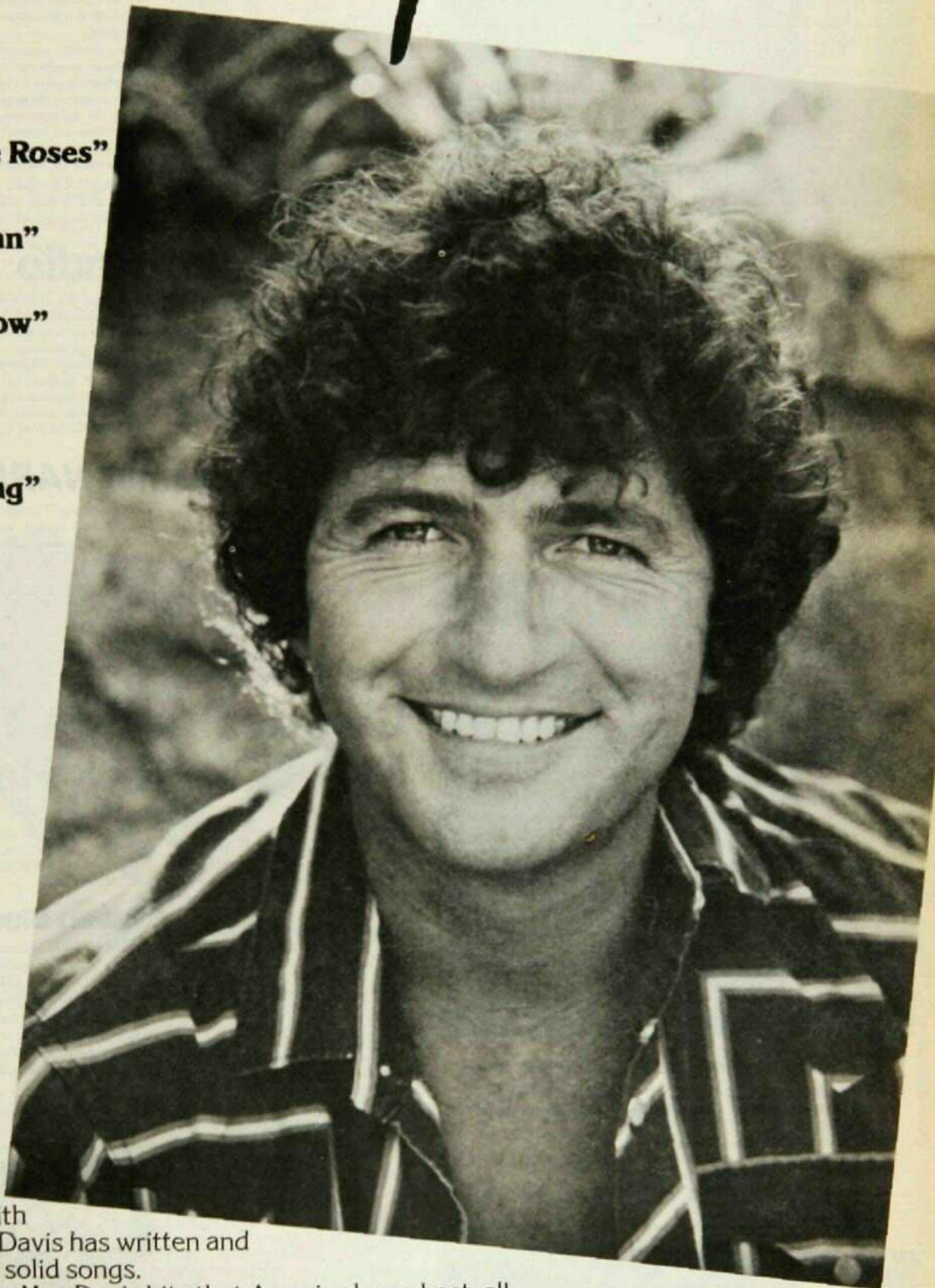
The distributorship was recently sued in Superior Court here by Motown which alleged it was owed \$1.5 million. And Cachet Records has also instituted suit in the same court, charging the company owed it \$86,449.20.



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# Mac's Top Ten.

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- ② "Stop and Smell The Roses"
- ③ "I Believe in Music"
- ④ "One Hell of a Woman"
- ⑤ "Burnin' Thing"
- ⑥ "Watchin' Scotty Grow"
- ⑦ "In The Ghetto"
- ⑧ "Friend, Lover, Woman, Wife"
- ⑨ "Something's Burning"
- ⑩ "Memories"



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A perfect album for everyone who believes in music.

**Mac Davis' "Greatest Hits" On Columbia Records and Tapes.**

# Cassette Orders In U.S. Narrow 8-Track Gap

Continued from page 1  
two big fall sellers—the Eagles' "The Long Walk" (Elektra/Asylum) and Fleetwood Mac's "Tusk" (Warners)—were close to 50/50, partner Sani Rothberg reports.

Adds Rothberg, "Initial orders may still be 60/40 8-track over cassettes, but reorders are virtually all cassette, so the overall ratio is much closer to 50/50. By next spring, the initial orders should favor cassette as we feel it's rapidly going that way."

Looking ahead, Rothberg notes that of eight January album orders from Pickwick, only five are for 8-track, but all are in cassette format. "They control from 17% to 20% of the retail market and they should know where it's at."

Rothberg claims ASR saw the shift taking place some time ago, having invested more than \$500,000 in new cassette duplicating and packaging equipment over the past 18 months.

Special tape surveys undertaken by Polygram Distribution Inc. and Arista Records underscore cassette sales strides.

On a national basis, a recent study at Polygram Distribution, Inc. indicates that there's a one to one ratio between cassettes and 8-tracks.

Yet, notes Jules Abramson, vice president of planning, a returns survey further shows that retailers are "still ordering with old buying habits. We've seen where customers have purchased 8-track product on a 2 to 1 basis or even a 3 to 1 basis; their returns on 8-track are coming back on a 5 to 1 basis."

Abramson adds that Polygram's

view is that new tape product orders—with no regional exceptions—should be on the basis of one to one.

"Starting at this point, the retailer will see what's selling and what's not selling. To me, it doesn't make any sense to find that one retailer in an area is buying 8-tracks on a 3 to 1 basis, while another is buying one to one."

Polygram's sales force, Abramson notes, is engaged in an educational program to alert dealers to the need to order both configurations on an even basis.

The executive also cautions that "the severity of home taping is keyed around the cassette. Retailers can't continue to merchandise cassettes the way they do under lock and key. They have to make it easier for the consumer to buy them." As for blank tapes, Abramson wonders why blank tapes are generally dis-

played openly, while cassettes are not, particularly when in many instances there may be little difference in the pricing of blanks and prerecorded product.

Assistance in preparing this story provided by Stephen Traiman and Kip Kirby.

Lenny Scheer, sales chief at Arista, says sales over the last quarter show a 60-40 ratio in favor of 8-tracks, but it's now dwindled to 55-45 at current order pace. "I'm projecting a 50/50 ratio quickly," he adds.

In a regional breakdown, Western areas show higher cassette sales at the label, including Hawaii. The East favors 8-track, while margins in the South give 8-tracks a wider edge, with Texas running 2 to 1 for 8-tracks.

Interestingly, Florida tape movement is 50/50. In the Midwest, the ratio generally runs 60-40 in favor of 8-tracks, while the Chicago area reduces the spread to 60/40.

Cal Roberts of Columbia Record Productions custom pressing and duplication still sees a slight margin in favor of 8-tracks, and offers a retail viewpoint as one of the reasons the cassette configuration is coming on strong.

"A lot of the cassette momentum has been created by retailers who don't have money to spend on too much inventory. With greater expectations for cassette, they're pushing further into the cassette corner. The ills of the record industry are bringing pressure on 8-tracks.

"It's the combination of economic forces at this time that resembles pressures on quad which was intro-

duced during a recessionary period."

Roberts, however, notes that there are a "tremendous number of 8-track units in use and they won't go away. Until these units wear out and are replaced, there'll still be a market for 8-tracks."

Figures at RCA Records also reflect the closing of the 8-track and cassette gap. The label says that sales in 1979 through August show a margin of 61% versus 39% in favor of 8-tracks, but a 59% versus 41% ratio with the addition of September and October sales figures.

RCA's September and October figures further amplify cassette momentum. In September, cassettes accounted for 44% of tape sales against 56% for 8-tracks, while the October figures further reduce the spread to 55% 8-tracks, 45% cassettes.

## Ask Court Review On Radio Formats Rule

Continued from page 1

hearing in such cases to determine whether the format in question is in fact, unique in the market, whether a format change would spark significant public outcry and whether the format is financially viable before ordering station management to maintain it.

The appeals court decision overruled a 1976 FCC policy statement which held that broadcasters have a right to choose entertainment formats without government interference.

That policy statement (never in

fact enacted while court proceedings continued) stemmed from the 1974 WEFM-FM Chicago case in which a classical station wished to switch to a rock format.

Citizens' groups including the WNCN Listeners Guild, the Citizens' Communications Center, Classical Radio for Connecticut, Inc., the

Committee for Community Access and the United Church of Christ will be among the respondents in the Supreme Court decision.

These groups argue that the appeals court decision in the WEFM case should stand and should be applied in other unique format cases like WNCN-FM New York, a classi-

cal station considering a change in format.

The FCC's position asks the Supreme Court for a writ of certiorari to review the appeals court decision. The Supreme Court is expected to decide whether the case will be heard sometime in the next two months.

## N.J. Suit Against NARM Goes To Trial

CAMDEN, N.J.—An antitrust action seeking more than \$500,000 in damages from the National Assn. of Recording Merchandisers has been brought in State Superior Court here by International RPM Inc. of Cherry Hill, N.J.

The suit, being heard before

Judge Hurlburt Tomlin, alleges that NARM had agreed, and later reneged, to sponsor a record trade show for International RPM. Restraint of trade, monopolization and sabotage of the proposed trade show is charged.

After two days of hearings on a

motion by NARM for a summary judgment, Judge Tomlin ruled against dismissing the suit, and selection of a jury was begun Thursday (29).

International RPM, which originally planned to hold its show for record retailers in July 1976 in Las Vegas, is headed by Don C. Kenley and Lee Hasin. Kenley is an executive of the Philadelphia Gas Works. Hasin is a one-time manager of Hy Lit, Joe Niagara and several disco deejays in neighboring Philadelphia.

The antitrust action alleges that NARM is controlled largely by racketeers who prevailed upon the association to withdraw support of the show. As a result, it is claimed, NARM not only pulled away its endorsement but sabotaged the show by pressing record manufacturers not to support it.

### AT BOTTOM LINE

## Classical Artists To Play N.Y. Rock Hall

By DICK NUSSER

NEW YORK—Nonesuch Records, Elektra/Asylum's low-key classical line, is planning a three-day foray into the Bottom Line—scene of most label-backed rock showcases here—with three of its artists.

"Actually, they contacted us," says Bill Berger, the label's national sales manager. "Initially they wanted just one act but we thought a series would be better than just a one shot affair."

The series begins Sunday (16) with pianist Paul Jacobs and guest Aaron Copland, who will perform his own composition for two pianos. Jacobs will offer a mix of jazz and classical work ranging from Debussy to William Bolcom. Copland records for Columbia.

The next night features the avant-garde troupe, Speculum Musicae, with works by Stravinsky, Lukas Foss and Frederic Rzewski.

The series concludes Dec. 23 with a Christmas special featuring the label's Boston Camerate, directed by Joel Cohen, who will perform its "Christmas Music From England and Early America," taken from a Nonesuch release of the same name. All three shows will be given twice nightly, at 8:30 and 11:30 p.m.

Nonesuch is making sure corresponding product is in the stores in the metropolitan area during the series. Several ads in The New York Times are planned, as are radio spots.

## Mabon Blues Suit Names Atlantic

NEW YORK—Bluesman Willie Mabon is suing Atlantic Records and Republic Music in U.S. District Court here for allegedly infringing on his copyrighted tune, "I Don't Know," which appears on the current Blues Bros. LP. The album reportedly sold more than a million copies.

The veteran r&b composer and singer says he has maintained copy-

righted title to the tune since he wrote it in 1952. Mabon is asking for an accounting of all profits derived from the song via the Blues Bros. LP and a \$1 per infringing copy plus additional penalties upwards of \$50,000.

In addition, Mabon is asking that all masters, mothers and stampers plus existing inventory containing the tune be destroyed. His lawyers are demanding a jury trial.

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6 MONTHS IN L.A. SUBURB

# New LP Store Profits On Oldies

By JOHN SIPPEL

LOS ANGELES—Imagine a 1,250 square foot neighborhood LP-only store, open in its sixth month, doing 70% of its volume in used product with the owner and one employee racking up a five-figure monthly dollar volume.

That's the case of long-time label marketing executive Danny Alvino who opened Music And Memories in Studio City June 1 with 7,500 LPs "that had another owner" from among a job lot he bought from a Texas outlet.

"I wanted to emphasize nostalgia, so I gave 2,500 LPs to Goodwill Industries, because they weren't the kind of oldies I wanted," Alvino explains.

His daily cash receipts, showing by artist and title what he's sold, now indicate his average customer buys \$25 worth of an inventory that is 70% used and 30 mint copies. He stocks no contemporary rock, only LPs over 10 years old. The only current frontline LPs he would stock might be unusual items like a hit Broadway show or soundtrack.

His inventory has swelled to more than 12,000 LPs and 3,000 EPs. Because he leased the store in Studio City nearby Universal City, Warner Bros., CBS studios and NBC-TV Coast headquarters, Alvino decided he'd start with hard-to-find soundtrack and personalities' LPs.

Gopher Products Custom makes some of his divider cards since the artists are so rare. He keeps one LP of each title by the artist behind the divider card. To indicate the scope of his inventory, you'll find divider cards and titles like: Horst Jankowski (6 copies); Jose Melis (4); Perez Prado (6); Richard Hayman (10); Chad Mitchell Trio (8); Lester Lanin (20); Richard Maltby (5); Henri Rene (6); Esquivel (7); Clebanoff Strings (8); McGuire Sisters (7); Ted Heath (29); Gogi Grant (4); Joni James (16) and Connie Francis (20). That's just a tiny sampling.

Alvino has long been a Sinatra buff. "Old Blues Eyes" has 130 different LP titles behind his divider card. Alvino illustrates how he has three different colors of some Sinatra titles in the Capitol catalog, with the oldest bringing \$20 while the newest goes for \$7. Alvin under-sells most collectors' stores. His prices vary from \$3 to \$75, with the majority hovering between \$7 and \$10.

Alvino admits that the pressures of labels' ivory towers were getting to him two years ago when he left as sales manager of United Artists Records. "The fun was gone. I couldn't take more managers getting into the business side," he explains.

Alvino prefers the more leisurely pace of the 40 to 50 customers who daily browse from 11 a.m. to 7 p.m. except Sunday. He enjoys the empathy he is building with customers and with persons who come in to sell old records.

Word of mouth has been his biggest boon. He has advertised a little in the Valley News, local playbills and intends to try KGIL-AM, the local station that features old music.

Burt Reynolds, Sally Fields, Kathryn Grayson, Polly Bergen and George Kennedy shop at the store. Reynolds told him he had stopped at a nearby chain store, where he could not find the oldies LPs, before coming in the first time.

Alvino stresses motion picture music, but he's also well stocked with folk, jazz, classical and easy listening. His average 30-year-old patron doesn't care if it's a promo copy or a mint LP, but buys on the basis of scarcity and condition.

Alvino is searching for lesser-known labels in all these fields, as he does a brisk business in such infrequently-stocked independent labels. He has no account number with any branch-operated distribution setup.

When he first opened, Alvino made a deal to showcase ancient jukeboxes in the store. They didn't move so they were removed. In the space, he started putting movie one-sheets and musical show posters. He

only buys originals. They are sold mostly framed from about \$30 to \$100, again depending on scarcity.

Alvino made his first buying trip abroad recently. He shipped back over 2,000 British imports. He'll go again and on a regular basis for both LPs and EPs.

He's looking to augment his small book department. He does extremely well with a British published "Sinatrafle, Vols. I-II." His customers want volumes that cover discographies and vintage wax. He just added about 400 comedy LPs to his stock.

To prove he's found his groove, the one-time Brooklyn retail clerk is eyeballing the mid-Valley area for another Music And Memories location. He's certain there is enough old inventory locally and customers to buy it. Alvino hopes he can clone another Mark Porter, his present store associate, a former Big Ben's manager who is as into vintage music as the boss.



EMBRACEABLE YOU—20th Century-Fox artist Stephanie Mills gets a hug from WBLS-FM's Frankie Crocker, left, following her recent appearance at the Metropolitan Opera. Looking on are RCA Records president Robert Summer and RCA's black music merchandising manager, Keith Jackson. RCA's division vice president of black music marketing, Ray Harris, is seen in the background. RCA distributes 20th Century.

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## Manilow Guesting

LOS ANGELES—Barry Manilow performs four songs in a "mini-concert" segment of Merv Griffin's syndicated television show airing Wednesday (12). The four are from his Arista LP's and include "Ships," "I Don't Want To Walk Without You," "When I Wanted You" and "Copacabana."



Founded 1894

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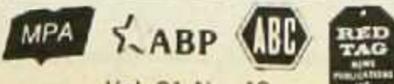
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Vol. 91 No. 49

# Defectives: Everyone Loses

By LYNDA STONE

We're approaching the end of another year and I think it can be said, by most, that 1979 has been one of the tougher ones.

Many of us learned that we must conduct our businesses so that one and one is two, and not try to make it three or four. Most of the new policies set forth by the major companies are sound, in that they deal with realistic, rational and logical figures. Figures that, if we stay within, should enable us to sell records at a profit.

I deal in almost every facet of the record industry. And the one problem I find common to all areas is defective records.

Nothing appears to be happening, other than a lot of discussion. It would seem that this is a manufacturing and shipping problem. Its solution could save the entire industry hundreds of thousands, if not millions of dollars a year.

My question is, "Why is it not being approached and attacked by everyone in the record industry?" This is the one thing common to manufacturing, exporting, retailing and wholesaling. Everyone suffers the frustration of having to process or take a loss on faulty records.

I have recently returned from Europe and one of the greatest complaints I heard was not that the DC10s were grounded, or that one dealer gets new releases faster than the other, or that prices are high. Every single customer mentioned, "Why can't the U.S. control its faulty records? When we import records from the U.S. and have 4% or 5% defectives it costs us too much money. It negates most of the profit from these sales. It makes us re-evaluate whether or not having U.S. records is a profitable venture."

## 'Why can't we deal with a basic production problem?'

I have a jukebox one-stop for singles only. That's a simple matter. Singles, the record business has been making them for years. Why do we have such a high rate of defectives? A jukebox is a piece of machinery unable to play a record that is not made to standard. Why, in this land where technology is so far advanced, can't we deal with a simple manufacturing problem?

I have walked into the back rooms of retail stores and have seen a 50%-75% defective rate on one album. "What's the deal with this album?" They tell me, "They're all warped." The Donna Summer album—a hot item.

Casablanca automatically ships, what, a million or more of this particular item and, yes, the chances are pretty good we're going to sell it. Some of the stores have run as high as a 70% defective rate. How much money does this cost Casablanca? Are they getting a rebate on their manufacturing costs for these defectives? Have they analyzed why this record is defective? Why are 70 out of 100 customers who have walked into a store annoyed with the clerks, the store, Casablanca, Donna Summer, everyone!

They don't know who manufactures records; they only know that they deal with a clerk in a record store and they have a

faulty record they can't listen to and they have to make a special trip back to the store. Is this a proper way to treat a customer? How much does it cost the record industry for these defective records?

The Jimmy Buffett album. Well, I don't know about the rest of the country but I know in Florida Jimmy Buffett is a serious LP. I watch this shipment being unloaded and I find I have a skid full of defective records—warped—packed incorrectly.

The freight companies get their money. I'm sure the jacket manufacturers get their money, and the plants that press the album also get paid. But we can't sell them because they're all defective.

Why are these records defective? Well, let's look at it. Many defective records have nothing to do with the quality of the pressing. There are some and every once in awhile there's a bad run such as singles that are off-center and won't play on jukeboxes, but the majority of defectives have to do with how these records are wrapped, packed and shipped.

We have a serious problem with warpage. That's a manufacturer problem. If records are improperly poly-wrapped or improperly packed, it should not be too difficult to correct! I don't have any manufacturing experience but I'll bet if I put my mind to it for a bit I could solve this problem.

I'm not talking about the economy, or the budget or the balance of payments; those are hard problems. I'm talking about a simple problem which we all face, that costs us all lots of money.

I, personally, would like to know what is being done about this. As an owner of retail stores and one-stops, I would like to know how I can save money. Do I have to worry about all these defectives when I deal with my return percentages? Do I have to worry about paying freight on all these defectives?

Most of our returns are done after hours. We don't have time during the regular day; that's for shipping records. Do I have to pay my men overtime to handle these defective records?

How many dollars do we spend on freight and handling of defectives, and how many customers do we lose because of this? How much time is wasted, and do we value time as money?

I would think that the manufacturer would want a solution. He sees the defective returns, or doesn't he? He, being collectively the gentlemen who run Warner Bros., Atlantic, CBS, Polydor and all the other record companies.

## 'How much time is wasted, how many customers lost?'

Do they know how many sales are lost? Do they want to solve a problem that affects every individual in the record industry, as well as every consumer who buys a record? Do they want to deal with this problem?

Please, let's find a solution, now, before more profits are lost.

Lynda Stone is general manager of Tone Distributors Inc. in Hialeah, Fla.

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

# Letters To The Editor

Dear Sir:

So often we hear or read complaints about record companies that I would like to offer a compliment about one.

My wife had written a letter to Marie Anderson of Polar Records about the popular Swedish composer/artist Ted Gardestad, and how it was impossible to locate his records in this country. She responded by air mailing several LPs to us, including his latest, "Blue Virgin Isles," containing the 1979 Swedish Eurovision entry "Satellite."

I feel this was above and beyond the call of duty, and shows true and meaningful concern for the public. Hats off to Marie Anderson and Polar Records.

David A. Wallingford  
Bellevue, Ohio

Dear Sir:

It's a great idea to release the latest records by Stevie Wonder, Fleetwood Mac, Herb Alpert and others that were recorded using digital technology. On the surface it would seem to be a giant step forward in achieving a better sound.

However, poor pressing of the product negates any gains that were made in the recording process. You can still find clicks, pops, off center records and warps in the latest releases. When will the record companies realize that consumers are purchasing better stereo equipment and expect their records to match the quality they can reproduce in their stereo systems.

Jim English  
Music Director  
WDRG-AM-FM  
Hartford, Conn.

Dear Sir:

I read with interest R.B. Stone's letter (Nov. 3, 1979), having to do with getting radio exposure for a first record release. As a label administrator I know what is involved. I have had experience with the "holier than thou" type of music director who plays God at his station to feed his ego. It's unfortunate that many station owners and general managers let them get away with this sort of thing.

Until recently, my label has been promoting country product and we have recently added gospel and soul. I

encourage Stone not to give up hope. There are many good and fair music directors in country radio who will give a new record exposure and let their listeners decide if a song is good or bad. That is the way it should be in all formats.

Larry Briel  
Executive Director  
Roseway International Records  
Seattle, Wash.

Dear Sir:

The collapse of the Odyssey chain doesn't surprise me a bit. What does surprise me is that the big companies continued to ship goods to someone who obviously had no way to pay for them.

Isn't it time manufacturers stop financing chain stores with 90-120 day (and more) billing? Give them 30 days to pay, just like the rest of us. And if they don't pay, cut them off.

Russ Koehler  
Westwind Records  
Sonoma, Calif.



# Raves, coast-to-coast.

"Barry Manilow's new 'One Voice' album is one big, fat, smashing hit. It's the best Manilow album to date." — Aaron Gold, *Chicago Tribune*

"Barry Manilow goes for the emotional jugular vein. This album is his best yet." — Dennis Hunt, *Los Angeles Times*

"Richness of production. Powerful melodies. Manilow's singing is emotionally true with unusual warmth and sincerity...the quintessential New York record." — Stephen Holden, *New York Times*



**Barry Manilow's "One Voice." An album for all time. Featuring "Ships," and the brand new single just released, "When I Wanted You." On Arista Records and Tapes.**



# Billboard Singles Radio Action

Playlist Prime Movers ★ Regional Breakouts & National Breakouts

Based on station playlists through Thursday (11/29/79)

## TOP ADD ONS - NATIONAL

- MICHAEL JACKSON—Rock With You (Epic)
- DIONNE WARWICK—Deja Vu (Arista)
- D'JAYS—Forever Mine (P.I.R.)

### D—Discotheque Crossover

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

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

**BREAKOUTS**—Billboard Chart Dept. summary of new products exclusive of Add Ons and Prime Movers.

### KOPA—Phoenix

- FLEETWOOD MAC—Sara (WB)
- BLACKFOOT—Train, Train (Atco)
- FOGHAT—Third Time Lucky (Bearsville) 27-20
- KENNY ROGERS—Coward Of The County (UA) 30-22

### KTKT—Tucson

- HALL & OATES—Wait For Me (RCA)
- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
- EAGLES—The Long Run (Asylum) 12-5
- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 10-8

### KQEO—Albuquerque

- FRANK MILLS—Peter Piper (Polydor)
- ABBA—Chiquitita (Atlantic)
- DIONNE WARWICK—Deja Vu (Arista) 14-9
- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 8-4

### KENO—Las Vegas

- FLEETWOOD MAC—Sara (WB)
- EAGLES—The Long Run (Asylum)
- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 16-9
- RUPERT HOLMES—Escape (Infinity) 13-6

### KFMB—San Diego

- ISAAC HAYES—Don't Let Go (Polydor)
- BREATHLESS—Taking It Back (EMI)
- KOOL & THE GANG—Ladies Night (De Lite) 14-5
- KENNY ROGERS—Coward Of The County (UA) 29-15

## Pacific Northwest Region

### TOP ADD ONS:

- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
- SMOKEY ROBINSON—Cruisin' (Tamla)
- LITTLE RIVER BAND—Cool Change (Capitol)

### PRIME MOVERS:

- CLIFF RICHARD—We Don't Talk Anymore (EMI)
- JEFFERSON STARSHIP—Jane (Grunt)
- RUPERT HOLMES—Escape (Infinity)

### BREAKOUTS:

- FOGHAT—Third Time Lucky (Bearsville)
- JOHN COUGAR—I Need A Lover (Riva)
- ROBERT JOHN—Lonely Eyes (EMI)

### KFRC—San Francisco

- JOHN COUGAR—I Need A Lover (Riva)
- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
- RUPERT HOLMES—Escape (Infinity) 16-7
- MICHAEL JACKSON—Rock With You (Epic) 25-17

### KYA—San Francisco

- K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound)
- CLIFF RICHARD—We Don't Talk Anymore (EMI) 20-16
- J.D. SOUTHER—You're Only Lonely (Columbia) 11-8

### KLIV—San Jose

- LITTLE RIVER BAND—Cool Change (Capitol)
- EAGLES—Heartache Tonight (Asylum)
- FLEETWOOD MAC—Tusk (WB) 11-4
- KENNY ROGERS—You Decorated My Life (UA) 26-21

### KROY—Sacramento

- CRYSTAL GAYLE—Half The Way (Columbia)
- EAGLES—The Long Run (Asylum)
- MICHAEL JACKSON—Rock With You (Epic) 16-8
- RUPERT HOLMES—Escape (Infinity) 11-1

## PRIME MOVERS - NATIONAL

- RUPERT HOLMES—Escape (Infinity)
- KENNY ROGERS—Coward Of The County (UA)
- JEFFERSON STARSHIP—Jane (Grunt)

### KYNO—Fresno

- PABLO CRUISE—I Want You Tonight (A&M)
- HERB ALPERT—Rotation (A&M)
- RITA COOLIDGE—I'd Rather Leave While I'm In Love (A&M) 29-21
- ABBA—Chiquitita (Atlantic) 38-29

### KGW—Portland

- LITTLE RIVER BAND—Cool Change (Capitol)
- K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound)
- STYX—Babe (A&M) 10-2

### KING—Seattle

- KENNY ROGERS—Coward Of The County (UA)
- DR. HOOK—Better Love Next Time (Capitol)
- JEFFERSON STARSHIP—Jane (Grunt) 21-14
- CLIFF RICHARD—We Don't Talk Anymore (EMI) 25-13

### KJRB—Spokane

- CHEAP TRICK—Voices (Epic)
- AEROSMITH—Remember Walking In The Sand (Columbia)
- LITTLE RIVER BAND—Cool Change (Capitol) 9-4
- KENNY ROGERS—Coward Of The County (UA) 21-14

### KTAC—Tacoma

- FLEETWOOD MAC—Sara (WB)
- TOM JOHNSTON—Savannah Nights (WB)
- STREISAND/SUMMER—No More Tears (Columbia/Casablanca) 10-4
- JEFFERSON STARSHIP—Jane (Grunt) 14-9

### KCPX—Salt Lake City

- MICHAEL JACKSON—Rock With You (Epic)
- FOGHAT—Third Time Lucky (Bearsville)
- STEVIE WONDER—Send One Your Love (Tamla) 20-13
- KENNY ROGERS—Coward Of The County (UA) 27-21

### KRSP—Salt Lake City

- SMOKEY ROBINSON—Cruisin' (Tamla)
- FOGHAT—Third Time Lucky (Bearsville)
- K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound) 7-3
- FOREIGNER—Head Games (Atlantic) 20-14

### KTLK—Denver

- CLIFF RICHARD—We Don't Talk Anymore (EMI)
- ROBERT JOHN—Lonely Eyes (EMI)
- KENNY LOGGINS—This Is It (Columbia) 25-17
- RICHIE FURAY BAND—I Still Have Dreams (Asylum) 40-28

### KIMN—Denver

- STEVIE WONDER—Send One Your Love (Tamla)
- CRYSTAL GAYLE—Half The Way (UA)
- JOHN COUGAR—I Need A Lover (Riva) 21-17
- CLIFF RICHARD—We Don't Talk Anymore (EMI) 20-16

### KJR—Seattle

- SMOKEY ROBINSON—Cruisin' (Tamla)
- FOGHAT—Third Time Lucky (Bearsville)
- KENNY LOGGINS—This Is It (Columbia) 9-4
- JEFFERSON STARSHIP—Jane (Grunt) 14-5

### KYYX—Seattle

- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
- FOGHAT—Third Time Lucky (Bearsville)

### KCBN—Reno

- RITA COOLIDGE—I'd Rather Leave While I'm In Love (A&M)
- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
- STEVIE WONDER—Send One Your Love (Tamla) 20-13
- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 30-21

## North Central Region

### TOP ADD ONS:

- KENNY LOGGINS—This Is It (Columbia)
- MICHAEL JACKSON—Rock With You (Epic)
- DIONNE WARWICK—Deja Vu (Arista)

### PRIME MOVERS:

- STEVIE WONDER—Send One Your Love (Tamla)
- JOHN COUGAR—I Need A Lover (Riva)
- CLIFF RICHARD—We Don't Talk Anymore (EMI)

### BREAKOUTS:

- EAGLES—The Long Run (Asylum)
- CHEAP TRICK—Voices (Epic)
- FOGHAT—Third Time Lucky (Bearsville)

### CKLW—Detroit

- EAGLES—The Long Run (Asylum)
- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) X-20
- STEVIE WONDER—Send One Your Love (Tamla) 23-19

### WDRQ—Detroit

- FOGHAT—Third Time Lucky (Bearsville)
- LITTLE RIVER BAND—Cool Change (Capitol)
- MELISSA MANCHESTER—Pretty Girls (Arista) 15-8
- CLIFF RICHARD—We Don't Talk Anymore (EMI) 19-11

### WTAC—Flint

- MICHAEL JACKSON—Rock With You (Epic)
- FLEETWOOD MAC—Sara (WB)
- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 26-19
- J.D. SOUTHER—You're Only Lonely (Columbia) 3-1

### Z-96 (WZZR-FM)—Grand Rapids

- MICHAEL JACKSON—Rock With You (Epic)
- CRYSTAL GAYLE—Half The Way (Columbia)
- JEFFERSON STARSHIP—Jane (Grunt) 26-18
- J.D. SOUTHER—You're Only Lonely (Columbia) 18-7

### WAKY—Louisville

- SMOKEY ROBINSON—Cruisin' (Motown)
- FLEETWOOD MAC—Sara (WB)
- KENNY ROGERS—Coward Of The County (UA) 22-13
- DR. HOOK—Better Love Next Time (Capitol) 27-21

### WBGW—Bowling Green

- SMOKEY ROBINSON—Cruisin' (Motown)
- FOGHAT—Third Time Lucky (Bearsville)
- JEFFERSON STARSHIP—Jane (Grunt) 23-12
- LITTLE RIVER BAND—Cool Change (Capitol) 21-10

### WGCL—Cleveland

- DIONNE WARWICK—Deja Vu (Arista)
- CHEAP TRICK—Voices (Epic)
- MICHAEL JACKSON—Rock With You (Epic) 21-12
- RUPERT HOLMES—Escape (Infinity) 13-3

### WZZP—Cleveland

- MICHAEL JACKSON—Rock With You (Epic)
- PABLO CRUISE—I Want You Tonight (A&M)
- ANNE MURRAY—Broken Hearted Me (Capitol) 2-1
- J.D. SOUTHER—You're Only Lonely (Columbia) 8-2

## BREAKOUTS - NATIONAL

- FLEETWOOD MAC—Sara (WB)
- ROBERT JOHN—Lonely Eyes (EMI)
- EAGLES—The Long Run (Asylum)

### Q-102 (WKRQ-FM)—Cincinnati

- JEFFERSON STARSHIP—Jane (Grunt)
- TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA)
- KENNY LOGGINS—This Is It (Columbia) 16-11
- CLIFF RICHARD—We Don't Talk Anymore (EMI) 14-9

### WNCI—Columbus

- LITTLE RIVER BAND—Cool Change (Capitol)
- KENNY LOGGINS—This Is It (Columbia)
- STEVIE WONDER—Send One Your Love (Tamla) A-17
- KOOL & THE GANG—Ladies Night (Mercury) A-11

### WCUE—Akron

- TOM JOHNSTON—Savannah Nights (WB)
- EAGLES—The Long Run (Asylum)
- TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA) X-34
- RUPERT HOLMES—Escape (Infinity) 12-4

### 13-Q (WKTQ)—Pittsburgh

- DR. HOOK—Better Love Next Time (Capitol)
- KENNY LOGGINS—This Is It (Columbia)
- STEVIE WONDER—Send One Your Love (Tamla) 19-16
- MUPPETS—Rainbow Connection (Atlantic) 6-3

### WPEZ—Pittsburgh

- STEVIE WONDER—Send One Your Love (Tamla)
- KENNY LOGGINS—This Is It (Columbia)
- JOHN COUGAR—I Need A Lover (Mercury) 23-17
- RAINBOW—Since You've Been Gone (Polydor) 11-5

## Southwest Region

### TOP ADD ONS:

- MICHAEL JACKSON—Rock With You (Epic)
- DIONNE WARWICK—Deja Vu (Arista)
- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)

### PRIME MOVERS:

- KENNY ROGERS—Coward Of The County (UA)
- (D) ISAAC HAYES—Don't Let Go (Polydor)
- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)

### BREAKOUTS:

- FRANK MILLS—Peter Piper (Polydor)
- ROBERT JOHN—Lonely Eyes (EMI)
- FLEETWOOD MAC—Sara (WB)

### KILT—Houston

- FRANK MILLS—Peter Piper (Polydor)
- SWITCH—I Call Your Name (Gordy)
- MICHAEL JACKSON—Rock With You (Epic) 17-11
- ISAAC HAYES—Don't Let Go (Polydor) 14-9

### KRBE—Houston

- KENNY LOGGINS—This Is It (Columbia)
- ROD STEWART—I Don't Want To Talk About It (WB)
- FOGHAT—Third Time Lucky (Bearsville) 18-10
- KENNY ROGERS—Coward Of The County (UA) 21-15

### KLIF—Dallas

- TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA)
- SMOKEY ROBINSON—Cruisin' (Motown)
- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 29-16
- STREISAND/SUMMER—No More Tears (Columbia/Casablanca) 28-14

### KNUS-FM—Dallas

- FOGHAT—Third Time Lucky (Bearsville)
- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
- KENNY LOGGINS—This Is It (Columbia) 19-12
- LITTLE RIVER BAND—Cool Change (Capitol) 21-17

### KFJZ-FM (Z-97)—Ft. Worth

- RED SPEEDWAGON—Only The Strong Survive (Epic)
- J.D. SOUTHER—You're Only Lonely (Columbia)
- TRIUMPH—Lay It On The Line (RCA) 15-8
- BLONDIE—Dreaming (Chrysalis) 23-14
- KINT—El Paso

- MICHAEL JACKSON—Rock With You (Epic)
- FOREIGNER—Head Games (Atlantic)
- KOOL & THE GANG—Ladies Night (Mercury) 22-12
- CRYSTAL GAYLE—Half The Way (Columbia) 13-9

### WKY—Oklahoma City

- MICHAEL JACKSON—Rock With You (Epic)
- DIONNE WARWICK—Deja Vu (Arista)
- KENNY ROGERS—Coward Of The County (UA) 11-6
- STREISAND/SUMMER—No More Tears (Columbia/Casablanca) 9-1

### KELI—Tulsa

- ROBERT JOHN—Lonely Eyes (EMI)
- TOM JOHNSTON—Savannah Nights (WB)
- KOOL & THE GANG—Ladies Night (Mercury) 19-5
- RUPERT HOLMES—Escape (Infinity) 6-3

### KTFX—Tulsa

- DIONNE WARWICK—Deja Vu (Arista)
- HALL & OATES—Wait For Me (RCA)
- NITELYTE—If You Want It (Arista) 23-10
- SMOKEY ROBINSON—Cruisin' (Motown) 35-20

### KAKC—Tulsa

- KENNY ROGERS—Coward Of The County (UA)
- KARLA BONOFF—When You Walk Into The Room (Columbia) 22-12
- MELISSA MANCHESTER—Pretty Girls (Arista) 22-12
- LITTLE RIVER BAND—Cool Change (Capitol) 10-5

### WTIX—New Orleans

- STEVE FORBERT—Romeo's Tune (Nemperor)
- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
- KENNY ROGERS—Coward Of The County (UA) 10-4
- SUPERTRAMP—Take The Long Way Home (A&M) 15-10

### WNOE—New Orleans

- CHIC—My Feet Keep Dancing (Atlantic)
- CHEAP TRICK—Voices (Epic)
- SUGAR HILL GANG—Rapper's Delight (Sugar Hill) 10-1
- RUPERT HOLMES—Escape (Infinity) 22-10

### KEEL—Shreveport

- MICHAEL JACKSON—Rock With You (Epic)
- FLEETWOOD MAC—Sara (WB)
- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 25-13
- ISAAC HAYES—Don't Let Go (Polydor) 14-5

## Midwest Region

### TOP ADD ONS:

- MICHAEL JACKSON—Rock With You (Epic)
- CLIFF RICHARD—We Don't Talk Anymore (EMI)
- TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA)

### PRIME MOVERS:

- RUPERT HOLMES—Escape (Infinity)
- K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound)
- JEFFERSON STARSHIP—Jane (Grunt)

### BREAKOUTS:

- EAGLES—The Long Run (Asylum)
- FLEETWOOD MAC—Sara (WB)
- THE DIRT BAND—An American Dream (UA)

### WLS—Chicago

- JEFFERSON STARSHIP—Jane (Grunt)
- CLIFF RICHARD—We Don't Talk Anymore (EMI)
- K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound) 19-12
- RUPERT HOLMES—Escape (Infinity) 42-29

(Continued on page 21)

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# Billboard Singles Radio Action

Playlist Top Add Ons •  
Playlist Prime Movers ★

Based on station playlists through Thursday (11/29/79)

DECEMBER 8, 1979, BILLBOARD

Continued from page 20

- WFM - Chicago**
- PABLO CRUISE—*I Want You Tonight* (A&M)
  - ALAN PARSONS PROJECT—*Damned If I Do* (Arista)
  - JOURNEY—*Too Late* (Columbia) 17-10
  - FOREIGNER—*Head Games* (Atlantic) 20-13

- WFOY - Rockford**
- EAGLES—*The Long Run* (Asylum)

- WFE - Indianapolis**
- BILLY PRESTON & SYREETA—*With You I'm Born Again* (Motown)
  - DANN ROGERS—*Looks Like Love Again* (Tel-Artists)

- WDFE - Indianapolis**
- CHRIS THOMPSON—*If You Remember Me* (Elektra)
  - DIONNE WARWICK—*Deja Vu* (Arista)
  - RUPERT HOLMES—*Escape* (Infinity) 13-9
  - ANNE MURRAY—*Broken Hearted Me* (Capitol) 17-10

- WOKY - Milwaukee**
- TOM JOHNSTON—*Savannah Nights* (WB)
  - MICHAEL JACKSON—*Rock With You* (Epic)
- D+ KOOL & THE GANG—*Ladies Night* (Mercury) 31-24
- CHRIS THOMPSON—*If You Remember Me* (Elektra) 10-6

- WZUW-FM - Milwaukee**
- DIRTY BAND—*An American Dream* (UA)
  - EAGLES—*Heartache Tonight* (Asylum) 22-16
  - DR. HOOK—*Better Love Next Time* (Capitol) 15-11

- KSLO-FM - St. Louis**
- CRYSTAL GAYLE—*Half The Way* (Columbia)
  - EAGLES—*The Long Run* (Asylum)
  - JEFFERSON STARSHIP—*Jane* (Grun) 14-6
  - CLIFF RICHARD—*We Don't Talk Anymore* (EMI) 12-5

- KXOK - St. Louis**
- D+ STREISAND/SUMMER—*No More Tears* (Columbia/Casablanca)
- EAGLES—*The Long Run* (Asylum)
  - K.C. & THE SUNSHINE BAND—*Please Don't Go* (Sunshine Sound) 12-4
  - RUPERT HOLMES—*Escape* (Infinity) 28-16

- KIDA - Des Moines**
- KENNY ROGERS—*Coward Of The County* (UA)
  - ANNE MURRAY—*Broken Hearted Me* (Capitol)
  - LAUREN WOOD—*Please Don't Leave* (WB) 25-20
  - RUPERT HOLMES—*Escape* (Infinity) 24-15

- KDWB - Minneapolis**
- FOREIGNER—*Head Games* (Atlantic)
  - FLEETWOOD MAC—*Sara* (WB)
  - TOM PETTY & THE HEARTBREAKERS—*Don't Do Me Like That* (Backstreet/MCA) 21-11
  - JEFFERSON STARSHIP—*Jane* (Grun) 19-14

- KSTP - Minneapolis**
- MICHAEL JACKSON—*Rock With You* (Epic)
  - CAPTAIN & TENNILLE—*Do That To Me One More Time* (Casablanca) 14-5
  - CLIFF RICHARD—*We Don't Talk Anymore* (EMI) 18-13

- WHB - Kansas City**
- TOM PETTY & THE HEARTBREAKERS—*Don't Do Me Like That* (Backstreet/MCA)
  - SMOKEY ROBINSON—*Cruisin'* (Motown) 15-9
  - KENNY ROGERS—*Coward Of The County* (UA) 18-5

- KBQ - Kansas City**
- STEVE FORBERT—*Romeo's Tune* (Nemperor)
  - BONNY BAIT—*You're Gonna Get What's Coming* (WB)
  - RUPERT HOLMES—*Escape* (Infinity) 11-5
  - TOM PETTY & THE HEARTBREAKERS—*Don't Do Me Like That* (Backstreet/MCA) 33-27

- KRLS - Rapid City**
- MICHAEL JACKSON—*Rock With You* (Epic)
  - FOGHAT—*Third Time Lucky* (Bearsville)
  - CHRIS THOMPSON—*If You Remember Me* (Elektra) 19-12
  - LITTLE RIVER BAND—*Cool Change* (Capitol) 12-7

- KQWB - Fargo**
- DR. HOOK—*Better Love Next Time* (Capitol) 9-6
  - STEVIE WONDER—*Send One Your Love* (Tamla) 27-27

- KLEO - Wichita**
- ROBERT JOHN—*Lonely Eyes* (EMI)
  - EAGLES—*The Long Run* (Asylum)
  - KENNY ROGERS—*Coward Of The County* (UA) 25-15
  - TERI DE SARIO w/K.C.—*Yes, I'm Ready* (Casablanca) 29-21

## Northeast Region

- TOP ADD ONS**
- STEVIE WONDER—*Send One Your Love* (Tamla)
  - FOGHAT—*Third Time Lucky* (Bearsville)
  - O'JAYS—*Forever Mine* (P.I.R.)

- PRIME MOVERS**
- RUPERT HOLMES—*Escape* (Infinity)
  - K.C. & THE SUNSHINE BAND—*Please Don't Go* (Sunshine Sound)
  - MICHAEL JACKSON—*Rock With You* (Epic)

- BREAKOUTS**
- FLEETWOOD MAC—*Sara* (WB)
  - (D) PRINCE—*I Wanna Be Your Lover* (WB)
  - ROBERT JOHN—*Lonely Eyes* (EMI)

- WABC - New York**
- O'JAYS—*Forever Mine* (P.I.R.)
  - STEVIE WONDER—*Send One Your Love* (Tamla)
  - RUPERT HOLMES—*Escape* (Infinity) 21-13
  - K.C. & THE SUNSHINE BAND—*Please Don't Go* (Sunshine Sound) 18-12

- WZLO - New York**
- FOGHAT—*Third Time Lucky* (Bearsville)
  - EAGLES—*The Long Run* (Asylum)
  - STEVIE WONDER—*Send One Your Love* (Tamla) 22-15
  - RUPERT HOLMES—*Escape* (Infinity) 10-5

- WPTB - Albany**
- RITA COOLIDGE—*I'd Rather Leave While I'm In Love* (A&M)
  - STEVE FORBERT—*Romeo's Tune* (Nemperor)
  - CAPTAIN & TENNILLE—*Do That To Me One More Time* (Casablanca) 21-5
  - KENNY ROGERS—*Coward Of The County* (UA) 26-14

- WTRY - Albany**
- FLEETWOOD MAC—*Sara* (WB)
  - FOGHAT—*Third Time Lucky* (Bearsville)
  - J.D. SOUTHER—*You're Only Lonely* (Columbia) 26-21
  - MICHAEL JACKSON—*Rock With You* (Epic) 27-19

- WRBW - Buffalo**
- FOGHAT—*Third Time Lucky* (Bearsville) 23-17
  - J.D. SOUTHER—*You're Only Lonely* (Columbia) 26-21
  - TERI DE SARIO w/K.C.—*Yes, I'm Ready* (Casablanca)
  - JENNIFER WARNES—*Don't Move Me Over* (Arista)
  - RITA COOLIDGE—*I'd Rather Leave While I'm In Love* (A&M) 21-15
  - ABBA—*Chiquitita* (Atlantic) 15-10

- WBBF - Rochester**
- CAPTAIN & TENNILLE—*Do That To Me One More Time* (Casablanca)
  - CLIFF RICHARD—*We Don't Talk Anymore* (EMI)
  - RUPERT HOLMES—*Escape* (Infinity) 13-5
  - STEVIE WONDER—*Send One Your Love* (Tamla) 14-8

- WRKO - Boston**
- D+ PRINCE—*I Wanna Be Your Lover* (WB)
- FLEETWOOD MAC—*Sara* (WB)
  - MICHAEL JACKSON—*Rock With You* (Epic) 30-20
  - RUPERT HOLMES—*Escape* (Infinity) 28-19

- WBZ-FM - Boston**
- BONNIE TYLER—*I Believe In Your Sweet Love* (RCA)
  - SANTANA—*You Know That I Love You* (Columbia)

- F-105 (WVBF) - Boston**
- JEFFERSON STARSHIP—*Jane* (Grun)
  - FOREIGNER—*Head Games* (Atlantic)

- D+ STREISAND/SUMMER—*No More Tears* (Columbia/Casablanca) 7-2
- KOOL & THE GANG—*Ladies Night* (Mercury) 20-7

- WORC - Hartford**
- MOON MARTIN—*No Chance* (Capitol)
  - RITA COOLIDGE—*I'd Rather Leave While I'm In Love* (A&M)
  - K.C. & THE SUNSHINE BAND—*Please Don't Go* (Sunshine Sound) 12-6
  - STYX—*Babe* (A&M) 5-2

- WPRO (AM) - Providence**
- ROBERT JOHN—*Lonely Eyes* (EMI)
  - MIRIELLE MATHIEU—*Man & Woman* (Arista)
  - CLIFF RICHARD—*We Don't Talk Anymore* (EMI) 15-8
  - KENNY ROGERS—*Coward Of The County* (UA) 25-16

- WPRO-FM - Providence**
- MICHAEL JACKSON—*Rock With You* (Epic)
  - RUFUS & CHAKA KHAN—*Do You Love What You Feel* (MCA)
  - TOM PETTY & THE HEARTBREAKERS—*Don't Do Me Like That* (Backstreet/MCA) 19-14
  - STEVIE WONDER—*Send One Your Love* (Tamla) 21-16

- WICC - Bridgeport**
- DIONNE WARWICK—*Deja Vu* (Arista)
  - TOM PETTY & THE HEARTBREAKERS—*Don't Do Me Like That* (Backstreet/MCA)
  - KENNY ROGERS—*Coward Of The County* (UA) 0-23
  - JEFFERSON STARSHIP—*Jane* (Grun) 17-11

- WABC - New York**
- O'JAYS—*Forever Mine* (P.I.R.)
  - STEVIE WONDER—*Send One Your Love* (Tamla)
  - RUPERT HOLMES—*Escape* (Infinity) 21-13
  - K.C. & THE SUNSHINE BAND—*Please Don't Go* (Sunshine Sound) 18-12

- WZLO - New York**
- FOGHAT—*Third Time Lucky* (Bearsville)
  - EAGLES—*The Long Run* (Asylum)
  - STEVIE WONDER—*Send One Your Love* (Tamla) 22-15
  - RUPERT HOLMES—*Escape* (Infinity) 10-5

- WPTB - Albany**
- RITA COOLIDGE—*I'd Rather Leave While I'm In Love* (A&M)
  - STEVE FORBERT—*Romeo's Tune* (Nemperor)
  - CAPTAIN & TENNILLE—*Do That To Me One More Time* (Casablanca) 21-5
  - KENNY ROGERS—*Coward Of The County* (UA) 26-14

- WTRY - Albany**
- FLEETWOOD MAC—*Sara* (WB)
  - FOGHAT—*Third Time Lucky* (Bearsville)
  - J.D. SOUTHER—*You're Only Lonely* (Columbia) 26-21
  - MICHAEL JACKSON—*Rock With You* (Epic) 27-19

- WRBW - Buffalo**
- FOGHAT—*Third Time Lucky* (Bearsville) 23-17
  - J.D. SOUTHER—*You're Only Lonely* (Columbia) 26-21
  - TERI DE SARIO w/K.C.—*Yes, I'm Ready* (Casablanca)
  - JENNIFER WARNES—*Don't Move Me Over* (Arista)
  - RITA COOLIDGE—*I'd Rather Leave While I'm In Love* (A&M) 21-15
  - ABBA—*Chiquitita* (Atlantic) 15-10

- WBBF - Rochester**
- CAPTAIN & TENNILLE—*Do That To Me One More Time* (Casablanca)
  - CLIFF RICHARD—*We Don't Talk Anymore* (EMI)
  - RUPERT HOLMES—*Escape* (Infinity) 13-5
  - STEVIE WONDER—*Send One Your Love* (Tamla) 14-8

- WRKO - Boston**
- D+ PRINCE—*I Wanna Be Your Lover* (WB)
- FLEETWOOD MAC—*Sara* (WB)
  - MICHAEL JACKSON—*Rock With You* (Epic) 30-20
  - RUPERT HOLMES—*Escape* (Infinity) 28-19

- WBZ-FM - Boston**
- BONNIE TYLER—*I Believe In Your Sweet Love* (RCA)
  - SANTANA—*You Know That I Love You* (Columbia)

- F-105 (WVBF) - Boston**
- JEFFERSON STARSHIP—*Jane* (Grun)
  - FOREIGNER—*Head Games* (Atlantic)

- D+ STREISAND/SUMMER—*No More Tears* (Columbia/Casablanca) 7-2
- KOOL & THE GANG—*Ladies Night* (Mercury) 20-7

- WTRE - Annapolis**
- D+ ISAAC HAYES—*Don't Let Go* (Polydor)
- EAGLES—*The Long Run* (Asylum)
  - CAPTAIN & TENNILLE—*Do That To Me One More Time* (Casablanca) 24-15
  - MICHAEL JACKSON—*Rock With You* (Epic) 20-11

- WLEE - Richmond**
- MICHAEL JACKSON—*Rock With You* (Epic)
- D+ KOOL & THE GANG—*Ladies Night* (Mercury)
- KENNY ROGERS—*Coward Of The County* (UA) 26-18
  - KENNY LOGGINS—*This Is It* (Columbia) 23-19

- WRVQ - Richmond**
- D+ ISAAC HAYES—*Don't Let Go* (Polydor)
- ROBERT JOHN—*Lonely Eyes* (EMI)
  - K.C. & THE SUNSHINE BAND—*Please Don't Go* (Sunshine Sound) 8-5
  - BLACKFOOT—*Train, Train* (Atco) 20-16

- WAEB - Allentown**
- CRYSTAL GAYLE—*Half The Way* (Columbia)
  - EAGLES—*The Long Run* (Asylum)
  - SMOKEY ROBINSON—*Cruisin'* (Motown) 28-25
  - LITTLE RIVER BAND—*Cool Change* (Capitol) 5-4

- WRBO - Harrisburg**
- CRYSTAL GAYLE—*Half The Way* (Columbia)
  - EAGLES—*The Long Run* (Asylum)
  - MICHAEL JACKSON—*Rock With You* (Epic) 0-19
  - LITTLE RIVER BAND—*Cool Change* (Capitol) 18-12

- WABC - New York**
- O'JAYS—*Forever Mine* (P.I.R.)
  - STEVIE WONDER—*Send One Your Love* (Tamla)
  - RUPERT HOLMES—*Escape* (Infinity) 21-13
  - K.C. & THE SUNSHINE BAND—*Please Don't Go* (Sunshine Sound) 18-12

- WZLO - New York**
- FOGHAT—*Third Time Lucky* (Bearsville)
  - EAGLES—*The Long Run* (Asylum)
  - STEVIE WONDER—*Send One Your Love* (Tamla) 22-15
  - RUPERT HOLMES—*Escape* (Infinity) 10-5

- WPTB - Albany**
- RITA COOLIDGE—*I'd Rather Leave While I'm In Love* (A&M)
  - STEVE FORBERT—*Romeo's Tune* (Nemperor)
  - CAPTAIN & TENNILLE—*Do That To Me One More Time* (Casablanca) 21-5
  - KENNY ROGERS—*Coward Of The County* (UA) 26-14

- WTRY - Albany**
- FLEETWOOD MAC—*Sara* (WB)
  - FOGHAT—*Third Time Lucky* (Bearsville)
  - J.D. SOUTHER—*You're Only Lonely* (Columbia) 26-21
  - MICHAEL JACKSON—*Rock With You* (Epic) 27-19

- WRBW - Buffalo**
- FOGHAT—*Third Time Lucky* (Bearsville) 23-17
  - J.D. SOUTHER—*You're Only Lonely* (Columbia) 26-21
  - TERI DE SARIO w/K.C.—*Yes, I'm Ready* (Casablanca)
  - JENNIFER WARNES—*Don't Move Me Over* (Arista)
  - RITA COOLIDGE—*I'd Rather Leave While I'm In Love* (A&M) 21-15
  - ABBA—*Chiquitita* (Atlantic) 15-10

- WBBF - Rochester**
- CAPTAIN & TENNILLE—*Do That To Me One More Time* (Casablanca)
  - CLIFF RICHARD—*We Don't Talk Anymore* (EMI)
  - RUPERT HOLMES—*Escape* (Infinity) 13-5
  - STEVIE WONDER—*Send One Your Love* (Tamla) 14-8

- WRKO - Boston**
- D+ PRINCE—*I Wanna Be Your Lover* (WB)
- FLEETWOOD MAC—*Sara* (WB)
  - MICHAEL JACKSON—*Rock With You* (Epic) 30-20
  - RUPERT HOLMES—*Escape* (Infinity) 28-19

- WBZ-FM - Boston**
- BONNIE TYLER—*I Believe In Your Sweet Love* (RCA)
  - SANTANA—*You Know That I Love You* (Columbia)

- F-105 (WVBF) - Boston**
- JEFFERSON STARSHIP—*Jane* (Grun)
  - FOREIGNER—*Head Games* (Atlantic)

- WFLB - Fayetteville**
- JOHN STEWART—*Lost Her In The Sun* (RSD)
  - DIONNE WARWICK—*Deja Vu* (Arista)
  - RUPERT HOLMES—*Escape* (Infinity) 13-4
  - O'JAYS—*Forever Mine* (P.I.R.) 21-16

- WQAM - Miami**
- RUPERT HOLMES—*Escape* (Infinity) 15-3
  - KENNY LOGGINS—*This Is It* (Columbia) 17-11

- WMIX (96X) - Miami**
- PRINCE—*I Wanna Be Your Lover* (WB) 23-15
  - SUZIE LANE—*Harmony* (Elektra) 12-9

- Y-100 (WHY-FM) - Miami**
- FOREIGNER—*Head Games* (Atlantic)
  - CLIFF RICHARD—*We Don't Talk Anymore* (EMI)
  - MICHAEL JACKSON—*Rock With You* (Epic) 10-5
  - RUPERT HOLMES—*Escape* (Infinity) 19-10

- WLOF - Orlando**
- ROBERT JOHN—*Lonely Eyes* (EMI)
  - EAGLES—*The Long Run* (Asylum)
  - JEFFERSON STARSHIP—*Jane* (Grun) 22-15
  - SUPERTRAMP—*Take The Long Way Home* (A&M) 16-11

- Q-105 (WRBQ-FM) - Tampa**
- FLEETWOOD MAC—*Sara* (WB)
  - ROBERT JOHN—*Lonely Eyes* (EMI)
  - SUPERTRAMP—*Take The Long Way Home* (A&M) 11-7
  - RUPERT HOLMES—*Escape* (Infinity) 10-3

- BI-105 (WBW-FM) - Orlando**
- D+ SUGAR HILL GANG—*Rapper's Delight* (Sugar Hill)
- ROBERT JOHN—*Lonely Eyes* (EMI)
  - RUPERT HOLMES—*Escape* (Infinity) 31-26
  - DR. HOOK—*Better Love Next Time* (Capitol) 19-14

- WQXQ - Daytona Beach**
- O'JAYS—*Forever Mine* (P.I.R.)
  - EAGLES—*The Long Run* (Asylum)
  - TOM PETTY & THE HEARTBREAKERS—*Don't Do Me Like That* (Backstreet/MCA) 36-26
  - SANTANA—*You Know That I Love You* (Columbia) 34-24

- WAPE - Jacksonville**
- EAGLES—*The Long Run* (Asylum)
  - ROD STEWART—*I Don't Want To Talk About It* (WB)

- D+ KOOL & THE GANG - Ladies Night** (Mercury) 30-23
- KENNY ROGERS—*Coward Of The County* (UA) 20-15

- WAYS - Charlotte**
- DIONNE WARWICK—*Deja Vu* (Arista)
  - EAGLES—*The Long Run* (Asylum)
  - KENNY ROGERS—*Coward Of The County* (UA) 20-10
  - MICHAEL JACKSON—*Rock With You* (Epic) 24-17

- WXIX - Raleigh**
- D+ DONNA SUMMER—*On The Radio* (Casablanca)
- JOHN STEWART—*Lost Her In The Sun* (RSD)
  - SUGAR HILL GANG—*Rapper's Delight* (Sugar Hill) 29-20
  - O'JAYS—*Forever Mine* (P.I.R.) 22-17

- WZOQ - Chattanooga**
- CHEAP TRICK—*Voices* (Epic)
  - SUZI QUATRO—*She's In Love With You* (RSD)
  - JEFFERSON STARSHIP—*Jane* (Grun) 19-15
  - RUPERT HOLMES—*Escape* (Infinity) 12-6

- WTMA - Charleston**
- D+ DONNA SUMMER—*On The Radio* (Casablanca)
- KENNY LOGGINS—*This Is It* (Columbia)
  - KOOL & THE GANG—*Ladies Night* (Mercury) 10-5
  - PABLO CRUISE—*I Want You Tonight* (A&M) 15-6

**TOP ADD ONS**

- STEVIE WONDER—*Send One Your Love* (Tamla)
- FOGHAT—*Third Time Lucky* (Bearsville)
- O'JAYS—*Forever Mine* (P.I.R.)

**PRIME MOVERS**

- RUPERT HOLMES—*Escape* (Infinity)
- K.C. & THE SUNSHINE BAND—*Please Don't Go* (Sunshine Sound)
- MICHAEL JACKSON—*Rock With You* (Epic)

**BREAKOUTS**

- FLEETWOOD MAC—*Sara* (WB)
- (D) PRINCE—*I Wanna Be Your Lover* (WB)
- ROBERT JOHN—*Lonely Eyes* (EMI)

**TOP ADD ONS**

- MICHAEL JACKSON—*Rock With You* (Epic)
- CRYSTAL GAYLE—*Half The Way* (Columbia)
- KENNY LOGGINS—*This Is It* (Columbia)

**PRIME MOVERS**

- (D) ISAAC HAYES—*Don't Let Go* (Polydor)
- RUPERT HOLMES—*Escape* (Infinity)
- (D) SUGAR HILL GANG—*Rapper's Delight* (Sugar Hill)

**BREAKOUTS**

- FRANK MILLS—*Peter Piper* (Polydor)
- (D) PRINCE—*I Wanna Be Your Lover* (WB)
- EAGLES—*The Long Run* (Asylum)

**TOP ADD ONS**

- EAGLES—*The Long Run* (Asylum)
- DIONNE WARWICK—*Deja Vu* (Arista)
- O'JAYS—*Forever Mine* (P.I.R.)

**PRIME MOVERS**

- RUPERT HOLMES—*Escape* (Infinity)
- MICHAEL JACKSON—*Rock With You* (Epic)
- KENNY ROGERS—*Coward Of The County* (UA)

**BREAKOUTS**

- ROBERT JOHN—*Lonely Eyes* (EMI)
- TERI DE SARIO w/K.C.—*Yes, I'm Ready* (Casablanca)

# Billboard Album Radio Action

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

Based on station playlist through Wednesday (11/28/79)

## Top Add Ons-National

- FINGERPRINTZ—The Very Dab (Virgin International)
- CLIFF RICHARD—We Don't Talk Anymore (EMI/America)
- AEROSMITH—Night In The Ruts (Columbia)
- GARRISON AND VAN DYKE—(Atco)

## Top Requests/Airplay-National

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

## National Breakouts

- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- LITTLE FEAT—Down On The Farm (WB)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- FRANK ZAPPA—Joe's Garage Acts II & III (Zappa)

**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.

### KBFI-FM—Denver (Frank Cody)

- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- BLONDIE—Eat To The Beat (Chrysalis)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- EAGLES—The Long Run (Asylum)

### KISW-FM—Seattle (Steve Slaton)

- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- LITTLE FEAT—Down On The Farm (WB)
- EAGLES—The Long Run (Asylum)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- AC/DC—Highway To Hell (Atlantic)
- ZZTOP—Dequello (WB)

### KZLX-FM—Eugene (C. Kovarik/P. Mays)

- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- FINGERPRINTZ—The Very Dab (Virgin International)
- GARRISON AND VAN DYKE—(Atco)
- PHOENIX—In Full View (Chrysalis)
- KTC—Drums And Wires (Virgin)
- LITTLE FEAT—Down On The Farm (WB)
- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- PAT BENATAR—In The Heat Of The Night (Chrysalis)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)

### KMOD-FM—Tulsa (Bill Bruhn)

- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- LITTLE FEAT—Down On The Farm (WB)
- AEROSMITH—Night In The Ruts (Columbia)
- JEFFERSON STARSHIP—Freedom At Point Zero (Giant)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- CINDY BULLENS—Steal The Night (Casablanca)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- KENNY LOGGINS—Keep The Fire (Columbia)
- EAGLES—The Long Run (Asylum)
- STYX—Cornerstone (A&M)

### KBBC-FM—Phoenix (J.D. Freeman)

- JERRY JEFF WALKER—Too Old To Change (Elektra)
- CAMEL—I Can See Your House From Here (Arista)
- HIROSHIMA—(Arista)
- JORMA KAUKONEN—Jorma (RCA)
- TOMI BROWN—(Fantasy)
- FLEETWOOD MAC—Tusk (WB)
- EAGLES—The Long Run (Asylum)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- STEVE FORBERT—Jackrabbit Slim (Nemperor)

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

- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- LITTLE FEAT—Down On The Farm (WB)
- GARRISON AND VAN DYKE—(Atco)
- STYX—Cornerstone (A&M)
- EAGLES—The Long Run (Asylum)
- JOE JACKSON—I'm The Man (A&M)
- JEFFERSON STARSHIP—Freedom At Point Zero (Giant)

### WLWQ-FM—Columbus (Steve Rummel)

- EAGLES—The Long Run (Asylum)
- STYX—Cornerstone (A&M)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)

### WDVE-FM—Pittsburgh (Dave Lange)

- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- POINT BLANK—Airplay (MCA)
- ROOTBOY SLIM & THE SEX CHANGE BAND—Zoom (IRS/A&M)
- EAGLES—The Long Run (Asylum)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- JEFFERSON STARSHIP—Freedom At Point Zero (Giant)
- STYX—Cornerstone (A&M)

### WLPX-FM—Milwaukee (Bobbin Beam)

- BOB WELCH—The Other One (Capitol)
- TANTRUM—Rather Be Rockin' (Ovation)
- 38-SPECIAL—Rockin' Into The Night (A&M)
- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- LITTLE FEAT—Down On The Farm (WB)
- STYX—Cornerstone (A&M)
- FLEETWOOD MAC—Tusk (WB)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- AEROSMITH—Night In The Ruts (Columbia)

### WEBN-FM—Cincinnati (Curt Gary)

- LITTLE FEAT—Down On The Farm (WB)
- ATLANTA RHYTHM SECTION—Are You Ready (Polydor/BGD)
- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- 38-SPECIAL—Rockin' Into The Night (A&M)
- PAT METHENY GROUP—American Garage (ECM)
- MOLLY HATCHET—Flirtin' With Disaster (Epic)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- BLONDIE—Eat To The Beat (Chrysalis)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)

### WSHE-FM—Fl. Lauderdale (M. Robinson)

- FINGERPRINTZ—The Very Dab (Virgin International)
- GILDA RADNER—Live From New York (WB)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- EAGLES—The Long Run (Asylum)
- FOGHAT—Boogie Motel (Bearsville)

### ZETA-7 (WOR)-FM—Orlando (Bill Mims)

- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- LITTLE FEAT—Down On The Farm (WB)
- AEROSMITH—Night In The Ruts (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- MOLLY HATCHET—Flirtin' With Disaster (Epic)
- ZZTOP—Dequello (WB)
- EAGLES—The Long Run (Asylum)

### WKDF-FM—Nashville (Alan Sneed)

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

### WQDR-FM—Raleigh (Tom Guild)

- LITTLE FEAT—Down On The Farm (WB)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- AEROSMITH—Night In The Ruts (Columbia)
- CLIFF RICHARD—We Don't Talk Anymore (EMI/America)
- JOAN ARMATRADING—How Cruel (A&M)
- BOB WELCH—The Other One (Capitol)
- BONNIE RAITT—The Glow (WB)
- MOLLY HATCHET—Flirtin' With Disaster (Epic)
- FLEETWOOD MAC—Tusk (WB)
- LED ZEPPELIN—In Through The Out Door (Swan Song)

## Western Region

### TOP ADD ONS

- FINGERPRINTZ—The Very Dab (Virgin International)
- GARRISON AND VAN DYKE—(Atco)
- GILDA RADNER—Live From New York (WB)
- KTC—Drums And Wires (Virgin)

### TOP REQUEST / AIRPLAY

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- EAGLES—The Long Run (Asylum)
- STYX—Cornerstone (A&M)
- JEFFERSON STARSHIP—Freedom At Point Zero (Giant)

### BREAKOUTS

- LITTLE FEAT—Down On The Farm (WB)
- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- BEAT—(Columbia)

### KSAN-FM—San Francisco (David Perry)

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- BEAT—(Columbia)
- EAGLES—The Long Run (Asylum)
- JEFFERSON STARSHIP—Freedom At Point Zero (Giant)

### KWST-FM—Los Angeles (Pamela May)

- FABULOUS POODLES—Think Pink (Epic)
- BEAT—(Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- FOREIGNER—Head Games (Atlantic)
- FLEETWOOD MAC—Tusk (WB)
- CHEAP TRICK—Dream Police (Epic)

### KSJO-FM—San Jose (Paul Wells)

- FINGERPRINTZ—The Very Dab (Virgin International)
- TANTRUM—Rather Be Rockin' (Ovation)
- JOAN ARMATRADING—How Cruel (A&M)
- JOHNNY THUNDER—So Alone (Real)
- EMERSON, LAKE & PALMER—In Concert (Atlantic)
- GARRISON AND VAN DYKE—(Atco)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- STYX—Cornerstone (A&M)
- JEFFERSON STARSHIP—Freedom At Point Zero (Giant)
- THE POLICE—Regatta de Blanc (A&M)

### KMEL-FM—San Francisco (Mark Cooper)

- BOOMTOWN RATS—The Fine Art Of Surfacing (Columbia)
- EAGLES—The Long Run (Asylum)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- FLEETWOOD MAC—Tusk (WB)
- STYX—Cornerstone (A&M)

### KDME-FM—San Jose (Dana Jang)

- ALDO REBERVE—Love Goes On (Sire)
- LITTLE FEAT—Down On The Farm (WB)
- GILDA RADNER—Live From New York (WB)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- EAGLES—The Long Run (Asylum)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- STYX—Cornerstone (A&M)

## Southwest Region

### TOP ADD ONS

- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- PABLO CRUISE—Part Of The Game (A&M)
- CLIFF RICHARD—We Don't Talk Anymore (EMI/America)
- JORMA KAUKONEN—Jorma (RCA)

### TOP REQUEST / AIRPLAY

- EAGLES—The Long Run (Asylum)
- FLEETWOOD MAC—Tusk (WB)
- STYX—Cornerstone (A&M)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)

### BREAKOUTS

- JEFFERSON STARSHIP—Freedom At Point Zero (Giant)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- LITTLE FEAT—Down On The Farm (WB)
- CAMEL—I Can See Your House From Here (Arista)

### KZEW-FM—Dallas (Doris Miller)

- LED ZEPPELIN—In Through The Out Door (Swan Song)
- EAGLES—The Long Run (Asylum)
- FLEETWOOD MAC—Tusk (WB)
- JEFFERSON STARSHIP—Freedom At Point Zero (Giant)

### KLOL-FM—Houston (Paul Blaine)

- PABLO CRUISE—Part Of The Game (A&M)
- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- CLIFF RICHARD—We Don't Talk Anymore (EMI/America)
- HEAD EAST—A Different Kind Of Crazy (A&M)
- ZZTOP—Dequello (WB)
- EAGLES—The Long Run (Asylum)
- STYX—Cornerstone (A&M)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)

### KY102-FM—Kansas City (M. Floyd/J. McCabe)

- KENNY LOGGINS—Keep The Fire (Columbia)
- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- EAGLES—The Long Run (Asylum)
- STYX—Cornerstone (A&M)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- FLEETWOOD MAC—Tusk (WB)

## Midwest Region

### TOP ADD ONS

- FINGERPRINTZ—The Very Dab (Virgin International)
- 38-SPECIAL—Rockin' Into The Night (A&M)
- BOB WELCH—The Other One (Capitol)
- TANTRUM—Rather Be Rockin' (Ovation)

### TOP REQUEST / AIRPLAY

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

### BREAKOUTS

- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- LITTLE FEAT—Down On The Farm (WB)
- PAT METHENY—American Garage (ECM)

### WABX-FM—Detroit (Eric Goldberg)

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

### WJBL-FM—Evanston/Chicago (T. Markes/W. Leisinger)

- MANHATTAN TRANSFER—Extensions (Atlantic)
- PETER GREEN—In The Skies (Sail/Rounder)
- CAMEL—I Can See Your House From Here (Arista)
- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- FINGERPRINTZ—The Very Dab (Virgin International)
- LARRY CORVELL—Return (Vanguard)
- LITTLE FEAT—Down On The Farm (WB)
- BLONDIE—Eat To The Beat (Chrysalis)
- TOMI BROWN—(Fantasy)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)

### WNMS-FM—Cleveland (John Gorman)

- FINGERPRINTZ—The Very Dab (Virgin International)
- TURLEY RICHARDS—Therlu (Atlantic)
- EAGLES—The Long Run (Asylum)
- FLEETWOOD MAC—Tusk (WB)
- STYX—Cornerstone (A&M)
- LED ZEPPELIN—In Through The Out Door (Swan Song)

## Southeast Region

### TOP ADD ONS

- FINGERPRINTZ—The Very Dab (Virgin International)
- AEROSMITH—Night In The Ruts (Columbia)
- JOAN ARMATRADING—How Cruel (A&M)
- CLIFF RICHARD—We Don't Talk Anymore (EMI/America)

### TOP REQUEST / AIRPLAY

- LED ZEPPELIN—In Through The Out Door (Swan Song)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- EAGLES—The Long Run (Asylum)
- MOLLY HATCHET—Flirtin' With Disaster (Epic)

### BREAKOUTS

- LITTLE FEAT—Down On The Farm (WB)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- FRANK ZAPPA—Joe's Garage Acts II & III (Zappa)

### WRAS-FM—Atlanta (Mark Williams)

- CLIFF RICHARD—We Don't Talk Anymore (EMI/America)
- AEROSMITH—Night In The Ruts (Columbia)
- SQUEEZE—Six Songs Crammed Into One Ten Inch Record (A&M)
- TANYA TUCKER—Tear Me Apart (MCA)
- FINGERPRINTZ—The Very Dab (Virgin International)
- TONY BANKS—A Curious Feeling (Chrysalis)
- INMATES—First Offence (Polydor/Radar)
- DUNCAN BROWNE—Streets Of Fire (Sire)
- JEFFERSON STARSHIP—Freedom At Point Zero (Giant)
- JOE JACKSON—I'm The Man (A&M)

### WHFS-FM—Washington D.C. (D. Einstein)

- FINGERPRINTZ—The Very Dab (Virgin International)
- FRANK ZAPPA—Joe's Garage Acts II & III (Zappa)
- ROBERT KRATZ & THE IVORY COAST—Moodswing (RSC)
- BYRDS—Byrds Play Dylan (Columbia)
- L.A. INN—(Rhino)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- STEVE FORBERT—Jackrabbit Slim (Nemperor)
- THE POLICE—Regatta de Blanc (A&M)
- PETER GREEN—In The Skies (Sail/Rounder)

## Northeast Region

### TOP ADD ONS

- FINGERPRINTZ—The Very Dab (Virgin International)
- EMERSON, LAKE & PALMER—In Concert (Atlantic)
- LYNDRY SKYNYRD—Gold And Platinum (MCA)
- CLIFF RICHARD—We Don't Talk Anymore (EMI/America)

### TOP REQUEST / AIRPLAY

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- EAGLES—The Long Run (Asylum)
- THE POLICE—Regatta de Blanc (A&M)
- FLEETWOOD MAC—Tusk (WB)

### BREAKOUTS

- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- LITTLE FEAT—Down On The Farm (WB)
- AEROSMITH—Night In The Ruts (Columbia)
- FRANK ZAPPA—Joe's Garage Acts II & III (Zappa)

### WNEW-FM—New York (M. McIntyre)

- JOHN MAYALL—No More Interviews (DGM)
- JAN & DEAN—Dead Man's Curve (UA)
- FINGERPRINTZ—The Very Dab (Virgin International)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- JEFFERSON STARSHIP—Freedom At Point Zero (Giant)
- JOE JACKSON—I'm The Man (A&M)
- FLEETWOOD MAC—Tusk (WB)

### WRNW-FM—New York (E. Axelbank/M. LeCicero)

- FINGERPRINTZ—The Very Dab (Virgin International)
- EMERSON, LAKE & PALMER—In Concert (Atlantic)
- PENETRATION—Coming Up For Air (Virgin International)
- STEVE NARDELLA—It's All Rock & Roll (Blind Pig)
- DAVID ALLAN COE—Compass Point (Columbia)
- LITTLE FEAT—Down On The Farm (WB)
- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)

### WLIJ-FM—Long Island (D. McNamee/L. Kleiman)

- LYNDRY SKYNYRD—Gold And Platinum (MCA)
- GAMMA—Gamma I (Elektra)
- FINGERPRINTZ—The Very Dab (Virgin International)
- SQUEEZE—Six Songs Crammed Into One Ten Inch Record (A&M)
- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- RICK DERRINGER—Guitars & Women (Blue Sky)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- LITTLE FEAT—Down On The Farm (WB)

### WQUR-FM—Syracuse/Utica (Robin Sherwin)

- FAITH BAND—Vital Signs (Mercury)
- PAT METHENY GROUP—American Garage (ECM)
- FINGERPRINTZ—The Very Dab (Virgin International)
- LYNDRY SKYNYRD—Gold And Platinum (MCA)
- FRANK ZAPPA—Joe's Garage Acts II & III (Zappa)
- STEVE NARDELLA—It's All Rock & Roll (Blind Pig)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- JOE JACKSON—I'm The Man (A&M)
- THE POLICE—Regatta de Blanc (A&M)

### WPIX-FM—New York (Meg Griffin)

- CLIFF RICHARD—We Don't Talk Anymore (EMI/America)
- MADNESS—One Step Beyond (Sire)
- FRANK ZAPPA—Joe's Garage Acts II & III (Zappa)
- FINGERPRINTZ—The Very Dab (Virgin International)
- AEROSMITH—Night In The Ruts (Columbia)
- WAZMO NABIZ—Things Aren't Right (RCA/A&M)
- LITTLE FEAT—Down On The Farm (WB)
- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- ITC—Drums And Wires (Virgin)
- RICHARD LLOYD—Alimony (Elektra)

### WBCN-FM—Boston (Kate Ingram)

- EMERSON, LAKE & PALMER—In Concert (Atlantic)
- MARIANNE FAITHFUL—Broken English (Island)
- FINGERPRINTZ—The Very Dab (Virgin International)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- LITTLE FEAT—Down On The Farm (WB)
- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- ITC—Drums And Wires (Virgin)
- RICHARD LLOYD—Alimony (Elektra)

### WMMR-FM—Philadelphia (Dick Huggala)

- 10cc—Greatest Hits 1972-1978 (Polydor)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- BLONDIE—Eat To The Beat (Chrysalis)
- CHEAP TRICK—Dream Police (Epic)
- EAGLES—The Long Run (Asylum)

### WBRU-FM—Providence (L. Schenberger)

- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- LITTLE FEAT—Down On The Farm (WB)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- CLIFF RICHARD—We Don't Talk Anymore (EMI/America)
- FINGERPRINTZ—The Very Dab (Virgin International)
- JORMA KAUKONEN—Jorma (RCA)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- THE POLICE—Regatta de Blanc (A&M)
- TALKING HEADS—Fear Of Music (Sire)
- JOE JACKSON—I'm The Man (A&M)

### WHCN-FM—Hartford (Ed O'Connell)

- FINGERPRINTZ—The Very Dab (Virgin International)
- WRECKLESS ERIC—The Whole Wide World (Sire)
- AEROSMITH—Night In The Ruts (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- STYX—Cornerstone (A&M)
- ZZTOP—Dequello (WB)

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DECEMBER 8, 1979, BILLBOARD



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# THE SOURCE

NBC Radio's Young Adult Network

programming, not within. Is *The Source* for real? Burkhart and Abrams helped us get born and they do continuing audience research to keep us on track. Our chief "Sourcerers" are Big Jim Cameron, former News Director, WCOZ, and John McGhan, former Program Director, WDVE. We also keep our heads straight by listening to what our stations have to say. Looking for a sound alternative? Write to: Affiliate Relations, Room 823, The Source, NBC Radio, 30 Rockefeller Plaza, New York, NY 10020 or call (212) 664-5757.

# Radio Programming

## N.Y. WABC-AM's Jockey Lineup Firm

By DOUG HALL

NEW YORK—WABC-AM operations director Al Brady has his new DJ lineup set with the departure of Chuck Leonard from the 10 p.m. to midnight slot and is now looking forward to the April/May Arbitron to return WABC to the number one spot in the market.

Brady has not only dropped jocks (Harry Harrison and George Michael as reported in *Billboard*, Dec. 1, 1979 in addition to Leonard) and shifted deejays around, but he has restructured the day parts to "match lifestyles and changes in radio listening habits."

The new lineup is as follows: Dan Ingram, 6 to 10 a.m.; Ron Lundy, 10 a.m. to 1 p.m. (a cutback from 10 a.m. to 2 p.m.); Johnny Donovan, 1 to 4 p.m. (a move from the swing shift and weekends); Bob Cruz, 4 p.m. to 8 p.m. (a move from overnight); and Howard Hoffman, 8

p.m. to midnight (brought in from ABC's KAUM-FM Houston). A DJ for the midnight to 6 a.m. spot has not been selected.

Brady says the new time slots permit the station to match lifestyles. "For example," Brady explains, "with midday broken into two parts Donovan can pick up the pace from what Lundy's been doing."

Noting that this market's two disco stations (see separate story) have backed away from the use of the term "disco," Brady says, "these stations are finding it difficult to maintain identity. I believe there will be a period of dial twisting. I hope to capitalize on this."

Will it be a problem bringing listeners back to the AM dial? "If we put the best programming on it will work. We will have a fine station. We have a fine station," Brady answers.



Disco Guest: WBLS-FM New York programmer and DJ Frankie Crocker, left, chats with Fantasy recording artist Sylvester about Sylvester's new album "Living Proof" and the single from the album "Can't Stop Dancing." The meeting took place before Crocker moved to cut back on disco.

## Word 'Disco' Dirty In New York Radio

NEW YORK—Disco radio is undergoing a violent metamorphosis in this disco capital of the world that includes the near banishment of the word "disco" from the airwaves.

Jocks on WKTU-FM, the station that knocked the radio world on its ear little more than a year ago, now rarely refer to the station as "Disco 92."

WBLS-FM, which has been billing itself as "Disco And More" is now playing "The Sounds Of The '80s" which includes black nostalgia—the Ink Spots and Dinah Washington.

And Frankie Crocker, program director for WBLS-FM, opened his show Tuesday (27), by telling his listeners that his station was shifting its format to play less disco and more varied types of music. Crocker followed this statement by playing two old Billie Holiday records, "Hold The Line" by Toto and "Cocaine" by Eric Clapton.

## 'Short Cuts' Go Into Syndication

NEW YORK—"Short Cuts To The '80s" and "Short Cuts Through The '70s" are two radio features being offered to AOR formatted stations by producer and DJ Peter Bochan.

Based on his weekly show over WBAI-FM here, the two programs are a montage featuring interviews and music that trace developments in rock and politics in the past year and in the past decade, respectively. Bochan's last syndicated effort took a similar approach to the late Buddy Holly's career and was picked up by 17 stations. The year wrap-up runs an hour while the decade overview runs two hours.

## Weedack Marketing First 2 Programs

LOS ANGELES—Weedack Corp., a new syndication firm based here, is marketing its first two programs, "Inside Rock" and "Country Report." The former show, hosted by Los Angeles air personality Charlie Tuna, features such acts as Neil Diamond, the Doobie Brothers and the Bee Gees in 3½-minute spots.

Ten shows are produced weekly and include music and interviews. Trenton, N.J.'s WTTM-AM, Detroit's WTWR-FM and Dallas' KFJZ-FM are three of the 100 stations carrying the show.

The second program, also in 100 markets, utilizes the same format with country artists. Charlie Daniels

Crocker said his station would try to play music designed to make its listeners "think a little more." He also criticized a current hit by two female superstars (obviously referring to the Barbra Streisand-Donna Summer collaboration "No More Tears") for being too repetitive and saying most of his listeners have had enough of the record.

This is a major shift for Crocker who came back to WBLS earlier this year saying that disco had "replaced rock and become a whole new culture" (*Billboard*, Feb. 3, 1979).

Disco radio has dominated the New York market since last fall when WKTU went from a 1.4 share of market to an 11.3 by shifting its format from mellow to disco. During that same October/November 78 period WBLS dropped from a 7.7 to a 3.1 but the station has rebounded under Crocker and according to the July/August 79 Arbitron book the station was number one in the market with an 8.7 share.

So why change the format of the number one station in the market? Well according to the October and November Mediastudies books WBLS had slipped to number two behind WKTU.

WKTU has quietly softened its all disco format in recent weeks playing more ballads and even crossover jazz selections.

The change in format combined with a shakeup of on air staff has led many observers to believe that WKTU would regain the number one ranking in the next Arbitron book.

Crocker, long known as an unorthodox radio programmer, has done some unusual things in recent months such as an in-depth interview with himself on a recent program.

Barbara Mandrell and Eddie Rabbitt are some of the artists lined up. Stations carrying the show include KNEW-AM San Francisco, Detroit's WCXI-AM and Pittsburgh's WEEP-AM.

## Renew AFTRA Pact

GARDEN CITY, N.Y.—WLIR-FM has renewed its contract with AFTRA for its 10 on-air employees for three years running to June 1982. Under the new contract weekly wages rise from \$220 to \$270 effective June 12, 1979, to \$305 as of June 12, 1980 and to \$325 as of June 12, 1981.

## Country Fare Helps WLVS

MEMPHIS—WLVS-FM's switch from rock to country last August has proven a solid move for its ownership, claims general manager John Rhear.

The station is the area's first country stereo outlet and it covers a population of close to one million persons in Shelby and Tipton counties in Tennessee, Crittenden county in Arkansas and De Soto county in Mississippi.

WLVS is dedicated to Elvis Presley and owner Sam Phillips chose the calls in honor of the late singer. The outlet was originally licensed as WGTG-FM in 1976 and was later changed to WEEF to coincide with its sister AMer. The Presley calls came in November 1978.

There are 35 tunes on the current playlist put together by program director Barney Raines.

"Our market is more traditional as far as country is concerned," he says. "The music we play is all the current hits mixed with a blend of traditional hits."

Air talent includes Mike Edwards, Don Roberts, Bob Abel, Bob Baker, George Allen and Sam Davis.

Special programming includes one Presley disk on each show and an hour of Elvis every Saturday at 8 p.m. The station was recently honored by the local music community with a country music appreciation day.

ROSE CLAYTON

## Rock Profile Radio Series Hits 150 Stations Jan. 5-6

LOS ANGELES—"Profiles In Rock," a weekly one-hour series from Watermark, bows over the weekend of Jan. 5-6 on 150 stations with an interview with the Rolling Stones. Each week the show will be devoted to the music and thoughts of a single artist.

"The idea grew out of some research that Watermark had done and some prior programs I had done," says producer and writer Bert Kleinman. "We both came to the conclusion that no one had systematically, on a weekly basis, presented the music and thoughts of the major musical groups to an AOR audience."

Acts set through March 29-30 are the Rolling Stones, the Doobie Brothers, Bad Company, Heart, Kansas, the Cars, Supertramp, Allman Brothers Band, Ted Nugent, Yes, Cheap Trick, Jefferson Starship and Boston. All are new interviews with 52 shows planned each year.

Several factors influenced which acts were chosen. "It was a combination of our judgment, and speaking

with key program directors around the country," says Kleinman, though some shows may be retrospectives of past works such as an upcoming Doors program.

He estimates the talk-music ratio to be approximately half and half.

Kleinman chose the one-hour format, as opposed to the three-minute interviews of some other programs, because he wanted detail. "Both are valid forms but we wanted to really get into detail. Most of the people have a great deal to say," he states.

The thrust of the show is rock with no jazz or soul artists featured. "Essentially, this program is designed for album rock stations and Top 40 stations which want an album rock feel. We are planning to stick mainly in that vein," he explains.

Hosted by air personality Terry McGovern, the show is set for such stations as WNEW-FM New York, WMMR-FM Philadelphia, WZGC-FM Atlanta, WWWW-FM Cleveland and KZR-FM Seattle. The show is shipped on disk.

## HOLLYWOOD'S WGMA-AM NOW IN FOLD

# Radio 'For Singles Only' Hits Fla.

By SARA LANE

HOLLYWOOD, Fla.—WGMA-AM is "For Singles Only" and program director Dave Denver is looking for that combination to move this newly formatted station to the top of its market in the just completed Arbitron survey.

The concept for this contemporary format is the brainchild of consultant Bill Cunningham, who made his mark by his successful guidance of WHYI-FM Fort Lauderdale, Fla., and KGMB-AM Honolulu.

"Our audience is targeted at the 18- to 49-year-old," says Denver. "We have a feeling about single people—even if they are happily married—most people fantasize, at one time or another, about being single and the single life style."

Denver continues, "We did some research and discovered on a national basis one out of three marriages end in divorce; that 60% of the

male population under 30 is single; 40% of the female population under 30 is single.

"And, in South Florida, the divorce rates is higher than in almost any other state. The average number of people per household in this area is much lower than the norm. There seems to be a subculture of single people here, and the single lifestyle—more singles bars and clubs.

"We hope to reach out and grab that subculture and bring it to the surface saying, 'Hey, we know you're out there, and we know you're having a good time. We want to program for you and we think it's great. We feel that we're being more creative in AM programming.'"

WGMA will hold no "kiddie contests, and at this point, no on-the-air contests, although advertising has been bought on billboards, television and in newspapers. "This ra-

dio station has, what I call, an adult contemporary format," says Denver.

"I think one of the problems with AM stations today is that they program after other radio stations—and what works in one market may not work in another. One thing program directors really have to do, especially in AM, is what I call lifestyle programming. I didn't develop the term, but I think I'm one of the first p.d.s in the country to really carry it out."

With a 20 record playlist and up to three add-ons per week, Denver and his staff research the new music by callouts, a compilation of requests and information received from music stores.

"I think if program directors took a different attitude about AM radio, instead of spending so much energy worrying about FM, and simply program their AM to sound good,

(Continued on page 29)



THEY'VE BEEN  
BUILDING UP  
TO THIS!



## AM Band Expansion Shifting To Reality

• Continued from page 10

president. If the treaty is approved, the Federal Communications Commission will act to implement the dial expansion.

The allocations committee took a go-slow approach because time is being set aside for other users of the spectrum to move to other frequencies.

The action by the committee also included creating one additional radio channel at the bottom of the dial by extending the dial down to 525 khz from the current 535 khz starting point.

The question of packing stations tighter on the dial—shifting from 10

khz to 9 khz spacing on the AM dial and from 200 khz to 150 or 100 khz on the FM dial to make room for more stations was not considered by the conference here.

This subject, which is a question of particular interest in the Western Hemisphere since the rest of the world is on tighter spacings, will be considered when the Region II Conference of the International Telecommunications Union meets in Buenos Aires March 10-29.

One other reallocation the Geneva committee did approve was to expand the European FM band from 100 mhz to 108 mhz, which conforms to that used in the Americas.

## House Subcommittee Hears Pros, Cons Of Performance Royalties

• Continued from page 3

AM/WROQ-FM Charlotte and WAPE-AM Jacksonville, pointed to a survey NRBA sponsored in 1978, asking member stations to estimate commercial time value of free air-play radio gives to records. Logging records played at the median advertising rate, stations surveyed estimated commercial value of airtime for \$150,000 to \$490,000 per week, depending on the size of the station's market. "Why do record companies spend so much money on radio promotions and radio advertising if we're not selling records for them?" asked Kaplan.

NAB's Popham used economic arguments in an attempt to show that record companies and performers are financially well off while radio stations can't afford to pay performance royalties. Popham's income figures for median household income for AFM and AFTRA members, surveyed in an NAB study, placed musicians' household incomes at \$16,000 and \$18,000 for AFM and AFTRA members, respectively. These figures were heatedly challenged by musicians union representatives who quoted Labor Dept. figures placing musicians' median income at \$4,668.

Popham also claimed radio stations are financially unable to pay performance royalties, arguing that "in 1977, over one-third of the AM and combination AM-FM stations lost money. Nearly half of the na-

tion's independent FM stations lost money.

Even among stations with revenues of \$500,000, nearly 30% reported unprofitable operation in 1977."

Performance royalty advocates countered Popham with copies of *Business Week* and *New York Times* articles with headlines like "Striking It Rich In Radio" and "FM's Success Is Loud And Clear," touting the good times radio experienced in 1978 and is experiencing this year.

Along similar lines, Stan Gortikov referred to the hard times seen by the record industry since 1978. "For more than a year, our industry has been experiencing a substantial downturn in sales and profits," said Gortikov. "The fat cats—as radio likes to call us—are mighty lean today." In response, Jim Popham quoted Stan Cornyn of Warner Bros. records from remarks Cornyn made in a 1975 speech. "What would happen to our business if radio died?" Cornyn asked. "If it weren't for radio, half of us in the record business would have to give up our Mercedes Benz leases." The subcommittee members were appropriately moved by all these poverty stories.

Finally, Kaplan said in reply to a question from Rep. Robert Kastemeier (D-Wis.) that, "There are broadcasters who can afford to pay and there are those who cannot af-

ford it. Whether you can afford to pay doesn't alter the question of whether it's equitable to pay."

Gortikov clarified the central issue from his vantage point: "The sound recording is the only copyrightable work capable of being performed which does not have full copyright protection."

Also testifying before the Subcommittee were Wayne E. Hesch, in behalf of the Amusement and Music Operators Assn. (jukebox operators), Jack Golodner, director of the Dept. of Professional Employees, AFL-CIO; Victor Fuentealba, president of the AFM and Sanford Wolff, executive secretary of AFTRA.

When hearings recessed, the subcommittee members promised to study the testimony in preparation for mark-up sessions which could take place early next year. After mark-up, the bill would move to the full House Judiciary Committee for consideration before making its way to the House floor. With 1980 an election year, most observers are hedging their bets about the chances of HR997 for passage in this Congress.

The bill provides that a royalty be paid to owners of the copyright (the record companies) and the performers whenever the record is played for commercial purposes. In the case of radio payments would be based on net advertising receipts for the station. Non-commercial stations would not pay such fees.

### AGAINST RELIGIOUS BROADCASTERS

## ASCAP Wins a Court Test

• Continued from page 3

some stations have agreed to pay amounts roughly equivalent to what ASCAP licenses would have cost.

Judge Knapp indicated that it is entirely appropriate for religious radio stations to be licensed by ASCAP on an interim basis while the antitrust suit is pending, and he noted such payments could figure in damages should ASCAP lose the case. He rejected the idea of interim licenses.

The religious stations particular dispute with ASCAP centers on the

fact that since they don't play most of the ASCAP music they would like to pay a special fee only for the religious music in the ASCAP library. They have argued in the case that they morally disapprove of much of the ASCAP music.

### Take AOR Format

ATLANTA — Burkhardt/Abrams has signed KLIV-FM San Jose and KDUK-FM Honolulu to the SuperStars AOR format and KCEE-AM Tucson to consultancy for a contemporary format.

*It Wouldn't Be The Christmas Season Without*

# BLUE CHRISTMAS

(by Billy Hayes and Jay Johnson)

**TWO GREAT NEW RECORDINGS FOR 1979**

WILLIE NELSON	COLUMBIA RECORDS	JC 36189
THE JORDONAIRES	HALO & CLASSIC RECORDS	CC 1935

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THROUGH THE YEARS THESE FINE ARTISTS HAVE RECORDED OUTSTANDING VERSIONS OF BLUE CHRISTMAS.

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**AND DONT FORGET THE ELVIS CLASSIC!!**

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DECEMBER 8, 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. Figures in lightface are from previous year.

## ALBANY-SCHENECTADY-TROY APRIL/MAY 1979

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA												FORMATS	SHARES—METRO SURVEY AREA													
	TOTAL PERSONS		MEN					WOMEN						TEENS	TOTAL PERSONS		MEN					WOMEN					TEENS
	12+	18+	18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64			12-17	12+	24	34	44	54	18	25	35	45	17		
AOR	44	37	11	13	0	0	0	6	3	0	0	1	7	AOR	4.5	17.7	16.9	0.0	0.0	8.6	3.6	0.0	0.0	6.7			
AOR	20	19	12	2	0	0	0	3	2	0	0	0	1	AOR	1.9	13.5	2.5	0.0	0.0	3.5	2.7	0.0	0.0	1.0			
BEAUTIFUL	208	205	0	2	15	22	22	2	9	15	23	34	3	BEAUTIFUL	21.3	0.0	2.6	26.3	36.6	2.8	10.8	22.1	32.9	2.9			
BEAUTIFUL	297	296	9	10	11	38	33	11	11	34	33	48	1	BEAUTIFUL	27.9	10.1	12.6	18.7	55.0	13.0	15.0	39.6	33.6	1.0			
CONTEMP	278	253	13	22	20	19	9	23	30	23	15	14	25	CONTEMP	28.4	21.0	28.6	35.2	31.6	32.8	35.7	33.9	21.4	24.1			
CONTEMP	308	257	29	28	13	9	13	38	31	20	18	18	51	CONTEMP	29.0	32.6	35.0	22.1	13.0	44.6	42.5	23.3	18.3	48.6			
COUNTRY	55	51	1	5	2	7	4	0	5	6	6	6	4	COUNTRY	5.5	1.6	6.5	3.6	11.6	0.0	6.0	8.8	8.5	3.9			
COUNTRY	64	63	3	9	5	8	6	1	7	9	6	5	1	COUNTRY	6.0	3.3	11.3	8.5	11.6	1.2	9.5	10.4	6.1	1.0			
MELLOW	20	19	2	1	1	0	0	11	1	0	3	0	1	MELLOW	2.0	3.2	1.3	1.8	0.0	15.7	1.2	0.0	4.3	1.0			
MELLOW	22	20	1	1	1	0	0	5	4	1	5	2	2	MELLOW	2.1	1.1	1.3	1.7	0.0	5.9	5.5	1.2	5.1	1.9			
MOR	17	16	0	2	1	2	1	0	3	0	1	2	1	MOR	1.7	0.0	2.6	1.8	3.4	0.0	3.6	0.0	1.4	1.0			
MOR	23	22	1	3	5	1	1	0	2	1	1	5	1	MOR	2.2	1.1	3.8	8.5	1.4	0.0	2.8	1.2	1.0	1.0			
RELIGIOUS	11	10	0	0	2	0	2	0	1	2	0	3	1	RELIGIOUS	1.1	0.0	0.0	3.5	0.0	0.0	1.2	2.9	0.0	1.0			
RELIGIOUS	26	26	0	0	3	0	0	0	0	2	5	7	0	RELIGIOUS	2.4	0.0	0.0	5.1	0.0	0.0	0.0	2.3	5.1	0.0			
TALK	66	66	0	1	4	4	6	0	1	0	4	17	0	TALK	6.7	0.0	1.3	7.0	6.7	0.0	1.2	0.0	5.7	0.0			
TALK	67	66	6	4	5	3	4	0	0	4	10	12	1	TALK	6.3	6.7	5.2	8.5	4.3	0.0	0.0	4.7	10.2	1.0			
TOP 40	170	115	22	22	3	2	1	26	22	9	2	2	55	TOP 40	17.3	35.5	28.6	5.3	3.3	37.2	26.2	13.3	2.9	52.9			
TOP 40	158	113	24	19	6	4	1	22	14	5	11	5	45	TOP 40	14.8	27.0	23.8	10.2	5.7	25.9	19.1	5.8	11.2	42.8			

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

## FCC Okays College Outlet

PHILADELPHIA — WXPB-FM, the Univ. of Pennsylvania's student-operated station, appears to have won its four-year battle to stay on the air.

While the non-commercial station has enjoyed a wide local following because of the wide spectrum of music it programmed—much of it never played by the other stations with music periods slotted especially for the gay community.

The federal communications commission earlier canceled the station's license. It has been operating on a series of temporary permits. A university spokesman said that the FCC's latest action granting WXPB a construction permit points to eventual reinstatement of its license. A construction permit is usually issued by the FCC before it renews a license. But since WXPB has facilities, no construction is needed, according to the university. The construction permit, however, conforms to FCC rules.

The station's application for license renewal was denied in 1977 and the order was upheld by the FCC in October 1978. WXPB has been in trouble with the FCC because of its programming since 1975, and at one point was ordered to go off the air because of obscenities broadcast by the students.

The FCC had denied renewal because of charges the Univ. of Pennsylvania failed to maintain sufficient control over WXPB.

## Celebrity Interviews Spice Arnold Special

DALLAS—Toby Arnold's syndicated special "Opus 79 And The Dynamite Decade," will feature more than 100 celebrity interviews, according to producer Dick Starr. The end-of-year countdown is in its 10th year of production and is hosted by WRKO-AM Boston jock Charlie Van Dyke.

"Since this year's 12-hour special covers the entire decade, as well as the top 100 songs of this year," Starr says, "we had the opportunity to interview superstar performers about a whole range of their careers."

## Contemporary Tops In Albany

ALBANY—Contemporary music continues as the top format in this market in an exclusive Billboard analysis of the April/May Arbitron ratings for Albany-Schenectady-Troy.

Contemporary is off slightly, down from a 29.0 share a year ago to 28.4, but second place beautiful music has fallen further, down from a 27.9 to 21.3.

Top 40 is in third place with a 17.3 share, up from 14.8 a year ago.

Among teens Top 40 hold a commanding lead with a 52.9 share, up from 42.8 a year earlier.

Top 40 is also the favorite among men 18 to 24 for a 35.5 share and it is tied with contemporary among men 25 to 34, each format garnering a 28.6 share.

Men 35 to 44 tune in contemporary for a 35.2 share while men 45 to 54 prefer beautiful for a 36.6 share.

Top 40 is the favorite among women 18 to 24 for a 37.2 share, but it is edged out among women 25 to 34 and 35 to 44 who listen to contemporary for 35.7 and 33.9 shares respectively. Beautiful music is preferred by women 45 to 54 for a 32.9 share.

## KMPC-AM In L.A. Slates Midday 'Magazine' Format

By CARY DARLING

LOS ANGELES—KMPC-AM, an adult contemporary station here with talk and sports features in evenings and nights, is going with a "magazine" format for its midday 10 a.m.-2 p.m. slot in a trial, six-day run.

Hosted by Sonny Melendrez, currently in the 2 a.m. to 6 a.m. position, the show begins its run Dec. 17.

"The whole idea is to present talk, information and music which will enhance people's lifestyles," says Melendrez. He experimented with a similar format at KIIS-AM here in 1972 where he was program director.

Women is one group at which the format is aimed. "We want to take advantage of the fact that that's who

our audience is at that time during the day. So, I'm doing a survey with women seeing what they want from radio and broadcasting in general," says Melendrez.

Though guests on the show will include psychologists, nutritionists, psychics and comics presented in a two-way talk environment, music will still play a part.

"In some points, music will be 50% of the format," he says. "As we will have a psychologist talking about being alone for the holidays, we might go into 'All Alone Am I' or something like that. The music will enhance whatever's going on rather than stand on its own."

(Continued on page 29)

## Music Specials & Live Concerts Figure In Network Radio Future

Continued from page 1

for the Rundgren show. Another Source Jan. 1 special will be "News That Rocked," a review of music news from 1979 which will be about 85% music in content.

The Source has had a relatively easy time placing its shows since none have been sold to advertisers. Therefore they are being provided to participating stations without cost and without commercials. Most of the other networks' shows have been bartered to the stations containing commercials. The Source hopes to sell its shows shortly to advertisers to cover costs.

While the Source is developing new shows, the older established NBC network is also developing new programming. In fact both networks are under the guidance of program development director Ruth Meyer.

NBC will kick off the new year with a Chuck Berry special sched-

uled for Jan. 18-20. The show, which will include an interview with Bo Diddley and maybe some members of the Rolling Stones, has been a tough one to put together, according to Meyer. "I've been working on this for a year. Diddley usually doesn't give interviews," she says.

ABC will wrap up the year with a 10-hour "Super '70s" show recapping music from the last 10 years.

## Boost In Power At Iowa Station

IOWA CITY, Iowa—After a decade of legal filings and maneuvers KRNA-FM has won Federal Communications Commission approval to boost its power from 3 kw to 100 kw.

The effort to increase power included five years in rule making procedures and two years in contested application procedures.

In order to increase its power the station has had to move its dial posi-

tion from 93.5 mhz to 93.9. The station has completed a new 600-foot-tower and a master control audio console with 12-channel Cetec audio units and six ITC cartridge tape units.

Studio construction was supervised by program director Robert Norton Jr., who claims the station will be "the best sounding in the Northern Hemisphere."

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Johnathan Edwards

Bruce Springsteen (Midwest)  
Bruce Springsteen (Northeast)  
Bruce Springsteen (South)  
Bruce Springsteen (West)  
Grateful Dead  
Heart  
Kingfish  
Michael Stanley Band  
Steve Miller Band  
Molly Hatchet  
Peter Gabriel  
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networks (to name a few)!



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## Vox Jox

By DOUG HALL

NEW YORK—Jesse Bullet, who in nine months made WLUP-FM the hottest station in Chicago, hopes to return to KPRI-FM San Diego where he was program director before moving to the Loop in the Windy City.

Bullet, who went on vacation after leaving WLUP last week, is expected to talk to KPRI general manager Dex Allen within two weeks about

possibly becoming operations director. If Bullet gets this job it will not affect KPRI's current p.d. Ernie Gladden, Allen says.

WNBC-AM New York morning DJ Don Imus took ABC to task over the air last week for its firing of Harry Harrison, who as morning man on WABC-AM New York was

Imus' direct competition. Imus noted Harrison had been with WABC for 10 years and "was given a thanksgiving right before Thanksgiving." NBC gave me more notice than that and then took me back," Imus said. Harrison was dropped along with George Michael (Billboard, Dec. 1, 1979) in a major

shakeup by new WABC operations director Al Brady to recapture WABC's shrinking audience. (See related story for latest developments.)

old job will be filled from within the station.

Gary Epstein and Rick Holmberg now head the new offices set up by Golden Egg syndicators in New York and San Francisco, respectively. Epstein comes from Bernard Howard and Co. and has been an executive with WNBC-AM New York, WIND-AM Chicago and WIFE-AM Indianapolis.

Holmberg was San Francisco-based regional vice president for Torbet Radio for eight years.

## Singles

Continued from page 24

they would have a lot more success," Denver comments.

As far as music goes, Denver won't schedule "bubblegum music" or hard rock'n'roll. A typical segment could include vintage Beatles, the Eagles, James Taylor, the Commodores, Donna Summer, the Bee Gees and Chicago.

Deejays are Buddy Hollis (6 to 10 a.m.), Barry James (10 a.m. to 2 p.m.) Nolan Cruise (2 to 6 p.m.) Ron Parker (6 to 10 p.m.), Barbara Porter (10 p.m. to 2 a.m.) and Jeff Allen (2 a.m. to 6 a.m.) Weekend DJs are John Ford and Dave Lawrence.

"We do a lot of callout research and I am ecstatic with the results we've been getting," gushes Denver. "I hope by doing more good programming on AM that we can attract more attention to the AM band. My philosophy is that if you want to program AM radio with something good, people will want to listen and they'll seek you out."

So, singles radio has arrived in south Florida with an impact. Cunningham says the station has been approached by a major movie producer who wants to make a movie or tv series based on the life and time at a radio station "for singles only."

## L.A. KMPC Tries a 'Magazine'

Continued from page 28

Guests will be musicians and singers though no one has been set. Melendrez does not see his magazine format, which replaces music formats in the wake of departures by air talents Wink Martindale and Geoff Edwards (Billboard, Nov. 24, 1979), as the first step in phasing out music at KMPC.

"Music is as much a part of our

lives as news, weather and sports. Music is an integral part of our lifestyle and so we're going to have music on the show for what it does viscerally to our lives."

There is a chance the Melendrez show, produced by Sandra Zagaria, could become the regular 10 a.m.-2 p.m. showpiece. "Much is going to depend on the response we get from the audience," says Melendrez.

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## Bubbling Under The HOT 100

- 101—IT'S DIFFERENT FOR GIRLS, Joe Jackson, A&M 2186
- 102—YOU CAN GET OVER, Stephanie Mills, 20th Century 2427 (RCA)
- 103—BODY LANGUAGE, Spinners, Atlantic 3619
- 104—YOU GOT ME HOT, Jimmy "Bo" Horne, Sunshine Sound 1014 (TK)
- 105—HOW HIGH, Salsoul Orchestra, Salsoul 72096 (RCA)
- 106—WHO DO YOU LOVE, Pointer Sisters, Planet 45908 (Elektra)
- 107—SWITCHBOARD SUSAN, Nick Lowe, Columbia 111131
- 108—DO IT IN A HEARTBEAT, Carlene Carter, Warner Bros. 49083
- 109—TOTAL CONTROL, The Motels, Capitol 4605
- 110—UNDER MY THUMB, Hounds, Columbia 111159

## Bubbling Under The Top LPs

- 201—HANK WILLIAMS JR., Family Tradition, Elektra/Curb 6E 194
- 202—PETER GREEN, In The Skies, Sail 0110
- 203—REX SMITH, Sooner Or Later, Columbia JC 35813
- 204—IAN HUNTER, Shades Of Ian Hunter, Columbia 236251
- 205—DONALD BYRD, And 125th St., N.Y.C., Elektra 6E-247
- 206—TOMITA, Tamita's Greatest Hits, RCA ARL 3439
- 207—AMII STEWART, Paradise Bird, Ariola/Hansa SW 50072
- 208—WHISPERS, Happy Holidays To You, Solar BXL 3490 (RCA)
- 209—LOBO, Lobo, MCA MCA 3194
- 210—ALDA RESERVA, Love Goes On, Sire SRK 6079 (Warner Bros.)

Billboard SPECIAL SURVEY For Week Ending 12/8/79

# Billboard Special Survey Hot Latin LPs

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CHICAGO (Salsa)		N. CALIFORNIA (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	ROBERTO ANGLERO Tierra negra SB Buroquien 1396	1	CAMILO SESTO Sentimientos Pronto 1042
2	CELIA CRUZ & SONORA PONCENA La cebra Vaya 84	2	LOS BUCKYS Triste imaginar melody 224
3	WILLY COLON Solo fama 535	3	JUAN GABRIEL Al otro lado del puente Pronto 1056
4	J. PACHECO & D. SANTOS Fama 549	4	VICENTE FERNANDEZ El Tahir CBS 892
5	HECTOR LAVOE La comedia Fama 522	5	RIGO TOVAR Con mariachi Melody 5629
6	W. COLON & R. BLADES Siembra Fama 537	6	RAMON AYALA Punalada tragera Freddy 1142
7	OSCAR DE LEON El mas grande TH 2063	7	JULIO IGLESIAS Emociones Alhambra 3122
8	DIMENSION LATINA Velvet 3001	8	CHAYITO VALDEZ El amor de mi vida Cronos 1126
9	ANDY & PELLIN Velvet 3003	9	LOS POTROS Eco 25752
10	RICHIE REY & BOBBY CRUZ Rainbow 501	10	ESTRELLAS DE ORO Vol #2 America 1007
11	EL GRAN COMBO Combo 2013	11	YOLANDA DEL RIO Arcano 3456
12	TOMMY OLIVENCIA Y ORQ. TH 2077	12	NAPOLEON Raff 9070
13	JOHNNY VENTURA El caballo negro Combo 2020	13	LA MIGRA Cielos de ti Mar 108
14	ISMAEL MIRANDA Fama 530	14	CHELO Ya me voy Musart 1775
15	SONORA PONCENA Navidad croolla Inca 1066	15	ROCIO DURCAL Exitos de Juan Gabriel Pronto 1068
16	YAMBRA Mentrosa Chevere 5002	16	ELIO ROCA En Mexico Mercario 1914
17	ISMAEL QUINTANA Vaya 82	17	LEO DAN 15 golden years CBS 893
18	RUBEN BLADES Fama 541	18	LOS FREDYS Perless 10047
19	SONORA PONCENA La org. de mi tierra Inca 1064	19	LOLITA Caytronics 1539
20	CELIA CRUZ & J. PACHECO Eternos Vaya 80	20	LOS HUMILDES Fama 578
21	LOS VIRTUOSOS Discolor 8801	21	MERCEDES CASTRO Vengo a verte Musart 810744
22	PETE EL CONDE RODRIGUEZ Yo soy la ley Fama 550	22	LOS FELINOS Morena temias que ser musart 1772
23	RAY BARRETO Gracias Fama 528	23	ALVARO DAVILA Brujerias Melody 8058
24	WILLIE ROSARIO El rey del ritmo TH 2070	24	JOSE LUIS Por si volieras TH 2057
25	CELO LUIS RAMIREZ Cotic 1096	25	MERCEDES CASTRO Mi manera de amar Westside Sire 4120

DECEMBER 8, 1979, BILLBOARD

# Soul Sauce

## Reteaming Of Hollands, Dozier Firm

By PAUL GREIN

LOS ANGELES — Holland-Dozier-Holland have reteamed to collaborate on several songs that are to be featured on the "Forever" side of a three-disk publishing sampler titled "Yesterday, Today And Forever." The package, which will initially consist of a 5,000-copy pressing, is being issued jointly by Jobete and Gold Forever, Brian and Eddie Holland's publishing firm.

Also on the album are cover versions of a number of the team's classics, including Lionel Richie doing "Bernadette," High Inergy on "I Hear A Symphony" and "Ready For Love," Eloise Laws on "You Keep Me Hanging On" and "Forever Came Today" and the Originals on "Please Mr. Postman." Also on the LP: Eddie Holland doing a rare vocal turn on "Reach Out I'll Be There."

★ ★ ★

Mary Wells has signed with Chi-Sound, the 20th Century-affiliated label headed by Carl Davis. The singer, whose 1964 disk "My Guy" was the first No. 1 hit on Motown (as opposed to Tamla), has been without a label home since a minor r&b hit on Warner/Reprise five years ago: "If You Can't Give Her Love (Give Her Up)," produced by Bobby Womack. Davis will produce her next session, per manager Steve Cohen.

★ ★ ★

Motown's Diana Ross will kick off the '80s with a special for Home Box Office. The show, videotaped at Caesar's Palace in Las Vegas, will be the January attraction in the national pay-TV network's "Standing Room Only" series and will feature nine dancers, 13 singers, a laser light show, rear screen projection and a 50-piece orchestra.

★ ★ ★

Shalamar, whose biggest pop hit, "Uptown Festival," was an affectionate tip-of-the-hat to Motown hits, will join GQ, Loleatta Holloway and Amii Stewart Sunday (9) in Mexico City at the taping of a disco/r&b segment of "Televisa," a new "Midnight Special" type of music-variety show in Mexico. The guests were booked for the program by Norby Walters in New York.

GQ, incidentally, will return to the Billy Stewart songbag after its big hit with "I Do Love You" to cut "Sitting In The Park" for its next LP. The 1965 tune was Stewart's second-biggest hit, topped only by "Summertime," his top 10 pop smash from 1966. GQ dedicated its first Arista LP to the artist, who died about 10 years ago.

★ ★ ★

Natalie Cole and Peabo Bryson taped CBS-TV's "New Year's Eve Special" in New York last week, which will go head-to-head with Dick Clark's annual "New Year's Rockin' Eve" bash on ABC-TV. But the pair will be back in the Clark camp January 18 when they appear on his "American Music Awards" show. . . . Another soulful twosome, Linda Clifford and Curtis Mayfield, are in the midst of a three-week tour. It's Mayfield's first outing since 1973.

# Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dot, Label) (Publisher, Licensor))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dot, Label) (Publisher, Licensor))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dot, Label) (Publisher, Licensor))
★	1	12	I WANNA BE YOUR LOVER—Prince (Prince, Warner Bros. 49050 (Ecap, BMI))	34	30	7	ROLLER-SKATIN' MATE—Peaches & Herb (D. Fakaris, F. Perren), Polydor/MVP 2031 (Frenn Vibes, ASCAP)	70	72	3	DON'T STOP THE FEELING—Roy Ayers (R. Ayers, C. O'Ferral, W. Ramoaur), Polydor 2057 (Roy Ayers/Ubiquity, ASCAP)
★	2	9	DO YOU LOVE WHAT YOU FEEL—Rufus And Chaka (D. Wolinski), MCA 41131 (Overdue, ASCAP)	35	27	17	BREAK MY HEART—David Ruffin (D. Garner), Warner Bros. 45030 (Groovesville/Forgotton, BMI)	★	81	2	FOREVER MINE—O'Jays (K. Gamble, L. Huff), P.I.R. 93727 (CBS) (Mighty Three, BMI)
★	6	8	MOVE YOUR BOOGIE BODY—Bar-Kays (J. Alexander, L. Dodson, A. Jones, M. Beard, F. Thompson, W. Stewart, C. Allen, L. Smith, H. Henderson, M. Bynum, S. Guy), Mercury 78015 (Bar-Kays/Warner-Tamerlane, BMI)	★	51	4	WHAT'S THE NAME OF YOUR LOVE—Emotions (M. White, D. Foster, A. Willis), ARC/Columbia 1-11134 (Sagittone/Modern American/ASCAP/Irving, Foster Free, BMI)	★	82	2	STEPPIN'—Gap Band (C. Wilson, L. Simmons, R. Wilson), Mercury 76021 (Total Experience, BMI)
	4	9	RAPPER'S DELIGHT—Sugar Hill Gang (S. Robinson, H. Jackson, M. Wright, G. D'Brien), Sugar Hill 542 (Roulette) (Sugar Hill, BMI)	37	36	11	I DON'T WANT TO BE A FREAK—Dynasty (L. Sylvers, N. Beard, D. Griffey), Solar 11694 (RCA) (Spectrum VII/Rosy, ASCAP)	73	75	4	DO WHAT COMES SO NATURAL—Gene Chandler (V. Willis), 20th Century/Chi Sound 2428 (RCA) (Gaelana/Slyheart/Cachard, BMI)
★	7	6	ROCK WITH YOU—Michael Jackson (R. Temperton), Epic 9-50797 (Aimo, ASCAP/Randor)	★	44	6	BE WITH ME—Tyrone Davis (P. Richmond, D. Ellis, R. Locke), Columbia 1-11128 (Content/Tyronza, BMI)	★	84	2	I SHOULD A LOVED YA—Karada Michael Walden (N.M. Walden, T.M. Stevens, A. Willis), Atlantic 3631 (Walden/Gratitude Sky, ASCAP/Irving, BMI)
	6	5	LADIES NIGHT—Kool & The Gang (G.M. Brown/Kool & The Gang), De Lite 801 (Mercury) (Delightful/Gang, BMI)	★	45	5	HAVEN'T YOU HEARD—Patrice Rushen (P. Rushen, C. Mims Jr., F. Washington, S. Brown), Elektra 46551 (Baby Fingers/Mims/Shownirere, ASCAP/Freddie Dev, BMI)	★	85	2	CAN'T STOP DANCIN'—Sylvester (Sylvester), Fantasy 879 (Beekes/Born, ASCAP)
	7	3	STILL—Commodores (L. Ritchie), Motown 1474 (Jobete, Commodores Entertainment, ASCAP)	★	47	4	PARTY PEOPLE—Parliament (G. Clinton, W. Collins, G. Shider), Casablanca 2222 (Rubberband, BMI)	★	86	2	YOU'RE SO GOOD TO ME—Curtis Mayfield (C. Mayfield, G. Ackey), Curtom/RSD 941 (Mayfield/Andrask, BMI)
	8	8	CRUISIN'—Smokey Robinson (W. Robinson, M. Tarplin), Tamla 54306 (Motown) (Bertam, ASCAP)	★	48	5	I WANT YOU FOR MYSELF—George Duke (G. Duke), Epic 9-50792 (Mycenae, ASCAP)	77	71	4	TIT FOR TAT—Bobby Bland (V. Pea, M. Higgins), MCA 41140 (Alvert, BMI)
	9	9	I JUST CAN'T CONTROL MYSELF—Natura's Divine (M. Stokes, L. Smith, R. Carter), Infinity 50027 (MCA) (Willow Girl, BMI)	★	49	5	PULL MY STRINGS—Lakeside (F. Lewis), Solar 11746 (RCA) (Spectrum VII, ASCAP)	78	78	3	WE'RE A MELODY—James Girls (D. Wansel, C. Biggs), P.I.R. 93722 (CBS) (Mighty Three, BMI)
★	14	5	SEND ONE YOUR LOVE—Stevie Wonder (S. Wonder), Tamla 54303 (Motown) (Jobete/Black Bull TM, ASCAP)	★	43	9	WEAR IT OUT—Stargard (R. Wright, C. Fearing, R. Runnels), Warner Bros. 49066 (Palms/Charleville, BMI/Chaz/Modern American, ASCAP)	79	79	3	JUST BECAUSE—Ray Charles (S. Housh, Tobaly, Wedroff), Atlantic 3634 (Talsman/Seldak/Victaza, ASCAP)
★	13	10	GLIDE—Pleasure (N. Phillips, B. Smith), Fantasy 874 (Three Hundred Sixty, ASCAP)	★	52	5	I JUST WANNA WANNA—Linda Clifford (R. Stone, T. Balderson), Curtom/RSD 1012 (Balderson, ASCAP)	★	89	3	I NEED LOVE—Shadow (J. Williams, W. Beck, C. Willis), Elektra 46540 (Fench Line, BMI)
	12	11	DON'T LET GO—Isaac Hayes (I. Stone), Polydor 2011 (Green Gems-EMI, BMI)	★	53	5	I WANT YOU—Wilson Pickett (Rousell, Simon, Pickett), EMI America 8027 (Merlin/Sock Lymal, ASCAP)	81	68	5	MOVE ON UP/UP UP UP—Destiny (C. Mayfield, E. Ahi), Butterfly 41084 (MCA) (Curtom/OF 02/BMG, BMI/ASCAP)
★	15	6	LOVE GUN—Rick James (R. James), Gordy 7176 (Motown) (Jobete/Stone City, ASCAP)	★	54	5	LET'S DANCE—9th Creation (A.D. Burke, J.D. Burnoe, D. Allen), Hitlak 7901 (ATV, BMI)	★	82	3	GET UP AND DANCE—Freedom (T. Armstrong, R. Smith), Malaco 1060 (T.A.) (Malaco/Thompson/Wesley, BMI)
	14	12	KNEE DEEP—Funkadelic (G. Clinton), Warner Bros. 49040 (Mal-Biz, BMI)	★	55	5	KING TIM III—Fatback Band (F. Demery, B. Curtis), Spring 199 (Mercury) (Clita, BMI)	★	83	3	MY FEET KEEP DANCIN'—Chic (E. Edwards, N. Rodgers), Atlantic 3638 (Chic, BMI)
★	17	9	STRANGER—LTD (J. Riley, J.L. Osborne), AAM 2192 (Aimo/McRovscod, ASCAP/Irving/McDortov, BMI)	★	57	4	RIGHT OR WRONG—Leroy Hutson (N. Hutson, L. Hutson), Curtom/RSD 1011 (Aopa/Silent Giant, ASCAP)	★	84	NEW ENTRY	HOW DID YOU KNOW IT WAS ME—Barry White (R. Coleman), 20th Century 2433 (RCA) (Ba-Dak, BMI)
★	20	8	YOU KNOW HOW TO LOVE ME—Phyllis Hyman (J. Miume, R. Lucas), Arista 0463 (Frozen Butterfly, BMI)	★	58	4	I WANT YOU HERE WITH ME—O'Jays (K. Gamble, L. Huff), P.I.R. 9-3726 (CBS) (Mighty Three, BMI)	★	85	NEW ENTRY	MAN OF VALUE—Tyrone Barkley (L. Weiss), Midson International 1016 (Larry Weiss, ASCAP)
	17	10	I CALL YOUR NAME—Switch (B. De Barge, G. Williams), Gordy 7175 (Motown) (Jobete, ASCAP)	★	51	39	WITCH DOCTOR—Instant Funk (B. Sigler), Salsoul 2108 (RCA) (Henry Suesmay/Unckappell, BMI)	★	86	NEW ENTRY	CISSELIN' HOT—Chuck Cissel (C. Cissel), Arista 0471 (Carnets/Lesac, BMI)
	18	16	RISE—Herb Alpert (A. Armer, R. Badazz), AAM 2151 (Aimo/Badazz, ASCAP)	★	52	37	I FOUND LOVE—Deniece Williams (J.D. Williams, F. Baskett, R. Nichols), ARC/Columbia 1-11063 (Kee-Brick/Mane/Randy, BMI)	★	87	NEW ENTRY	HALF A LOVE—Aretha Franklin (Z. Cucunoux), Atlantic 3632 (Zugracc, BMI)
★	23	7	SPARKLE—Cameo (A. Lockett, L. Blackmon), Chocolate City 3202 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)	★	53	43	I BETCHA DIDN'T KNOW THAT—KC & The Sunshine Band (F. Knight, S. Dees), T.R. 1035 (Moonsong/East Memphis/Two Knight, BMI)	★	88	NEW ENTRY	WHAT'S YOUR NAME—Leon Ware (L. Ware), Fabulous 748 (T.K.) (Aimo, ASCAP)
	20	18	EGO TRIPPING OUT—Marvin Gaye (M. Gaye), Tamla 54305 (Motown) (Bugge, ASCAP)	★	54	41	YOU'RE SOMETHING SPECIAL—Five Special (R. Banks, T. Green, R. Johnson), Elektra 46531 (At Home/Baby Dump, ASCAP)	★	89	NEW ENTRY	I GET EXCITED—David Ruffin (S. Hairston), Warner Bros. 45123 (Groovesville, BMI)
★	35	3	GIMME SOMETIME—Natalie Cole & Peabo Bryson (N. Cole), Capitol 4804 (Cafarama, BMI)	★	55	65	RRRRROCK—Foxy (I. Lindesma), Dash 5054 (T.K.) (Sherlyn/Lindesma/Buckaroo, BMI)	★	90	NEW ENTRY	STREET PLAYER—Chicago (D. Strachan, D. Wolinski), Columbia 111124 (Balloon Head, ASCAP)
★	28	7	PEANUT BUTTER—Twennynine Featuring Lenny White (D. Blackman), Elektra 46552 (Nodew/Mchoma, BMI)	★	56	66	SPECIAL LADY—Ray, Goodman & Brown (H. Ray, A. Goodman, L. Walker), Polydor 2033 (H.A.B./Dark Cloud, BMI)	★	91	NEW ENTRY	REMEMBER WHO YOU ARE—Shy & The Family Stone (S. Stewart, H. Banks), Warner Bros. 49062 (Fresco, BMI/Bubba, ASCAP)
	23	19	SO GOOD, SO RIGHT—Brenda Russell (B. Russell), Horizon 123 (A&M) (Rutland Road, ASCAP)	★	57	50	SO DELICIOUS—Pockets (V. White, R. Wright, C. Fearing, F. White, L. Starr), ARC/Columbia 1-11121 (Palms/Charleville, BMI) (Modern American/Verdangel, ASCAP)	★	92	NEW ENTRY	JUBILEE—Spym Gyza (J. Wall), Infinity 50041 (MCA) (Harlem/Cross-eyed Bear, BMI)
★	29	8	JUST A TOUCH OF LOVE—Slave (M. Adams, D. Webster, M. Hicks, R. Turner, S. Arington, S. Young), Columbia 45005 (Atlantic) (Cotton/Sprufree/Slave Song/It's Still Our Funk, BMI)	★	58	9	NO LOVE, NO WHERE, WITHOUT YOU—Linda Williams (L. Williams), Arista 0442 (WSDA, BMI)	★	93	NEW ENTRY	PURE FIRE—Sun (K. Yancey), Capitol 4780 (Glenwood/Detente, ASCAP)
★	31	5	NOBODY KNOWS—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 49059 (Nick-O-Va!, ASCAP)	★	59	22	YOU CAN GET OVER—Stephanie Mills (J. Miume, R. Lucas), 20th Century 2427 (RCA) (Scarab/Ensign, BMI)	★	94	NEW ENTRY	BEAT OF THE NIGHT—Fever (Reed, Bombach, Wadlington), Fantasy 878 (Pump It Up/Blecan/Hedges)
★	32	6	NO MORE TEARS—Barbra Streisand/Donna Summer (P. Jabara, B. Roberts), Columbia/Casablanca 1-11125 (Olga/Fedora, BMI)	★	59	20	DON'T STOP TIL YOU GET ENOUGH—Michael Jackson (M. Jackson, G. Phillingane), Epic 9-50742 (Merac, BMI)	★	95	NEW ENTRY	WE FUNK THE BEST—B-H-Y (E. Young, B. Gray), Salsoul 2106 (RCA) Ensign/ Golden Fleece, BMI/Valley Stream
	27	26	THE SECOND TIME AROUND—Shalamar (L. Sylvers, W. Shelby), Solar 11709 (RCA) (Spectrum VII/Rosy, ASCAP)	★	60	3	ROTATION—Herb Alpert (A. Armer, R. Badazz), AAM 2202 (Aimo/Badazz, ASCAP)	★	96	NEW ENTRY	HOW HIGH—Salsoul Orchestra (S. O'Donnell, C.H. Jennings), Salsoul 72096 (RCA) (Salsoul, ASCAP)
★	33	7	DEJA VU—Dionne Warwick (I. Hayes, A. Anderson), Arista 0459 (Ikeca/Angela, BMI)	★	61	10	BODY LANGUAGE—Spinners (E. Fox, F. Fuchs, A.R. Scott), Atlantic 3619 (Suncap, BMI/Louisa Jack, ASCAP)	★	97	NEW ENTRY	BUSSE—Opus-7 (W. Robinson, A.R.J. Amiy, V. Burks), Source 41121 (MCA) (Ascend/OPH VII, BMI)
	29	21	A SONG FOR DONNY—Whispers (D. Hathaway), Solar 11739 (RCA) (Kaumba, ASCAP)	★	62	11	HIGH STEPPIN', HIP DRESSIN' FELLA—Love Unlimited (B. White, F. Wilson, F. Politi), Unlimited Gold 9-1409 (CBS) (Seven Songs/Ba-Dak, BMI)	★	98	NEW ENTRY	WAKE UP AND LIVE—Bob Marley & The Wailers (B. Marley), Island 43083 (Warner Bros.) (Bob Marley/Aimo, ASCAP)
	30	24	IN THE STONE—Earth, Wind, & Fire (M. White, D. Foster, A. Willis), ARC/Columbia 1-11093 (Sagittone, ASCAP/Ninth/Irving/Foster Free, BMI)	★	63	4	MOON CHILD—Captain Sky (D. Cameron), AVI 299 (Upper Level/Mr. T, BMI)	★	99	NEW ENTRY	TO BE LOVED—Michael Henderson (B. Gordy Jr., T. Carlo), Buddha 615 (Arista) (Merrimac, ASCAP)
	31	25	BETWEEN YOU BABY AND ME—Curtis Mayfield & Linda Clifford (C. Mayfield), RSO 941 (Mayfield, BMI)	★	64	4	NEVER SEEN A GIRL LIKE YOU—David Oliver (C. Womack), Mercury 76022 (Groovesville, BMI)	★	100	NEW ENTRY	
	32	34	MELLOW, MELLOW RIGHT ON—Lowell (G. Redmond, L. Brownlee, F. Simon, L. Simon), AVI 300 (Ensign, BMI)	★	65	12	(DOH-WEE) SHE'S KILLING ME—Johnnie Taylor (M. Buckins, R. McCormick), Columbia 1-11084 (Muscle Shoals Sound, BMI)	★			
★	40	5	IT'S MY HOUSE—Diana Ross (N. Ashford, V. Simpson), Motown 1471 (Nick-O-Va!, ASCAP)	★	66	3	THE SWEETEST PAIN—Dexter Wansel (D. Wansel, C. Biggs), P.I.R. 93724 (CBS) (Mighty Three, BMI)	★			
				★	67	4	ROCK DON'T STOP—Chanson (D. Williams, J. Jamerson Jr.), Avola 7773 (Niche/IJamerson/Cos R, ASCAP)	★			
				★	68	6	BREAKIN' THE FUNK—Faze-O (K.D. Harrison, R. Neal Jr., R. Atkins Jr.), She 800 (Atlantic) (Match, BMI)	★			
				★	69	2	DO YOU WANNA MAKE LOVE—Millie Jackson & Isaac Hayes (P. McCann), Spring 2036 (Mercury) (MCA, ASCAP)	★			

DECEMBER 8, 1979, BILLBOARD

BOOK REVIEW

# 300 Performers Are Vignetted In 'Music Makers'

"The Best Of The Music Makers" by George T. Simon and friends. Published by Doubleday & Co., 635 pages, \$17.50.

LOS ANGELES—The former editor of Metronome Magazine, an internationally recognized expert on the big band era of the 1930s and '40s, extends his boundaries with this attractively produced book comprising biographical vignettes of almost 300 performers.

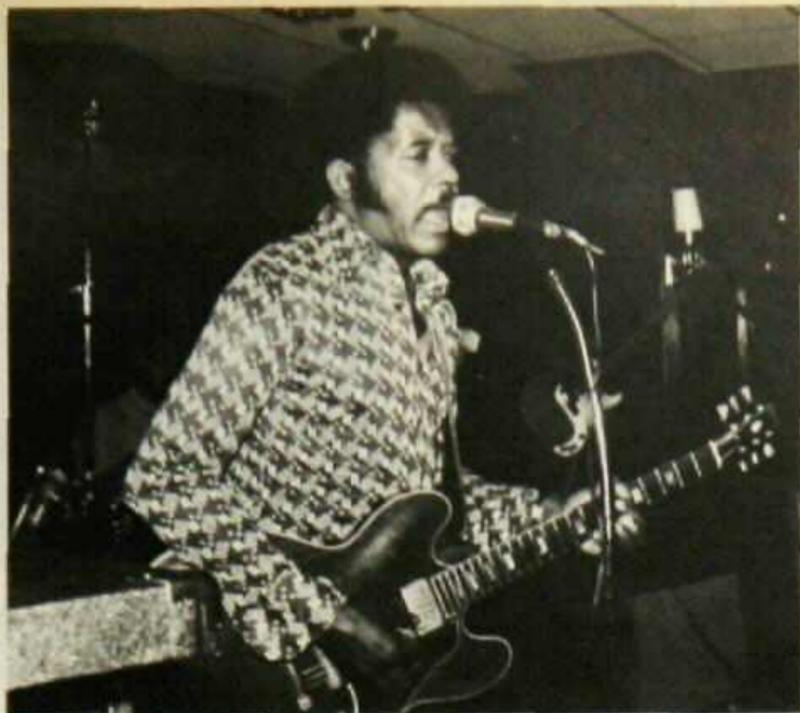
Virtually every prominent singer and bandleader of the last half-century is covered, including today's superstars. The tome's foreword is contributed by Dinah Shore, a Simon buddy for 40 years.

The reader can thus learn of the achievements of Herb Alpert along with those of Gene Austin, Ruth Etting and Carole King, Al Joelson and Paul Anka, Russ Columbo and Neil Diamond—it's about as complete a rundown on the greats of American popular music as can be conceived.

It's Simon's eighth book. For this, he asked for help. Former Metronome and Down Beat writers Harvey Siders, Amy Lee, Joel Vance and others including Richard Sudhalter, Carol Easton, John S. Wilson and Douglas Green contribute literate chapters covering the more illustrious acts of the 20th century. There are, in addition, more than 300 half-tone illustrations of the artists.

It all comes off well. "The Best Of The Music Makers" is likely to appeal to most everyone with an interest in popular music, and as a reference work it stands as a gem.

DAVE DEXTER JR.



JIMMY WAILS—Bluesman Jimmy Johnson and associates play funky at the recent Loyola National Radio Conference in Chicago.

# Firm's Import Sales Take Gigantic Leap

NEW YORK—Since broadening the scope of its retail distribution three years ago, International Book & Records has expanded the sales of imported product from \$50,000 to an estimated \$2 million a year. And a volume of \$5 million is projected by 1981.

This growth pattern is cited by Kay Jackson, general manager and sales chief of the Long Island City-based importer.

With more than 5,000 titles from major foreign lines to offer, the company now sells to such accounts as Peaches, Pickwick, Disc Records, Rose Records and Korvettes, in addition to continuing strong purchases by King Karol and Sam Goody's in New York.

Nevertheless, Jackson maintains that "sales of international product are grossly neglected by retailers. Retailers have a fixed concept that foreign artists mean the likes of Charles Aznavour, Nana Mouskouri, Edith Piaf, Jacques Brel and other similar well-known names."

However, Jackson points to continual sales of many other lesser known performers who have not received wide exposure here, especially French and Italian artists.

"We can't keep up with product demand by such artists as Serge Lama, Julien Clerc, Om Kalsoum, Paco DeLucia, Demis Roussos and Enrico Macias."

Jackson admits that wider exposure here by these performers would expand their sales horizons in the U.S., and International Book & Records plans to do something about it with the formation soon of an affiliate, International Artist Entertainment Co., which basically will act as a "middleman" in bringing foreign acts to the attention of booking agents here.

Beyond popular song figures, the firm also imports some jazz and classical product. Latter includes RCA France's Black & White series and Erato classics.

List prices on LPs and cassettes range from \$6.98 to \$12.98, representing about a \$1 increase recently, reflecting, Jackson notes, even larger increases by the labels imported by the company.

Among the 35 lines handled by the firm are Pathe Marconi, Barclay, Phonogram (France), Le Chant Du Monde and Sonodisk.

Since sources of product and prices vary so greatly, each import has affixed to it a special company logo and color sticker representing the price category.

## Mike's Makes Move

NEW YORK — Mike's Artists Management and Deli Platters Records have moved to 119 W. 57th St., New York 10019. The telephone remains (212) 246-1496.



DR. WHITE—Barry White receives his Honorary Doctor of Human Letters degree from Rev. William Watley, president of Paul Quinn College of Waco, Tex. White gave the keynote speech at a leadership awards banquet at the school.

# Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	1	15	OFF THE WALL Michael Jackson, Epic FE 35745	★	49	7	MARATHON Santana, Columbia FC 38154
★	2	5	INJOY Bar Kays, Mercury 30RM 1-3781	★	40	34	WHATCHA GONNA DO WITH MY LOVE Stephanie Mills, 20th Century F 583 (RCA)
★	10	4	MASTERJAM Ruhus & Chaka, MCA MCA-5103	★	41	39	HEARTBEAT Curtis Mayfield, RSO RS-1-3053
★	6	5	ON THE RADIO—GREATEST HITS VOLUME ONE & TWO Donna Summer, Casablanca NBLP 2-7191	★	42	41	THE BOSS Diana Ross, Motown M7-823
★	5	5	FIRE IT UP Rick James, Gordy GR 990 (Motown)	★	43	38	DISCO NIGHTS C. Q., Arista AB-4225
★	7	2	JOURNEY THROUGH THE SECRET LIFE OF PLANTS Steven Wonder, Tamla T13-371C2 (Motown)	★	44	40	TEDDY Teddy Pendergrass, P.R. FZ-36003 (CBS)
★	9	4	PRINCE Prince, Warner Bros. BSK 3366	★	45	45	BACK ON THE RIGHT TRACK Sly & The Family Stone, Warner Bros. BSK 3303
★	8	4	KOOL & THE GANG Ladies' Night, De-Lite DOR 9513 (Mercury)	★	46	44	ONE WAY FEATURING AL HUDSON One Way Featuring Al Hudson, MCA 3178
★	9	3	MIDNIGHT MAGIC Committees, Motown M8-926	★	60	2	LIVING PROOF Sylvester, Fantasy F 79010
★	10	8	UNCLE JAM WANTS YOU Funkadelic, Warner Bros. BSK 3372	★	58	2	HERE'S MY LOVE Linda Clifford, Curtom/RSO RS-1-306
★	11	13	IDENTIFY YOURSELF O'Jays, P.R. FZ-36023 (CBS)	★	59	2	POP GOES THE CAPTAIN Captain Sky, A&M 6077
★	12	12	RISE Herb Alpert, A&M SP 4790	★	50	50	HAPPY HOLIDAYS TO YOU Whispers, Solar BXL1-3490 (RCA)
★	13	25	WHERE THERE'S SMOKE Smoky Robinson, Tamla T7-366 (Motown)	★	51	43	SO SOON WE CHANGE David Ruffin, Warner Bros. BSK 3306
★	14	14	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	★	52	54	LIVE Mother's Finest, Epic IE 35876
★	15	15	STAY FREE Richard & Simpson, Warner Bros. WS 3257	★	53	48	TOTALLY CONNECTED T Connection, Dash 30014 (T.K.)
★	36	3	YOU KNOW HOW TO LOVE ME Phyllis Hyman, Arista AL 9509	★	54	53	MINNIE Minnie Riperton, Capitol SO 11936
★	17	16	DON'T LET GO Isaac Hayes, Polydor PD-1-6224	★	70	2	WHEN I FIND YOU LOVE Jean Carn, P.R. FZ 36196 (CBS)
★	18	18	TWICE THE FIRE Peaches & Herb, Polydor/MVP PD-1-6229	★	56	56	IN THE PUREST FORM Mass Production, Atlantic SD 5211
★	19	20	PLEASURE Future Now, Fantasy 9578	★	57	62	THE CHANGING OF THE GARD Stargard, Warner Bros. BSK 3386
★	25	24	DO YOU WANNA GO PARTY K.C. & The Sunshine Band, T.K. TK-511	★	58	52	BOBBY BLAND I Feel Good, I Feel Fine, MCA MCA-3157
★	21	17	ROYAL RAPPIN'S Millie Jackson & Isaac Hayes, Polydor PD-1-6229	★	59	42	FRANCE JOLI France Joli, Prelude PRL-12170
★	22	19	DEVOTION L.T.D., A&M SP-4771	★	60	51	WINNER TAKES ALL Isley Brothers, T-Neck PZ-2-38072
★	35	4	MASTER OF THE GAME George Duke, Epic IE 36263	★	61	64	DANCIN' AND LOVIN' Spinners, Atlantic SD 19256
★	24	26	IN THE BEGINNING Nature's Divine, INF 9013 (MCA)	★	62	NEW ENTRY	INSIDE IS LOVE Leon Ware, Fabulous 9500 (TK)
★	30	4	PIZZAZZ Fabrice Hubert, Elektra 6E 241	★	63	63	THE WORLD WITHIN Sis Hooper, MCA 3180
★	26	22	I AM Earth, Wind & Fire, Arista/Columbia FC 35730	★	64	46	TAKE IT HOME B.B. King, MCA MCA-3151
★	47	2	WITCH DOCTOR Instant Funk, Sabouf SA 8529 (RCA)	★	65	65	RISQUE Chic, Atlantic SD 18003
★	28	28	BRENDA RUSSELL Brenda Russell, Horizon SP 739 (A&M)	★	66	66	SHE'S KILLING ME Johnnie Taylor, Columbia JC 36061
★	29	24	DIONNE Dionne Warwick, Arista AB 4230	★	67	NEW ENTRY	FEVER Fever, Fantasy 9580
★	55	2	JUST A TOUCH OF LOVE Slave, Columbia SD 5217 (Atlantic)	★	68	NEW ENTRY	BRASS CONSTRUCTION 5 Brass Construction, United Artists UA 977
★	31	31	BIG FUN Shalamar, Solar BXL1-3479 (RCA)	★	69	57	LIVE AND SLEAZY Village People, Casablanca NBLP 7183
★	32	32	SURVIVAL Bob Marley & The Wailers, Island ILPS 9542 (Warner Bros.)	★	70	71	I WANT YOU Wilson Pickett, EMI/America SW 17019
★	33	29	XII Fetrick Band, Spring SP 1-6723 (Mercury)	★	71	73	AND 125TH STREET N.Y.C., Donald Byrd, Elektra 6E 247
★	34	23	SWITCH II Switch, Gordy G7-988 (Motown)	★	72	67	WHEN LOVE COMES CALLING Deniece Williams, Arista/Columbia IC 35568
★	35	21	ROUGH RIDERS Lakeside, Solar BXL1-3489 (RCA)	★	73	72	LA DIVA Aretha Franklin, Atlantic SD 19248
★	36	27	SECRET OMEN Cameo, Chocolate City DCLP-2008 (Casablanca)	★	74	74	ONLY MAKE BELIEVE Bell & James, A&M SP 4764
★	37	37	BAD GIRLS Donna Summer, Casablanca NBLP 2-7150	★	75	75	UNFORGETTABLE Leroy Hutson, RSO RS-1-30623
★	38	33	STREET LIFE Crossaders, MCA MCA 3094				

DECEMBER 8, 1979, BILLBOARD

# FBI Raids Nab Alleged Pirates

NEW YORK—The FBI's nationwide war against tape piracy continues with unrelated raids in Chicago and western Tennessee, one netting 8,400 allegedly pirated tapes, the other 1,700 tapes.

The Chicago raid was led by agent Michael Wright and seized tapes being sold at Tiki Alley owned by Charles Henderson. In Tennessee there were two stores raided, both operated by Raymond Kirk and Larry Goodrum. Both cases will be turned over to federal prosecutors for possible prosecution.

On the courtroom front, federal authorities scored a victory when three persons accused of selling pirated tapes to an FBI undercover agent pleaded guilty in U.S. District Court in Jacksonville, Fla.

Judge Howell F. Melton sentenced Jack E. Lovell, Sr. to a one year suspended jail sentence, three years supervised probation, and a \$1,000 fine. Jacob and Helen Coplin were sentenced to three years unsupervised probation. The three surrendered in an aftermath of "Operation Turntable," a two-year undercover investigation conducted by the FBI and the Duval County Sheriff's Office.

## Award For Anka

NEW YORK—Singer Paul Anka will receive a humanitarian award from the United Cerebral Palsy Humanitarian Awards Committee at a gala fund raising dinner Dec. 13 at the Grand Ballroom of the Waldorf Astoria Hotel here. Since 1972 Anka has been the guest host of the annual New York Telethon.

# New Talent Behind Success Of L.A.'s 'Rebel' Hong Kong Cafe

By DAVE DEXTER JR.

LOS ANGELES—There's more than meets the eye in the emergence of this city's Hong Kong Cafe in downtown Chinatown as possibly the most successful new wave venue west of New York.

Appropriately located on Gin Sing Way, the Hong Kong opened with Elton Duck and Daily Planet on its modest bandstand last June.

"Ours is strictly high energy new wave," says Kim Turner, one of the three youthful operators of the club. "We book no disco acts, no jazz bands and no blues shouters."

Turner's partners are Suzy Frank, who doubles in her slot as a&r director at Casablanca Records, and Barry Seidel, who earlier in the 1970s toiled as an a&r executive for Mercury Records in New York.

Several of the acts which the trio employed last summer at the Hong Kong have moved up to the Whisky,

the Starwood and the Troubadour clubs in Los Angeles.

"That's great," says Frank. "We like to think we are finding and developing deserving unknown talent." Frank, who once performed as a clown, then ran the a&r business wing at Capitol before joining Casablanca two years ago, says the next punk sensation will be a raunchy sounding young woman who goes only by the simple name of Shandi.

"She is our major attraction at the moment," Turner confirms. "Soon she will be on records. Look for her on the charts in 1980."

The three owners also credit a "comfortable, friendly and anything but ostentatious" room, with food and liquor available; a bargain admission fee varying from \$3 to \$4.50, and three full-time security men whose presence discourages "unpleasant scenes" like those which

have closed other new wave venues here and in other cities.

And yes, a strict dress code is enforced at the Hong Kong. Male and female genitalia must be covered at all times.

The attractions which pack the house, in addition to Shandi and her songs, are X, a group credited with doing the best business to date; the Bags and the Germs. In December, the King Bees, Gears, Audio Vidiot, Silencer, the Shifters, Levi and the Rockets and former Dwight Tilley musician Phil Seymour are contracted.

"November was our best month," Frank notes. "We drew well with Splitting Teeth, the Rotters, Jill Black and the Xoddix, Hey Taxi, Black Bottom Eddy, Lip Service and Suburban Lawns." Bands are paid 75% of the door gross. Two to four groups are presented nightly.

There's no age limit at the Hong Kong. Little kids attend and so do oldsters of social security age. Patrons under 21, however, are carefully monitored so they won't be apprehended consuming alcohol.

Turner, Frank and Seidel declare their major competition to be Madame Wong's Club in the same block. Wong reportedly resented the Hong Kong's opening and threatened her bands if they played there. But most of them have, in recent weeks, ignored her edict and are performing at the Hong Kong with impunity.

"There's room for both clubs," says Turner, who once operated Louie's Rock City in the Georgetown section of Washington, D.C. "Our idea is to make this fascinating, exotic Chinese neighborhood a center for new wave where a couple can comfortably walk from one club to

(Continued on page 34)

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## L.A. CLUBS: THE NAME'S THE THING

LOS ANGELES—What's in a name?

Maybe nothing, maybe everything. Although a majority of the bands that play the revitalized local club scene here may never see a record label contract, they can't be accused of one thing—non-inventive name tags.

Playing the Whisky a Go Go, for example, over the next months are the Wierdos, Plugs, Gears, Movies, Creamers, New Town Heroes, Alleycats, Plimsouls, Madness, Naughty Sweeties, Kats, Jules & the Polar Bears, Pegasus, Suite 19, Sham 69, Levi & the Rockets, Bags, Go Go's, Human Hands, Code Blue, Sports, Sumner, X, Fear, the Crowd, Silencers, Middle Class and Ultravox. Madame Wong's hosts Main Squeeze, Blue Juice, Great Building, Razors, Naughty Sweeties, Lies, Kats, and Oingo Boingo.

The Starwood sees Caper, Licks, Larry Raspberry & the Highsteppers, Snapp, Spoilers, Mechanics, Xciter, Suite 19, Whizz Kidds, 88, Zippers, Last, Kingbees, Model, Bad Moon, 707, John Doe, Snow, London and Snail.

Playing the Troubadour are Adele Blue, Diana Harris & the Tufftones, Virginia & the Slims, Mace, Baxter, Shifters, Orchids and Code Blue.

JIM McCULLAUGH



Billboard photo by Chuck Pullin

CLUB PARTY—Members of the audience get onstage while the performers get on the floor when Sam & Dave play at Trax in New York. The concert was broadcast live by WPIX-FM.

## Ask \$10,000 Deposit For Township Dates

By MAURIE ORODENKER

PLAINS TOWNSHIP, Pa.—A \$10,000 deposit will now have to be posted with the township here by rock concert promoters and all others staging entertainment events in this northeastern Pennsylvania region just outside Wilkes-Barre.

Pocono Downs, a race track favored for rock and country concerts is located here. Other sites, including football stadiums, picnic groves and parks are also utilized as concert sites. An amendment to the existing township ordinance governing rock concerts added the \$10,000 deposit.

The amendment also provides that promoters will also have to post a bond insuring that the maximum capacity of a concert facility will not be exceeded.

The \$10,000 deposit, which has to be in the form of a certified or cashier's check, will be used for any necessary cleanup of public property and to pay for any additional police needed in the township during the concert or event.

According to township solicitor Joe Geibus, "public property" covered by the \$10,000 cleanup deposit includes areas outside the actual concert sites and their parking facilities. The additional police protection will be for patrolling the township itself.

The deposit money will not be used to pay on-site security forces hired by the promoters. After cleanup and additional police are paid for, the balance of the \$10,000

deposit money will be returned to the promoters.

Owners of the site used for concerts or any other entertainment will have to file a letter of intent with the township's zoning hearing board, with a \$50 note to accompany the application. Permits for the promoter will take a \$30 note for each event and applications must be filed no less than 90 days before the play date.

In deciding whether to approve an application for a concert permit, the township board will consider the seating and total capacity of the site and whether it has permanent sanitary and refreshment facilities and adequate parking.

Sites with permanent facilities not sufficient for the expected turnout will be required to install additional temporary facilities.

## Signings

Joining the rock unit of Badfinger in an exclusive pact with country-oriented Thunderbird Artists, a division of the Tulsa based Jim Halsey Co., are Rodney Lay and the Wild West, Don White and Shiela Andrews for booking.

In the gospel world, the Wall Brothers Band re-sign with Greentree Records, while Karen Voegtlin signed with that label for the first time. Voegtlin's first LP for Greentree is "Misty Morning" . . . Singer/songwriter Phil Keagy to Sparrow Records for recording/publishing. . . . Composer/artist Barry L. Joyner to J and G Productions of Chicago.

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## \$5 CONCERT SERIES

## N.Y. Palladium To Offer 'Now Wave'

NEW YORK—The Palladium Theatre, New York's top rock showcase theatre, is instituting a series of "now wave" concerts at a reduced \$5 ticket price beginning with the Dec. 13 show by CBS/Epic artists 20/20, the Sin-ceros, the Beat and Bruce Woolley.

The \$5 ticket price was made possible because of an agreement by the stagehands to keep the crew at a minimum, and by the bands and managers to cut down on food beverages and other amenities. In addition, all the bands agreed to play short sets, says Peter Rudge of Ron Delsener Enterprises, promoters of the event.

WNEW-FM will assist in the promotion of the first show, with station program director Scott Muni serving as master of ceremonies.

The show will be advertised

and publicized by both CBS and Delsener with 50 60-second radio spots, print ads and posters.

"It's become increasingly difficult and expensive to break new artists," says Delsener. "We hope to bring the concert business back to the reality that kids have a limited amount of money and are discriminating in what shows they'll pay to see."

"High production costs, overly aggressive demands by talent and the restrictions placed upon the producer to package the show realistically that force ticket prices up will ultimately stifle the entire industry."

Delsener says the Dec. 13 concert is not a one-shot affair, and that there will be other such concerts at the Palladium. He has hired Peter Kapp to specialize in the development of new artists. Rudge will also be involved in the project.

## Talent

### Welch Romances Programmers & Dealers For LP

By ROMAN KOZAK

NEW YORK—With the release of his new solo LP on Capitol, "The Other One," Bob Welch is working one-on-one with key radio programmers and retailers in order to promote his LP.

"I am trying to create a personal relationship with store managers and the people out there selling the records," says Welch, who is visiting such key markets as New York, Boston, Chicago, St. Louis and Dallas.

"The visits help because it is important on the store level as to which LP gets talked about, and which one gets recommended to customers. And here visits can make a difference," continues the singer.

It works the same way in radio, with visits to stations maybe more important than concerts, ventures Welch, since many people in the business get jaded about going out to see yet another show. But they will respond favorably on a personal level.

Moreover, because of high touring costs, live concert appearances have become a break-even proposition for middle level artists like Welch, and "we have to spend our own money promoting our own records, so it doesn't make sense to go out because of the overhead."

Welch says that like any performer he likes to get out before a live audience, provided the deal is right. His booking agency is ICM.

He is managed by Limited Management, whose head is Mick Fleetwood, drummer and manager of Fleetwood Mac, where Welch once played. Welch says an advantage of being managed by another artist is a greater understanding of artistic integrity.

This works especially well when the artist/manager knows both the business and the music side of building a career. Too many managers, says Welch, are too interested in the merchandising side of the business, destroying their client's credibility. "Keep me out of the toy and lunch box business," declares Welch.

Welch says Limited Management is a low-key operation where he feels he gets all the attention he needs, and where temper tantrums are few. "It doesn't work any more to scream on the phone. I don't need to be hustled to anyone, and it is not useful in the end."

Though he is involved in his own career management, Welch says he is not interested in managing anyone else, or himself full-time. He says he would rather be involved more on the promotion and production side, especially in the growing video market, which he sees as a boon to contemporary music.

"With the advent of the videodisk much more will be possible because with them you can go into selected markets and not have to worry about the Nielsen ratings. Who cares about prime time when you have the capability of going directly to your own market?" asks Welch.

In terms of his own new LP Welch says that at \$70,000 it cost less than his last one. It was cheaper because the songs were rehearsed before he went into the studio. The production, too, was more basic, getting away from costly strings, echos and overdubs.

In this respect Welch credits the new wave for bringing back the simple song. "A good song is a good song. That is always the test. People were getting sick of slick productions," he maintains.

## Talent In Action

### JEFFERSON STARSHIP RORY GALLAGHER

Palladium, New York

It was without Grace Slick or Marty Balin when the "new" Jefferson Starship took the stage Nov. 20 for the first of two nights before less than full houses.

But if the audience wasn't all there, that didn't stop the almost 15-year-old band from putting on an enthralling show that ran more than two hours and didn't disappoint its fans.

Replacing Slick and Balin on vocals was Mickey Thomas with the other band members also taking over some of the singing duties. Dressed in a military style shirt and a narrow tie, Thomas established his own presence. His high and strong vocals almost made up for Slick and Balin on such Starship/Airplane oldies as "Wooden Ships," "Somebody To Love," "Have You Seen The Saucers" and "Volunteer," the encore of the 18 song set.

Most of the set was devoted to material from the band's new "Freedom At Point Zero" LP including the title song, "Girl With The Hungry Eyes," "Rock Music" and "Jane," the latest single.

On these (and on the older songs) the band's new rock orientation was apparent with much of the focus falling on lead guitarist Craig Chaquico, Airplane/Starship founder, and only original surviving member Paul Kastner filled out the

sound on rhythm guitar, while Pete Sears and David Frieberg traded off on bass and keyboards.

Now becoming integral to the Starship's sound was the drumming of Aynsley Dunbar, among the best there is, who has the ability to define a lead line or melody with his drumming.

Throughout, the band played and worked hard and the show was entertaining. But still Balin and Slick were missed. They contributed a drama to the Starship that was missing with the new singer. Probably he will grow into his role, and maybe a new female singer would help, but by the time that happens either Balin or Slick will return. It wouldn't be surprising for this band.

Opening the show was ace Irish guitarist Rory Gallagher, who with a drummer and bass player provided 45 minutes of rock blues that didn't really overwhelm the audience.

His "Wayward Child" sparked some interest as did "Lady," but mostly his late '60s-oriented set seemed boring and dated. ROMAN KOZAK

### ZZ TOP POINT BLANK

Mid-South Coliseum, Memphis

ZZ Top's self imposed, three-year exile ended here Nov. 23 with an emotionally charged sold-out performance that never lost its intensity.

(Continued on page 34)

## Hyatt Leases L. I. Nassau Coliseum

NEW YORK—The Hyatt Management Corp. has won a five-year lease on the 17,000-seat Nassau Coliseum in Long Island, with options to renew for 30 years. The lease calls for Hyatt to guarantee the county-owned facility a yearly rental of \$115,000.

The deal went through despite a last minute proposal submitted by Bernard Rogers, operator of the nearby Suffolk Forum, a 7,000-seat arena, that would have guaranteed the county an annual rent of \$500,000.

The Nassau County Board of Supervisors turned him down in favor of Hyatt, however, citing the latter's experience in running the New Orleans Superdome and the Baltimore Civic Center. The Hyatt lease begins Jan. 1, 1980.

Arthur Scharf is being retained as

manager of the facility, which last year grossed \$4 million, but posted a \$600,000 loss.

The Hyatt deal calls for the county to assume responsibility for all major repairs on the arena, and to garner 25% of the revenues from concessions and parking—only after such revenues exceed their current levels. These were put at \$1.2 million for parking and \$700,000 concession sales.

"The theory is that we will share in any increased business," a spokesman for the county government explains.

The Marriott Corp. is planning to build a hotel next to the Coliseum, the spokesman says.

The facility is the scene of many major rock and pop concerts.

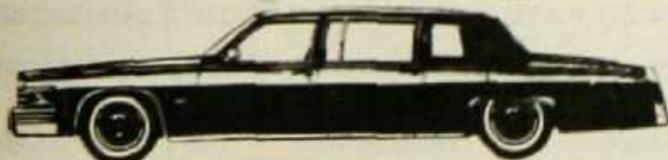
DICK NUSSER

## Talent Talk

Folk City in New York is celebrating its 20th anniversary with a week-long celebration beginning next Monday (10). Performers who have played at the club and industry friends are invited to cocktail parties between 6 p.m. and 8 p.m. before the doors open to the public. The parties will be hosted by club owners Mike and

John Porco and the emcee will be Bob Gibson. Cutting their teeth on New York soil during appearances at the club have been acts such as Bob Dylan, Judy Collins, Jose Feliciano, Arlo Guthrie, Ramblin' Jack Elliot, Steve Forbert, Melissa Manchester, Phil Ochs, Tom Paxton, the Roches, Phoebe Snow and David Bromberg.

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# Talent In Action

Continued from page 33

Opening with a cover of Porter and Hayes' "I Thank You," the 19-song, 85-minute set mingled material from the band's newly released Warner Bros. album "Deguello," with selections from its blues-based rock repertoire. Highlights included "I Heard It On The X," "Fool For Your Stockings," "Beer Drinkers and Hell Raisers," "Tusk," "Mexican Blackbird" and "Jailhouse Rock."

The refreshingly honest, no-nonsense performance built its excitement on strong instrumentation.

The three-man unit stimulates one another through intricate interaction, generating a spontaneity that gives depth to its sound.

No one grandstands. Frank Beard is a solid percussionist, content to complement Dusty Bill's creative basslines and Billy Gibbon's electrifying guitar.

The deepest source of Top's success is still found in its genuine feel for the blues and the natural ability to make hard rock seem easy.

Point Blank, another Texas group, opened with 30 minutes of aggressive, almost non-stop rock 'n' roll that had the crowd call it back for an encore.

ROSE CLAYTON

## TOM PETTY FABULOUS POODLES

Palladium, New York

The overwhelming response of rock radio to the new Tom Petty "Damn The Torpedoes" LP which shot up to 30 from 114 on the LP chart in

one week, indicates a strong demand for his music. But on the first night of his current tour, a rainy Sunday (11) the Palladium was only 3/4 full.

Which was a shame, because the no-shows missed a fine performance. Though Petty is by no means the great white hope of rock 'n' roll, as some of his fans would have one believe, nevertheless he showed in his 90-minute set a distinctive style that was still well grounded in rock and country rock traditions.

Petty & the Heartbreakers, the four-man band that plays behind him, got off to a slow start with the twanging guitars and rather strangled vocals sounding a bit too uncomfortably like the Eagles to impress. But as the 18-song set progressed, Petty and his band were able to raise both the performance and energy level of their set.

By the time the band got into "Refugee," the fine new song, Petty had things well in hand and the audience in his (slim) hip pocket. "Do You Feel Like Crying (Cry To Me)" a big ballad cemented the bond, and "American Girl" put it over the edge.

While Petty is not totally original and echoes from everybody from the Byrds to Lou Reed could be heard during his set. Petty wears his influences well and makes them work for him. That and an appealing stage presence, that seemed especially to appeal to female fans, provide for his measure of success.

Opening was the Fabulous Poodles, a talented and entertaining English group that features innovative and satirical material, well played with the added bonus that one of the band members gives the sound an extra dimension with his violin playing.

The Fab Poo (as the fans call the band) play a satiric dead pan sort of new-wave music-ball rock and pop and while there could be no complaints about the material in the 90-minute, 10-song set, a bit more staging and general lunacy would have helped.

But just standing there and playing was good enough as the band treated the audience to such ditties as "Hollywood Dragnet," "Tit Photographer's Blues," "Bionic Man" and more. The encore was well deserved.

ROMAN KOZAK

## Hong Kong Cafe

Continued from page 32

another and enjoy them all as they do in New York's Greenwich Village. Suzy, Barry and I would welcome two or three more spots in this area—just so they offer our kind of music—new wave—the music of the 1980s."

# Campus

## New Rock Bands Airplay Exposure Aiding KUCI-FM

By CARY DARLING

LOS ANGELES—Though it prides itself on playing everything from "the B-52s to Bach," Univ. of California at Irvine's student-run KUCI-FM in Orange County is featuring many unsigned new rock acts in prime time hours in order to promote itself.

"We're also thinking of reviving our 'Spotlight' program which the station had some time ago," says Mike Becchina, program director since June.

"This show was one in which you talk to a new band for a half hour to an hour." The program is set to air beginning in January.

Live broadcasts with new acts are planned though KUCI has only done one such show so far. The group was Billy Bright playing at a club called the Cuckoo's Nest in nearby Costa Mesa. "They came to us with the idea," comments Becchina. "We had done one earlier live broadcast with Squeeze but this is the only one with a local band we've done."

The station has had ticket giveaways for club dates by such sets as Finesse, the Suburban Lawns and the Weirdos. "Since we're a non-commercial station with not a lot of money, this is a good way to promote ourselves," he says.

KUCI had been taping new wave shows from the campus student center for later broadcast but those shows have been cancelled. "Things got out of hand. The crowds the shows attracted were pretty wild," Becchina states. Unsigned groups aired in this manner included Eddie & the Subtitles, the Crowd and the Plugg.

KUCI continues its weekday new wave program from 6 p.m. to 9 p.m. in which local non-major label acts make up much of the music. "It depends on the jock who's on as to how much of the small labels are played," he comments.

Becchina maintains the 24-watt station, which has an estimated 150,000 people within its range, does not get any negative feedback about the new wave emphasis. "People tune in at those times to hear it and others tune to a different station. There are plenty of other signals to listen to," Becchina voices.

KUCI is also considering lengthening its jazz program. Now heard from noon to 3 p.m. daily, host Talmadge Wright wants a nighttime experimental jazz show. "It would be material like the Chicago Art Ensemble. There are lots of jazz stations around but not that many play this kind of music," Becchina explains.

Classical music is heard on Mondays, Wednesdays and Fridays at nights while album rock, mellow rock, country, bluegrass fill the daytime hours. KUCI is on the air 18 hours a day.

With a campus population of only 2,500, KUCI aims for the non-campus listener. In addition to advertising in the campus media, Becchina is considering advertising in *Slash* magazine, a Los Angeles-based new wave publication with readership throughout California.

## Mason On Campus

LOS ANGELES—Orange Coast College's concert board presented Dave Mason for two shows Nov. 11 in its 1,200-seat facility. All tickets are priced at \$8.50.

# Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Stadiums &amp; Festivals (More Than 20,000)</b>				
1	FLEETWOOD MAC/DANNY DOUMA—Cellar Door Productions, Capital Centre, Landover, Md., Nov. 25	20,476	\$12-10	\$246,259*
<b>Arenas (6,000 To 20,000)</b>				
1	FLEETWOOD MAC/DANNY DOUMA—Cedric Kushner Productions, Madison Sq. Garden, N.Y.C., Nov. 15 & 16 (2)	34,958	\$10-\$14.50	\$438,264*
2	BILLY JOEL—Concert Productions International, Maple Leaf Gardens, Toronto, Canada, Nov. 15 & 16 (2)	32,226	\$10-\$15	\$436,115*
3	EARTH, WIND & FIRE—Lewis Grey Productions/Avalon Attractions, Forum, L.A., Calif., Nov. 19 & 20 (2)	28,158	\$10.50-\$12.50	\$350,000
4	EAGLES/BLUE STEEL—Electric Factory Concerts, Spectrum, Philadelphia, Pa., Nov. 18 & 19 (2)	27,852	\$7.50-\$12.50	\$308,580*
5	EARTH, WIND & FIRE—Brotherhood Attractions, Colis., Seattle, Wa., Nov. 25 & 26 (2)	28,290	\$10.50	\$297,045
6	STYX/APRIL WINE—Celebration/Flipside Productions, Int'l. Amp., Chicago, Ill., Nov. 23 & 24 (2)	24,000	\$7.50-\$9.50	\$215,109*
7	FLEETWOOD MAC/DANNY DOUMA—Electric Factory Concerts, Spectrum, Philadelphia, Pa., Nov. 21	15,109	\$10-\$14.50	\$194,504*
8	EAGLES/BLUE STEEL—Electric Factory Concerts, Riverfront Colis., Cincinnati, Ohio, Nov. 15	16,367	\$7.50-\$12.50	\$184,085*
9	EARTH, WIND & FIRE—Brotherhood Attractions, P.N.E. Colis., Vancouver, B.C., Nov. 24	17,500	\$9.50	\$166,250*
10	BILLY JOEL—Contemporary Productions, Checkerdome, St. Louis, Mo., Nov. 21	16,318	\$8.50-\$10.50	\$164,023*
11	BILLY JOEL—Pace Concerts/Louis Messina, Summit, Houston, Tx., Nov. 25	16,608	\$9-\$11	\$160,738*
12	KISS/LOVERBOY—Perryscope Concerts, P.N.E. Colis., Vancouver, Nov. 19	14,271	\$10-\$11	\$145,399
13	OUTLAWS/MOLLY HATCHET—Electric Factory Concerts, Civic Arena, Pittsburgh, Pa., Nov. 23	17,539	\$7.25-\$8.50	\$136,254*
14	BILLY JOEL—Sunshine Promotions, Mkt. Sq. Arena, Indianapolis, Ind., Nov. 19	13,506	\$8.50-\$10.50	\$134,599*
15	KISS/THE ROCKETS—Concerts West, Colis., Seattle, Wa., Nov. 21	14,000	\$9.50-\$10.50	\$133,000*
16	EARTH, WIND & FIRE—Lewis Gray Productions, Sports Arena, San Diego, Calif., Nov. 21	12,783	\$9.50-\$10.50	\$129,859*
17	FLEETWOOD MAC/DANNY DOUMA—Ruffino & Vaughn, Civic Center, Providence, R.I., Nov. 22	10,699	\$10.50-\$12.50	\$127,319*
18	BILLY JOEL—Electric Factory Concerts, Riverfront Colis., Cincinnati, Ohio, Nov. 18	12,281	\$8.50-\$10.50	\$123,775*
19	KISS/THE ROCKETS—Bill Graham Presents, Cow Palace, San Francisco, Calif., Nov. 25	14,500	\$8.50-\$9.50	\$123,250*
20	BILLY JOEL—Pace Concerts/Louis Messina, Special Events Center, Univ. of Tx., Austin, Tx., Nov. 24	12,829	\$7.50-\$9.50	\$114,952*
21	GRATEFUL DEAD—Bill Graham Presents/Avalon Attractions/UCLA F.A.P., Pauley Pavilion, UCLA, L.A., Calif., Nov. 25	13,300	\$8.50-\$10	\$113,050*
22	STYX/SMAIL—Watermark Productions, Omni, Atlanta, Ga., Nov. 18	14,526	\$6.50-\$8.50	\$110,294
23	SAMMY HAGAR/PAT TRAVERS/SCORPIONS—Contemporary Productions, Checkerdome, St. Louis, Mo., Nov. 23	12,858	\$7.50-\$8.50	\$108,208*
<b>Auditoriums (Under 6,000)</b>				
1	TEDDY PENDERGRASS—Mill Run Theatre Corp., Mill Run Theatre, Niles, Ill., Nov. 20-25 (7)	12,600	\$10.75-\$12.75	\$155,200*
2	BOB MARLEY & THE WAILERS—Stormy Weather Productions, Paramount Theatre, Seattle, Wa., Nov. 20 (2)	5,622	\$9-\$10	\$51,319
3	OAK RIDGE BOYS/DAVE TOLAND—Landmark Productions, Performing Arts Center, Milwaukee, Wisc., Nov. 23 (2)	4,662	\$8.50-\$9.50	\$39,262
4	POLICE—Avalon Attractions, Palladium, Hollywood, Calif., Nov. 22	4,400	\$8.50-\$9.50	\$38,798
5	BOB MARLEY & THE WAILERS/BETTY WRIGHT—Avalon Attractions/Elmer Valentine, Co. Bowl, Santa Barbara, Calif., Nov. 25	3,985	\$7.50-\$9.50	\$34,609
6	SOUTHSIDE JOHNNY & THE ASBURY JUKES—Dick Clark Presentations, Dick Clark Westchester Theatre, Tarrytown, N.Y., Nov. 23	3,574	\$7.50-\$9.50	\$31,970*
7	JEAN LUC PONTY/MEL MARTIN—Bill Graham Presents, Comm. Theatre, Berkeley, Calif., Nov. 25	3,482	\$6.50-\$8.50	\$28,013*
8	BOB MARLEY & THE WAILERS/BETTY WRIGHT—Stormy Weather Productions, Paramount Theatre, Portland, Oreg., Nov. 19	2,990	\$9-\$10	\$26,384*
9	TALKING HEADS—Monarch Entertainment, Capitol Theatre, Passaic, N.J., Nov. 17	3,197	\$7.50-\$8.50	\$26,221
10	HARRY CHAPIN—Richard Cohen Organization, Concert Hall, Morristown, N.J., Nov. 23 (2)	2,577	\$8.50-\$9.50	\$24,130
11	TOM PETTY & THE HEARTBREAKERS—Don Law Co., Orpheum Theatre, Boston, Mass., Nov. 19	2,800	\$7.50-\$8	\$22,873*
12	JEFFERSON STARSHIP/TOM JOHNSTON—Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., Nov. 24	2,719	\$7.50-\$8.50	\$21,310
13	STEVE FORBERT/CAROLYN MAS—Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., Nov. 24	3,072	\$6.50-\$7.50	\$21,290

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## Twitty Plan May Trigger Complex

By GERRY WOOD

NASHVILLE—Conway Twitty is launching development of a new office and music museum complex in Hendersonville.

Officials of Twitty's business operations confirm that talks have been held with a Hendersonville developer who wants to couple the Twitty project with a multimillion-dollar tourist complex.

The site for the Twitty venture is on Gallatin Road near the House of Cash studio/office complex owned by Johnny Cash.

The first phase of the project—the office and museum building—is expected to cost approximately 200,000, according to Hugh Carden, president of Conway Twitty Enterprises. "We hope to start within 90 days, depending on zoning and weather," comments Carden.

Initial plans call for the Twitty office/museum project to encompass 3,000 square feet, with surrounding development dependent upon the actions of Five Star Properties, Inc.

Twitty will have an option to participate in any development ventures by Five Star at the Gallatin Road site that could encompass 150 acres.

Five Star Properties officials envision a tourist complex, including a restaurant, specialty shops, motel and residential units. Benny Jagers, president of Five Star, notes feasibility studies are positive about the project. Should the developers gain sufficient financial backing, the tourist complex construction could be initiated next spring, said Jagers.

Hendersonville city officials have drafted a proposed rezoning amendment to the city's zoning regulations. Approval by the planning commission and city commission would be required.

The Twitty portion of the development is firm, notes Carden. Other officials indicate the extent of the Five Star project depends on the interest and financial support gained by the firm.

Costs could range up to \$50 million, including the residential construction, according to Jagers. The nation's economy and the prevailing interest rates could play a major role in the scope of the project, insist other sources.

## Deal For Walding

NASHVILLE—Mikie Walding, director of Partridge Records, has included an agreement with Earl Richards to produce all of the label's artists.

The roster currently includes Kevin Clark, Jodie Emerson, John Oliver and Mitch Goodson. The firm plans to utilize Nashville facilities for the majority of the product produced.

## Everette Hits Chart Via Chance Meeting



Ever-Ready Everette: His bags packed and ready to go, Orlando Records' Leon Everette runs through a few licks before flying off to a concert appearance.

NASHVILLE—A year ago, Carroll Fulmer's business consisted of a thriving national transportation brokerage firm with sales in excess of \$20 million.

Today, Fulmer is also the owner of Orlando Records, its primary promoter and the mastermind behind the burgeoning career of country artist Leon Everette.

Orlando Records was created as a result of a casual encounter between Fulmer and Everette backstage following one of Everette's concerts. Fulmer had gone to see him perform at the urging of friends at a 25th class reunion in Georgia and was impressed by Everette's perform-

ance that he asked to meet him afterwards. From the ensuing conversation, the idea for the label came about.

"I started Orlando solely as a vehicle to launch Leon," says Fulmer. Undaunted by the fact that he knew nothing at all about the music industry prior to forming his record company, Fulmer spent several months flying back and forth to Nashville and immersing himself in the techniques and terminology of production, promotion, distribution, marketing and merchandising.

Completing his self-taught crash course, Fulmer then formed Or-

(Continued on page 40)



Bright Star: RCA multi-talent Ronnie Milsap is looking toward new horizons in his career.

## Milsap Shifts Gears On Rock Disk 'Get It Up' a Far Cry From Customary MOR Ballads

By KIP KIRBY

NASHVILLE—When a disk jockey at a major Midwest Top 40 radio station introduced Ronnie Milsap's high powered rocker, "Get It Up," on the air recently, he registered outspoken incredulity at the identity of the artist on the record. In fact, added the DJ frankly, only the label copy had him convinced it was actually Milsap on the record.

Recalling the incident, Milsap chuckles, well aware that the blatantly funky disco-rock strains of "Get It Up"—a far cry from his customary MOR ballads—raised more than a few eyebrows in music circles around the country.

He confesses to being "somewhat surprised and very pleased" by the runaway pop success of the record. The song was originally released as the "B" side of Milsap's country single, "In No Time At All," though shortly afterwards, sensing the demand, RCA pressed up special 12-inch disco copies on it as well.

"I know that a lot of my fans were shocked by 'Get It Up,'" Milsap admits. "But I'd reached the point in my career with tunes like 'Only One Love In My Life,' 'Almost Like A Song' and 'In No Time At All' where I felt I was being fenced into a predictable mold. Once you start having hit singles, people kind of expect you to stay in that same groove."

"In No Time At All" and "Get It Up" were both off Milsap's "Images" album. It was cut in the singer's new Groundstar Studio, a state-of-the-art 40-track recording facility he built on Music Row with the help of Rudy Brewer (whose credits include Fleetwood Mac's private studio) and Bob Todrank.

A dream come true for Milsap, the studio allows him now to be as well versed in the technical aspects of his own recording as he is in the creative end.

Upcoming recording plans call for a new album with a new producer in the early spring, and a Milsap-produced project on friend Darrell McCall. His next album, claims Milsap, will contain "a lot of high energy things and a few surprises."

One of the biggest changes in the performer's career has been his signing with Dan Cleary of Los Angeles-based BNB Management, a move which he hopes will take him more squarely into the spotlight of the television arena.

"I want to show producers and directors that I'm not just Ronnie Milsap who sits behind a piano and

## COE MAKES IT PERSONAL

### New Kind Of Liner Note

NASHVILLE—Though album liner notes are not a unique form of communication, David Allen Coe has made his latest liner very personal.

Coe uses the podium of his LP liner to ask that he be judged by his music, not his lifestyle. He also gives his home address, urging that the listeners should write him. And, a post script at the end of his message states, "Play this record for a friend. Turn somebody on to me."

Liner notes have been useful in describing the material contained on an album, or in discussing the artist and the artist's career. Some notes have been abstract thoughts or quotations,

while others simply hype the product.

Coe goes against the grain on his new LP, "Compass Point." The Columbia artist states that he's still searching for success. "The music's always been there," claims Coe. "It will always be there. If you just listen."

The notes continue, "Accept me on my own merits. And love me in spite of my faults."

It's too soon to tell how effective Coe's liner message will be, but the success of any LP is usually dependent upon the music, and not the notes. However, if his album is in the grooves, and the notes stir interest, it could trigger a new form of personal LP promotion.

MIKE HYLAND

sings," he emphasizes. "I want to become much more active on tv."

Milsap would like to venture into dramatic roles, but first, he says, he has to fight the uphill battle to convince tv producers that his sightlessness is not a detriment to his creative talents and ability.

"Blindness is something that seems to scare tv people," Milsap notes quietly. "For instance, on the CMA Awards Show this year, they asked me to perform a medley of the five nominees for song of the year. I told them I'd be glad to, but I did not want to sit behind the piano again and play the way I've done so many times before.

"So this year I ran out onstage and sang everything walking around. The production people nearly had a fit; they apparently thought I would fall off the edge of the stage. But I knew exactly what I was doing."

Milsap has appeared on a number of national tv shows since signing with Cleary in July. Most recently, he was a featured guest interview when Jane Pauley and the "Today Show" crew visited Nashville; taped "Merry Christmas From The Grand Ole Opry" to be aired during the holiday's and will be singing two soundtrack numbers in the new Clint Eastwood movie, "Bronco Billy," due out next May.

The artist, who has won the CMA's entertainer of the year award as well as being named its top male vocalist of the year twice, plans to curtail extensive touring for several months to concentrate more specifically on individual projects.

"I'm at the stage now where I feel I can branch out and explore new directions without losing my country audience," Milsap explains, adding that he'd love to do a headline tour with a rock act such as the Eagles.

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# Nashville Scene

By KIP KIRBY

KWMT-AM was deluged with nearly 500 cards sent in by its listeners recently during a special week-long promotion. The Fort Dodge, Iowa,

station requested people mail in their three all-time favorite country songs so it could put together a "KWMT Plays Your Favorites" program.



TV FRIENDS—Singer T.G. Sheppard, left, is greeted by host Mike Douglas on a recent visit to his program.

Top vote-getters were "The Gambler" and "Lucille" by Kenny Rogers; "Amanda" by Don Williams (and Waylon Jennings' version as well); "Release Me" by Ray Price; "El Paso" by Marty Robbins; "Bed Of Roses" by the Statler Brothers; and—surprisingly—two current songs, "All The Gold In California" by Larry Gatlin and "Last Cheater's Waltz" by T.G. Sheppard.

Ed Bruce, the cowriter of "Mamas, Don't Let Your Babies Grow Up To Be Cowboys" who recently signed with MCA Records, is keeping one eye on his tv/film career. Bruce appears in commercials locally for the Tenn. Dept. of Tourism and now has finished his first major role as an actor in CBS' "The Chisholms," a continuation of the tv/movie series that aired last March. Bruce's two episodes, shot on location in Colorado, will be shown sometime this spring.

Billy Joe Shaver opened shows at the Exit/In recently for Hank Williams, Jr. and Guy Clark.

Merle Haggard to handle acting/singing role in upcoming Clint Eastwood saga, "Bronco Billy," with Snuff Garrett coordinating the music.

Jack Gilmer producing new duet team of Jerry Naylor and Kelly Warren for Jeremiah Records, Hoyt Axton's label. Sheri Howell, Miss Rodeo U.S.A., was welcomed to Nashville by United Talent, Inc. Sonny James met Sheri at the airport and she spent the week-end visiting various country music stars as well as being introduced from the stage of the "Grand Ol' Opry."

Cachet artist Ronnie Prophet will do a four-part mini-series for the BBC-TV in England this month. The show, titled "Ronnie Prophet Entertains," will feature guests Don Everly, Colleen Peterson, Shoji Tabuchi and Terri Hollowell, among others.

The Oak Ridge Boys taped their first appearance on "Don Kirshner's Rock Concert" in L.A. with an air date scheduled for mid-January in some 80 markets. Look for an album from the Oaks to come out around the same time, the group's fourth for MCA.

Nashville Scene's "Tasteless Comment of the Week Award" is hereby presented to Jim Ed Brown and Helen Cornelius for their remarks about why they've reconciled their careers again. Says Helen, "He just couldn't find anyone who made coffee as well as I did," while, according to our press release, Jim Ed adds, "I really just found a two-by-four big enough to convince her to stay." Somehow we expected better reasons.

John Conlee in Las Vegas Dec. 1 taping the "Jukebox Awards Show," which aired three days later over NBC. Conlee's "Most Promising New Talent of the Year" award encompassed ALL categories of music, making the honor even more meaningful.

Jerry Reed featured in "People" Magazine recently as well as in the pages of Country Style, "Country Music" and "Country Song Roundup." Not to be outdone, RCA stablemate Chet Atkins made the covers of "Guitar Player," "Frets" and "Pickin'" magazines. By the way, the long-rumored LP collaboration between Atkins and Doc Watson is nearly finished with John D. Loudermilk assisting in production.

Loretta Lynn has recovered completely from her recent bout with exhaustion and finished a two-week stint at the Aladdin Hotel in Las Vegas.



HOT LICKS—MCA's Roy Clark, guest-hosting the "Tonight Show" recently, displays the prowess which won him the CMA's instrumentalist of the year award.

# Billboard Hot Country LPs

Billboard SPECIAL SURVEY  
For Week Ending 12/8/79

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 1	11	1	KENNY—Kenny Rogers, United Artists LWAK 979
2	2	32	GREATEST HITS—Waylon Jennings, RCA AHL 1 333B
3	4	10	MISS THE MISSISSIPPI—Crystal Gayle, Columbia JC 36203
★ 4	6	4	WHAT GOES AROUND COMES AROUND—Waylon Jennings, RCA AHL 1 345J
5	5	6	I'LL ALWAYS LOVE YOU—Anne Murray, Capitol S001211Z
6	3	52	THE GAMBLER—Kenny Rogers, United Artists UA LA 934-H
★ 7	8	9	STRAIGHT AHEAD—Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
8	7	29	MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic JE 35751
★ 9	10	4	CLASSIC CRYSTAL—Crystal Gayle, United Artists U00 582
★ 10	13	4	WHISKEY BENT AND HELL BOUND—Hank Williams Jr., Elektra/Curb EE 237
★ 11	14	9	JUST GOOD OL' BOYS—Moe Bandy & Joe Stampley, Columbia JC 36202
★ 12	24	3	WILLIE NELSON SINGS KRISTOFFERSON—Willie Nelson, Columbia JC 36158
★ 13	23	4	PORTRAIT—Don Williams, MCA 3192
14	9	18	3/4 LONELY—T.G. Sheppard, Warner/Curb BSK 3355
15	17	13	VOLCANO—Jimmy Buffett, MCA 5102
16	16	4	THE BEST OF EDDIE RABBITT, Elektra EE 235
17	11	23	FAMILY TRADITION—Hank Williams Jr., Elektra/Curb EE 194
18	18	16	YOU'RE MY JAMAICA—Charley Pride, RCA AHL 1 3441
19	21	8	SHOULD I COME HOME—Gene Watson, Capitol ST 11947
20	22	25	ONE FOR THE ROAD—Willie Nelson and Leon Russell, Columbia KC 26688A
21	12	25	IMAGES—Ronnie Milsap, RCA AHL 13346
22	19	31	BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BSK 3318
23	15	12	JUST FOR THE RECORD—Barbara Mandrell, MCA 3185
24	26	98	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA LA 835-H
25	25	31	THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096
26	20	83	STARDUST—Willie Nelson, Columbia JC 35305
27	27	2	PRETTY PAPER—Willie Nelson, Columbia JC 36189
28	31	18	THE LEGEND AND THE LEGACY, VOL. I—Ernest Tubb, Cachet CL 33001
29	32	2	A CHRISTMAS TOGETHER—John Denver & The Muppets, RCA AFL 1 3451
30	28	35	THE OAK RIDGE BOYS HAVE ARRIVED, MCA NY 1135
31	33	22	THE TWO AND ONLY—Bellamy Brothers, Warner/Curb BSK 3347
32	35	3	DIAMOND DUET—Conway Twitty & Loretta Lynn, MCA 3190
33	29	15	SHOT THROUGH THE HEART—Jennifer Warnes, Arista AB 4217
34	36	53	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2 3564Z
35	30	17	RANDY BARLOW, Republic 6024
36	37	34	CLASSICS—Kenny Rogers & Dottie West, United Artists UALA 946H
37	34	25	GREAT BALLS OF FIRE—Dolly Parton, RCA AHL 1 3361
38	43	13	STAY WITH ME/GOLDEN TEARS—Dave & Sugar, RCA AHL 1 3360
39	44	10	FOREVER—John Conlee, MCA 3178
40	38	28	LOVELINE—Eddie Rabbitt, Elektra EE 181
41	45	8	DON'T LET ME CROSS OVER—Jim Reeves, RCA AHL 1 3454
42	42	16	OUR MEMORIES OF ELVIS, VOL. II—Elvis Presley, RCA AQ 11 3448
43	48	76	WHEN I DREAM—Crystal Gayle, United Artists UALA 858-H
44	50	18	THE VERY BEST OF LORETTA LYNN & CONWAY TWITTY, MCA 3164
45	NEW ENTRY		THE BEST OF THE STATLER BROTHERS, Mercury SRM 11037
46	47	2	MY VERY SPECIAL GUESTS—George Jones, Epic JE 35544
47	41	42	NEW KIND OF FEELING—Anne Murray, Capitol SW 11849
48	NEW ENTRY		ME AND PEPPER—Mel Tillis, Elektra EE 236
49	40	15	A RUSTY OLD HALO—Hoyt Axton, Jeremiah JHS000
50	49	3	SIMPLE LITTLE WORDS—Cristy Lane, United Artists UALA 978-H

## Tubb's Son Fronting Troubadors

NASHVILLE—Keeping the music in the family, Ernest Tubb's son, Ernest "Tinker" Tubb Jr., is now fronting his father's group, the Texas Troubadors Band. The junior member of the Tubb entourage joined the road band in November. With his current "Ernest Tubb: The Legend And The Legacy" album on Cachet Records now out and a single release of "Walkin' The Floor Over You."

DECEMBER 8, 1979, BILLBOARD

...The feud in their blood was an ancient whisper of forgotten violence, bullets, vengeance. It took a cold Kentucky snow storm to bring that blood back to a boil in the breasts of Julie McCoy and Lige Hatfield.

This time it was a hammered dulcimer and the clog instead of bullets— But it was for keeps.

...A love story called:

# "Dueller Under The Snow"

B/W

"ODE TO THE LITTLE BROWN SHACK OUT BACK"

Radio Cinema # RC 001



**BILLY EDD WHEELER**  
And the FREE MOUNTAINEERS

Produced by RUSS MILLER

Direction: DON LIGHT TALENT INC., Nashville, Tn.

Dist. by NATIONWIDE SOUND DISTRIB., Nashville, Tn.

Said, "This here's a stick up,  
 so all you get your hands up  
 Don't anybody make a move  
 I'm robbin' all the men & kissin' all the ladies  
 So all you hero's play it cool!"



**BUCK  
 BOWTENS**



Warner Bros. no. 49118

Then a big man on the front row said, "Take our gold & then go  
 But leave the womenfolk the way you came"



Then a lady from the rear,  
 her voice ringing loud & clear  
 Said, Sit down, Sir,

**LET JESSE ROB THE TRAIN**



# EDDY RAVEN

"Sweet Mother Texas"

ON  
DIMENSION  
RECORDS

"The Raven Has Landed"  
On Dimension Records.

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## Orlando Label's Rise On Charts

• Continued from page 35

Orlando (named for the Florida city where he headquarters his transportation operation) and signed Everette to a contract.

He hired the Nashville team of Jerry Foster and Bill Rice to produce Everette's initial single, "We Let Love Fade Away," in November 1978, following it with a second single, "Giving Up Easy."

Notes Fulmer dryly, "This proved my ignorance about the music business—I released the second record right in the midst of the ARB ratings and it sank."

However, Orlando finally struck paydirt with Everette's third release, "Don't Feel Like The Lone Ranger." Fulmer hired Peter Svenson, Bruce Hinton and John Curb to work the record while he launched a major promotional campaign to attract radio's attention.

Special flyers leading off with the words, "With a cloud of dust and a hearty Hi-Ho Silver . . ." were mailed out to all reporting stations a week in advance of the record's shipment.

Fulmer purchased old Lone Ranger books which he sent to stations, then he bought a batch of .45 bullets, emptied the gunpowder and hand-painted each one bright silver, sending a total of 130 promotional bullets to major stations.

At the same time, Fulmer's company plane kept Everette airborne for more than a month, visiting 54 radio



Songwriters' Special: Hank Cochran, Willie Nelson and Whitey Shafer jam on a special PBS "Austin City Limits" edition featuring well-known country writers.

stations in 35 days. The entertainer gained additional exposure from appearances at 15 radio station-sponsored listener appreciation concerts across the country and made his debut on the "Grand Ole Opry" in Nashville.

When the record peaked at number 33 on the Hot Country Singles chart, Fulmer mailed marble-mounted statuettes of a rearing horse engraved with a personal "thank you" to every radio station that had played the record.

By the time Everette's fourth single, an MOR-styled ballad titled "The Sun Went Down In My World Tonight," was released, Fulmer had added independent promotion man Nick Hunter to his network, secured the services of Jan Rhee's Marketing in Nashville and hired Professional

Marketing Service for distribution nationally.

Everette's latest single, "I Love That Woman (Like The Devil Loves Sin)," which he coproduced himself with Ronnie Dean, debuts this week at a starred 84. Fulmer is negotiating with a major Nashville agency to handle Everette's booking, and has just purchased a Greyhound bus to carry the performer and his five-piece band, Tender Loving Care, on the road.

Estimating that he has already spent "in excess of \$150,000" this year on his fledgling record label, Fulmer scoffs at the notion of "overnight success" and says he's in the music business to stay. Eventually he hopes to lease Orlando to a major label and add another act or two, including a duet, to its ranks.

## 1980 SEASON SEGMENTS ON TAPE

### 'Austin City' Now 90% Complete

By KIP KIRBY

NASHVILLE—Vaulting into its fifth straight year of production, "Austin City Limits" has currently completed filming on 90% of its 1980 season shows, according to producer Terry Lickona.

The popular PBS-TV country concert series has already taped segments featuring Don Williams, Janie Fricke, Marty Robbins, Roy Clark and Clarence "Gatemouth" Brown, Moe Bandy and Joe Stampley, Billy Joe Shaver, Johnny Paycheck, Joe Ely and Jerry Jeff Walker.

Still to be put in the can are guest performances by the Charlie Daniels Band and Ray Charles, with possible special segments spotlighting Crystal Gayle and Leon Russell.

New for the syndicated show this year is an hour-long "Songwriters Special" designed around the talents of country writers Sonny Throckmorton, Hank Cochran, Floyd Tillman, Whitey Shafer, Red Lane, Willie Nelson, Rock Killough and Don Gant.

Another debut for "Austin City Limits" in its forthcoming season is an entire program devoted to Texas swing music and its history, headlined by fiddler Johnny Gimble.

"Austin City Limits" begins its 1980 airdates in mid-February and will be carried this year on more than 243 stations—a total of 27 more markets than in 1979.

Concert segments for the program are filmed in huge tv studios leased from the Univ. of Texas at Austin, a facility designed and built expressly

for tv production. The building holds 800 people and contains special equipment for recording stereo sound as well.

Although the Southwest Texas Public Broadcasting Council, which produces "Austin City Limits," has tentative plans to do some jazz and gospel programming ventures in the future, Lickona stresses that the format of "Austin City Limits" will continue to be straight-ahead country.

## Starquest 80's Contest Revived

WHEELING — "Jamboree U.S.A.," the successful weekly radio show originating from WWVA-AM has begun accepting applications for Starquest 80, a national talent contest. Starquest began in 1977, with the organizers receiving tapes from every state in the nation.

The talent competition is open to performers of all ages. Applications may be obtained by writing to Starquest 80, 1015 Main St., Wheeling, W. Va. 26003. All tapes must be accompanied by official Starquest applications, and all applications must be in the "Jamboree U.S.A." office no later than March 1, 1980.

The grand prize will be a contract with "Jamboree U.S.A." as a regular member with scheduled appearances and a master recording session.

Hit Single of the Year  
EXPLODES FROM COAST TO COAST

# "Message From Heaven"

Artist: Geno Kahn  
Writer: Marie Dykstra  
Publisher: Sentry Music, Inc.  
Producer: Don Rye

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★ GENO KAHN

WEST

# GERMANY

## RESILIENT IN A STORMY YEAR

By MIKE HENNESSEY

The sticker on the rear window of the Volkswagen that preceded my taxi out of Hamburg's airport toward the city center read simply, "GER-MONEY." It was a succinct appraisal of the Federal Republic's most celebrated asset in a business world of hot and cold running money—the invincible deutschmark.

Although the strength of its currency and its high standard—and cost—of living has made West Germany vulnerable to cheap imports from lower-cost countries, the growth and buoyancy of the economy in the last quarter of a century have been enviable and exemplary. The German music industry has enjoyed its fair share of this continuing prosperity, registering substantial turnover gains year after year and maintaining healthy profitability despite ever-escalating costs.

What has added extra luster to the picture of continuous expansion and vitality of the music industry has been a creative evolution over the last five years which has seen Germany producing more and more repertoire with international potential, a trend which has helped to some small extent to counter a royalty balance of payments very much in deficit because of the continuing predominance of foreign (especially American and British) product in the West German record market.

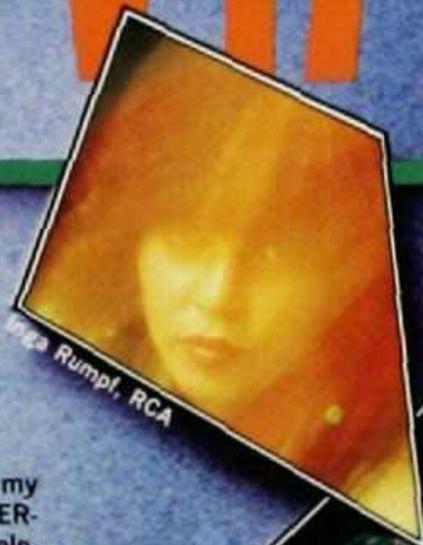
The German music industry, as well as prospering because of the high level of disposable income available for leisure spending, also thrives because it is, on the whole, extremely well managed and organized with the kind of brisk efficiency for which the Germans are rightly celebrated.

The German industry was thus in such boisterous good health when it entered 1979, the year of the crunch, that it managed to stand up to all the flak that energy crises, piracy, home-taping and parallel imports could hurl at it. As a result, while

(continued on page 7-3)



Udo Jurgens, Ariola-Eurodisc



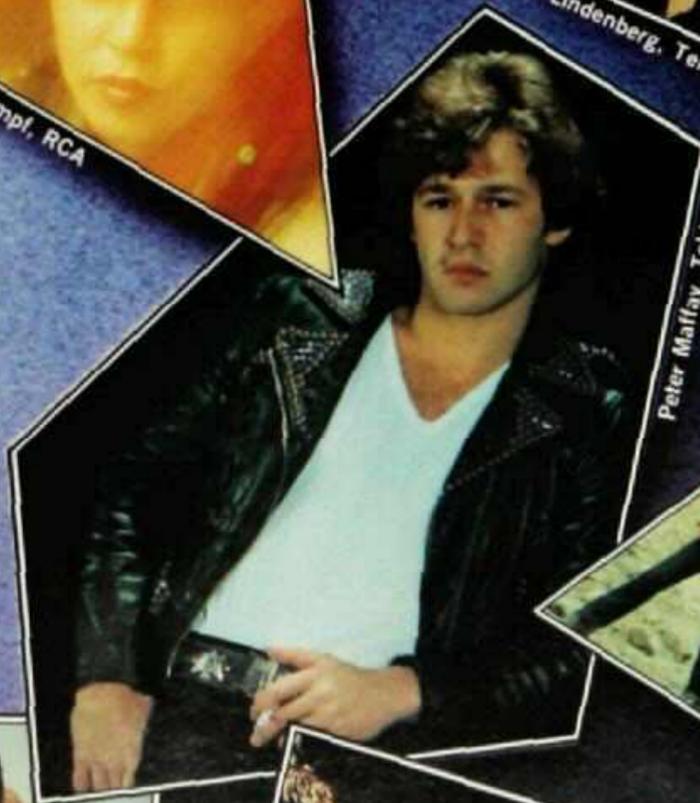
Inga Rumpf, RCA



Udo Lindenberg, Teldec



Andrea Jurgen, Ariola-Eurodisc



Peter Maffay, Teldec



The Teens, Hansa



Baccara, RCA



Boney M., Hansa



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**POLYDOR INTERNATIONAL**

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the record industries of other European countries were nursing their wounds and contemplating moves into less hazardous fields of endeavor—such as producing expose programs for the BBC or exporting anti-papist tracts to Ireland—West Germany's industry was emerging virtually unscathed.

It is a measure of the resilience of the German record market and of the industry's history of sustained growth that there was a certain amount of consternation when statistics for the first six months of this year showed a 1% drop in unit sales compared with the same period of 1978. "This," the German record chiefs observed gravely, "is the first drop in unit sales in the post-war history of the record business."

However, their counterparts in many other European countries were not moved to send messages of sympathy. After all, the Germans could console themselves that though units were down, sales were up 6%—and most industry leaders think that margin will be held, if not exceeded, for the year as a whole.

It is possible to rationalize the levelling out of the unit sales graph by pointing out that the 1978 figures were distorted by the "Saturday Night Fever"/"Grease" phenomenon whose colossal sales helped the German industry to achieve a 16% increase in turnover last year. If turnover for 1979 shows an increase of between 5 and 6%, then the average sales growth for the two years will be in excess of 10%, a decidedly acceptable figure.

Nevertheless there is a general feeling that even when allowances are made for the RSO explosion, there are signs of a decline in the public commitment to records. Siegfried Loch, managing director of WEA Germany, sees the energy crisis as a primary cause of the stagnation. "In the wake of this crisis," he says, "inflationary price rises weakened the purchasing power of the consumer. Today he thinks more deeply than in the past about what he will spend his devalued money on."

Roland Kommerell, managing director of Phonogram, says that an increase in the borrowing rate from between 5% and 6% last year to 8% this year has put a brake on dealer investment in new stock. "The best conditions for record industry prosperity are those associated with a mild recession when people stop buying automobiles and television sets and buy records instead. I think consumer spending power is still considerable in Germany, despite current economic conditions, and other areas of the leisure market are claiming money that was previously spent on records."

Guenter Hensler, deputy managing director of Metronome, says that he is aware of a mood of concern in the industry. "For the first time we are asking ourselves if our optimistic belief in everlasting growth for the industry is justified. There is a

genuine fear of profitless prosperity because of the continual cost increases at all levels—personnel, raw materials, pressing, licenses, royalties. It becomes harder and harder—and more costly—to obtain viable repertoire."

Hensler believes that record prices in Germany must be increased, especially for international repertoire. "They have been kept artificially low because of direct imports and I personally feel very uneasy when I see what should be full-price albums selling for less than \$8.50. I think full-price product should sell for an average of \$11.20."

1979 has seen a considerable change in the profile of the market. Singles, which everyone thought to be on the way out, enjoyed a strong revival—unit sales for the first six months of the year were 9% up on 1978 at 24.5 million. Unit sales of full-price LPs were up 7% at 22.5 million but low-price albums (under around \$7.25) slumped from 16.5 million to 12.7 million. There was a marked decline, too, in the sales of prerecorded cassettes—from 18 million to 17 million.

Catalog sales stayed generally soft, a factor attributed by many industry leaders to the increasing concentration on tv merchandising. It is estimated that 20% of pop album sales in 1978 were accounted for by tv advertised product and this

the beginning our experience and our market tests enable us to cut out much of the guesswork.

"I trust very much in a tv-based business and believe the record companies must invest now and in the future in their own compilations."

There were about 40 tv merchandised albums in Germany last year and the total for this year is shaping up to the same figure. Depending on the royalty structure, the break-even figure is close to 300,000.

Says Kommerell: "The danger with tv albums is that you overship and get killed by the returns. It is better to ship 250,000 and get no returns, than to ship 350,000 and get 100,000 back because of mechanicals and handling costs."

Siegfried Loch, while agreeing that reactivating back catalog for tv promotion is a very positive operation, thinks that the tv boom has nevertheless creamed off much of the best catalog repertoire, particularly where national artists are concerned. "I have always been against hit compilations because I don't believe they open up an extra market and they can sometimes act against the regular releases of the artists involved."

"We never make hit tracks available for compilations unless

'The German music industry . . . thrives because it is extremely well managed and organized with the kind of brisk efficiency for which the Germans are rightly celebrated.'

year has followed the same pattern. Despite the fact that all the majors are putting out tv advertised compilations, K-tel has increased its market share from 1% to 5.5% and Arcade from 1% to 5% for the first half of 1979.

Richard Busch, managing director of Deutsche Grammophon, believes that tv merchandising is now a permanent facet of the record industry and does not associate himself with the view held in some quarters that the tv merchandising specialists have an adverse effect. "Instead of being anti-K-tel and anti-Arcade, the record companies should be pro-themselves and go after their share of the tv album market," he says.

"It is through tv merchandising that we can win back the buyer who, for the last 20 years, has bought three or four albums a year. Today he cannot be bothered to go to a record store to look for the record he wants among a stock of 20,000. This is the buyer that can be reached through tv. Of course, it is a high risk business, but we have been in it for five years now and after a few mistakes at

the original album carrying the hit is dead and the artist's next single release is already on the charts."

All industry leaders agree that tv merchandising is here to stay and although K-tel and Arcade account currently for two-thirds of the tv market, the record companies' share is increasing steadily.

The German market still has to contend with the chronic problems of parallel imports, home taping and piracy, but there are encouraging signs that measures to counter these profit eroding activities are meeting with some small success.

Says Kommerell: "We seem to be getting more support from the police now in piracy prosecutions; there appears to be a greater awareness that this is a serious criminal offence."

And German record companies are increasingly invoking the German copyright law to proceed against parallel imports from countries outside the European Economic Community. One advantage the German industry has in tackling this is that it is a serious criminal offence. (Continued on page G-6)

Mike Hennessey is Billboard's European Editorial director.

WEST GERMANY



Katja Ebstein, EMI Electrola



James Last, DGG



Nina Hagen, CBS



Milva, Metronome



Snoopy, Teldec



Supermax, WEA



Jurgen Drews, WEA

## ARIOLA-EURODISC

Tremendous success with a massive campaign to push reggae music in West Germany, plus an encouraging build-up of action on 12-inch singles, are two factors noted by Friedrich Schmidt, managing director of Ariola-Eurodisc in Munich.

He says: "We had good reason to put marketing and promotion activity behind reggae because of the strong product we have from U.K. labels Island and Virgin. We laid on performances by top Jamaican artists plus a promotion tour bannered 'Reggae by Bus,' an on-the-road month-long presentation which attracted more than 25,000 interested fans.

"The statistics are impressive. We visited 23 centers, distributed 350,000 special reggae newspapers, handed out badges and stickers and T-shirts.

"As for 12-inchers, these were few and far between in the Federal Republic. But now disco versions get substantial sales and a general media campaign has helped make this so in terms of audience awareness."

Ariola claims to have coped with the ever-increasing costs by "rationalization through modernization of the entire administration, plus our heavily rising turnover expansion over recent years.

"What we're looking for is a minimum turnover increase of 6% in 1980 without taking new additions to the catalog into consideration."

Schmidt adds: "We have to accept our business growth for the first half of this year was not quite satisfactory. But the third quarter has given a very good turnover, not just in our increased hit market but across the board of repertoire, including classical.

"We don't want to count chickens before they are hatched, but it does look as if the final results for this year will show an increase over last year considerably less than that of 1977 to 1978. But the economic success of 1978 was clearly exceptional."

Leading artists involved in Ariola-Eurodisc activity are Dschinghis Khan, Peter Alexander, Andrea Juergens, Udo Juergens, Mireille Mathieu, Frank Zander, Bernhard Brink, Roland Kaiser, Tony Marshall and Gebreuder Blattschuss in the German language singles field. On the international side, top names are Boney M, Amanda Lear, Eruption, Amii Stewart, Saragossa Band, La Bionda, the Teens, Adriano Celentano, Bernie Paul, Lou and the Hollywood Bananas.

To the international album sellers list can be added Bob Marley, J.C. Cale, Manfred Mann and Sally Oldfield.

The company has also had a long list of successes through compilation albums promoted on television, and via tours by leading acts Mike Oldfield, the Teens, the Alexandrow Ensemble, Amanda Lear, Boney M, Peter Alexander and Manfred Mann's Earthband.

## BELLAPHON

Frankfurt-based Bellaphon Records has scored strongly in the past year or so through the chart activities of Donna Summer and U.S. group Kiss. Branco Zivanovic, Bellaphon owner, points to huge sales for his subsidiaries in Vienna, Austria, Switzerland, as well as in Germany.

The Donna Summer album "Bad Girls" hit 250,000 sales and her singles also went gold. But the hit of the year was the Kiss single "I Was Made For Loving You," from the album "Nasty."

Though Zivanovic claims a genuine Kiss "boom" in Germany, there is strong action too for Austrian singer Wolfgang Ambros and for the group Ganymed.

Says Zivanovic: "We're well pleased with the success of the maxi-singles from our international repertoire, and I'm confident about the reggae repertoire of Valdene and the output of Greensleeves from the U.K."

Producer Heinz Ulm has worked with Eulenspygel and the Mickey Rodent Band, and national repertoire is working with records from Graham Bonney, Janine and Roger Kim. In 1980, Bellaphon is to work hard on the Stax U.S.-catalog and also starts new productions in its "Platinum One Studio" in Switzerland.



Friedrich Schmidt  
Managing director  
Ariola-Eurodisc

## CBS

CBS Germany has this year, in an otherwise soft market, picked up a 20% share of the national chart action.

And Jorgen Larsen, newly appointed managing director of the Frankfurt-based company, says: "It is with some real satisfaction that we have put to bed the myth that you have to be located in the far north or deep south of Germany in order to be successful in this business.

"We're fortunate in enjoying a position of relative strength in an economy which by today's world standards is healthy. But in a time of cost squeezes and energy crunches, it would be just wishful thinking to assume that CBS Germany will be able to continue its lone upstream swim without hitting some obstacles."

He says that CBS Germany refuses to see itself as "simply wholesalers of acts already established by our sister companies in other countries. We've kept our own house in order so that sufficient capital can be made available for establishing new artists. Without this as our prime objective, we'd lose our reason for being and certainly our obvious attractiveness as a company for German artists to sign with."

Larsen, a comparative newcomer to the German music industry, says he does not pretend to have all the answers to today's problems. "But I'm sure we are only starting to discover the potential market for local contemporary pop music. Judging from debates in the trade papers, it seems some industry doomsday prophets are spending an overproportionate amount of time analyzing the reasons why last year's 'schlager' is dead.

"Meanwhile a whole new generation of producers and artists are fortunately saving the show, but an even more concentrated effort is needed to find the way to today's more sophisticated pop music consumer."

Larsen believes that in the marketing area, including pricing, the current softness of the market will result in some price increases and a tightening of special terms. "Though any red-blooded dealer will, and should, resist this, a somewhat higher price level will be in everybody's interests as profits are needed all around to insure a healthy continuation. Anyway, the German price level has been depressed for a long time and is now lower than most European countries, though our costs of doing business are among the highest in the world.

"One exception to the anticipated price increases is the full-price cassette. Though I'm in favor of a license on blank tape, I don't think the industry has made enough of an effort to reach those cassette consumers who are not interested in home-copying but are almost forced into it because of the unavailability of cassettes in many outlets and prohibitive consumer prices.

"Record companies and retailers must work together to revive this market rather than putting their faith in a blank tape license which, though fair and necessary, is beyond our day-to-day control."

## DGG

Deutsche Grammophon Gesellschaft in Hamburg is still the most successful record company in Germany in statistical terms. Alongside national and international hit singles and albums, it has a 40-year-old back catalog sales pitch and in trading terms it looks to a 7% turnover increase for 1979 over last year.

Oskar Dreschler, managing director, is particularly proud of its sales with its own acts, newer names emerging over the past year including disco group Chilly, teenage singer Manuel and the U.K. Kelly Family on the folk scene



Jorgen Larsen  
Managing director  
CBS

Says Dreschler: "The only chance to gain success in Germany is with product really different from the usual chart acts."

But Werner Klose, who runs the national repertoire division, has continued success with long established names such as Karel Gott and Max Greger. A television-promoted album by Gott hit a 350,000 unit sales figure and orchestra leader Greger has found success with LPs aimed at joggers, dancing school students and even diet-followers.

Dreschler says DGG will invest its money on new sounds and ideas in the national repertoire field without putting much accent on "the standard type of disco."

Chilly has done well at world level, and the Kelly Family is breaking new ground. Manuel sold 300,000 singles ("Das Lied Von Manuel") and he even beat Peter Maffay in the chart race. His single was produced by the veteran Heinz Gietz, of Cologne, and the song was written by Kurt Feltz.

James Last has sold some 39 million records in the past 14 years, and Dreschler says only Elvis Presley has a better sales record. Each Last album sells more than 100,000 units and he has recorded 108 LPs so far. "He sells all the time, not in just the first three months on release. But as a company we believe in artists with long sales potential and don't go much for the quick buck on disco singles. Album sales potential is a vital ingredient and that's why we are in such good shape."

So DGG looks to the future via its national repertoire, believing that too many foreign catalog owners ask too much money in licensing deals with the Germany industry. "The problem is that costs go up, but prices in the shops seem to go down," says Dreschler.

But in the first nine months of this year, DGG had 19.4% of the German singles chart action, putting it ahead of Ariola and EMI Electrola. On the album side, it took third position in the market share table with 12.54%, following EMI Electrola (16.46%) and CBS.

Dreschler says work on the international repertoire has been demanding in 1979 because of the previous success with the "Saturday Night Fever" and "Grease" product.

But important sales-builders are Barclay James Harvest, Roxy Music, the Bee Gees, Rainbow and Abba, the latter with a very successful German tour as back-up. Barclay James Harvest toured Germany from October, with extra concerts constantly added because of sell-out box-office scenes.

A special BJH catalog sell-in campaign was instituted by DGG distribution chief Dieter Oehms early this year, resulting in a first gold award for the band—and a trip to the group's home town Manchester for the most successful retailer.

Says Rainer Schmidt-Walk, a&r chief: "It's been an extremely successful year for the band. It has reached top-seller status alongside the likes of Abba and the Bee Gees. The new album 'Eyes Of The Universe' is an immediate hit."

But Dreschler is also spearheading a big campaign for the Abba albums, accenting back catalog. He says: "We believe in back catalog and the market is still strong for it. We're also tops in classical music, which is the only part of the German market with a good growth rate. Even though we're a shade lower than 1978, we're still No. 1 and there's no doubt about it. That's become something of a tradition with us."

## EMI ELECTROLA

"The German record business is on neither a creative nor an economic slide and therefore, in the long-term view, there is no reason at all for pessimism." So says Friedrich E. Woltawa, managing director of EMI Electrola in Cologne.

It is his standard reply to those who constantly talk of the industry "crisis." And he cites a long list of big-name artists linked to his company, including Cliff Richard, Otto, Pink Floyd, Stevie Wonder, the Alan Parsons Project, Howard Cendpendale, Heino, Smokie and Racey.

"All these consistently pull the consumer back into the retail shops. With such a list of sellers, our big 'crisis' is likely to be one of finding sufficient pressing capacity." But he admits retailers do hesitate longer before ordering some product, being anxious not to over-stock at this time. He sees that as a reasonable, prudent attitude, but insists there is no "twilight of the gods" situation within the German record industry.

That is not to say he is not concerned about certain aspects of trading in Germany today. He says the Germans have more money to spend than the British or the Americans, yet the retail price level of records is now lower in Germany than in Britain. "This is the result of parallel imports from all over the world which have damaged our market for several years. The quantity of the imports is hard to estimate and, under European Economic Community regulations, it is impossible to avoid them.

"But for imports from non EEC countries, I want to see the full force of all legal means available, otherwise the industry

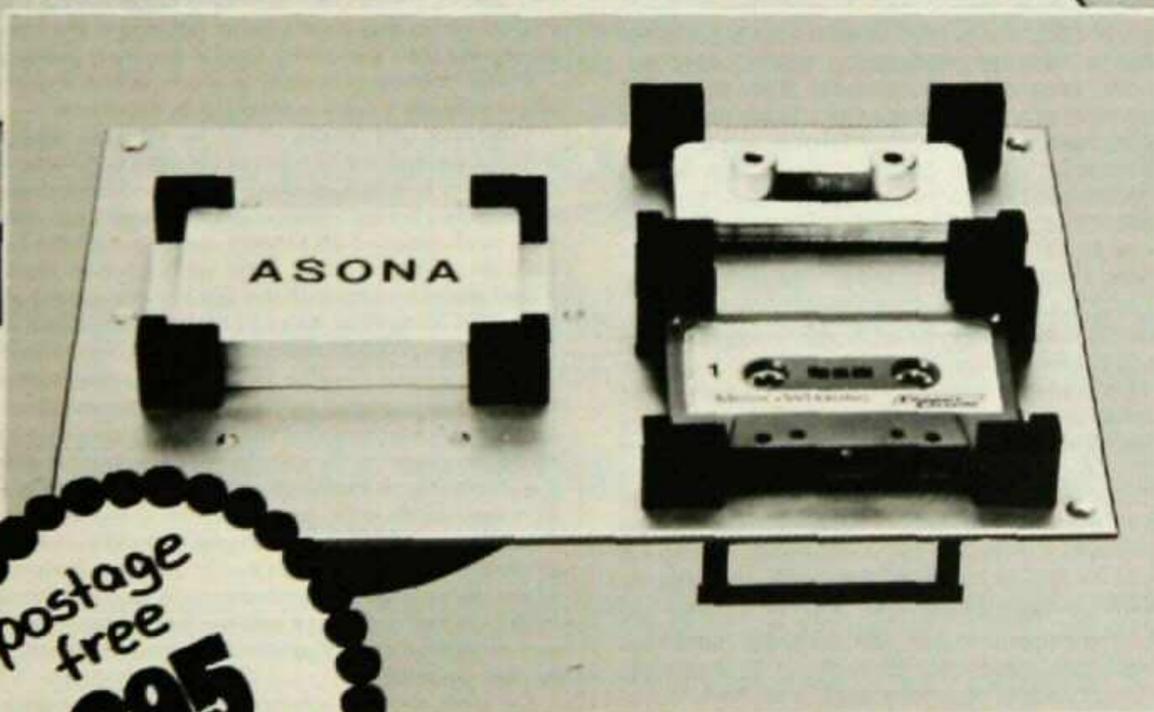
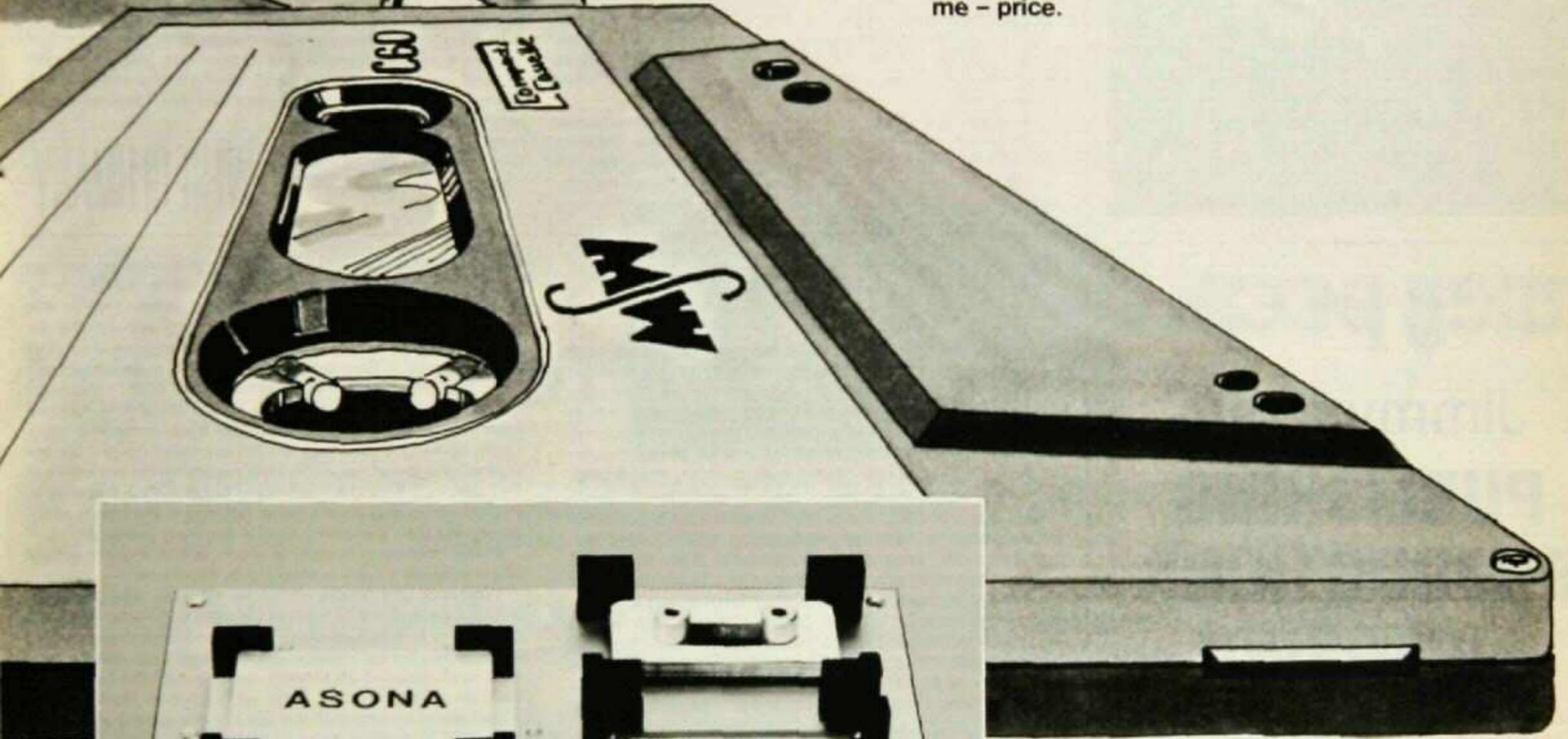
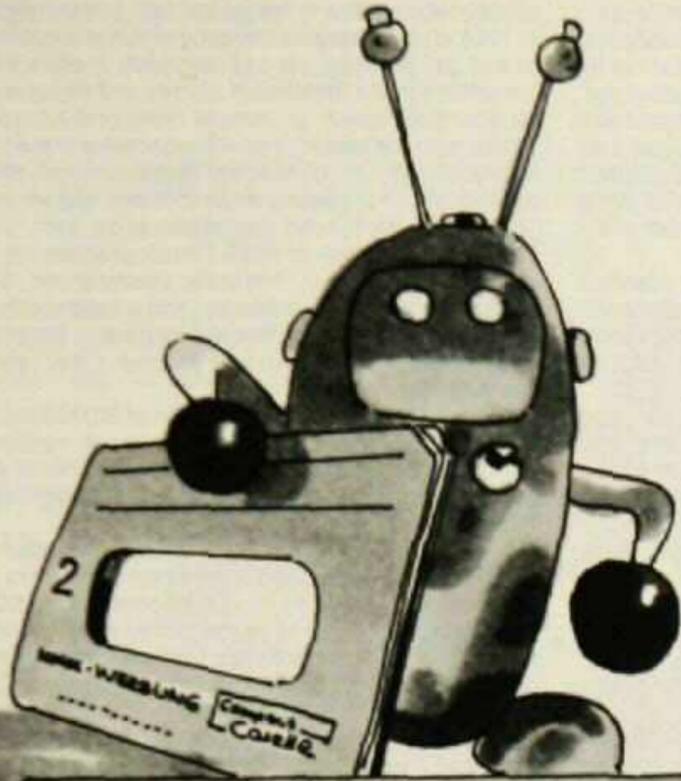
(Continued on page C-8)

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# Into The Video Age

**T**he scheme to turn all international copyright lawyers into multi-millionaires is proceeding at a moderately brisk pace in Germany as various segments of the leisure industry take their first faltering steps into the video age.

It is quite clear that however daunting and impenetrable are the complexities of the impending legal wrangles over copyright, licensing, mechanical royalty levels and countless other aspects of the medium, the video age will not wait in the wings until the tangle of conflicting interests has been unravelled.

The German record industry is currently having meetings with videogram producers so that they can form a united front in negotiating with GEMA over royalty levels. The video companies have already formed a lobby group to represent their interests.

It is estimated that there are between 250,000 and 350,000 video recorders in use in West Germany. Next year the figure will top half a million and by 1982 the penetration is expected to have reached 1.5 million. Says Siegfried Loch, managing director of WEA: "There is at present a big software vacuum and somebody is going to fill it. Pornography is already in production."

Pornographic video cassettes, like sound movies of the same genre, use specially created music that doesn't require a GEMA license. But when the video market opens up in earnest, the software producers will have to arrive at an agreement with GEMA over tariffs.

One of the most active companies in video production in Germany is Videoring GmbH of Munich which this year acquired the Bendestorf film studios in Hamburg for the production and duplication of video programs. Videoring has engaged lawyer Walter Lichte, an executive with Slezak Musikverlage in Hamburg, to negotiate licensing deals for its productions.

Says Lichte: "GEMA is currently basing its videocassette tariff on the royalty for 16mm films and asking between \$3.92 and \$5.60 per cassette, just for the music. But the video producers argue that since music is only half of the content of video programs, the mechanical royalty should be only

50% of the royalty applied to pure sound carriers—that is, 4% of the retail price.

"Since a one-hour video cassette sells for about \$78.40, the GEMA 8% rate would mean a royalty of more than \$6 per cassette—just for the music. I think inevitably there will be a lawsuit to settle the royalty question. GEMA is controlled by the German Patent Office and if the videogram producers form an organization with legal status, they could go direct to the Patent Office to put their case. Until the royalty question is settled, money will be held in escrow."

Heading the Videoring company is Paul Moeckel, an entrepreneur who started in the leisure field as a concert promoter in 1974 after making a considerable fortune in the Canadian oil and gas business. He has reportedly made a \$1.4 million investment in the Bendestorf Studios and has great faith in a big potential market for musical video productions.

"We have the latest 2-inch RCA machines and we are co-operating with Philips in the use of studio cameras. We intend to concentrate on producing musical shows and we are the first company on the market with shows of our own."

Videoring has three of its own music programs in its 16-title catalog—"Rock Circus" featuring, among others, Gary Glitter and Eric Burdon; "Disco Beam;" and a program by the Eruption group. The company has also acquired a Boney M concert from Frank Farian and two Fischer Choir shows from Deutsche Grammophon.

"We are equipped for a production of 20,000 half-hour cassettes or 10,000 one-hour cassettes in all configurations," says Moeckel. "Currently the production mix is 60% VHS, 25% Beta and the rest VCR. However the biggest wholesalers in Germany are selling only VHS and Beta."

A wholesaler in Northern Germany has already ordered 10,000 video cassettes for distribution to retailers and a major chain of retailers has placed an order for 2,100.

Moeckel believes that music productions have a better video future than feature films because there is no language barrier and he has every intention of developing overseas markets. The Irish Lydband company in Copenhagen is representing Videoring for the markets of Scandinavia, the U.K. and Ireland and Moeckel is also in contact with companies in France, Austria and Switzerland.

He plans co-productions with record companies and is also seeking a partnership with a small television station in order to build up repertoire. The Bendestorf Studios will be doing custom duplication on a contract basis and Moeckel is currently seeking a company in the U.S. to handle duplication and distribution of Videoring productions. **Billboard**

WEST GERMANY

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## Resilient Year

• Continued from page G-3

ling the parallel imports problem is that they can assess, with reasonable certainty, just how big the problem is. For about 10 years now some German record companies have subscribed to a market research service organized by a firm in Nuremberg which each month monitors purchases by a representative sample (5,000) of Germany's 22 million households. The survey includes sound carriers among the 95 product lines it covers.

Says Busch of DGG, "From this survey we can break down record sales in terms of age group, region, type of record, etc. Sometimes the information extrapolated from the panel diaries shows sales of a title adding up to a larger number of units than we have shipped. The difference is clearly accounted for by direct imports. On this basis we have worked out that direct imports accounted for 10% of retail turnover last year—something around \$113 million. This was on about the same level as 1977, but this year we expect the figure to be lower. I would like ultimately to see it reduced to no more than 5%."

One reason for the decline in direct imports is the reduction of the price gap between West Germany and the U.K.—a major source of imports for many years. Another reason is the fact that during the past two years, German record companies have been taking action against importers bringing in product from countries outside the EEC. Article 85 of the German Copyright Law grants the producer of a recording in Germany the exclusive right to reproduce and distribute records. And the German industry is seeking to establish that this right is unaffected by the EEC principles of free trade when the imports come from outside the Common Market.

Deutsche Grammophon and its German sister companies have obtained five judgements from courts in Hamburg, Duesseldorf and Frankfurt against imports from the U.S. and Israel and in all five cases the courts ruled that the distribution right in a record may be licensed separately to different countries—in other words, that the sale of a record by a licensee in one country does not exhaust the distribution right owned by a licensee in another country.

Says DGG lawyer Burkhard Rochlitz, "We have a case currently pending in the Supreme Federal Court concerning imports of Abba albums from Israel. Two lower courts have ruled that DGG is entitled to stop imports into Germany of Abba albums manufactured by CBS Israel."

"The principle of granting music rights separately, country by country, has also been confirmed in various cases in which GEMA, the German copyright collecting society, has started legal action against importers. In all these cases the courts have

explicitly stated that the music copyrights may be licensed separately in different countries—even within the EEC."

Rochlitz notes that in a recent case initiated by Austro Mechana, the Austrian copyright collecting society, the Supreme Court of Austria has stopped the import of records manufactured in Germany on the principle of exclusive territorial licensing rights. "Furthermore," he adds, "the European Court has ruled in various recent cases that national commercial rights, such as patents, trademarks and copyrights in the EEC countries are not overruled by EEC law but only subject to certain restrictions regarding the principles of free trade." All of which seems to suggest that licensees in EEC countries may have a better defense in the courts about preserving their exclusivity than is generally believed.

A vivid example of the way in which parallel imports can eat into a licensee's sales is provided by Kommerell:

"The first Dire Straits album we released sold extremely well and we mopped up most of the sales before the importers could move in. However, when the second album was released the importers were ready and we noticed that after a good start sales dropped off sharply—even though the first album went on selling healthily. Later we discovered from the consumer panel reports that the sales of the second album had been 30% up on what we had shipped. We had sold 440,000—but another 100,000 had been sold by direct importers."

EMI's regional director for central Europe, Wilfried Jung, says he is encouraged by the industry's recent success in the courts but is adamant that the record companies must not become complacent. "As soon as the pound or the dollar fall on the international exchange market, or the mark is revalued, as happened recently, we can look for a new wave of imports. The U.K. is not the prime source any more—we are getting product from Italy, France, Canada and New Zealand. We can, of course, keep bringing actions under our Copyright Law, but each case has to be dealt with separately and it can be a long and tedious process. You eliminate one source only to be confronted by another."

For Loch, the real scourge of the record industry is home taping. "The time bomb we are sitting on is the illegal domestic use of the blank cassette," he says. "This is much more of a problem than piracy and I'm very bitter that those multinational companies which have involvement in both music production and blank tape manufacture are apparently equivocal as to which side they are on. We have, as an industry, called for a statement of policy but we still await an answer."

Loch agrees, however, that there seems to be a greater awareness in German parliamentary circles of the justice of the industry's campaign for a levy on blank tape to compensate for lost sales and royalty revenue.

Dr. Hans Sikorski, vice president of the German Music Publishers Assn. and vice chairman of the board of supervisors of

(Continued on page G-30)

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Sal - o - may, There's a lance in your ev'-ry glance Sal -

Just A Gi - go - lo, Ev - 'ry - where I go, Peo - ple know the part I'm play - ing,

The White Horse Inn! at the White Horse Inn, There's joy the whole sum

lin fall - ing in love a - gain, More and more I can't you hear me say, I a - - dare you Fall - ing in love a - gain, Al

There's one Good - night! - Good

I lost my heart bei - mer skies, ..... I lived a - gain

Vol - la les gars de lu mi - x. Par - tout, du

Hei - mat dei - ne Ster - ne, sie strah - len mir her - nen - te ich ja so ger - ne.

Just two hearts and a waltz re - frain, To fi

lips to in - vite a kiss Of ec - ta -

lacht. 1-2. Ich bin nur ein ar - mer Wan -

gut' Nacht! Gu - te Nacht! Gu - te

The breeze is whisp'ring thro' the trees, It brings a song of love di - vine. The leaves

Love. I give you my heart, If you will take this gift I bring you Tell me to night. Love. If I must de - part, If you would hush the song I sing

Pa - reel. I'm on my way a - gain to see Pa - reel. that's where I al - ways long to be; To stroll a - long the bo

DA-VON GEHT DIE WELT NICHT UN - TER, sieht man sie manchmal auch grau. ein - mal wird sie wie - der bun - ter, ein - mal wird sie wie - der hi

ROTER MOHN. war - um weilst du denn schon? Wie mein Herz sollst du glüh'n und feu - rig lob'n! ROTER MC

rit When day is done and sha - dows fall, I dream of you; When day

In der Nacht ist der Mensch nicht gern al - lei - ne, denn die Lie - be im hel - len Mon - den - schein - ne ist das Schön - ste! Sie wis - sen, was ich mei - ne,

## HANSA

• Continued from page G-6

could face ruinous consequences." He adds: "Imports from these territories violate established contracts and sometimes are mixed in with pirated goods."

Wottawa accepts that the decrease of prices within the German market are influenced by the strength of the deutsch mark. Even price increases of 15% in foreign countries did not help Germany for "the continuous revaluation of the mark equalized it all."

Apart from the purely monetary and commercial aspects of imports, Wottawa says that the reduction of margins could lead to a point where the broad offer of the entire catalog can hardly be maintained, and new acts get less chance as the investment money from profits is not there. "Importers concentrate on the top 30 product and earn the quick dollar, then leave it up to the record companies to develop a new top 30."

He insists: "Dealers should feel a moral obligation to help record companies defend the safe sales of back catalog and new releases. It all adds up to the strongest argument that record prices here have to level out with the costs explosion in West Germany. We're looking for a possible increase of 5%, as is usual in most other trading sectors."

"It's totally absurd that the record industry can find its hot product on sale at \$7.84 in almost every shop, and television merchandisers sell couplings and compilations of older product at \$13.34."

"There have to be drastic changes so we all get proper payment for what we deliver. The tv merchandisers do spend up to \$840,000 on radio and tv advertising, but our performance is not that much less. Advertising, marketing and sales campaigns plus promotion at both industry and dealer level require a lot of money, too. Those costs have not been mentioned, but were just taken off our margins and those of the dealers."

"Today an album by Smokie or Alan Parsons should reach the same price level as a tv-merchandised album. This is the only way back to acceptable profit margins. We have good product support, but we're underprivileged at the price front."

"There is time to return to realistic calculations. Economically sales only make sense if something is left over. But looking at some of the special offers in many stores it is doubtful whether there is anything left at all."

EMI Electrola, after a post-summer lull, is now engulfed in a hot season for new domestic and international releases. Manfred Zumkeller, director of domestic a&r, insists the release roster is "more colorful" than ever before. Howard Carpendale has a big tv compilation and Heino is producing four albums at the same time for his tv series "Sing Mit Heino."

Aladin Records within the group is pushing German schlager music and its newest talent. Headed by Peter Orlof and Juergen Hohmann, Aladin has extended its distribution pact and new product is now out by Bernd Cluever, Bernhard Brink, Elfi Graf, Marion Maerz and Orloff himself.

Writing team Heinz Gietz and Kurt Feltz wrote "Das Lied Der Schoenen Helena" for U.K. singer Ireen Sheer. Pop organ player Franz Lambert and the Hugo Strasser Orchestra hit sales of 100,000 units with each release.

Zumkeller is pushing for more radio space for schlager music and believes producers are prejudiced against it, even to the extent of ignoring what their listeners want to hear.

On the domestic front, Die Black Fooss has become Germany's most successful "dialect" band, selling more than 200,000 copies of each album. Similar sales come from comedy artist Otto from Hamburg. And U.S. singer Pamela Stanley, produced in Germany, has made the U.S. chart at last.

Zumkeller says bands such as Kraftwerk, the Scorpions, Eloy and Triumvirat sell more than 100,000 units regularly in Germany and are getting bigger and bigger in international markets.

Jochen Kraus, who heads the EMI Electrola international a&r division, has new product selling big from Smokie, Cliff Richard, Racey, Stevie Wonder, Pink Floyd and Alan Parsons. Tours by Suszi Quatro, Dr. Hook, Dr. Feelgood and Smokie, plus Kate Bush, all stimulate sales.

He believes newcomers such as the Knack and Motels will establish themselves soon in the German market. And the first, and sold-out, tour by Peter Tosh established his as one of the leading reggae artists in Germany. The tremendous German successes of Cliff Richard and Dr. Hook have been particularly gratifying, says Kraus, because both acts have been with EMI for a long time.

Rak Records product, including newer acts Exile and Racey, has sold consistently. And the EMI group in Germany sees a general increase in Motown product sales, via such acts as Diana Ross, Marvin Gaye, Rick James, Bonnie Pointer, the Commodores and Tata Vega.

Besides concentrating on new product, Wottawa, as chief, keeps a close eye on the entire catalog. The strategy of forming two separate sales forces, one for current product and the other for catalog, has, he says, paid off. The trade has welcomed the move because it means the salesman has a better detailed catalog knowledge than ever before.

Says Wottawa: "The new developments we see from artists, writers and producers will take the customers back into the stores. The trade will regain its optimism. It will regain its trust

The growth of Hansa Productions has been one of the great success stories of the West German record industry. Even since moving its headquarters to London in mid-1977 the company's German market share has continued to climb steadily. Today it is around 10%; in October eight Hansa singles appeared in the country's top 50 chart.

Much of this success, according to Peter Meisel, who started the record operation with his brother Thomas back in the 1960s, is down to the fact that it has remained completely independent, resisting the temptation to get into distribution, and retaining the freedom to assign acts to the companies it feels are best equipped to handle them.

True, the Hansa name has been closely associated with Ariola ever since the first distribution deal was signed in 1966 for West Germany, and the same applies overseas, particularly in the U.K. where activity is divided mostly between Ariola and WEA, the latter taking most of the West German acts.



Amii Stewart, center, is presented with awards at the Hansa sales conference.

But Hansa's licensing deals are non-exclusive. As Meisel explains: "The basic thing is that we deal with individual companies that are in need of the material we have, and that will do a good job for us on that material."

"If we have a progressive or new wave band, for instance, then we are free to take it to Chrysalis or whoever. It's the same in France, the same in America. It does mean a lot of administration—we have 20 people working on that alone—but it is well worthwhile and I think has had a lot to do with our success."

Pressed for other contributory factors, Meisel cites consistency in management. "It helps to have always the same people around, and people who have common sense. Ours is not an operation based on one individual, but on the collective strength of a team. In Germany, for instance, my brother Thomas has Hans Blume as managing director, who has worked with us for 15 years now."

Another vital element, of course, has been a&r flair. Meisel praises the "good ears" of his staff, and it's an attribute he shares in no small measure. Because of the phenomenal popularity of Boney M, Hansa has tended to acquire a disco tag, but its signing policy has actually been eclectic and often adventurous to the point of eccentricity.

"I have no preferences in music. Except I hate jazz of the swing era. I like almost anything, provided it is interesting and inventive and good." Currently successful acts among the 40-strong roster include Amii Stewart, Berlin group the Teens, singers Bernhard Brink and Roland Kaiser, and from Holland Lou & the Hollywood Bananas. New signings on whom Meisel is pinning strong hopes for 1980 are Christian Schwartz and Munich-based reggae/bluebeat band the Night Hawks. Precious Wilson, now gone solo, is another bright hope.

The need to keep finding new talent was instrumental in prompting the move to London and the now famous "Talent Hunt" that succeeded it. Compared with West Germany, says Meisel, the U.K. situation from the talent point of view is ideal.

"In Germany discos are if anything even bigger than in Britain. Disco there is still as strong as ever, and if its popularity decreases it will only be because the disco music has lost inventiveness, and become repetitious."

"But there are far fewer live bands that have an opportunity to play in Germany: it's all recorded music there, which of course is not too healthy for the development of talent."

"Also in Germany you have maybe 70%-80% of the market going to English-language recordings. This is because for the last 30 years we have had government-controlled radio, and the powers that be are not going to let that change. Pop programs as a result are very sparse and infrequent, and what happens is that the fans, who just want to be able to listen to music when they want to, tune to American armed forces radio, or Radio Luxembourg, or Europe No. 1 or in the South to

Austrian radio, all of which are playing very largely English and American music.

"English has become the language for pop music. The German fans don't mind that: to them the voice is like an additional instrument rather than a message, and if they do want to understand then the lyrics are really not too hard. But for us, in developing new talent, it causes difficulty. In London there are several stations playing music all day long: things can develop; it's so much easier to get exposure."

"What happens in Germany is that you promote through the discos and through television. Fortunately there are quite a number of shows covering pop music on West German tv and we can go for those."

For the future Meisel has no dramatic plans in store other than to continue working for more success, to continue the fruitful and longstanding relationships with producers like Giorgio Moroder (with Hansa since the sixties) and Frank Farian (nearly eight years), and to continue building new talent.

Peter Meisel himself will continue to divide his time between the company's four European offices in London, Berlin—where he spends up to two weeks a month—Amsterdam and Paris, and a small contact office soon to be opened in New York.

NICK ROBERTSHAW

## INTERCORD

Stuttgart-based Intercord Records claims a "dynamic" first half trading for 1979, with a turnover increase of 40% over the same period of 1978.

Herbert Kollisch, managing director, says: "The results show that our programming of talent and investment has paid off. Biggest successes came from singer Reinhard Mey, whose new album topped the 100,000 unit sales mark."

But the company has gone for confident expansion all around. Singer-songwriter Stephan Sulke and Andre Heller were signed to contracts and Intercord acquired the Aves catalog, which includes artists such as Roger Whittaker and Herman Brood and the Wild Romance. The company has also done well with Gary Numan's Tubeway Army.

Rising costs inevitably create problems but Kollisch hopes there will be no immediate price increases, and he is very much behind the German phonographic association in its bid for higher revenue from blank tape sales.

"Very important is that we should get some more huge sellers like 'Saturday Night Fever' of a year or so ago," he says.

## METRONOME

Hamburg-based record company Metronome has turned in its best-ever trading results this year through a mix of national repertoire from the likes of Truck Stop and the German songs of Italian singer Milva, plus a market share-grabbing build-up of international talent.

Best-seller singles this year have been: "Pop Muzik," by M; Village People's "YMCA," "Go West," and "In The Navy," and Truck Stop's "Take It Easy." Top albums have come from Truck Stop, Sniff 'n' the Tears, Village People, Milva, Novalis, Grobschnitt and Klaus Schulze.

But Rudolf Gassner, managing director, still wags a warning finger. Because of increased costs, Metronome raised its record prices by 3.8%. But 1980 will still be difficult because of further increases in costs of distribution and manufacturing, plus too high royalties for international repertoire.

Dealers, he feels, are not buying enough back catalog and on the other hand, more television-promoted records will come onto the market.

In the year ahead, however, Metronome will build its national repertoire roster, led by Peter Maffay, "Germany's most successful singer."

Gassner stresses that Metronome is both record company and record label. It has some 2,500 items on various labels within its catalogs, but the Metronome label tally of albums and tapes is around 300, averaging 60 albums and 20 singles each year on new release.

"Nevertheless the Metronome product accounts for a substantial part of the total turnover. At first glance, the repertoire may seem diffuse, not so uniform stylistically as on the Brain and Nature labels. There is product from Hamburg-based Briton Ian Cussick, a sound 'conjurer,' and the folksy Musikanten, and Milva, and the percussion-jazz-rock ensemble Head, Heart & Hands from Munich.

"We put great importance on expanding the range of folk music. Exclusive deals have been set with champion yodeller Roland Steinel, winner of the tv Lustike Musikanten 1978 series, and the duo Hans & Ellen Krollmannsberger. Others recorded for Metronome have been zither expert Rudi Knabl, the Original Cheimgauer Baum and the Original Donauschwalben."

Klaus Ebert, a&r chief, says: "We're not turning out product

(Continued on page G-14)

# HERE WE GO

# Intercord

## Music at it's best



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BBC records



Intercord

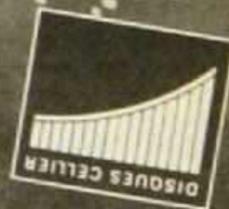
ANIA



ERLKÖNIG

MANDRAGORA

xenophon



## WEST GERMANY

## APRIL

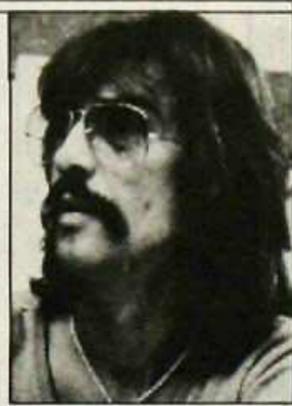
April Music in Hamburg claims greater success this year than ever before in obtaining local cover versions of foreign hits, but also points to an overall intensification of exploitation of international catalogs, in supporting advertising and promotion campaigns of record company efforts and in a very selective pick-up of new talent.

Special mention is made of the achievements of Costa Cordalis; Ricky King, who received a gold disk for his "20 Most Beautiful World Hits On Guitar;" and Paola, who charted with a cover of "Bright Eyes." The first album by new wave singer Nina Hagen drew international attention and worldwide sales.

A representative listing of artists whose product and publishing is controlled by April: Jeff Wayne, via "War Of The Worlds;" Billy Joel; Mike Batt, for "Schizophrenia" and "Tarot Suite;" Sniff 'n The Tears; Weather Report; K.C. and the Sunshine Band; Toto, via chart single "Hold The Line;" Dan Hartman; the Beach Boys; Gary's Gang, through "Keep On Dancing;" Ian Hunter; and Sylvester.

But in the midst of successful activity, the feelings of Volker Spielberg, managing director, about the revision of the mechanical split between publisher and writer, from 50-50 to 40-60, are mixed. "It's not welcomed by publishers for obvious reasons," he says.

"In the long term, this switch in favor of the writer could be to the detriment of the writer, since the tendency will be for publishers to become collection agencies for established artist-writers rather than work to develop new writers."



Volker Spielberg  
Director  
April Music

## ARABELLA

The year ending July 31 was the best ever for Arabella Music in Munich and Manno Ullrich, general manager, gives as the reason: "Some 75% of our copyrights are original, mostly written for and aimed directly at the international market."

Additionally, he says, many of the top writers are also producers with successful artists, such as Anthony Monn (Amanda Lear, Saragossa Band, O.R.S., Judy Cheeks and others), Bernie Paul (Paul himself, and Rosanne Cash) and Stevie B (Stevie B., London, and Meryl King.)

Biggest recent Arabella successes have been Amanda Lear's "Fashion Pack;" "Rasta Man," by Saragossa Band, written by the Monn/Dahmen team, and an album of the same name; Bernie Paul's "Everybody's Rockin';" Stevie B's "Midnight Music;" Hanne Haller's "Goodbye Cherie;" the Amanda Lear album "Never Trust A Pretty Face;" and "Lady, Lady, Lady," by the O.R.S.

Says Ullrich: "Looking ahead, we'll have the next Amanda Lear album ready by the end of the year, a follow-up single from Saragossa Band, and product from promising London-based band London, produced by Stevie B., on 'Here Comes That Lovely Feeling Again.' And Bernie Paul has recorded a new group Spy, which has strong international chances with two songs written by Bernie, and with lyrics by Michael Kunze.

"Also our best copyright over the last year, 'Lucky,' written by Stevie B., has been recorded by Demis Roussos in both French and English and should become a hit all over again."



Manno Ullrich  
Arabella Music

## BUDDE

Andy Budde, of Rolf Budde Musikverlage in Berlin, says: "I anticipate further substantial difficulties for our business in the next year or so where record sales are concerned. It will probably be a German follow-up to the problems already un-

"But on the optimistic side, we have to note that in earlier times of recession, the consumer has stuck with music, not lessened demand. I look at the future with a mix of realism and optimism."

Big successes for Budde over the past year have been over a wide range of music. Bob Dylan's album "Desire" went gold in Germany after topping the chart for several weeks, while Meat Loaf's album "Meat Loaf" started in the chart at the end of 1978 and finally went gold early summer this year.

Richard Clayderman's album "Traumereien" went platinum in Austria, and "Ballade Pour Adeline" was also platinum there, earning gold in Germany. His single of the same name was in the German chart for months, and Budde Musikverlage even sold 110,000 copies of the sheet music for it, a success described by Andy Budde as "unique."

Leonard Cohen's albums "Greatest hits" and "Songs Of Leonard Cohen" also went gold, with sales of 250,000.

## CHAPPELL

Though there are overall economic problems added to the general controversy over GEMA changes in the publisher/composer split on mechanicals, Chappell, Germany, plans no big changes in its activities and efforts.

But George Hildebrand, managing director, says: "We're following a tighter policy in acquiring new material. In other words, we no longer produce any number of demos, and we're cutting costs where possible. It means a deep assessment of a song's potential.

"And that means that many an author will have his material rejected unless we're absolutely convinced of its strength. Even so, we're making strong efforts to build and support our roster of artists. Our budget for talent-scouting in 1980 has already been pushed up over the 1979 figure.

"We'll definitely strengthen our role as producer/publisher, as most modern publishers are forced to do. Of course in the case of a publisher financing a project from the concept to final production, copyright society GEMA has introduced a rule whereby there can be an author/publisher split of 50-50 instead of the usual 60-40."

He says recent Chappell Germany development has been "exceptional." He adds: "But the outlook for next year can't be totally optimistic, especially considering developments in record industry turnover. But parallel to our direct deals with international publishers, we benefit from the activities of Chappell International, which has announced a series of sensational signings for 1980."

In basis, Hildebrand expects 1979 final figures to top those of 1978, so far the best ever. He puts the success down to the energy from the RSO and E.H. Morris catalogs, on top of the standard and "evergreen" departments, always a Chappell strong point.

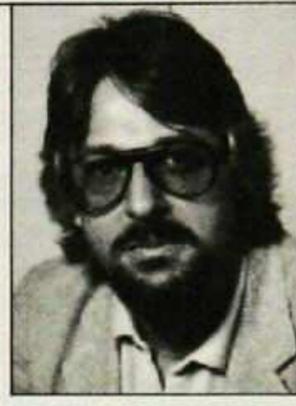
Direct deals have been made with Gear (Bob Seger) and Saggfire (Earth, Wind & Fire). And in sheet music production, the newly established co-operative with fellow German publishers Melodie der Welt and Intro/Meisel in the Musikladen series has done well. This edition takes a combination of hit songs from the contributing publishers in the local top 50, which adds up to roughly 50% of the whole chart.

Says Hildebrand: "The most spectacular success in our territory has been connected with the sudden rise of John Travolta to stardom. 'Saturday Night Fever' and 'Grease' sold unprecedented amounts of double albums, both going double platinum at over 1.75 million units. Singles and covers from 'Fever' totalled a million more units and those from 'Grease' another 500,000.

"Then Bob Seger, after years of in-industry boosting, found a chart place with 'Stranger In Town' and Earth Wind & Fire toured to give its 'I Am' album a tremendous start. A new-old artist Peter Green, with 'In The Skies,' looks like becoming the surprise of the year.

"For the future, I guarantee we'll stress ever more strongly our investment policy in national projects. We've already shown the way with acts like Randy Pie, Duesenberg and the Peter Herbolzheimer outfit.

"Signings with two long-term Polydor groups of international standard, New Eyes and Wednesday, both signed for three years, give us extra optimism, the groups backed by experienced producers/engineers John Acock for Wednesday



George Hildebrand  
Chappell Music

## EDITION ACCORD

Edition Accord in Cologne handles catalogs from around the world, with recent successes coming from a U.S.-based trio of Neil Diamond, Bob Welch and Rita Coolidge. From the U.K. there was good news via a revival of "Hippy Hippy Shake," the Swinging Blue Jeans oldie.

Company chief Rudi Petry also cites, from France, Gilbert Beaud's "Zwei Weisse Wolken," a German version of "September Morning," co-written by Neil Diamond and Beaud, and Eric Charden's "Pardone Ou L'Amour Graffiti."

Wilfried scored in Austria with "Nights In The City" and "In The Middle Of The Night," and German successes came from Wolfgang Sauer, "Christina," local cover of Canadian hit "Amanda;" Martin Mann, with "Amanda;" Night Train's cover of "Rag Doll;" Fancy's cover of "Help Me Rhonda;" Gaby Baginski's "Hande Hoch, Tu Was Du Nicht Lassen Kannst," and numbers from Christian Anders and Paul Kuhn.

Edition Accord finds that most of its contract composers are only too pleased to stick with the 50-50 mechanical split newly authorized by copyright society GEMA "because of our strong co-operation and efforts on promotion and production."

## ESSEX

Brigitte Wallraff heads up the Essex Musikvertrieb and Essex Music Productions GmbH group in Cologne, an operation which has had a general agreement with Gerig for some 20 years now.

But in 1978, that agreement was modified somewhat, particularly as regards management, and now she reports to the Essex company head offices in New York and London. That modification also included the development of a production unit with a long-term objective of acquiring and producing German songs, worldwide.

Now the two companies run side by side, and with increasing results. Wallraff talks of the new line-up and revival of interest in the Who, plus the consistent success of Roxy Music. She believes there will be international success for the Cologne-based group Food Band, its first album and maxi-single recorded and released in the U.K. on Electric Records, and produced by Peter Ker.

The first album of locally-produced Thommie Bayer set the ball rolling and his second, on the Metronome label Nature, backed by a single, really established him in Germany.

## FRANCIS, DAY &amp; HUNTER

As with all key German publishing companies, Francis, Day and Hunter in Hamburg will be watching expenditures very carefully in the future as a result of the switch in copyright split on mechanicals to 50-50 with the writers, as compared with 60-40, in favor of the publisher, as before.

Gerd Mueller, company chief, says: "We'll have to wait some time before we can assess the full effect on publishing income. But we feel it won't change our attitude towards signing good and original writers, balancing the share of the split with the fact that we'll have songs for the life of copyright. We look to building the standard catalog.

"As for next year, I think it will be good, even if we have to face up to the feedback from the poor state of the American record industry. If mechanicals drop, in income terms, then we'll have to show our true publishing creativity in keeping up with the results of previous years."

Highlights of 1979 for Mueller have been the resigning of Stevie Wonder and the new enlistment of Kiss, which broke big in Germany with the single "I Was Made For Loving You" and the "Dynasty" album.

The year, he says, started sensationally with Queen's "Br



Gerd Mueller  
Francis, Day & Hunter

# In Less Than Eight Months

16 weeks „No. 1“  
94 weeks „Top 10“

Der Musikmarkt  
13. August 1979  
MEDIA CONTROL  
TOP 50  
Single-Bestseller

18 weeks „No. 1“  
104 weeks „Top 10“

Der Musikmarkt  
13. August 1979  
MEDIA CONTROL  
TOP 50  
LP/MC-Bestseller

1	So bist du	26	Boogie Wonderland
2	Pop Muzik	27	Don't Kill It Carol
3	Ring My Bell	28	Does Your Mother Know
4	Bright Eyes	29	Ruf Teddybear eins-vier
5	Moskau	30	Save Me
6	I Was Made For Lovin' You	31	When The Boys Come Home
7	El Lute	32	Cuba
8	Hot Stuff	33	Shine A Little Love
9	Sunday Girl	34	Hooray! Hooray! It's A Hot-Holiday
10	Born To Be Alive	35	Dance Away
11	Do To Me	36	It Takes Me Higher
12	How Could This Go Wrong	37	Casanova
13	The Logical Song	38	We Are Family
14	Some Girls	39	Back To Boogie
15	Qui s'en va sans dire se va pour l'instant	40	Let's Get Back Together
16	A Walk In The Park	41	Reunited
17	Head Over Heels In Love	42	Heart Of Glass
18	Bachings Khan	43	Sag recht, es war einmal
19	One Way Ticket	44	Light My Fire
20	Sultans Of Swing	45	Music Box Dancer
21	Rasta Man	46	Are "Friends" Electric?
22	Ein Herz für Kinder	47	Forever In Blue Jeans
23	Gloria	48	Milk And Alcohol
24	Bad Girls	49	Captain Starlight
25	Knock On Wood	50	Sandokan

1	Steppenwolf	26	Crime Of The Century
2	Breakfast In America	27	Parallel Lines
3	Communiqué	28	Traumereien
4	Dire Straits	29	Watch
5	Queen Live Killers	30	I Am
6	Voulez-vous	31	Equinoxe
7	Fate For Breakfast	32	Keine ruhige Minute
8	Bad Girls	33	In The Skies
9	Angel Station	34	Night Owl
10	Dynasty	35	Jazz
11	Discovery	36	I Robot
12	Ballade pour Adeline	37	Nina Hagen Band
13	Hair	38	Born To Be Alive
14	Gone To Earth	39	Fickte Heart
15	Pyramid	40	Time Passages
16	Wish You Were Here	41	Livehaftig
17	Greatest Hits	42	24 heures "grains" Akkardeon-Erfolge
18	Spirits Having Flown	43	Wave
19	Out Of The Blue	44	Lovedriver
20	Henry John Deutscherbrot	45	Bob Dylan At Budokan
21	Was ich denke	46	The Best Of Earth, Wind & Fire, Vol. 1
22	Tales Of Mystery & Imagination	47	Nightflight To Venus
23	Donnerwetter	48	Fly With Me
24	Mystic Man	49	Van Halen II
25	Back To The Egg	50	Water Bearer

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• Continued from page G-10

cycle Race," followed by hit product from Kate Bush, Promises and Barclay James Harvest, with Elton John scoring his biggest-ever successes in Germany with the album "Single Man" and the single "Song For Guy." The Barclay James Harvest album "Gone To Earth" was top 20 for nearly two years non-stop.

Sustained success from breakthrough acts Kiss, AC/DC, Peter Tosh and Cheap Trick are looked for in 1980 and the company hopes to build Reiner Schoene, who hit the chart hard with the album "Automatenklacker," into one of the top German-language rock artists.

Says Mueller: "We're also confident about the Berlin-based rock band Morgenrot, just out with a debut album. Boo Boo's Heart, with an RCA single "Day After Day" out, soon produces its first album, and this act is regarded as top priority. Others worth stressing are John Kincade, the new-look Lake and Key, already on a new album."

The firm has placed original copyrights by Zanki and Detlev Petersen/James Hopkins in the U.S. and U.K. with acts like Tina Turner and Pink Lady.

And Mueller ends: "A growing demand in the German market for sheet music means we've reorganized our printing department and results so far have been very promising indeed."

## HANS GERIG

Musikverlage Hans Gerig, in Cologne, owned by Erwin Boche and Guenter Ilgner, is in the middle of a period of consolidation, extension of some departments and the streamlining of the catalog in general.

The new management line-up has separated the company from publishing areas which are not money-spinners and concentrated more and more this year on the most commercial repertoire.

At the same time, it has increased its partnerships and has taken over the successful German production company of Kurt Feltz, a strong plus for future development.

Alongside this expansion, there is an intensifying of promotional work for radio and television, with six people now involved in this department. Three new staffers have been added to the international division. The company maintains the closest links with more than 8,000 professional musicians. Its internal printing press has been updated to meet the latest requirements.



Erwin Boche, left and Guenter Ilgner  
Hans Gerig Music

Additionally, Erwin Boche and Guenter Ilgner have prepared the construction of a recording studio, integrated into the main office buildings. The aim is to start in-house recordings by January, 1980.

Successes so far this year have been varied. Hans Gerig Music worked for West Music Production to achieve a hit by the children's group Manuel and the Ponys, "Das Lied Von Manuel," on Deutsche Grammophon. Ireen Sheer's "Die Schoene Helena," Caterina Valente's "Mario" (both with EMI Electrola) and the Teldec release of "Here Comes The Queen" by the group Rockefeller all scored heavily.

There have been huge sales for the Fischer Choir at album level, and the group Black Fooss hits the 100,000-200,000 unit mark regularly. "Mary's Boy Child" was recorded by Boney M and a comedy recording of "Timmy Der Hamster" is due for wide international release.

Neither Boche nor Ilgner notice any real problems over the alteration in the split of mechanical rights. They say: "It's logical that publishing income will diminish with the new deal, but we can level out the expected decrease through our increased activities in production."

## GLOBAL

Global Musikverlage and Global Records taken together represent a huge chunk of the West Germany music business,

but it is important to consider the two divisions as separate entities in order to assess accurately the overall impact.

The music publishing section is enjoying its best ever year, with Peter Kirsten, Global president, claiming: "There has not been one week when we have had less than 15 albums in the top 50, most of which we have controlled 100%. Never before have we received so many gold and platinum albums as this year."

And he cites: Alan Parsons, one platinum, three gold; Dire Straits, two platinum, two gold; Supertramp, two platinum, three gold; Simon and Garfunkel, double platinum; Ricky King, gold for the cover of "Cecilia"; Nina Hagen, gold for the cover of "White Punks On Dope"; and Otto, platinum and gold for the cover of "Let Your Love Flow." All these from Germany.

From the U.S.: the Jacksons, platinum and gold for the original Global copyright "Blame It On The Boogie" on the "Destiny" album, and another version of the Global original "Weekend" went top 30 in the U.S. via Wet Willie on Epic.

U.K. awards came from the Jacksons' silver single "Blame It On The Boogie" and Mick Jackson's platinum and gold for the original "Weekend" on the LP "The Best Disco Album In The World."

But Kirsten finds similar satisfaction in the Global Records' sphere. "Until June 30 this year, we'd had an exclusive worldwide logo deal with WEA Music GmbH. Nationally we were very successful with artists like Joy Fleming, Donna Summer, Hoffmann & Hoffmann and Wishful Thinking.

"Internationally, we did well with Mick Jackson, especially in the U.K. and the U.S., notably with 'Blame It On The Boogie.' Since July 1, 1979, we have a new distribution deal with Metronome for Germany, Austria and Switzerland. First product came out in September and the first chart entry was 'Mit Den Fuessen Im Feuer' with Hoffmann & Hoffmann.

"For other territories, we'll set up individual deals, country by country. Already in effect is a pact with CBS in London for the U.K. and Ireland and with Attic, distributed by CBS in Canada, and the first artist releases involved are by Jackie Carter, Deliverance and Mick Jackson."

Kirsten says he faces the 1980s with confidence "because our small independent company is both efficient and creative. That's what it is all about. Our direction is international. A hit song or record can be a hit song or record anywhere in the world, no matter where it comes from. The world is now smaller. There are no limitations or borders.

"Blank cassettes and home taping, plus piracy, are serious problems. But problems are there to be dealt with."

## INTERSONG

In terms of international copyrights, Intersong Musikverlage in Hamburg is very strong indeed, with U.K. band Boomtown Rats (Zomba Music) breaking through in Germany with "I Don't Like Mondays" and with Blondie material scoring consistently in the charts with "Heart Of Glass" and "Sunday Girl," plus the Mike Chapman-produced album "Eat To The Beat."

Through Intersong's links with Thames Talent Music, it has the Rainbow album "Down To Earth," a charter in Germany, the U.S. and U.K. Then the deal with Patti Smith's company Ninja/Druse Music has been extended. The singer is a regular visitor to Germany and was top-billed on the "Rockpalast" television rock show earlier this year.

Other key international names with Intersong are Canadian rock band Saga, already building big in Germany, and Whitesnake, plus Sky, the big new U.K. band featuring classical guitarist John Williams.

As important as any is the deal with Rock Hopper Music, which has Fleetwood Mac material including the "Rumours" album which went platinum in Germany.

At national level, Intersong looks for success from Inga Rumpf, leading girl rock singer formerly with Frumpy, who recorded her "I Know Who I Am" album in New York, produced by fellow RCA artist Richard T. Bear.



Richard Busch and Heinz Voigt  
Intersong Music

## MELODIE DERWELT

In a statistical survey by Musikinformationen in Germany, Melodie der Welt, Frankfurt-based, came out as top publisher for the first half of 1979, and it feels its second-half chances are bright, too, with product from Exile, Hot Chocolate, Udo Juergens, Racey, Smokie, Donna Summer, Anita Ward and Thieves.

And the company's prediction for 1980 is of good trading news, via its worldwide partners and the creativity of its German-based writers such as Jean Frankfurter and Bernd Moehrl.

Essentially an internationally-slanted company Melodie der Welt feels the new GEMA mechanical copyright split will certainly not affect its business with foreign partners. Its view is that in most countries publishers receive 50% of the mechanicals and that Melodie der Welt can still grant "good conditions" for foreign partners.

"This is vital," says the management team, "as more and more interest is being shown internationally in German productions, following worldwide success for some of our copyrights."

Biggest hits for Melodie der Welt this year have included Clout's "Save Me," "Some Girls" and "Lay Your Love On Me," by Racey; "Head Over Heels In Love" by Kevin Keegan; three from Exile, "Kiss You All Over," "You Thrill Me" and "How Could This Go Wrong"; Smokie's "Do It To Me"; "Bad Girls" by Donna Summer; and "Stumblin' In," which linked Suzi Quatro with Smokie's Chris Norman.

But there has also been non-stop action on Melodie der Welt cover recordings, such as "Du, Die Wanne Ist Voll" ("You're The One That I Want"), by Heiga Feddersen and Didi Hallvorden; "Frei Und Abgebrannt" ("How Could This Go Wrong"), by Bernhard Brink; "Du Schaffst Mich" ("You Thrill Me") by Juergen Drews; "Cora Komm Nach Haus" ("Tom Tom Turnaround") by Peter Orloff; and "Hals Uber Kopf Verliebt" ("Head Over Heels In Love") by Chris Roberts.

## MONTANA

Priority at Montana Music in Germany this year has been given, according to Hans R. Beierlein, managing director, to the German chanson, then the promotion of the French chanson, then boosting German folk music, plus the build-up of success in the disco trends.

And he says: "Our business development this year has run according to plan. Our expectations have been realized."

Of particular value has been Germany-territory success for Austrian artist Andre Heller, involved in many spheres of music. Strong in the disco field has been Patrick Juvet, Cerrone and the group Space.

"The first compilation album 'Vive La France,'" featuring the most successful French chanson stars was a huge success, both in sales and corporate prestige terms. A second album in the series comes before Christmas and a third early next year.

"Three of our copyright folk songs are doing well, 'Wir Lagen Vor Madagaskar,' 'Koenigsjodler' and 'Drei Weisse Birken,' the latter selling a million records inside a year. 'La Pastorella' also hit the million sales mark."

Montana also plans a build-up of popularity for Rudi Carrell, an established television entertainer in Germany, now newly signed to Montana and a debutant recording artist. He is being launched with a back-up team comprising Christian Bruhn as producer and composer, with Michael Kunze and Thomas Wotkewitsch as lyricists.

## PEER

The acquisition by Peer Music of Sunbird, publishing arm of U.S. record company Voyage, will build potential. The decision to lay more emphasis on German-language productions and work mainly in the MOR marketplace will give depth and range.

And new distribution deals will produce a substantial increase in the sales of printed music. That is the picture emerging from Peer Musikverlag of Hamburg which, through expansion of Peer Southern Productions, has come up with a non-stop series of successes through 1979.

Guenter Willumeit's job version of "I.M.C.A.," on Polydor

(Continued on page G-16)

# MOOD'S FIRST 8 RELEASES

## No. 1

ALBERT MANGELSDORFF  
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RALF ILLENBERGER  
MICHAEL SAGMEISTER  
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### SPRINGTIME

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### SAGMEISTER TRIO

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## No. 9

JÜRGEN KARG  
ELEKTRONISCHE MYTHEN

Order No. 23555

## No. 10

THE UNITED JAZZ + ROCK ENSEMBLE  
THE BREAK EVEN POINT

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## THE YEAR IN REVIEW

• Continued from page G-8

at all costs. We look for creative productions which match our quality yardsticks in many different categories. It's the record company's job to release music of all kinds. And we're looking for still more calculated and adventurous experiments in the years ahead."

Gassner and Ebert claim German rock, via the Brain label, is creating wider interest abroad. "But at the same time, the imported product we have is greatly influencing local musical taste."

Older recordings are being reissued in the company's various mid-price lines. There are now 38 titles in its "The Original" series, Drupi's recent 30,000 unit sales showing the sales potential. The "Star Gold" double-album series, on similar lines, has its sales list topped by Neil Diamond and Buddy Holly. "Star Edition," devoted to acts like Deodato, Volker Kriegel and Albert Mangelsdorff, sells to a more specialist audience, and the "Pop Classic" series puts LP oldies back on the market in the original sleeves.

Says Gassner: "If there is a new trend in the air, then we'll sniff it out early. Brain and Nature are good examples. The latter, with its label of the sun rising on green forests, an ecological simile, makes the point that even on the music scene many musicians and listeners regard the decibel orgies of the hard rockers as acoustic pollution of the surroundings. We range humanity against mere mechanics, look for personality which can express itself in simple, non-amplified, acoustic music. We say forget Rousseau's 'back to nature' but rather say 'forward to Nature.'"

Label manager Rolf Enoch lists Nature-signed talent such as the lyrics and guitar of Peter Horton, with Sigfried Schwab, the poetry of Mario Henes, the duo Tuchel & Stantin and classicist Thomas Vogel. "It's for people who won't have production rammed down their throats."

Metronome has a team of 23 salesmen, each averaging 500 miles a week on the road. There are four regional headquarters, Hamburg, Cologne, Frankfurt and Munich. There is a specialist covering the wholesale trade and central buying offices. Another division looks after the subscription market.

## PHONOGRAM

The exceptional sales returns of a handful of albums in 1978 caused the record industry and trade to over-estimate prospects for 1979, according to the Phonogram Hamburg-based management team of Roland Kommerell, managing director, and Gerhard Weber, his deputy.

They admit that this year has not produced anything in excitement terms, worldwide, to match those big hits of the previous 12 months, when soundtracks like "Saturday Night Fever" and "Grease" were added to the group and solo artist releases.

Kommerell and Weber list problems which have included increased interest rates, blank tapes with consequent home taping explosions, piracy and parallel imports, which added together have "darkened the picture." Catalog sales have suffered, they say, particularly budget lines. The trend towards foreign copyrights has continued, especially in chart areas. "German material has had a harder time here than ever before," they ruefully agree.

Yet against this gloomy background, the Phonogram performance "looks relatively good." They say sales have increased slightly stronger than in the market overall. "We gained market share especially with international repertoire, but lost in classical music where the market trend was relatively healthy. Our bottom line has somewhat improved, but is still considered unsatisfactory."

Biggest Phonogram sellers so far this year have been Blondie (a platinum single), Dire Straits (one gold, one platinum, and another platinum on the way, all in the album field), Alan Parsons (platinum album), plus a string of national and



Roland Kommerell  
Managing director  
Phonogram

international singles comfortably over the 100,000 units mark.

Kommerell says: "In fighting the economic pressures, we're concentrating expenditure to tailor-made concepts for individual product, and to holding off on spectacular deals, by producing better trade terms, and by economies in the group-owned manufacturing and distribution areas.

"For 1980, we look to a slightly better growth rate for the total market in units, and well improved figures in monetary value, because of already-announced price increases. We look, too, for even bigger input from U.S. sources."

But both Kommerell and Weber stress the big problems of home taping, piracy, price increases in raw material and energy and an overall moderate growth rate won't easily go away. Unemployment and fluctuating exchange rates of the mark against both dollar and pound will seriously influence the business.

They regret that the economic pressures will concentrate further activity in both trade and industry. "This is very unhealthy," they say, "because fewer and bigger companies will not enhance creativity and variety and will make the whole business less colorful and entertaining.

"Disco music which has predominated the charts for so long will probably diminish towards a continuing MOR trend. We expect the new musical overdrive from a rock 'n' roll revival, though also from contemporary concepts.

"And our view is that new technologies such as digital recording and compact disks will have no significant impact as yet, but must be looked at closely in the years ahead."

## RCA

The biggest success attributable to RCA Records, Hamburg-based, this year has been the final breakthrough in Germany of John Denver, now a superstar in the territory and with sales of more than 500,000 albums.

But the future is slanted towards a bigger share of the total market in Germany through a&r policies which include the signing of Ingrid Caven, Tony Christie, Jeanette, Hans Schrei-

(Continued on page G-24)

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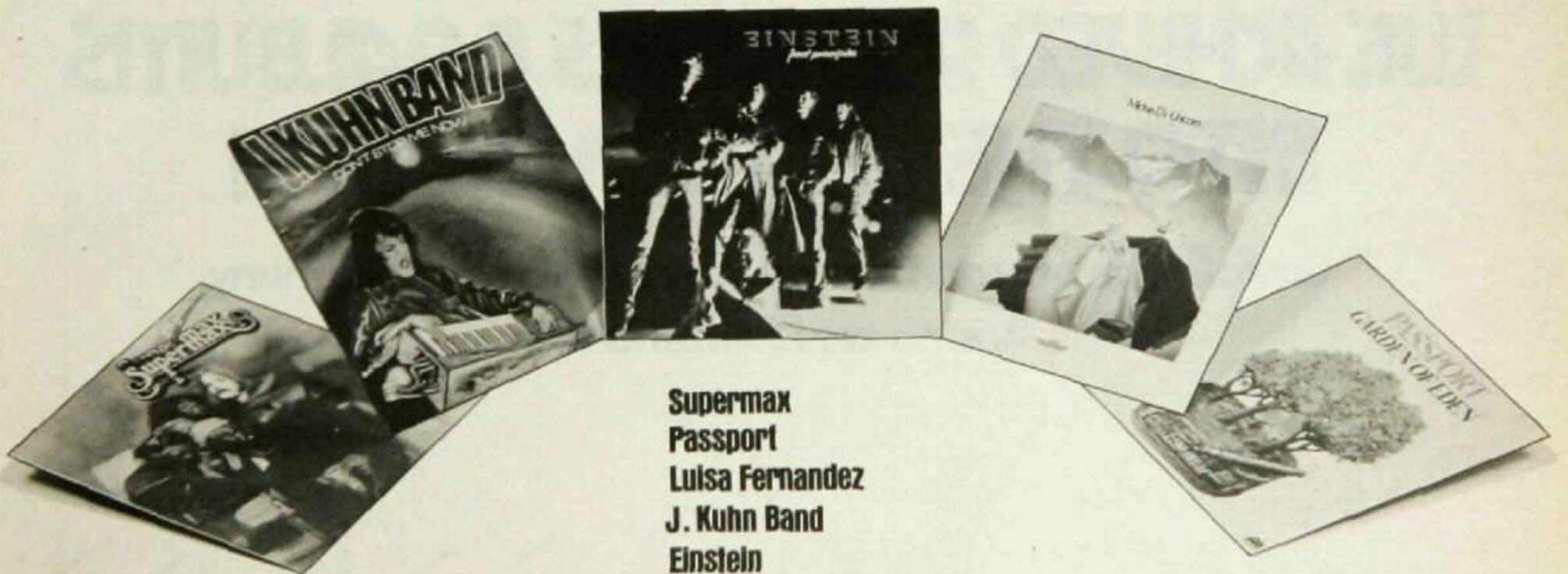
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• Continued from page G-12

and retitled "L.M.A.A." was a typical sample, appearing in the German chart and also released on several compilation albums and featured three times on the "ZDF Hit Parade" on local television.

Luisa Fernandez followed her 1978 successes with "We All Love You Superman" and "New York Dancer," and her "Lay Love On You" (WEA) was an international biggie, going gold in Belgium and New Zealand.

A build-up of Peer activity in the Benelux countries has led to a series of successful German releases, the New Dutch Organ Group doing well with "Holland Disco" (Polydor), a title still getting a lot of airplay. A German version with Siw Inger was titled "Und Ich Tanze Allein In Den Morgen."

Out in October was new Dutch band Diesel with "Goin' Back To China" (Metronome) and another Netherlands team Bellvu was introduced in Germany via "Russian Disco Party" (WEA).

On the publishing side, Peer's German chief Michael Karnstedt points to: "Ruf TeddyBar Eins-Vier," recorded by Johnny Hill on RCA, which went silver; the French version of Peer copyright "Leve Toi, Petula," out via Petula Clark on CBS; "I'm Gonna Love You Too," included on Blondie's "Parallel Lines" album; and "Dancer" by Gino Soccio, No. 1 for several weeks in the U.S. disco chart.

"My Way," an apparently eternal hit, has been for months in the Radio Luxembourg chart through the Elvis Presley version. And Karnstedt points to the regular featuring of Peer copyrights in various K-tel and Arcade compilation albums, by



Michael Karnstedt  
Peer Music

international names such as Baccara, Santana and Richard Clayderman.

Says Karnstedt: "New GEMA copyright regulations over mechanical rights means we'll have to be more selective than ever, and that should help our production activities. The extra-tough competition means we just have to supply both established and new artists with outstanding material."

"But I have to mention the great understanding shown by our writers who have agreed to copyright their titles with us based on the former mechanical rights split, especially in cases where we produced recordings for them in our studios or were greatly involved financially."

Karnstedt's key hope for 1980 is that tv and radio in Germany will take up a more positive attitude toward German productions, regardless of whether they are recorded in German, English or any other language.

"And I certainly look for greater support for the creative divisions of publishing companies from the a&r divisions of the record companies."

"Private commercial radio and television stations are vital to give newcomers a real chance in Germany. In our business, success is based on songs and not on persons, which means that sometimes not enough patience is shown towards really talented artists, that patience being vital for ultimate success."

"Obviously I look for a reasonable law to sort out bootlegging offenses and I trust a law will be found to support composer/publisher interests more over the effects of blank taping."

"One last thing: I'd be very happy if there could be greater conformity among publishers with respect to realistic sub-publishing agreement, deals now almost exclusively concluded by lawyers."

## ROBA

This will be Roba Music's most successful year, according to its chief Rolf Baierle. The Hamburg-based company had 20 titles in the German charts up to the end of September, including outstanding bestsellers "Born To Be Alive," by Patrick Hernandez (950,000 units sold); "Walk In The Park," by the

Nick Straker Band (350,000); Luv's "Casanova" (300,000); "Trojan Horse" (480,000) and "You're The Greatest Lover" (650,000).

All three Luv singles were top 10 status, and Roba also obtained many covers and re-releases via Arcade, K-tel and Poly star, giving the group an overall 10 million unit sales achievement.

Now Roba also has the catalogs of Bruton Music (U.K.) for background music, Shanna Music (U.K.), Dizzy Heights and Bug (U.S.) and Buttermilk Sky (U.S.).

Roba chief Rolf Baierle says: "We're especially proud of our deal with German rock artist Udo Lindenberg who has had sales of 300,000 on each of his albums. There's also success from the Chrysalis catalog, especially Jethro Tull and Blondie."

Additionally, Baierle has landed Dutch deals which cover Snoopy, George Baker, Teach-In and Golden Earring, plus singer-songwriter Stephan Sulke.

## HANS SIKORSKI

The Sikorski group of music publishing companies in Hamburg has shown an above average increase in turnover of 18.6% this year, its success based not only on pop music but also on classical product, educational and sheet music, plus the administration of Grand Rights, including a big rental library.

The involvement is wide and deep. Two songs out of 18 in the 1979 Eurovision Song Contests, for instance, were Sikorski songs, those of Switzerland (Peter, Sue and Marc) and Norway (Anita Skorgan).



Dr. H.W. Sikorski  
Hans Sikorski Music

(Continued on page G-18)

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**HANSA**



**CASIS**



DURIUM ITALY

• Continued from page G-16

On the serious music side, highlights were a spectacular performance series of "West Side Story" at the Hamburg State Opera, the shows choreographed by John Neumeier, and the world premiere of Dmitri Shostakovich's ballet "The Idiot," story by Dostoyevski, choreographed by Valeri Panov, at the West Berlin Opera.

West German radio, WDR, in Cologne, produced more than 20 premieres within a music week dedicated to modern Soviet composers such as Arvo Part, Edison Denisov, Elena Firsova and Valentin Silvestrov.

Additionally, Sikorski's sheet music operation produced best-ever sales this year. Included was the 15 millionth copy of "Top Schlagertethest," a song textbook series, one of the leading music publications in Europe.

Hans Sikorski, company head, is pleased with the continued progress of established names, such as Peter, Sue and Marc, folk group Finkwarder Speideel, teen band Boy and the Spike Jones-style rock group Okko, Lonzo, Berry, Chris & Timpe.

"But there is much new talent coming through," he says. "Peter Savary is a Dutch singer with an outstanding voice, Gomar Evans is a talented Welsh artist and the heavy rock group Mayday is out with its debut album."

"Several internationally-known composers have been commissioned to write for reputable opera house and orchestra, such as Alfred Schnittke for the 100th anniversary of the Berlin Philharmonic Orchestra, conducted by Herbert von Karajan, and for the Berliner Festwochen. Jens-Peter Ostendorf is to write for the Cologne Opera, and Schnittke, Ostendorf and Peter Rozicka for the Donaueschingen Festival of Contemporary Music. Wolfgang von Schweinitz is writing for the city of Darmstadt on special commission.

"Incidentally, Peter Ruzicka's work for the Donaueschingen event will be the German contribution to the World Music Days festival in Israel next year."

## SLEZAK

While the Slezak group of publishing companies, based in Hamburg and headed up by Rudolf G. Slezak, has been particularly well served over the past year by the acquisition of the John Denver Cherry Lane Music catalog, backed by debut tours in Germany by the artist, there has also been a strong involvement with the U.K. new wave material.

The Beggar's Banquet artists, with copyrights controlled by Slezak, have scored regularly, notably Gary Numan and Tube-way Army with the albums "Replicas" and "The Pleasure Principle" and singles "Are Friends Electric?" and "Cars." Other successes from the new wave scene have come from Ian Drury, whose compositions go through Blackhill Music.

The fast musical development in Holland has contributed strongly to the Slezak expansion, notably through Herman Brood's albums "Streets," "Shprintsz" and "Cha Cha," along with singles like "Saturday Night."

Then there is the link with the contemporary U.S. rock scene with the Slezak deal with Richard T. Bear's Lucky Bear Music, the singer-songwriter having made big impact in Germany with his product, including the "live" album "Captured Live," on RCA, recorded in Hamburg.

Bear has produced a new Inga Rumpf solo album, with some of the copyrights controlled by Slezak.

And Roger Whittaker's first German-language album "Mein Deutsches Album" on Aves has been produced by Klaus Monro who, with Slezak, has founded his own publishing outlet. Copyrights go through Ornu Music. Also added to the Sle-



Rudi Slezak  
Slezak Music

zak roster is Edition Papa Tango, a corporation linking Mort Shuman and Slezak. This includes all the material on the Phonogram album "Mein Gesicht."

The Slezak organization was "not very pleased" at the new split in mechanical rights, but it is using its production know-how to add to its "take" of the royalties.

## UFA

UFA Music, in Munich, this year celebrates its 50th anniversary, having been set up November 11, 1929 by Universum Film AG, with music publishers Victor Alberti, Otto Hein and Armin L. Robinson, with a main aim of exploiting film soundtracks.

Today, under Josef Bamberger, general manager, it is one of the biggest publishing houses in the field of pop and light music and musical comedies.

One of its earliest worldwide hits was "Falling In Love Again," by Friedrich Hollaender, created by Marlene Dietrich in the movie "Blue Angel."

Now Bamberger looks on a jubilee year which has "shown a remarkable upward trend in all sectors of our publishing activities, from domestic pop production to foreign catalog deals."

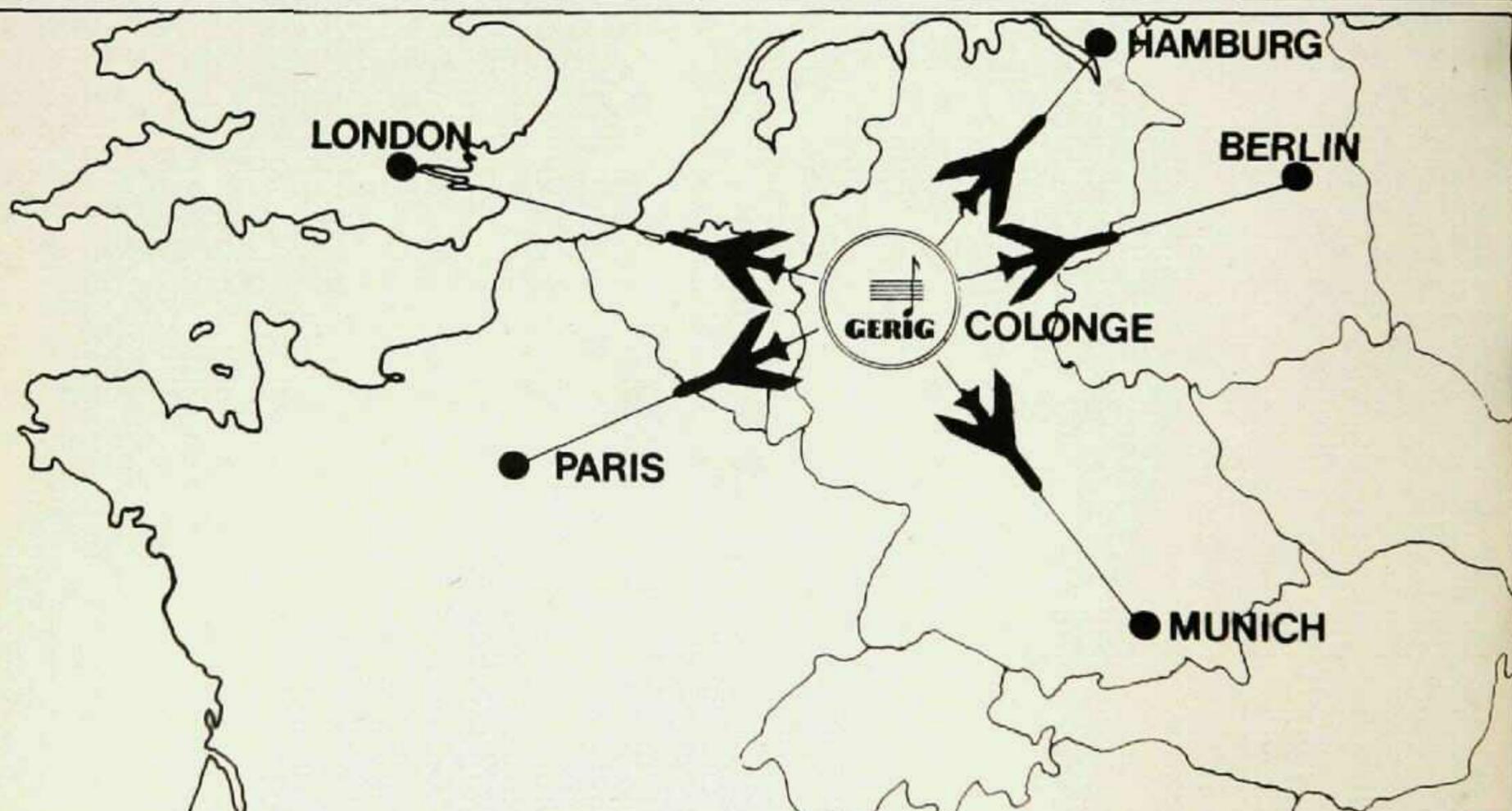
One of the biggest hits of this year has been "Es Ist Alles Nur Geliehen," or "All You Own Is A Loan," by television entertainer Heinz. It was first promoted in the fall of 1978 and went on to top the chart for several successive weeks. "This is a remarkable feat for a German act," says Bamberger, "especially considering the internationally-dominated roster of our tv programs such as 'ZDF Hitparade.'"

Bamberger says the company "hit the jackpot" with Angelo

(Continued on page G-20)



Josef Bamberger  
UFA



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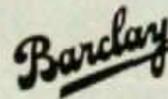
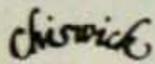
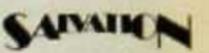
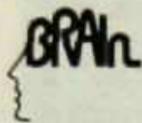
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## Publisher Review

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Branduardi, musician and poet, composer and singer of Italian ballads. "Sales of his lyrical pop songs have increased consistently ever since he started selling records in Italy, Germany, Austria and Switzerland. It started with 'Pulce d'Acqua,' otherwise 'Water Flea,' and it is a real torrent of success now."

But other highlights for UFA at the international level include Jackson's product, notably the "Destiny" album and Michael Jackson's solo album "Off The Wall."

Says Bamberger: "Since the acquisition of the Jobete catalog, covering most releases on the Motown label, we have a number of established international stars and newcomers from the U.S. scene. Besides the standards by artists like Stevie Wonder, Diana Ross & the Supremes and Four Tops, the catalog includes hits like Bonnie Pointer's 'Heavenly Bodies Have Sent You,' Tata Vega's 'I Just Keep Thinking About You,' and 'Sail On,' by the Commodores, who have just finished a successful tour of Germany."

On the German national side, Bamberger notes Joachim Heider, for the Heike Stobel recording "Im Land Des Oz" and the Pamela Stanley hit "This Is Hot," and also the Faltermeyer/Ricanek producer duo and titles like "Do It," "Cherchez La Femme" and "Don't Stop The Music" for new Munich disco talent Rena Mason.

Says Bamberger: "Boosted by the successes of our anniversary year so far, we must face 1980 with justifiable confidence and optimism. The stable market value of our repertoire and its manifold exploitation possibilities keep us relatively safe from the ups and downs and the ever-changing trends of the pop music market. Give us just a little bit of luck and we'll continue building fast through 1980."

"As for the new distribution split of mechanicals set up by GEMA, our honest view is that it simply makes for greater flexibility in drawing up contracts between authors and publishers. Certainly no problems have come up for us, except perhaps in initial difficulties arising from adapting long-term contracts and from GEMA registration activities in separating old and new copyrights."

## UNITED ARTISTS

The predictable successes in the movie soundtrack field, especially through the film version of "Hair," have been largely responsible for 1979 being a stand-out year for United Artists Musikverlage, Munich, even when compared with 1978, which had been the most successful for the company in Germany since 1967.

But there have been many other contributory factors to the consistent growth. Early this year, the company took over the administration of two German publishing companies: Gammarock Musik, including all compositions by Patrick Gammon, who had international release on his album "Don't Touch Me" and Popo Vuh, otherwise Florian Fricke, composer of the movie soundtrack "Nosferatu," and Intercity Verlag and Musikproduktion, a long-established company controlling mostly German publishing copyrights, and with a strong catalog of background film music.

Control in Germany of the entire Electric Light Orchestra has brought success through the singles "Shine A Little Love," "Don't Bring Me Down," and "The Diary Of Horace Wimp," plus the albums "Discovery" and "Out Of The Blue," the latter on the local chart for more than 80 weeks.

For the first time, an ELO copyright by Jeff Lynne is being covered as a single 'A' side in the German language, by Stefan Hallberg, on WEA's release schedule.

Another chart-topper has been "Under Fire" by Clout, with the German version, "Mach Mal Feuer," by Ingrid Peters. "Bang Bang" by U.K. artist B.A. Robertson is covered by local act Okko, Lonzo, Berry, Chris & Timpe.

Additionally, Cliff Richard is experiencing a big European revival and UA controls all copyrights (except the title song) of his album "Rock 'n' Roll Juvenile." Dr Feelgood is another UA-handled act likely to break big on the German market.

Gaby Richt, who heads up the U.A. German publishing operation, adds that some new and standard copyrights were gold not necessarily as singles but on television-merchandised albums, and she cites a long list. Included: "Ein Schiff Wird Kommen," by Ricky King and Lale Andersen; "Lara's Theme," by Karel Gott; "Honey," by Bobby Goldsboro; "Painter Man," by Boney M.; "Pink Panther Theme," by the Guy De Lo Orchestra; "Zorba's Dance," by Francis Goya and Les Helleniques; "Sealed With A Kiss," by Bobby Vinton; "Don't It Make My Brown Eyes Blue," by Crystal Gayle; "Where Do You Go To My Lovely," by Peter Sarstedt; and "Please Mr. Postman," by the Carpenters.

Locally-produced versions of UA copyrights, either as covers  
(Continued on page G-21)



Gaby Richt  
United Artists Music

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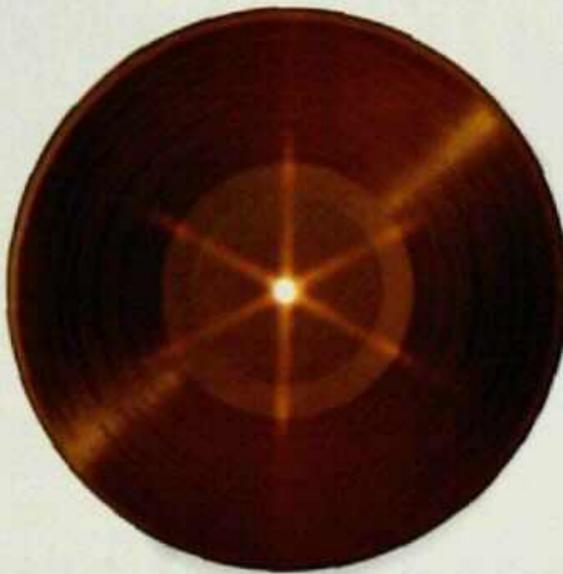
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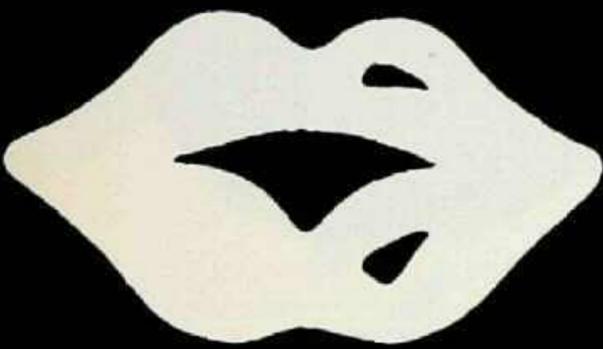
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## Publisher Review

ers of foreign hits or of original German material, came from Nana Mouskouri, Nico Haak, James Last, Mireille Mathieu, Peter Kraus, Johanna von Koczian and Lenny MacDowell.

But the movie side of its music was vital. Milos Forman worked on the film version of "Hair" for more than two years, and the investment paid off with success virtually worldwide. It triggered off a revival of the entire music of the show which first opened as a musical on Broadway in 1968.

The original motion picture double album on RCA has consistently figured in the 1979 charts and Polydor released three albums containing "Hair" music: "Hair," by James Last; "The German Original Recording of the Stage Version" and the equivalent English version, and there was a Teldex album "Haare." And virtually all German record companies released previously successful local or foreign versions of the score.

Another movie success was the Shirley Bassey recording of "Moonraker," from the new James Bond film, and the soundtrack from "Rocky II," the score by Bill Conti.

Other new publishing deals this year have linked UA with Music Center, Zurich, for Swiss representation, and strengthened the deals with Gottfried Indra Musik und Buehnen Verlags Gesellschaft, the company's partner in Austria. The Austrian pact includes an Austrian print operation.

Richt adds: "Our print operation in Germany has definitely turned into a profit center this year." Its output has included a huge selection of folios for various instruments, titles including "Hair," "The Benny Goodman Story," "The Glenn Miller Story," "Great Jazz Songs," "Dixieland Favorites," "Fats Domino Hits," "Doctor Doolittle," "Alamo," "The Wonderful World," "Theme From The Bible," "George Shearing Plays World Hits," "Evergreens-Hits-Standards," Artie Shaw's "Clarinet Method," Harry James' "Trumpet Method," Gene Krupa's "Drum Method," and a similar print from Jimmy Dorsey on saxophone.

Says Richt: "We had absolutely no problems with our authors regarding the change in mechanical distribution. As soon as they realized we were taking risks in major investments on the production and promotion side, they willingly agreed on a 50-50 deal, as opposed to the new 60-40 split."

## WARNER BROS.

For Warner Bros, Music GmbH, Germany, 1978 was a year of success which pulled out most of the superlatives, but 1979 has topped it. The company has enjoyed continuous chart action, especially through such disco artists as Chic, Sister Sledge and Rose Royce, with the writing, producing and performing talents of Bernard Edwards and Nile Rodgers boosting the disco involvement.

Ashford & Simpson, as well as Norman Whitfield, have proved worth their weight in platinum to Warners worldwide, with Germany dancing to the same tune.

The German arm believes that the recognition of disco music at its present level of respect can be attributed also to the effect of several of its copyrights like "Do Ya Think I'm Sexy," by Rod Stewart. Says the management team: "This, and other productions by previously established rock artists, has led to a change of attitude to dance music, and Warner Bros. can be proud that Germany has helped lead the way."



From left: Fritz Egner, Ed Heine and Colin Hall  
Warner Bros. Music

"And the soul and rock standards in our catalog hit another generation of record buyers.

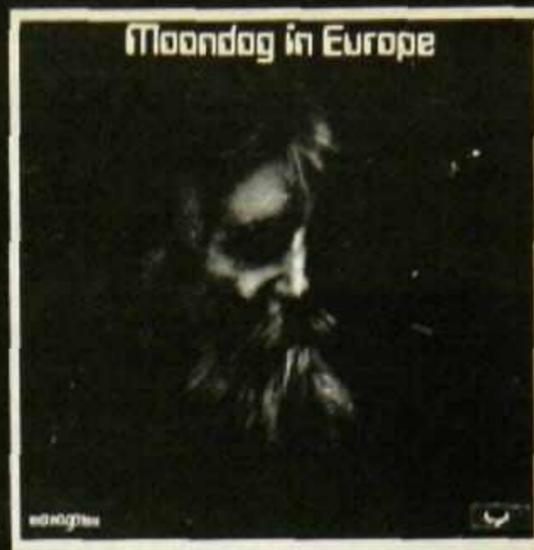
"We say 'Knock On Wood' by Amii Stewart is the best example of a hyper-modern production of a soul standard to find its way into the discos and charts in Germany."

But the company has proved stronger than ever through 1979 in other areas. Recent major releases have included the Eagles' new album "The Long Run," Carly Simon's "Spy," Foreigner's "Double Vision" and "Head Games," the group having been acquired by Warners in 1978; Sniff 'n' the Tears' "Fickle Heart" album; and debut album by Bram Tchaikovsky.

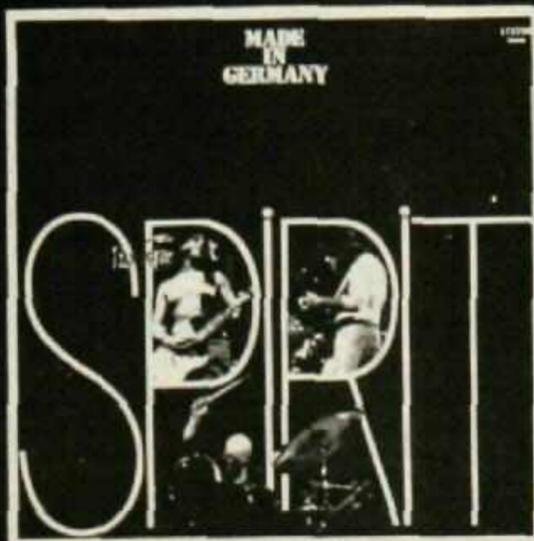
Ed Heine, general manager, says there is a constant build up on the local product front, too. Klaus Doldinger's Passport

(Continued on page G-30)

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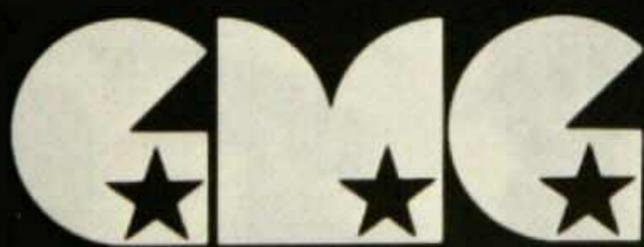


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# Retailers Unite For Better Deals

EXPERT

**R**olf Gamann, 32, is the records chief of Bild & Ton Handelsgesellschaft in Hanover-Langenhagen, which is a dealers organization covering Europe under the name "Expert," with some 250 members in West Germany.

Its role, through the central department, is buying record product for its members and so gaining the best possible deals from the record industry.

Turnover of the German industry as a whole slipped backwards by a surprising 1% during the first half of the year. Has this hurt the retail side, or are trade sales still quite satisfactory?

Gamann says: "During the past three financial years, the Expert group in Germany has increased its sales volume from \$11.2 million to \$25.1 million. The trend during the first six months of this year had been yielding a sales plus of 6% to the total volume of sales in the group."

"However we're not fully happy about this result. But considering the general situation of the market, we're certainly not sighing with unhappiness. In fact, we're optimistic of hitting our projected turnover gain of 15% by the end of this financial year."

Some years ago, many electrical goods stores closed their record sections because they were not paying their way. Gamann was asked whether this trend continues, or was it now proving more lucrative to handle disk product.

He says: "A total of 96 corporate members of the Expert group are in this category. One of our vital tasks is to give support specifically for this section of the membership by systematic buying of merchandise and a strict policy on product lines."

"From a share of around 33% of the total volume of sales, this group built to 41% in the 1978-79 fiscal, which shows we are on the right lines. But that doesn't mean the record business will be an easy one in the future. The disk business had only been profitable for the active specialist trade and this won't change in the years ahead."

Gamann is not too keen on the proliferation of different bonus, net price and discount schemes operated by various



Above, Expert receives platinum award from Arcade Records in recognition of sales of 500,000 of its product.

Left, Rolf Gamann, record chief of Expert.

record companies. He feels there are so many, the retailer is baffled by them. "All these absurdities do not help to calm the specialist trade. With regard to reduced returns regulations, the trade may eventually have to see whether it can go for a complete range of stock records or just concentrate on bestsellers. A cut-back would not help the industry, nor the trade, nor the consumer."

"Trade and industry have to find ways of best making the business profitable."

The record industry's effort to boost sales by special packages and compilations also interests Gamann. "In principle, every activity that boosts record sales is welcome. But the true specialist retailer shouldn't sit back and wait until a tailor-made campaign is presented to him."

"Certainly business is more difficult for the solo combatant, as it were, than the members of our Expert organization, for our central division has put together 22 different campaigns during the past fiscal year."

And what about the deluge of television-advertised albums in the German marketplace?

Gamann: "If you pitch the number of albums promoted, with the sales figures of each, you get the impression that some producers see them as the big thing to fill gaps in budgets."

"But consider the trade. We can hardly present all the tv products. The sheer weight of new releases automatically reduces the sales opportunities of each product. But the two biggest companies in this field hold a 14% share of the total volume of sales within Expert. This side of the business can be very successful if handled by professionals."

"For instance, in the past year we got the same sales from the 14 tv-promoted products of the Arcade company as by the entire catalog of the Ariola group."

Gamann sees no point in laying complaints against the record companies unless the same things are considered for action by the record retailers.

"The zero growth this year has proved clearly that the trade and industry are in the same boat. We have to get together to find the right course. This can be done with the understanding that the industry accepts the specialist trade as a complete partner in business."

"Right now, the trade still lacks the necessary voice to lead the dialog. But the foundation of a 'record study group' inside the German Radio and TV Trade Assn. is a very positive first step." *Billboard*

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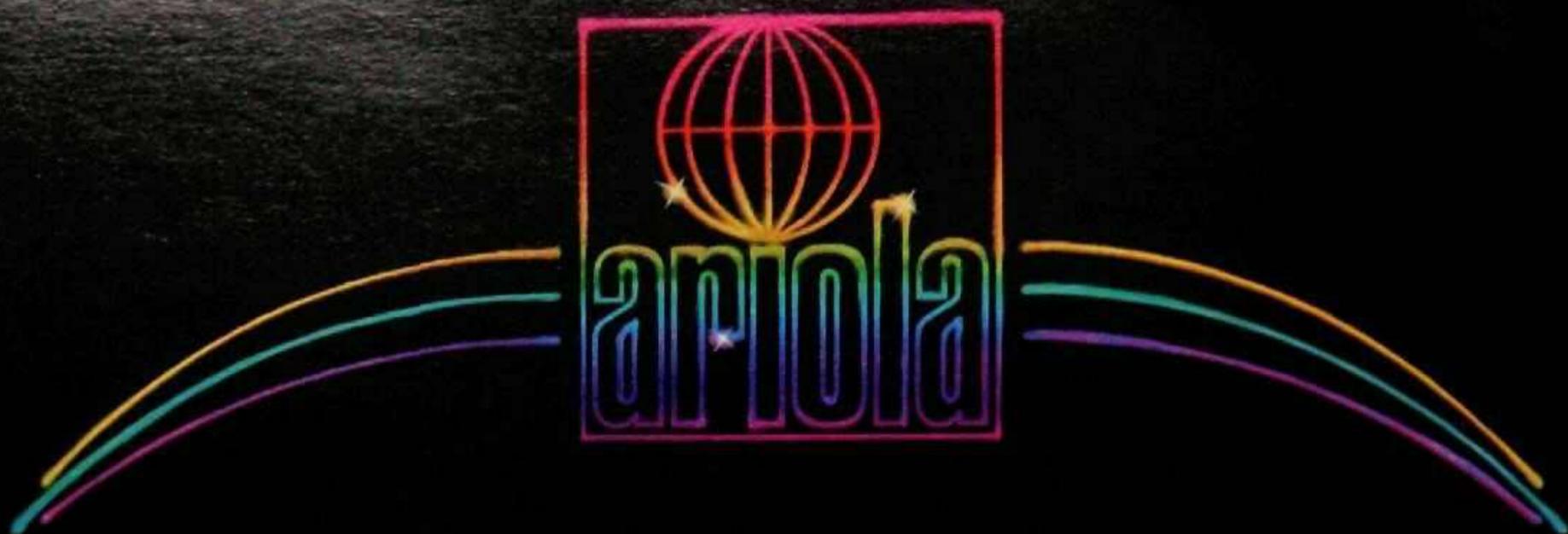
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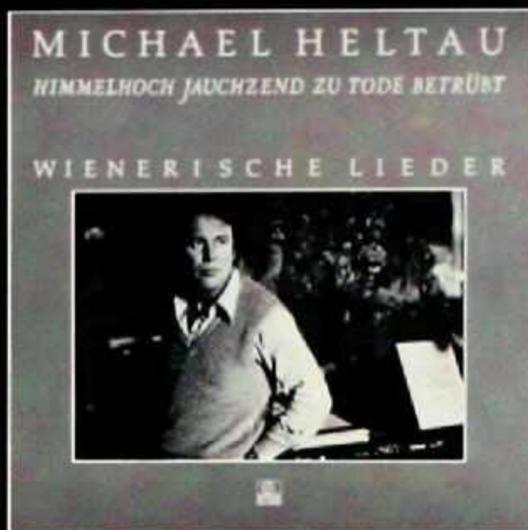
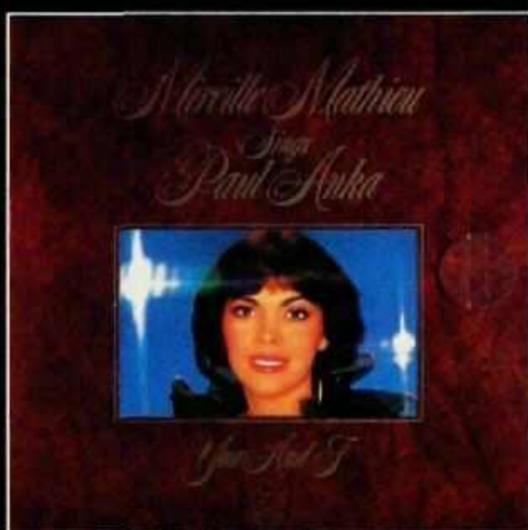
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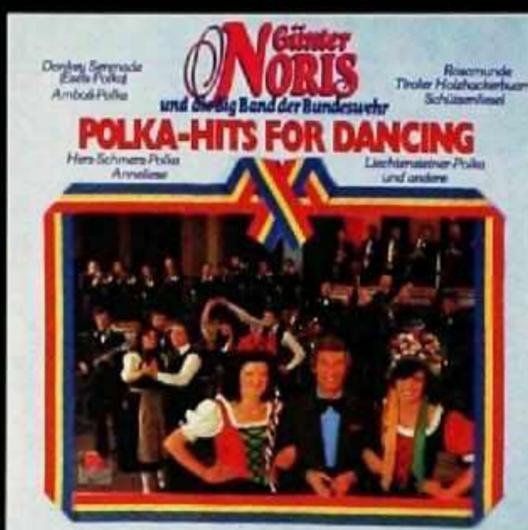


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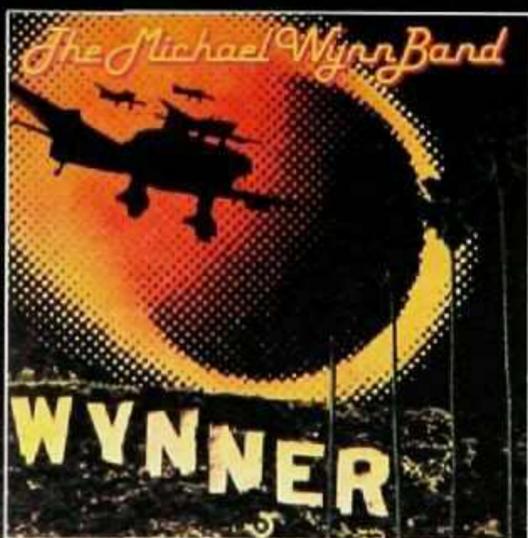
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# Label Review

Continued from page G-29

because there is an insufficient profit margin. Unfortunately it seems unlikely to happen now before 1980.

"After the vivid success of business in 1978, the general development this year seems to be realistic and it proves that the industry cannot count on big yearly rates of growth over and over again. This pinpoints the real challenge for Teldec in 1980, when we have to consolidate and fight for any improvement."

There has been a big development of Teldec's singles business as well as in the album and tape field. Special mention is made of sales achievements of Peter Maffay, following a break for "creative thinking" in 1978, of rock artist Udo Lindenberg and of Juergen Marcus.

Teldec's deal with Pool Records brought in successful groups City and Ikarus. The Ahorn label, featuring Achim Reichel, Novalis and Reiner Karge, is another big acquisition.

Says Schulze: "But there is also the broad back catalog in the folk and brass sectors, featuring artists like Avesnik and Mosch, always good for steady sales."

"On the international side, Richard Clayderman from the Delphine label is a dominant factor. In light of the internationality of the music business today, we're enjoying success in Germany with product previously successful in the U.S. and other European territories."

Schulze cites Teldec's Dutch partner CNR and the acts Teach-In and Snoopy; Patrick Hernandez, from Aquarius in France; U.K. labels Creole, Pinnacle and Rialto, providing hits respectively with Peter Green, Nick Straker and the Korgis.

A new deal with Vogue in Paris gives exploitation rights for its entire catalog. The Italian Yep label includes hit-team I Santo California. The H&L label from New York includes the Stylistics and Van McCoy. Gryphon from the U.S. provides jazz intake and a television-promoted album by Mantovani emanated from Decca, London, material.

"But classical material remains vitally important, too, based mainly on the Decca catalog, featuring such names as Georg Solti, Zubin Mehta and Lorin Maazel."

Schulze also points to increased activity from TIS, the Teldec Import Service, which has doubled its turnover this year compared with 1978. The Teldec factory at Nortorf has worked at capacity throughout the year.

"We know only too well that oil prices and the many problems on the energy sector will prevail. We must also face up to overall cost increases in 1980 and accept that these will certainly not ease the profit situation."

## WEA

As long as musicians and producers don't lose their creativity, and as long as the cash customers don't suddenly lose their interest in music, then there is no crisis in the recording and publishing industry which can't be handled by good management decisions.

That is the view of Siegfried E. Loch, who heads up the WEA Records and publishing interests in Germany. He says: "We'll make up for the ineffective aspects of 1979 by going further ahead in 1980."

"There's been this general negative atmosphere in market development, caused mainly by the energy crisis in the wake of which inflationary price rises weakened the purchasing power of the consumer. This led to keen competition in the leisure-time industries and, with an even worse situation in the U.S., WEA has had to work hard to stem the tide."

"But despite the absence of the really big supersellers, plus the heavy problem of private taping and illegal copying of our records, we've reached a turnover increase here of around 5%. By comparison, the German industry as a whole has shown no increase at all until the summer of 1979 and for the whole year it expects no more than a 5% increase."

"Yet because of an exceptionally strong batch of late 1979 product, we at WEA look for an overall increase of 8% over last year. That product includes overdue releases of Led Zeppelin, Foreigner, the Eagles and Fleetwood Mac, plus 'The Best Of Rod Stewart,' all set for the Christmas build-up and backed by heavy marketing campaigns."

Loch says the WEA format is to: build the artist, use systematic promotion, then plan for long term success. This has given WEA a national turnover share of 22% of the market in Germany.

A vital success ingredient has been Supermax, especially through the new "Fly With Me" album, plus international release of Luisa Fernandez. For the latter, WEA gave her an "educational program" as a birthday present, including dancing lessons and English language tuition, all part of its "systematic planning."

Additional successes have come from Juergen Drews, who sold big and received several top awards. A German version of Leif Garrett's "I Was Made For Dancing," by Stefan Hallberg,



Siegfried E. Loch  
Vice president  
WEA

and titled "Wer Ist Deutscher Meister," referring to the German league football championship, was a big seller.

In jazz fusion, Klaus Doldinger's Passport has done well, with German and U.S. tours, and Snowball, formed by ex-Passport drummer Curt Cress, scored with the "Cold Heat" album. Joachim Kuehn, switching from jazz to rock, recorded his new album "Don't Stop Me Now" in Los Angeles. And German language singer-actor Marius Mueller-Westernhagen scored with his fourth LP.

Loch cites as main achievements on the WEA international repertoire section Chic and Sister Sledge, plus Richard Perry's first Planet recording of the Pointer Sisters. On the heavy rock section he lists Van Halen, AC/DC and Bad Company.

Rod Stewart is now as big in Germany as anywhere else and Rickie Lee Jones, with two memorable German shows, is on the verge of a big breakthrough.

Loch is pleased, too, with the reggae and new wave material from WEA U.K., via the Radar and Lightning labels, and names Elvis Costello, Nick Lowe, Dave Edmunds, Dennis Brown, Janet Kay and Bram Tchaikovsky.

"We look to 1980 confident we have the repertoire to meet the demands. Names like Fleetwood Mac, the Eagles, Foreigner and Rod Stewart influence the disk market, but we don't only rely on these super-stars. We have a deal with Peter Hauke which involves 10 new acts, and we've signed Klaus Schulze, Germany's most important electronic rock musician with his label IC."

"Schulze wants to integrate new sounds and new music forms as well as produce electronic music. Already out on his label is product by Mickie D's Unicorn, Baffo Banfi and Richard Wahnfried, and we look for four other albums during the first year of our deal."

"And we're extending our domestic artist roster by signing new names like Wheels, Sandra, Bernd G., Dave Carin and folk singer Carla Lodders. With these names in 1979, we're seeding out our crop for 1980."

But Loch stresses WEA development is not just in the a&r field. Its sales staff has a new mini-computer system to make work more efficient, feeding telephone orders into a central computer in the Aisdorf factory. This means, he says, the bulk of trade orders leave the WEA distribution center the same day they are placed.

He says: "Another important development is a new telephone system, maintaining a regular service to the customer for standard repertoire and leaving more time for sales representatives to look after repertoire which needs greater attention. This is vital in building and establishing new acts."

Billboard

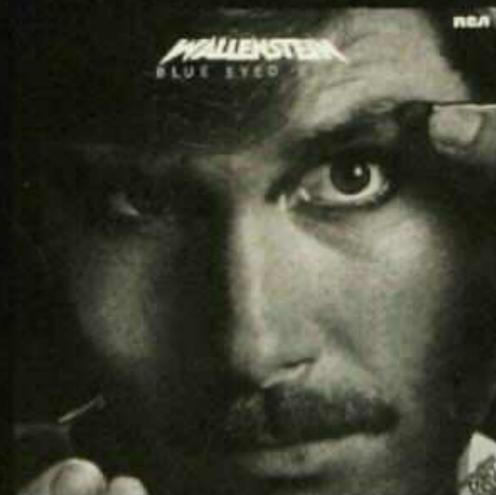
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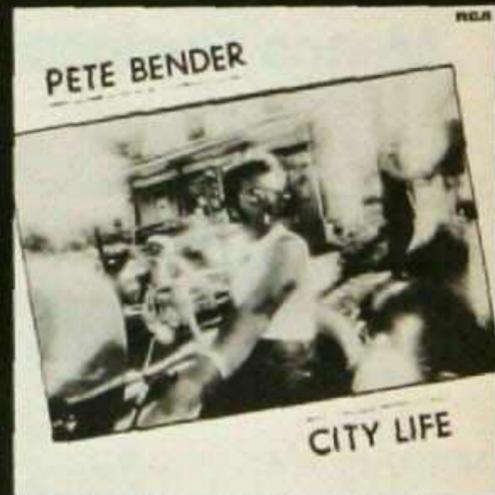
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## Resilient Year

• Continued from page G-6

GEMA, believes that legislation to apply a levy to blank tape will be passed in Germany within two or three years. "The size of the levy has not been decided but suggestions vary from 50 cents to \$1.50 per cassette. If a figure of \$1.50 were adopted, the levy would yield anything from \$168 million-\$252 million annually as compensation for record companies, composers and publishers at the present rate of blank tape consumption."

Sikorski says GEMA would also like to see the levy on tape hardware increased "to a more realistic level. At present it is 5% of the cost of the equipment, but costs have decreased in recent years."

In exactly the same way that GEMA contends that the 8% mechanical royalty on records should be based on a recommended retail price which is considerably higher than the actual average retail price, so it argues the 5% levy on tape recorders should be based on a minimum theoretical selling price of \$50 or even \$100.

Sikorski says that, ideally, GEMA would like to see the mechanical royalty increased from 8% to 12% but he admits that with the music publishing industry in robust financial health and the record industry suffering from a mild recession, the prospects are highly remote.

Germany's music publishers have, in any case, seen an increase in their mechanical income from between 42% and 45% of the total to about 50% in the last year or so. A further 40% of turnover comes from performance income; sheet music sales, including folios; educational and classical music. Sheet music sales are currently running at \$22.6 million annually.

As the German music business prepares to move into the eighties, the predominant attitude is one of cautious optimism—not an entirely unfamiliar posture in the world's record industries in these sluggish times.

Summing up, Loch and Jung both have warnings to offer about the dangerous polarization created by superstars and mega-sellers—the "fellow that!" imperative that can drag companies close to the chasm of bankruptcy.

Says Jung: "The record industry must understand that the free-spending days of astronomical advances are over. The days of the superstars are finished and our industry cannot afford to concentrate the vast majority of its investment in just a few talents. What happens is that the superstars take months to finish a new album and planning goes down the drain. We must have a stable artist roster and restore a good range of solidly selling repertoire."

Loch is equally certain that overconfidence and overinvestment in superstars represent a threat to the industry long-term. "The colossal investment in superstars means that the industry accepts enormous costs in expectation of a huge turnover. Unfortunately reality shows again and again that the superstars do not hold on to what has been attributed to them by exaggerated expectations. Finally, only the enormous costs remain, offset by only a moderate turnover. The industry must recognize that the consumer is much more sensitive and selective than marketing strategists and critics generally admit."

## Publisher Review

• Continued from page G-22

strengthened its international following by coupling the release of the important album "Garden Of Eden" with a big tour of the U.S.

"Other important copyrights include those of Joachim Kuhn, Marius Mueller-Westernhagen, Siegfried Rauch and a stack of material from I See Music, the publishing outlet for music innovator Klaus Schulze's IC label."

The Warner Bros. team feels that 1979 has been a year of great change within the structure of the German publishing business. There is a groundswell of opinion among publishers that some reform is still needed to reflect the changing role of the publisher in today's music.

Colin Hall, administrative director, sees a positive trend towards publishers developing greater awareness of their responsibility within the industry for promotion of product.

And Fritz Egner, promotion manager, feels that record companies and artists are expecting more support from publishers in the form of radio and television promotion. Warners has already directed its promotion division to those areas.

Heine says: "Next year will be one of challenges for us in Germany. The growth pattern of the last decade will not easily be sustained and our recent acquisitions have been chosen with an aim for long-term growth potential. Rickie Lee Jones and Bram Tchaikovsky are good examples of acts who should stretch deep into the 1980s."

"The IC label of Klaus Schulze has become a haven for innovative artists, while German rock group Lucifer's Freund is building a big following worldwide."

### CREDITS

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WEST GERMANY

# 1979 World Popular Song Festival in Tokyo Climaxes a Decade of Commitment to Popular Music

Carrying on the tradition it started in 1970, commitment to providing an environment for creativity and diversity in popular music, the Yamaha Music Foundation can look back on the last ten years with pride.

In 1966 the World Popular Song Festival in Tokyo was still a dream. The Foundation, with support from Japan's Ministry of Education, public offices and private industry, made the dream of an international festival a reality. This reality consisted of 541 songs entered from 47 countries not including four entries from Japan, and in its tenth year has become 1,750 entries from 53 countries with an additional 30,000 entries

## Bonnie Tyler & the Crystal King Win Grand Prix Awards; Cissy Houston Is Best Performer



Bonnie Tyler stuns the Festival with "Sitting On The Edge Of The Ocean" by Ronnie Scott & Steve Wolfe, bringing Grand Prix honors to United Kingdom.

Bonnie Tyler's "Sitting on the Edge of the Ocean" won top honors at the 10th World Popular Song Festival in Tokyo.

Japan's Grand Prix Winner was The Crystal King, a young and enthusiastic rock group whose trademark is excellent guitar work and outstanding vocals. Their winning song "In The City of Strangers" written by vocalist Masayuki Tanaka and lead guitarist Michio Yamashita, was picked along with six other entries from over 30,000 entries to Yamaha's semi-annual Popular Song Contest (POP CON) to represent Japan in the Festival.

This deserving group is certain to sky-rocket to success with the Grand Prix award pointing their way into the



U.S.A.'s Cissy Houston powers her way to '79 Most Outstanding Performance and Outstanding Song awards with "You're The Fire" by Phil Veer & Victor Davis.



The 10th annual World Popular Song Festival in Tokyo took place Nov. 9th, 10th, 11th on this glittering stage. Performers backed by the 58-piece Yamaha Pops Orchestra, sang their way into the hearts of over 30,000 music lovers at Tokyo's massive Nippon Budokan Hall.

from Japan. Entrants include songs from the United States, Asia, Africa, The Middle East, Eastern and Western Europe, and Latin America.

It is no accident that for many artists the World Popular Song Festival in Tokyo is an opportunity to turn their dreams into reality. The Festival serves as a springboard for launching artists into stardom and gives birth to great new songs.

In the last decade Yamaha has set the stage for popular music to expand its horizons by their commitment to creativity and quality and their notion of the "universality of music." Thus the climate has been created for a truly international Festival, broadening each year in both reputation and scope.

Each year the Festival provides broad exposure for performers and songwriters alike. This year over 30,000 of Japan's popular music fans flocked to the massive Nippon Budokan Hall to help Yamaha celebrate the Festival's 10th anniversary. Audience numbers swell to millions with coverage by two major television and radio networks in Japan, and international press coverage.

Appearance at the Festival provides all artists involved an invaluable opportunity to enhance their careers. Since the Festival Committee retains the



The Crystal King of Japan, delighting pop music lovers with "In The City of Strangers", rocked their way to a Grand Prix award at the 1979 World Popular Song Festival in Tokyo.

future, Cissy Houston overpowered the judges and audiences alike with "You're The Fire", winning the Most Outstanding Performance Award.

In addition, Outstanding Song Awards were presented to the following: "You're In My Life", Hong Kong; "I'll Wait For You", Japan; "You're The Fire", U.S.A.; "Luanda Sile"

rights to Festival song entries, there exists an immediate open door to the world's second largest popular music market. In addition to providing both promotional and technical assistance, prize winners are also awarded further exposure via a concert tour in Japan.

## Broad Exposure Lures Artists

The essence of the World Popular Song Festival in Tokyo is best stated by Yamaha Music Foundation President and Festival Executive Producer Genichi Kawakami: "Music is the universal language of mankind, knowing no political or economic boundaries, the joys of music form an immediate bond between people everywhere, and this international festival is dedicated to that spirit."

The Festival Committee should indeed be congratulated for their dedication to this end and for their courage in pursuing excellence, in their continuing search for the refreshing sounds of the future, while providing a stage for the musical sustenance of the present. In this search, the World Popular Song Festival in Tokyo continues to set the pace for popular music worldwide.

Since the only limitations placed on song entrants are

those of originality and non-published status, newcomers on the popular scene vie for honors against seasoned professionals, always seeking even wider success and exposure on the world's second largest popular music market and furthering their international appeal. Many participants have achieved overnight success as a direct result of Festival participation not to mention the artists records selling by the millions.

Imagination and innovation have been the by-words for success in the annual World Popular Song Festival. New sounds and styles are literally born on the Festival's stage every year.

For the composers and performers, the selection process begins months prior to the Festival. A panel of judges, listens to demo tapes, and a selection is made strictly on the basis of musical merit; criteria includes quality of composition, lyrics, interpretation, and arrangement. Entries are subjected to a grueling five-level screening process, culminating in the selection of the semifinalists, who perform



Maria Jiménez sings "Sensación" by Paco Cepero winning an Outstanding Song Award for Spain.

## Eric Carmen Spotlighted

On Nov. 9th, 10th and 11th the expansive Nippon Budokan Hall was turned into a showcase of color and talent complete with laser lighting to mark the 10th anniversary of the World Popular Song Festival in Tokyo. Performers were backed by the 58-piece Yamaha Pops Orchestra creating "big sounds" that in turn complimented their powerful voices and songs.

This 1979 Festival offered more rhythm & rock than past Festivals pointing the direction pop music is bound to take in the '80s.

The multi-talented Eric Carmen, special guest performer for the World Popular Song Festival's Tenth Anniversary, presented an inspiring performance, his first live concert in two years.

His entry in this year's World Popular Song Festival "Foolin' Myself" is exemplary of his continuing appeal to a large worldwide audience.



Brazilian samba number "Luanda Sile" won an Outstanding Song Award for Maria Cruza and composers Antônio Carlos and Jocaifi.

their entries on Friday and Saturday evening of the Festival. The final screening takes place on stage Sunday, when the judges, all music lovers selected from the public, choose award recipients from the finalists.

Two Grand Prix winners are chosen, one from the Japanese entries and one from the foreign entries, with each prize accompanied by a gold medallion and \$5,000 cash. Outstanding Song Awards totaling eight this year received \$1,000 and a silver medallion each. A \$2,000 prize and medallion is presented for Most Outstanding Performance and several Outstanding Performance Awards including \$500 and a medallion, round out the winners.

From start to finish, the Festival Committee provides all public relations and promotions for the performers and the Festival, as well as their own Yamaha Pops Orchestra. Months in preparation, no cost is spared in creating this musical extravaganza: The World Popular Song Festival utilizes the latest in staging and lighting techniques, including an audio system of the newest and best quality equipment available today.

These factors combine to provide an optimum of professionalism and enhance the Festival's well-established world reputation. All this creates the tableau in which composers and singers seek the status and reputation associated with the winners of the World Popular Song Festival in Tokyo.



Delilah, representing Australia, enlivened Tokyo crowds with Bernard Cashman's "Here and Now", claiming awards for Outstanding Song and Performance.

## Festival Looks Ahead to 1980

The Festival Committee has announced that the 11th World Popular Song Festival in Tokyo has been scheduled to take place in November 1980.

As the Festival seeks to broaden its horizons each year, competition grows more intense. The Festival Committee is committed to maximizing the challenge of creativity in the popular music of the '80's, and in so doing creates the atmosphere for expanding both the quality and diversity of each succeeding year's entries.

Entries for 1980 should include the composer's and singer's name, photographs and professional profiles, the vocal score and lyrics, a demo tape of the entry and a completed official entry form. Forms, rules and regulations and additional information are available upon request. Inquiries should be sent to the World Festival Committee '80, Yamaha Music Foundation, 24-22, 3-chome, Shimomeguro, Merugo-ku, Tokyo 153, Japan. The telephone number is Tokyo (03) 719-3101; the telex is 2466571 YAMAHAJ., or cable WORLD FESTIVAL TOKYO.

## CONCERN IN JAPAN

# Amateurs At Work In Subpublishing?

By ELISE KRENTZEL

TOKYO—Mismanagement and lack of planning in fledgling publishing companies in Japan, including subpublishers representing foreign interests, have caused many to declare bankruptcy within 18 months of formation.

These firms are often blueprinted

## Germans Elect

HAMBURG—At a general meeting of the German disk industry association, Bundesverband der Phonographischen Wirtschaft, the existing board of directors was re-elected, with Friedrich Schmidt, Munich-based chief of Ariola, as chairman, and EMI's Cologne-based European director, Wilfried Jung, and RCA's Hamburg-headquartered helmsman, Hans Georg Baum, as his deputies.

Richard Busch, president of Deutsche Grammophon, was again elected chairman of the German branch of the International Federation of Producers of Phonograms and Videograms, with Teldec managing director, Gerhard Schulze, and WEA managing director, Siegfried Loch, as his deputies (both are Hamburg-based). The rest of the existing board was also re-elected.

## Studios Closed

PARIS—After 24 years, the Barclay Studios in this city are finally to be closed. Last year's takeover of Barclay by Polygram and the Societe Generale Bank isn't the reason; according to Polygram France president, Louis Hazan, the company has been contemplating this move for some time.

The studio belongs not to Barclay, but to a landlord who runs a dance hall below. At weekends, the noise disrupts recording. Indeed, Hazan says the studio has for some time only been used rarely, because of this problem. A court case is likely between Barclay and the studio owner.

# Composer Forbids Music Use

## Danish C'right Dispute Is Entanglement Of Legalities

This story prepared by Knud Orsted in Copenhagen and Mike Hennessey in London.

COPENHAGEN—An astonishing "who's suing who?" situation has arisen in Denmark over the decision by composer Thomas Koppel, a member of the Savage Rose group, to forbid the use of his recorded music for the "Triumph Of Death" ballet currently being presented at the Copenhagen Circus by the Fleming Flindt ballet company.

This apparently simple dispute has developed into one of the most complex copyright tangles ever known in Denmark, and has sent legal experts in half a dozen organizations rushing to read and interpret the small print on certain contracts.

The music concerned was first used for the ballet in 1972 when Flindt presented it at the Royal Theater, Copenhagen, where it was seen, over the years, by a quarter of a million people. Excerpts from the music, published by Intersong, were re-

leased as an LP by Polydor in 1972. It sold 120,000 copies.

When Flindt decided to revive the ballet at the Circus in October this year, Koppel let it be known that he did not want his music used any more and he asked the Nordisk Copyright Bureau (NCB, the Danish mechanical right society) to circulate record companies instructing them that the composer had withdrawn the right to release the music on disk.

The society sent out such a circular on Oct. 11, but 13 days later, Polydor released a double album of the complete score. And two days after that, Flindt's new production of the ballet opened at the Copenhagen Circus, using the recording to accompany the ballet performance.

The NCB immediately contacted Johan Schlueter, secretary of the Danish group of the International Federation of Producers of Phonograms and Videograms, IFPI, and insisted that the record was unlawful because it was a new version not

covered by the original record contract, and must be withdrawn. Because Schlueter had at first told Danish record companies that, in his opinion, the NCB had no legal grounds on which to ban release of the record, Polydor had gone ahead and pressed about 1,500 albums, of which some 800 had been pre-sold.

However, Schlueter reconsidered the matter and advised Polygram to comply with the NCB's request. The album was duly withdrawn.

Meanwhile Flindt continued to use his recording to provide the music for his ballet.

He maintains that the Danish Copyright Act of 1961 entitles him to use a commercial recording in a musical dramatic performance provided that he pays performing rights to Gramex (the Danish organization responsible for the collection and distribution of public performance royalties for musicians and artists) and to KODA Dramatic, the affiliate organization of KODA (the

(Continued on page 50)

# Bid Blockbusters Goodbye If Taping Continues: East

By PHIL GIFFORD

AUCKLAND—The person who discovers a solution to the home taping problem will be as big a hero to the music business as the person who discovers a way to make cars run on water would be to the world, says Ken East, president and chief operating officer of EMI Music.

Speaking at a Recording Industry Assn. of New Zealand function here late November, East called home taping a global industry problem.

"There's no doubt that the sophistication and cheapness of hardware has made it possible for young people in the United Kingdom, and most other markets, to dub their own copies of records on cassette at home."

He says the upsurge in home taping is so great, and so rapid, that it's already very dangerous to the record industry. "The days of the blockbuster albums, such as 'Saturday Night Fever' and 'Grease,' may have gone."

East's own company fears taping's effect in worldwide markets on the new Stevie Wonder album, and the executive also be-

lieves sales of the last Paul McCartney & Wings LP, "Back To The Egg," were hurt in this way.

Piracy has not ceased to be a problem internationally, continues East, but there are signs that it's starting to come under control, thanks to legislation in many countries.

But the home taping boom is being encouraged by FM radio stations, often playing albums with sponsorship by blank tape manufacturers.

"That's not against the law," he comments, "but I don't consider it very moral."

There is no obvious solution to the problem, but the EMI chief says one idea that's worth considering is that applied in West Germany, where a tax on tape recorders yields income for composers and performers.

Public attitudes also need to shift. "People should realize that by taping someone's performance from a record, you are stealing it. To many people, that thought never even crosses their minds."

# Chrysalis, Decca In Row On 'Blondie' 45

By NICK ROBERTSHAW

LONDON—A major row is in progress between Chrysalis Records and Decca Records over the New York Blondes single, "Little GTO," on which members of Blondie perform (Billboard, Nov. 10, 1979).

In Britain, a solicitor's letter has gone to Decca—which licensed the master from California's Bomp Records, and issued it under the London imprint here—demanding the promotion campaign associating the disk with Blondie be cancelled. Chrysalis is also considering suing for damages.

In America, legal proceedings have already been initiated against Dan and David Kessel of Deep Sleep Productions in Hollywood, original source of the recording.

A Chrysalis statement explains the background to the dispute, noting that it agreed with Deep Sleep that members of Blondie could play and sing on a recording by deejay Rodney Biggenheimer, an old friend of the band.

During the session, Debbie Harry suggested she wax a guide vocal to help Biggenheimer get the feel of the song, on the understanding that this would be wiped once its purpose had been served.

Obviously, says Chrysalis, this understanding was flagrantly disregarded, since a mix using the guide vocal as a lead voice is being sold by Decca, giving the impression the disk is a genuine Blondie product.

Debbie Harry is known to be particularly upset as she had a cold at the time of recording, and put down the vocal track in one take without worrying too much about quality. The band, which is fully in agreement with Chrysalis' action, also claims Chris Stein wrote the 'B' side of the single, for which he has received no credit.

The record had been on release in the U.K. for some weeks prior to these developments. Though it was left an open secret that Blondie was featured, point-of-sale and other promotional material bore an increasingly striking resemblance to the advertising style used for Blondie itself, down to a sketch of a blonde woman not unlike Harry.

Now Decca has agreed not to use a window sticker poster of this kind, and retailers all around Britain have been asked to destroy the posters, originally sent to them as point-of-sale material.

# EMI Topper: China Behind

TOKYO—Toshiba EMI's managing director, Nicholas Bingham, recently returned from an 11-day trip to the People's Republic of China.

And though, like many foreign executives before him, he's reluctant to discuss the fine detail of his trip, the Briton admits that "the Chinese are a far way behind even the modern era of '40s jazz. Put it this way, they haven't even heard of the Beatles."

(Bingham's experience is apparently at odds with that of CBS Records' Dick Asher, who visited China this past summer. The American spoke of considerable awareness of the international music scene on the part of certain China Record Co. executives).

Toshiba EMI is thought to have a somewhat delicate relationship with the Chinese, that has been ongoing since 1956, when the company signed an open-ended deal to lease an EMI (Japan) factory to Shanghai.

Under the agreement, the plant was to have been rented to the Shanghai government, and all income to be collected by the Chinese, with certain percentages going to Toshiba EMI.

The firm's corporate parent, too, has been in discussions with the Chinese authorities for years, over the handing back of its 57-year-old factory in Shanghai, co-opted in 1948.

The Japanese industry, meanwhile, is basically now more concerned with opening up factories and supplying the Chinese with modernized equipment and recording facilities, than with branching out into unknown territory and, notes Bingham, "presuming that the Chinese want what Westerners and Japanese want to sell them of culture or music."

# Sponsordisks From Gum Deal

LONDON—An unusual deal between disk production firm, Public Eye, and chewing gum giant Wrigley's has led to the world's first Sponsordisks.

So claims Public Eye manager Glenn Simpson, who describes the tie-up as the first positive step toward organized sponsorship of records in Britain. The scheme calls for the company to distribute to around 500 club and disco disk-jockeys a monthly one-sided 12-inch disk, featuring two new releases and three Wrigley's jingles.

"Going mostly for the 16-35 age group, we reach about 500,000 people weekly, and this will provide record companies with free promotion of new acts in discos. The sponsors cover manufacturing and distribution costs, so all we ask from the record companies is master tapes to be used on these demonstration copies only."

Reaction among disk jockeys has apparently been very positive, and they are not, in fact, obliged to play the jingles as well as the music tracks. Each will receive a full promotional package with stickers, T-shirts and so on.

The Wrigley's deal runs to the second quarter of 1980, and Public Eye is currently negotiating similar deals with a building society, cosmetic firm and drinks manufacturer.

## Greece Ready For Recession

ATHENS—As if a bad summer sales slump, plus ever-menacing piracy, was not enough, here comes a recession. That's the realistic mood in the Greek record industry as it faces a probable winter of discontent.

Economic observers say the government here is deliberately putting the national economy into a mild recession to combat inflation, currently roaring along at a conservatively estimated 23%.

The record companies don't seem to have agreed on what to do about the build-up of problems. CBS here professes to have no fears of a sales dip, and EMI and Polygram are pondering new marketing ideas for the approaching Christmas push, ideas specifically designed to overcome the hesitation of cautious spenders.

Priority is being given to compilations, boxed sets and shop-window innovations. Executives generally are agreed that winter buyers will be more selective than usual in their purchases. Pricing policies therefore now assume greater importance.

But there is industry disagreement on which repertoire will suffer most when, or if, the recession hits Greek wallets. EMI and Minos Matsas, both big in top local repertoire, believe this area will suffer little.

However it is felt that back catalog material will be in for a tough time, which prompts the new compilation ideas.

But WEA executive, Evdoras Dimitriou, predicts that international repertoire will still ride high. His view is that older buyers, who control most family budgets, are the main market for local product and will be the first to tighten purse strings in a recession situation.

Youth, says Dimitriou, will keep its disposable income unaffected by the economic bite so that foreign repertoire will suffer least.

Polygram agrees the rising cost of living is a serious threat to the disk and cassette trade. The Greek national statistics service calculates that the cost-of-living index will be up 22% by the end of the year. Nikos Antypas, the company's managing director, doubts whether the market can take much more inflationary pressure. "Something has to break," he says.

But he notes, paradoxically, that the Athenian clubs and bouzouki venues are packed to overflow nightly, apparently belying the national belt-tightening image.

There are conflicting economic signals within the Greek industry. They make confident prediction that much more difficult.

## Festival Loyalty

SYDNEY—In an industry where staff turnover is high, Australia's Festival Records points with pride to the nine employees who have been with the company for more than 25 years. No other disk firm here can boast such a collection of loyal staffers.

The veterans include production manager, Cyril Beavis, whose 27-year career with Festival goes back to its birth. Notes national sales manager, Noel Brown, "These people have stayed with the company through various owners, innumerable managing directors, lean years and rich. Between them, they've probably more knowledge of the recording industry than you could fit in a book."



**WELCOME BACK**—Dutch recording artist, Herman Brood, seated, second right, is the star of this press conference, held upon his return home after an extensive U.S. visit. Brood and his band, Wild Romance, waxed a new album for Ariola while in Los Angeles, and the disk is due for release early next year.

## Export Efforts Boosting Japanese Shinko Catalog

TOKYO—Shinko Music is promoting Japanese hits abroad via English-language demo disks, part of a program to interest international producers in local repertoire.

The company is an independent publishing house owned by Shoo Kusano, who is also international director of this country's Country Music Assn. As a sub-publisher, Shinko represents the catalogs of ATV, Acuff-Rose, Shelter, Paul McCartney and others.

The exported demos are predominantly waxed by Tulip, Shinko's long-established house band. Its English-language version of "Wanted," a Japanese hit for Pink Lady, caught the attention of a German producer, who cut the tune with his own studio group. This version was even re-imported into Japan, and also placed in the Spanish and Brazilian markets.

Shinko did the same for the Southern All Stars' "Cateni Sinbad," and saw the result picked up in France. The new version was also

shipped back to Japan, where it was released through EMI Toshiba's Eastworld label.

Third candidate for the treatment, notes Bert Tanimoto, Shinko's international director, was Kenji Sawada's "Oh Gal." That caught the ear of an ATV producer in Nashville, who also waxed a tune by another Shinko house aggregation, the Kai Band.

While the promotion of local repertoire abroad is hardly new in the international community, the popularity of foreign versions in the songs' land of origin is unusual. Tanimoto attributes it to the novelty value, with Japanese record buyers newly enthused by English-language interpretations of songs they may already own in the local dialect.

This internationalization of the Japanese is seen by some observers as significant, suggesting that the market for foreign product here can be expanded beyond the approximately 30% of sales it presently takes.

## FLEDGLING BRITISH DIVISION

# Profitable Polygram Imports

By MIKE HENNESSEY

LONDON—At a time of depressed catalog sales, the idea of running a viable import division for a major record label and making profits from highly specialized repertoire may seem rather fanciful, particularly in the light of the imminent closure of EMI's International Imports Division (Billboard, Dec. 1, 1979).

But Barry Griffiths, head of Polygram U.K.'s Import Music Service, created Oct. 1 this year, is confident that he will sell 350,000 units and make a tidy profit in calendar 1980.

With a staff of nine, including three on the road gathering orders and four in the warehouse, the Import Music Service has a catalog larger than either that of Polydor or Phonogram.

It has an inventory of around 1,200 titles in stock and carries an average of 50 units per title. A van service, bringing product primarily from Polygram affiliates in Germany, France and Holland, makes two deliveries to the U.K. each week, so that topping up of those lines which have a fairly brisk turnover can be achieved relatively speedily.

Says Griffiths: "The essentials for an import service are tight control of costs, low stocks, a quick turn-round and good dealer information. We considered the operation thoroughly before we set it up and carried out a feasibility study in August last year."

IMS uses the same mailing list of 2,500 U.K. dealers as that of Polydor and Phonogram. "We believe in heavy dealer promotion and we also have a small budget for consumer advertising, mostly in specialist magazines such as the Gramophone and Jazz Journal International," says Griffiths.

"We deal in small quantities, of course, and one of the most important segments of our catalog is jazz repertoire. As from Dec. 1, we handle the U.S. jazz label, Artists House, and the Danish jazz label, SteepleChase, and we expect to sign another important catalog as from January 1, 1980."

"Also we import a good deal of Verve repertoire, particularly the Japanese releases packaged in the

## WARNER INTL CHIEF

# Ruffino's Role: To Guide Acts Abroad

By PAUL GREIN

LOS ANGELES—"Artists are becoming more and more aware of the importance of the international market," says Tom Ruffino, for the past year vice president of international at Warner Bros. "Our goal is to make acts understand that the business goes beyond the waters; that there are situations developing beyond Atlantic City and San Francisco."

One of Ruffino's current projects is coordinating Fleetwood Mac's 1980 tour with group leader Mick Fleetwood and road manager John Courage. It's set to kick off with a Far Eastern swing through Japan, Australia and New Zealand from Feb. 3 to March 22, though Ruffino is also nudging the group to include concert stops in Malaysia, Hong Kong and the Philippines.

In May and June the act will tour Europe, including Scandinavia. The executive is also urging it to include a stop in Italy, a market he sees as more receptive to U.S. acts.

Ruffino points out that Nicolette Larson and Shaun Cassidy have made recent promotional swings through Italy, with Larson scheduled for a return trip in December. "Four or five years ago the concert situation became disastrous there and acts would never go over, afraid that their kneecaps would be shot off," Ruffino says.

"Now the promoters insist that things are safe again, but there is still the element of wondering if the professionalism is there. Will the records be in the stores? Will publicity and promotion be flanking us? Will the hotels be ready? Will the artists be paid?"

Ruffino is also eyeing promotional tours of key South American markets by Fleetwood Mac, the Doobie Brothers, Van Halen and

Rod Stewart. "We're starting to lay the groundwork to open up what I believe is an extremely viable arena," he says, "especially Brazil, Venezuela and Argentina."

"In the '80s we should be looking more toward South America," Ruffino says, "because realistically that's one of the few territories left where we have an influence to any tremendous degree. And there are local acts there that sell literally millions of records."

Ruffino concedes that "we've only begun to scratch the surface" of the South American market, though he notes that several WB acts through the years have performed there, namely Bill Evans, Dionne Warwick and Alice Cooper. "There's a problem with money," he says. "Sometimes you get paid and sometimes you don't."

It was a promotional tour in 1977 that finally broke Fleetwood Mac as a record act of worldwide scope, two years after its "Fleetwood Mac" album introduced it to the top 10 in the U.S.

"We had sold maybe 6,000 copies of 'Rumours' in Europe by mid-1977 (six months after release)," remembers Ruffino. "So they tested the waters doing radio and tv promotions and to date the album has sold about three million copies in Europe, and five million worldwide, excluding the U.S."

According to Ruffino, as of the November sales tallies the group's followup LP, "Tusk," has sold 950,000 units globally, excluding the U.S. It has hit the top 10 in Australia, New Zealand, Britain, Holland, Germany, Switzerland and Canada.

Of the first million units manufactured for 30 foreign markets, 900,000 were produced in the local territories, Ruffino says, with the remainder shipped from the U.S. for those customers who prefer American pressings.

Ruffino reports that the "Tusk" single has run its course and that licensees and affiliates are now preparing the release of "Sara." The same 45 will most likely be released in all global markets. "The deeper the degree of sales impact an act has," explains Ruffino, "the more inclined the markets are to be dependent on the U.S. as to what's the next single."

With acts that have such universal appeal they all feel they should be flowing with the same piece of product. A country like Liechtenstein looks silly if it's releasing one song when the rest of the world is going with another. They don't want to seem to be the odd-man out.

Acts like Fleetwood Mac and Rod Stewart don't receive tour support from the label for international treks, according to Ruffino. "They don't need it," he says. "It's for acts in developmental or secondary stages."

Ruffino says he might bankroll an artist going to secondary markets even if he wouldn't be able to sell significant numbers of records there. "We would support it, the lack of album sales notwithstanding, if it made sense from the publicity, promotion and artist development points of view."

With regard to the growth pattern of the international market, Ruffino says, "It's been comfortable to think of the U.S. as 50% of the overall (Continued on page 44)

## Marlboro Sponsors Conn Country

LONDON—Promoter Mervyn Conn's country music show in London this year is being sponsored by Marlboro cigarettes. No financial details have been disclosed.

The event, now tagged the Marlboro International Festival of Country Music, runs April 4-7 (one day longer than in years past) at London's Wembley Stadium.

Artists appearing include Charley Pride, Charlie Rich, Roy Clark, Brenda Lee, Emmylou Harris, the

Bellamy Bros., Jerry Lee Lewis and Stella Parton.

The U.K. show is one of five such events being staged by Conn in Europe at around the same time (Billboard, Nov. 17, 1979). The others, involving essentially the same slew of U.S. names as well as local talent, are in Paris, March 31-April 1; Zurich, March 30; Frankfurt, March 29-30; Rotterdam, April 6-7; and Gothenburg, April 5.

(Continued on page 44)

# Watershed For Italian Touring

## International Acts Returning To Once-Vexed Market

• Continued from page 3

erto Vecchioni, PFM, Banco, Carnascialia and Area.

Shown on RAI, the national television network, this production opened up new live-show prospects for the Italian scene.

Then RCA singer-writers Francesco De Gregori and Lucio Dalla linked together for the first time to tour nationally, a 20-date trek promoted by ARCI's CPS (Live Shows Programming Center) which provided a live album "Banana Republic" and a feature movie. Again, no audience violence, and the prospects of full-scale live shows brightened further.

Bluesman B.B. King (ABC/CGD-MM) attracted 7,000 people to Milan's Vigorelli stadium for a show which included five local blues bands. A few days later at the same venue, Peter Tosh (Rolling Stones/EMI) drew a 20,000 crowd and his tour, first by a reggae act in Italy, which included Bologna and Turin, certainly boosted sales of his "Mystic Man" album (Billboard, Sept. 8, 1979).

Next came a 22-date national tour by Eugenio Finardi (Cramps/Memoria) and his Crislide group, drawing 5,000 to the opening gig in Milan's Villa Litta.

Things on the concert scene sagged through the holiday month of August, but later James Brown (Polydor/Polygram) trekked Northern Italy, playing discotheques and sports arenas.

The action really heated up in September. Patti Smith (Arista/EMI), charting here for the first time with the "Wave" album, set unprecedented attendance records with around 70,000 fans at soccer stadiums in Bologna and Florence.

The following week, the "Woodstock In Europe" package arrived, featuring Country Joe McDonald, Arlo Guthrie, Joe Cocker and Richie Havens, drawing an average 20,000 audience to each six-hour show. Pro-

motors for Woodstock and Smith was the ARCI unit. While Patti Smith played Bologna, Ricordi singer-writer Edoardo Bennato finished a 40-date national tour with an 18,000 audience at Verona's Roman Theater.

If October was comparatively quiet again, November created a big boxoffice buzz. There were 10,000 at the Palalido arena here for the jazz-rock blend of John McLaughlin, Stu Goldberg, Jack Bruce and Billy Cobham. The audience would have been bigger if the promoters (a pool of three radio and one tv station, all Milan-based) obtained from the Italian Olympic Committee usage of the new Sports Palace for the gig.

Instead, that venue was used for the opening gig of the national tour by Angelo Branduardi (Polydor/Polygram) who drew an audience of 20,000.

Branduardi, with a hit album "Cogli La Prima Mela," had just returned from a European tour, his Italian dates being arranged by promoter David Zard, who is also his personal manager.

Singer-writer Fabrizio De Andre did team up with local rock group PFM for an early 1979 tour, and there were increasing audiences for the annual MOR Festivalbar, staged at Verona's Roman Theater, 25,000 attending the 1979 event (Billboard, Oct. 20, 1979).

Claudio Trotta, Milan-based concert promoter, of Barley Music, sees the resurgence as something of a coincidence. First ARCI, a sports and entertainment unit linked with the Italian Communist and Socialist parties, set up CPS, entrusted with promoting large-scale events. It found immediate success with the Dalla De Gregori tour.

Meanwhile, says Trotta, Franco Mamone, a powerful concert promoter who had retired to manage the PFM rock group and the Zoo independent record label, decided on a live-show comeback. He was be-

hind the Iggy Pop breakthrough, then joined forces with CPS.

But Trotta insists "the widespread hunger for live music among Italian audiences" could have been better satisfied. He says: "CPS went for hurried promotions on big-name gigs. At least 5,000 counterfeit tickets were sold for Patti Smith shows because ARCI and CPS didn't print special tickets instead of the easily reproducible ones.

"What's more, the old problem of up-to-date and reliable sound reproduction for huge pop events has still not been solved here."

Promoter David Zard also sees problems. "Not much has changed," he says. "Entrance fees are kept low, to around \$3-4, often not enough for a minimum profit. There are few proper venues, so fans buy cheap tickets then can't properly see or hear the acts. Gatecrashers remain a threat."

But there's no argument about the sudden upsurge of Italian interest in live shows, not just for rock, but for r&b, new wave, reggae, blues and folk, and audiences for these events are much more orderly.

Trotta has laid out tours by John Martyn, John Renbourn, Stefan Grossman, Bert Jansch, Leo Kottke and other folk acts and says: "Tastes really are wider, though many customers do seem to come more out of curiosity than an actual knowledge of what an artist does.

"We're still woefully short of specialist and professional local promoters. And the live-show rate will drop in the winter because of the short supply of big covered venues.

"But it should all happen next summer. Local authorities will add pop/rock to the classical programming in their halls. The local tourist offices will face a huge demand for all kinds of domestic and international acts, specially now it has been proved that even huge live shows can be staged without too many hassles.

"Interest all round, specially at official level, will increase so that kinds of music other than classical and opera will be deservedly considered and recognized for their cultural values."

## Ruffino's Role

• Continued from page 43

world market, but more realistically it's 45%."

Still this year's U.S. sales slump alarms him. "If there are going to be difficulties in this market, I've got to believe it's going to be even worse in those markets that have even less money per capita to spend."

Ruffino has been involved in Warner's international operation for nine years. "We started the division from mothers and stampers until we realized something more was called for than just supplying parts," he says.

## No Tax Relief

AUCKLAND—Relief from the crippling 40% sales tax on records and cassettes in New Zealand is not even possible for talking books for the blind.

A special appeal by the country's disk industry association to have the cassette talking books treated the same as ordinary, tax-exempt books was rejected by the Customs Dept.

No explanation for the decision was supplied, only that "careful consideration" was given to the submission.



**EDIBLE EDIFICE**—This marzipan model of Boney M is the latest kudos collected by the German-based disco-pop quartet, presented during a recent post-concert reception in Vienna. Hansa Productions and Ariola Records organized the bash, at the famous Viennese pastry shop, Demel, then awarded the quartet eight gold and platinum disks for international sales.

## Bogota Wing For Top Hits

By TONY MORENO

NEW YORK—Top Hits, the Caracas-based company which helped establish disk sales for Venezuelan artists in the Caribbean and the U.S., has opened a new branch in Bogota, Colombia, to push its product in that market.

"Colombia is very important for us," notes Top Hits president, Wilhelm Ricken, "because of its similarity to the musical tastes of Venezuela.

"We have signed some Colombian talent, such as Noel Petro y Raquel, now recording their first album for us. We also have plans to buy studios in Bogota, and to manufacture our records there."

Top Hits presently has the most modern recording facilities in Caracas, with two studios for 24-track recording, two for eight-track work, and one for 24-track mixing. Even so, the firm is adapting another studio to take the new 32-track consoles recently bought in the U.S.

Ricken foresees no problems for the company in Venezuela, because it's only interested in promoting and developing local talent.

"Our next objective is Spain and, later, Mexico, where we plan to open offices for distribution and promotion—although the latter country has always been a problem, because it's very nationalistic in its taste for dance rhythms. The people never let themselves be carried away by present-day Caribbean rhythms, and, in that sense, the Argentines are the same."

It's this lack of enthusiasm and sales for Caribbean repertoire that prompts Top Hits to look for Colombian talent, augmenting the music of Jose Luis, Mirla and Delia.

In Spain, too, salsa met with sympathetic interest, but nothing more. The music's acts arrived and performed, but made no lasting impact.

"It's for this reason," concludes Ricken, "that we feel it important to open our own offices in Spain as well as Mexico, since thus we can not only count on local artists, but also push those of other countries."

## British Radio Questions Pay For Airplay

LONDON—The Assn. of Independent Radio Contractors (AIRC), which represents the British network of 19 commercial stations, is challenging the whole concept of "needletime" regulations and payment for records played over the airwaves.

Coincidentally, this move comes as the U.S. record industry is newly lobbying for just such a performance royalty from radio, with legislation currently under consideration in Congress.

The British body's complex arguments against needletime are being made at a performance right tribunal sitting here. A main contention is that on-air disk plays are as beneficial to the record companies involved as to the radio stations using the product.

The tribunal was set up to ponder the level at which payments in future should be made for using recorded product on commercial radio.

That decision is not expected for several months, but the debate is under way, with the Musicians' Union and Phonographic Performance Ltd., which handles needletime levies on behalf of the disk firms, lined up against the AIRC.

The first week of the hearing was consumed by opening statements, the AIRC legal team contending that airplay equals a free plug and that, therefore, no royalty payment should be due.

Failing the abolition of needletime payments, the Assn. believes a nominal sum of around one-tenth of one percent of post-tax profits would be realistic.

Under the existing terms, set in 1972, royalties are paid on a sliding scale of 7% of after-tax profits, according to actual profitability.

That Britain's commercial broadcasters should be lobbying for change is understandable, since the fees come from private enterprise profits.

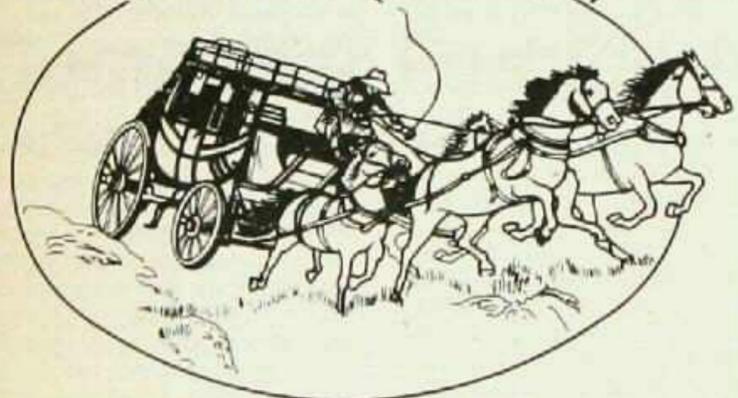
## Conn Country

• Continued from page 43

Marlboro is only involved with the London festival, now in its 12th year. Conn's links with the product, manufactured by Philip Morris, go back to 1976 and a nationwide U.K. talent contest.

Conn views 1980 as his most important year to date, and estimates a total audience for the shows of 150,000, plus a television audience exceeding 100 million.

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# Composer Forbids Music Use In Copyright Tussle

• Continued from page 42  
 Danish performing right society) responsible for the collection and distribution of performance royalties from theatrical presentations.

Otto Lassen, general manager of Gramex, confirms that Flindt is honoring his contract with Gramex and is paying three Danish krone (54 cents) for each seat sold in the 1,200-seat auditorium. "However," says Lassen, "since this dispute hinges upon whether the recording is lawful or not, we are not distributing the fees until the matter is settled. If it is found that the recording is illegal, then we shall return the fees to Mr. Flindt."

Halvar Lund Christiansen, general manager of KODA, claims that Polygram released the double album expressly for the purpose of having it used to accompany Flindt's ballet and, for this reason, the use of the music is a breach of the Danish Copyright Act.

"Implicit in the Danish statute which makes it lawful to use a recording for a public performance is that the record must first be released commercially for private listening," he says.

Lund Christiansen believes that that Intersong, publisher of the music, has no authority to grant the use of the music for a musical dramatic performance because it is not a member of KODA Dramatic.

"Intersong claims to have had dramatic rights since 1972, but the company made no application for membership of KODA Dramatic

until October this year. We do not believe that Intersong qualifies as a dramatic music publisher but that this is a piece of opportunism dictated by events."

Lund Christiansen believes that the agreement between Koppel and Intersong does not cover dramatic rights.

Stephan Fryland acknowledges that Flindt approached Polygram to ask the company to release the entire score on record. "But it is quite wrong to suggest this was the sole reason for our decision to issue the record. We had a common interest because we felt that the revival of the ballet would stimulate renewed interest in the music and would create a new market for the album."

Polygram's original decision to ignore the NCB ban on the record created something of a furor initially because there has never been a precedent in Denmark for a record company to disregard such an instruction from the NCB. However this highly complex dispute now seems to be resolving itself into a battle between KODA and Flemming Flindt.

Polygram managing director Fryland and IFPI secretary Schlueter met NCB's general manager Kurt Reiler Nov. 23 and agreed to seek a solution of the problem without recourse to litigation.

Meanwhile the ballet continues to run at the Copenhagen Circus using the Koppel recording, though despite the considerable publicity generated by the squabble, attendances are reportedly poor.

# Quebecor Expands Music Arm

MONTREAL—The giant Quebecor corporation has made known its intention to invest further in its Trans-Canada music division, with an eventual game plan of cracking the U.S. market sometime in 1980.

Quebecor revenues for year-end 1978 totalled more than \$155-million (Canadian) with principal revenues coming from its newspaper publishing arm, which extends into the U.S. with outright ownership of the Philadelphia Journal.

The music division sustained substantial losses in 1978 "due to provisions against a large account, and increases in distribution costs," a company official notes. In fact, losses sustained were in excess of \$750,000 to total an accrued loss of over \$1.5 million.

Quebecor's intention to beef up its music division, then, comes as something of a surprise to the industry here, but is viewed as an attempt to modernize the division and follow the trend in Quebec to expand into English markets rather than pursuing expansion in continental Europe.

Expansion of Trans-Canada is to be divided into three distinct areas. First is the establishment of a voice in English Canada via Trans-Canada Records division, headed up by former CBS Quebec branch manager, Paul Gallant.

Three labels will release separate repertoire: Celcius Records is the logo for English and international recordings; Season Records will

record and release top 40 and AOR French product releases; and Giraffe Records is to develop a library of contemporary childrens recordings.

No signings have been announced as yet, but a minimum of 10 albums are promised by late January.

The second angle for development is the rack/retail operation under Trans-Canada's control. This includes the 30-store Disbec chain in the home province.

Trans-Canada is to open a Toronto office in the first month of the new year, staffed by two salesmen and a branch manager. Product fills will be serviced initially from the company's head office warehouse in Montreal. The rack and record division last year accounted for more than \$22 million in sales, 60% derived from the rack arm.

The third phase of expansion points toward establishing a presence in the U.S., initially through product penetration, then through a branch office and finally through the establishment of an a&r ear in the market. This final direction is the

last expansionary move on the drawing board, and is likely to be contingent upon success in the primary two areas here.

Previously distributing French product lines in English Canada through London, Trans-Canada will use several independent rackers in western Canada to begin with.

No dollar figure has been stated in beefing up the division, but it is estimated to be substantial.

Simultaneous to Trans-Canada's announcement of expansion, Quebecor Inc. announced plans to launch a new English language tabloid in the province to replace the now-defunct Montreal Star. At present the province has only the Montreal Gazette as a daily for the anglophone community. The Gazette is a broadsheet.

Heading up the Ontario sales office is Dominique Zgarka, Pierre Boivan is director general of the company, and Robert Brault director of national sales. At least five former CBS staffers are involved in the rejuvenated Trans-Canada music division.

## ROBERTSON WRITES

# Assn. Advises Radio About Home Taping

• Continued from page 1

Robertson says that blank tape sales are generally considered to be on the rise, but he notes Statistics Canada has no information on blanks "because of budgetary cut-backs."

The influential CHUM-FM format in this city is a prime target for the industrywide attack on FM broadcasting's trend toward promoting upcoming album play.

Program director Ross Davies at CHUM-FM had yet to receive a copy of the letter when reached by Billboard, but he sounded somewhat shocked and emphatically stated that "we do not encourage or promote home taping."

He also made it clear that the station's successful format of sweeping with as many as four "best ones" from current and catalog albums was not to be jeopardized by the controversy.

"I wouldn't want to see the industry tear apart a successful format that in no way encourages home taping. When we initiated the format, we met with all of the record companies, explained the conditions of play at the station and told the record companies that wider exposure on album product could only better inform our audience about albums they were considering purchasing.

"Too many albums were charting with one or two good songs on them—we expose the audience to a wider cross section of album material."

While the battle is likely to get louder before simmering down, a surprise voice of support came from the country's largest retailer, Bob Sniderman.

Controlling the 150-store franchise chain of Sam's outlets across the country, Sniderman appeared furious about the uproar by the industry, snapping back that "it is time the manufacturers stuck to what they know best—manufacturing. They are always sticking their noses into other people's business."

"Presumably radio programmers

know their audience, just as I know mine. The manufacturers always seem paranoid when anyone comes up with an innovative way to expose new product."

The industry letter was written in a cordial manner and cited snippets of evidence produced by a British industry study on home taping that showed a potential loss to the U.K. industry in excess of \$300 million.

In concluding, the letter questions the future of both the recording and broadcasting industries "without the continuing healthy flow of artists and music."

In a related matter, Stiff artists are now staging a boycott of Canadian print media due to alleged widespread bootlegging of a CBS promotion-only LP of Elvis Costello live at the El Mocambo. Sources indicate bootleg copies might be manufactured in Montreal and Boston, but meantime Stiff is stuffing Canada for advertising copy.

## From The Music Capitals Of The World

### TORONTO

Canada is breaking acts and CBS says it has the proof: Ian Gamm's "Gomm With The Wind" has sold 50% of U.S. sales (in Canada), Ian Dury over 80% and Flash and the Pan a whopping 90% of U.S. sales. Flash is now platinum, with 100,000 albums sold over the counter.

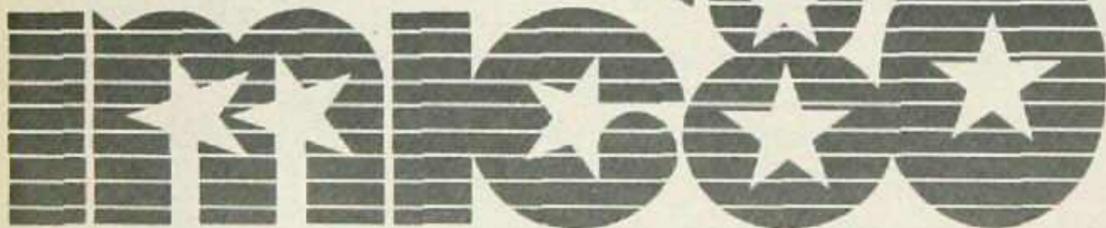
Atlantic Records has released Fleetwood Mac's first guitarist Peter Green's "In The Skies" LP on license through Sail Records, U.K.

A&M act Cano hits the road this month in support of its recent Rendezvous LP and single "Rebound." The 45 features a hot sax break by Supertramp's John Anthony Helliwell.

Guitarist Randy Bachman has nabbed Trooper's keyboard player, Frank Ludwig, for his Ironhorse band. ... Bryan Adams is scheduled for an LP session at Manta Sound in this city in December. The project is signed to A&M. The writer/singer has written for Ian Lloyd and Prism and retains control of his publishing.

DECEMBER 8, 1979, BILLBOARD

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AD DEADLINE: Dec. 28, 1979  
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**Billboard**

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# Billboard Hits Of The World

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## BRITAIN

(Courtesy of Music Week)  
As of 12/1/79  
SINGLES

This Week	Last Week	Artist	Title
1	1	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN, Dr. Hook, Capitol	
2	2	CRAZY LITTLE THING CALLED LOVE, Queen, EMI	
3	6	NO MORE TEARS, Donna Summer & Barbara Streisand, Casablanca/CBS	
4	4	STILL, Commodores, Motown	
5	NEW	WALKING ON THE MOON, Police, A&M	
6	15	COMPLEX, Gary Numan, Beggars Banquet	
7	10	ONE STEP BEYOND, Madness, 2-Tone	
8	17	CONFUSION/LAST TRAIN TO LONDON, Electric Light Orchestra, Jet	
9	3	ETON RIFLES, Jam, Polydor	
10	8	KNOCKED IT OFF, B.A. Robertson, Asylum	
11	9	LADIES NIGHT, Kool & The Gang, Mercury	
12	18	QUE SERA MI VIDA, Gibson Brothers, Island	
13	23	DIAMOND SMILES, Boomtown Rats, Ensign	
14	21	ROCK DON'T STOP, Isley Brothers, Epic	
15	11	THE SPARROW, Ramblers, Decca	
16	5	ONE DAY AT A TIME, Lena Martell, Pye	
17	12	A MESSAGE TO YOU RUDY, Specials, 2-Tone	
18	26	ROCKABILLY REBEL, Matchbox, Magnet	
19	7	GIMME GIMME GIMME, Abba, Epic	
20	13	RISE, Herb Alpert, A&M	
21	35	UNION CITY BLUE, Blondie, Chrysalis	
22	28	I ONLY WANT TO BE WITH YOU, Tourists, Logo	
23	27	NIGHTS IN WHITE SATIN, Moody Blues, Derram	
24	29	SARAH, Thin Lizzy, Vertigo	
25	NEW	OFF THE WALL, Michael Jackson, Epic	
26	NEW	ANOTHER BRICK IN A WALL, Pink Floyd, Harvest	
27	14	SHE'S IN LOVE WITH YOU, Suzi Quatro, RAK	
28	16	ON MY RADIO, Selecter, 2-Tone	
29	22	HE WAS BEAUTIFUL, Iris Williams, Columbia	
30	30	MONKEY CHOP, Dan-I, Island	
31	NEW	MY SIMPLE HEART, Three Degrees, Ariola	
32	34	WORKING FOR THE YANKEE DOLLAR, Skids, Virgin	
33	20	I DON'T WANT TO BE A FREAK, Dynasty, Solar	
34	36	IS IT LOVE YOU'RE AFTER, Rose Royce, Whitfield	
35	19	GONNA GET ALONG WITHOUT YOU NOW, Viola Wills, Ariola/Hansa	
36	NEW	LIVING ON AN ISLAND, Status Quo, Vertigo	
37	24	EVERYDAY HURTS, Sad Cafe, RCA	
38	NEW	RAPPER'S DELIGHT, Sugar Hill Gang, Sugar Hill	
39	32	LET YOUR HEART DANCE, Secret Affair, I-Soy	
40	31	SAD EYES, Robert John, EMI	

### ALBUMS

1	1	GREATEST HITS VOL. 2, Abba, Epic
2	3	GREATEST HITS, Rod Stewart, Riva
3	2	GOLDEN GREATS, Diana Ross, Motown
4	5	REGGATTA DE BLANC, Police, A&M
5	23	LOVE SONGS, Elvis Presley, K-tel
6	4	SETTING SONS, Jam, Polydor
7	7	ROCK 'N' ROLLER DISCO, Various, Ronco
8	8	GREATEST HITS 1972-1978, 10cc, Mercury
9	6	TUSK, Fleetwood Mac, Warner Brothers
10	9	20 GOLDEN GREATS, Mantovani, Warwick
11	10	LENA'S MUSIC ALBUM, Lena Martell, Pye
12	11	OFF THE WALL, Michael Jackson, Epic
13	13	STRING OF HITS, Shadows, EMI
14	NEW	GREATEST HITS, Electric Light Orchestra, Jet
15	14	ONE STEP BEYOND, Madness, Stiff
16	12	SPECIALS, Specials, 2-Tone
17	15	OUT OF THIS WORLD, Moody Blues, K-tel
18	20	SOMETIMES YOU WIN, Dr. Hook, Capitol
19	40	CREPES AND DRAPES, Showaddywaddy, Arista
20	21	EAT TO THE BEAT, Blondie, Chrysalis
21	19	ECHOES OF GOLD, Adrian Brett, Warwick
22	17	GREATEST HITS, Bee Gees, RSO
23	38	NIGHT MOVES, Various, K-tel
24	18	OUTLANDOS D'AMOUR, Police, A&M
25	16	THE SECRET LIFE OF PLANTS, Stevie Wonder, Motown
26	28	ON THE RADIO/GREATEST HITS, Donna Summer, Casablanca
27	26	DISCOVERY, Electric Light Orchestra, Jet

28	22	THE FINE ART OF SURFACING, Boomtown Rats, Ensign
29	27	MIDNIGHT MAGIC, Commodores, Motown
30	25	WET, Barbra Streisand, CBS
31	30	PARALLEL LINES, Blondie, Chrysalis
32	24	THE LONG RUN, Eagles, Asylum
33	34	THE UNRECORDED JASPER CARROTT, Jasper Carrott, DJM
34	32	NEW HORIZONS, Don Williams, K-tel
35	NEW	TOGETHER, Various, K-tel
36	29	I AM, Earth, Wind & Fire, CBS
37	35	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS
38	NEW	QUADROPHENIA, Soundtrack, Polydor
39	37	RISE, Herb Alpert, A&M
40	NEW	THE PLEASURE PRINCIPLE, Gary Numan, Beggars Banquet

## CANADA

(Courtesy Canadian Recording Industry Assn.)  
As of 11/28/79  
SINGLES

This Week	Last Week	Artist	Title
1	1	POP MUZIK, M, Sire	
2	3	BABE, Styx, A&M	
3	NEW	NO MORE TEARS, Donna Summer & Barbra Streisand, Columbia	
4	2	DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson, Epic	
5	5	HEARTACHE TONIGHT, Eagles, Asylum	
6	4	SAD EYES, Robert John, EMI	
7	8	BORN TO BE ALIVE, Patrick Hernandez, Columbia	
8	9	GOOD GIRLS DON'T, Knack, Capitol	
9	16	STILL, Commodores, Motown	
10	15	TAKE THE LONG WAY HOME, Supertramp, A&M	
11	11	RISE, Herb Alpert, A&M	
12	18	DIM ALL THE LIGHTS, Donna Summer, Casablanca	
13	NEW	PETER PIPER, Frank Mills, Polygram	
14	19	LOVIN' TOUCHIN' SQUEEZIN', Journey, CBS	
15	NEW	YOU'RE ONLY LONELY, J.D. Souther, Columbia	
16	6	DREAMING, Blondie, Chrysalis	
17	13	CRUEL TO BE KIND, Nick Lowe, CBS	
18	10	TUSK, Fleetwood Mac, Warner Bros.	
19	NEW	I DON'T LIKE MONDAYS, Boomtown Rats, Mercury	
20	NEW	YOU DECORATED MY LIFE, Kenny Rogers, United Artists	

### ALBUMS

1	1	THE LONG RUN, Eagles, Asylum
2	6	CORNERSTONE, Styx, A&M
3	3	IN THROUGH THE OUT DOOR, Led Zeppelin, Swan Song
4	NEW	WET, Barbra Streisand, Columbia
5	4	BREAKFAST IN AMERICA, Supertramp, A&M
6	7	VOULEZ VOUS, Abba, Atlantic
7	NEW	GREATEST HITS, Bee Gees, RSO
8	2	TUSK, Fleetwood Mac, Warner Bros.
9	5	DREAM POLICE, Cheap Trick, Epic
10	11	CANDY-O, Cars, Elektra
11	13	AT BUDOKAN, Cheap Trick, Epic
12	12	SLOW TRAIN COMING, Bob Dylan, CBS
13	8	GET THE KNACK, Knack, Capitol
14	NEW	REGGATTA DE BLANC, Police, A&M
15	10	KENNY, Kenny Rogers, United Artists
16	NEW	SECRET LIFE OF PLANTS, Stevie Wonder, Tamla
17	9	HEAD GAMES, Foreigner, Atlantic
18	14	THE CARs, Elektra
19	19	I'M THE MAN, Joe Jackson, A&M
20	18	DISCOVERY, Electric Light Orchestra, Jet

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 12/3/79  
SINGLES

This Week	Last Week	Artist	Title
1	1	MAYBE, Thom Pace, RSO	
2	3	VIDEO KILLED THE RADIO STAR, The Buggles, Island	
3	2	WE DON'T TALK ANYMORE, Cliff Richard, EMI	
4	4	GIMME GIMME GIMME, Abba, Polydor	
5	5	DAS LIED VON MANUEL, Manuel & Pony, Polydor	
6	6	NACHTS, WENN ALLES SCHLAEFT, Howard Carpendale, EMI	
7	7	EL LUTE, Boney M, Hansa	
8	13	SHE'S IN LOVE WITH YOU, Suzi Quatro, RAK	
9	8	A WALK IN THE PARK, Nick Straker Band, Decca	
10	9	DON'T BRING ME DOWN, Electric Light Orchestra, Jet	
11	26	BANG BANG, B.A. Robertson, Asylum	
12	12	BABE IT'S UP TO YOU, Smokie, RAK	
13	10	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN, Dr. Hook, Capitol	
14	11	EL LUTE, Michael Holm, Ariola	
15	17	TUSK, Fleetwood Mac, Warner Bros.	
16	15	BOY OH BOY, Racey, RAK	
17	14	I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca	
18	30	DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson, Epic	

19	16	WHATEVER YOU WANT, Status Quo, Vertigo
20	24	CRAZY LITTLE THING CALLED LOVE, Queen, EMI
21	22	YOU CAN DO IT, Al Hudson & Partners, MCA
22	21	SCHWARZES GOLD, Pete Alexander, Ariola
23	20	KINGSTON KINGSTON, Lou & The Hollywood Bananas, Hansa
24	18	I DON'T LIKE MONDAYS, Boomtown Rats, Mercury
25	19	SO BIST DU, Peter Maffay, Telefunken
26	23	TU SEI L'UNICA DONNA PER ME, Alan Sorrenti, Decca
27	NEW	ICH WERDE GEH'N HEUTE NACHT, Mary Roos, Hansa
28	NEW	I WANT YOU TO WANT ME, Cheap Trick, Epic
29	28	SURE KNOW SOMETHING, Kiss, Casablanca
30	25	UNDER FIRE, Clout, Carrere

### ALBUMS

1	7	TRAUM WAS SCHOENES, James Last, Polydor
2	1	FREI SEIN, Peter Maffay, Arcade
3	2	EVE, Alan Parsons Project, Arista
4	4	OCEANS OF FANTASY, Boney M, Hansa
5	9	TUSK, Fleetwood Mac, Warner Bros.
6	5	MIDNIGHT MELODY, Jean Claude Borelly, K-tel
7	6	BREAKFAST IN AMERICA, Supertramp, A&M
8	NEW	EYES OF THE UNIVERSE, Barclay James Harvest, Polydor
9	3	OPERNMELODIEN, WIE WIR SIE LIEBEN, Fischer Choir, Polydor
10	8	STIEPPENWOLF, Peter Maffay, Telefunken
11	13	MOON RIVER, Ray Conniff, Arcade
12	10	ROCK'N'ROLL JUVENILE, Cliff Richard, EMI
13	12	CLASSIC ROCK, London Symphony Orchestra, K-tel
14	11	GREATEST HITS, Abba, Polydor
15	15	DISCOVERY, Electric Light Orchestra, Jet
16	16	TRAEUMEREIEN, Richard Clayderman, Telefunken
17	NEW	THE OTHER SIDE OF THE ROAD, Smokie, RAK
18	17	HENRY JOHN DEUTSCHENDORF GENANNT JOHN DENVER—SEINE GROSSEN ERFOLGE, John Denver, RCA
19	14	TRIUMPH DER GOLDENEN STIMME, Karel Gott, Polydor
20	20	DSCHINGHIS KHAN, Dschinghis Khan, Jupiter

## JAPAN

(Courtesy Music Labo)  
As of 12/3/79  
SINGLES

This Week	Last Week	Artist	Title
1	1	OYAJI-NO-ICHIBAN-NAGAI-HI, Masashi Sada, Freeflight (Masashi)	
2	7	SACHIKO, Hirofumi Banba, Epic (JCM)	
3	12	IHO-JIN, Saki Kubota, CBS/Sony (April)	
4	2	C-CHO-KOTOBA-NI-GOYOJIN, Southern All Stars, Invitation (PMP)	
5	4	ANNA, Kai Band, Express (Shinko)	
6	3	YOSEBA-IINONI, Toshi Itoh/Happy & Blue, Canyon (Victor)	
7	5	MY LADY, Hiroshi Gou, CBS/Sony (Burning)	
8	9	WANTED, Dooleys, GTO (PMP)	
9	15	OMAE-TO-FUTARI, Hiroshi Itsuki, Minorufon (Sound Eye)	
10	13	OMOIDEZAKE, Sachiko Kobayashi, Warner/Pioneer (Daiichi)	
11	14	MANGEKYO, Hiroshi Iwasaki, Victor (TV Asahi/NTV/Geiei)	
12	8	SOPPO, Twist, Aard Vark (Yamaha)	
13	10	KANPAKU SENGEN, Masashi Sada, Freeflight (Masashi)	
14	6	AI-NO-SUICHUKA, Keiko Matsuzaka, Columbia (Nichion)	
15	17	REVIVAL, Miyuki Nakajima, Aard Vark (Yamaha)	
16	11	NIJJI-TO-SNEAKER-NO-KORO, Tulip, Express (Shinko)	
17	18	HOLLY AND BRIGHT, Godeigo, Nippon Columbia (Jenica)	
18	19	OYAJI-NO-UMI, Kenkichi Muraki, Philips (Violet/HBC)	
19	16	SEXUAL VIOLET NO. 1, Masahiro Kurwana, RCA (Nichion)	
20	NEW	DAITOAKI, Crystal King, Aard Vark (Canyon)	

### ALBUMS

1	1	ESSAY, Masashi Sada, Freeflight
2	NEW	KISHO-TENKETSU, Chiharu, Matsuyama, Canyon
3	2	GREATEST HITS VOL. 2, Abba, Discomate
4	NEW	OKAERINASAI, Miyuki Nakajima, Aard Vark
5	3	RAINY WOOD AVENUE, George Yanagivrainy Wood, Bourbon
6	NEW	KAGIRI-NAKI-CHOSEN, Alice, Express
7	4	MAGIC CAPSULE, Godeigo, Nippon Columbia
8	6	TABITAEBA SOKOKARA OTOKO, Kahsetsu Minami, Orchid

9	5	THE LONG RUN, Eagles, Asylum
10	7	THREE AND TWO, Offcourse, Express
11	8	CITY CONNECTION, Terumasa Hino, Flying Disk
12	9	GYAKURYU, Gou Nagabuchi, Express
13	18	SOLID STATE SURVIVOR, Yellow Magic Orchestra, Alfa
14	14	PEPPERMINT JACK, Arabesque, Victor
15	13	CIRCUS BOUTIQUE, Circus, Alfa
16	20	YOU'RE ONLY LONELY, J.D. Souther, CBS/Sony
17	10	ON THE WAY, Satoshi Kishida, CBS/Sony
18	11	MY GENERATION, Kai Band, Express
19	12	BALLAD, Mayo Shono, Blow-Up
20	NEW	GARASUMADO-NO-SHOJO, Kumiko Ohba, Toshiba

## AUSTRALIA

(Courtesy Kent Music Report)  
As of 11/26/79  
SINGLES

This Week	Last Week	Artist	Title
1	4	COMPUTER GAMES, Mi-Sex, CBS	
2	1	I DON'T LIKE MONDAYS, Boomtown Rats, Mercury	
3	3	GOOSE BUMPS, Christie Allen, Mushroom	
4	2	BORN TO BE ALIVE, Patrick Hernandez, CBS	
5	6	TUSK, Fleetwood Mac, Warner Bros.	
6	17	VIDEO KILLED THE RADIO STAR, Buggles, Island	
7	5	WE DON'T TALK ANYMORE, Cliff Richard, EMI	
8	15	SURE KNOW SOMETHING, Kiss, Casablanca	
9	9	GIRLS TALK, Dave Edmunds, Swan Song	
10	16	DREAM POLICE, Cheap Trick, Epic	
11	11	SAD EYES, Robert John, EMI America	
12	7	I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca	
13	8	LET'S GO, Cars, Elektra	
14	12	CRUEL TO BE KIND, Nick Lowe, Radar	
15	14	BOY OH BOY, Racey, RAK	
16	10	HOT SUMMER NIGHTS, Night, Planet	
17	NEW	NO MORE TEARS, Donna Summer & Barbra Streisand, Casablanca/CBS	
18	13	DON'T BRING ME DOWN, Electric Light Orchestra, Jet	
19	19	RISE, Herb Alpert, A&M	
20	20	HEARTACHE TONIGHT, Eagles, Asylum	

### ALBUMS

1	1	ROD STEWART'S GREATEST HITS, Warner Bros.
2	2	TUSK, Fleetwood Mac, Warner Bros.
3	3	THE LONG RUN, Eagles, Asylum
4	4	THE BEST OF KENNY ROGERS, United Artists
5	5	DYNASTY, Kiss, Casablanca
6	6	DISCOVERY, Electric Light Orchestra, Jet
7	7	DREAM POLICE, Cheap Trick, Epic
8	19	BEE GEES GREATEST, RSO
9	8	SLOW TRAIN COMING, Bob Dylan, CBS
10	12	INTO THE MUSIC, Van Morrison, Mercury
11	9	IN THROUGH THE OUT DOOR, Led Zeppelin, Swan Song
12	11	CANDY-O, Cars, Elektra
13	16	SMASH AND GRAB, Racey, RAK
14	13	HIGHWAY TO HELL, AC/DC, Atlantic
15	NEW	WET, Barbra Streisand, CBS
16	10	EAT TO THE BEAT, Blondie, Chrysalis
17	NEW	THE FINE ART OF SURFACING, Boomtown Rats, Mercury
18	14	MARATHON, Santana, CBS
19	NEW	GET WET, Mental As Anything, Regular
20	15	5, J.J. Cale, Shelter

## ITALY

(Courtesy Germano Ruscitto)  
As of 11/27/79  
ALBUMS

This Week	Last Week	Artist	Title
1	5	BUONA DOMENICA, Antonello Venditti, Philips/Polygram	
2	1	VIVA, I Pooh, CGD-MM	
3	2	BANANA REPUBLIC, L. Dalla & F. De Gregori, RCA	
4	3	COGLI LA PRIMA MELA, Angelo Branduardi, Polydor/Polygram	
5	9	SURVIVAL, Bob Marley & The Wailers, Island	
6	4	BREAKFAST IN AMERICA, Supertramp, A&M/CGD-MM	
7	6	DISCOVERY, Electric Light Orchestra, Jet/CGD-MM	
8	7	SOLI, Adriano Celentano, Clan/CGD-MM	
9	8	MYSTIC MAN, Peter Tosh, Rolling Stones/EMI	
10	19	THE LONG RUN, Eagles, Asylum/WEA	
11	10	CHICAS, Miguel Bose, CBS/CGD-MM	

12	14	DALLA, Lucio Dalla, RCA
13	11	IN CONCERTO, Febrizio De Andre, Ricordi
14	NEW	VIVA L'ITALIA, Francesco De Gregori, RCA
15	13	SLOW TRAIN COMING, Bob Dylan, CBS/CGD-MM
16	12	IN THROUGH THE OUT DOOR, Led Zeppelin, Swan Song/WEA
17	NEW	HAIR, Soundtrack, RCA
18	NEW	FEAR, Easy Going, Banana/CGD-MM
19	18	FLORIAN, Le Orme, Philips/Polygram
20	20	GELATO AL CIOCCOLATO, Pupo, Baby/CGD-MM

## HOLLAND

(Courtesy TROS Radio)  
As of 11/27/79  
SINGLES

This Week	Last Week	Artist	Title
1	1	CRAZY LITTLE THING CALLED LOVE, Queen, EMI	
2	4	WEEKEND, Earth & Fire, Philips	
3	3	WE GOT THE WHOLE WORLD IN OUR HANDS, Nottingham Forest, Warner Bros.	
4	2	GIMME GIMME GIMME, Abba, Polydor	
5	15	GET UP AND BOOGIE, Freddie James, Warner Bros.	
6	9	SHE'S IN LOVE WITH YOU, Suzi Quatro, RAK	
7	10	OOH YES IT DO, Luv, CNR	
8	8	STAR, Earth, Wind & Fire, CBS	
9	5	WE BELONG TO THE NIGHT, Ellen Foley, Epic	
10	11	IT'S ALL IN THE BIBLE, Snoopy, CNR	
11	6	MESSAGE IN A BOTTLE, Police, A&M	
12	7	KNOCK ON WOOD, Amii Stewart, Ariola	
13	14	LAUGH AND WALK AWAY, Shirts, EMI	
14	NEW	PLEASE DON'T GO, K.C. & The Sunshine Band, TK	
15	16	WIGGLE AND A GIGGLE ALL NIGHT, Cory Daye, RCA	
16	13	SURE KNOW SOMETHING, Kiss, Casablanca	
17	20	LADY OF THE DAWN, Mike Batt, CBS	
18	NEW	LOVE AND UNDERSTANDING, Mac Kisson, CNR	
19	12</		

# Orfeon Reorganizes To Exploit Maximum Mexico \$

NEW YORK—Mexico's Discos Orfeon is being reorganized into three autonomous divisions, part of a plan to increase its competitive posture in this \$325 million market.

President Rogerio Azcarraga Madero detailed his company's new look during a recent New York visit, noting the acquisition of 16 new presses for its Mexico City factory (bringing the total of presses to 40) and the upgrading of facilities generally, to attract custom work in addition to own product.

Orfeon studios continue with one 8-track unit, and one 16-track—sufficient, says Azcarraga, for the firm's needs at this time.

Orfeon is now reorganized into three divisions: industrial, distribution and product. First will handle maintenance of equipment in the studios, the plant, the manufacture of 8-tracks and cassettes, lithography and raw materials production.

Distribution will be responsible for own product, and that of other labels in Mexico, and also the U.S. in some regions (Azcarraga hopes to handle the new Discos CBS line).

Product will oversee just that, with the authority to sign and develop artists at home and abroad.

"We hope that we'll now be prepared to compete with the multinational companies which, despite their considerable resources, have yet to develop an international star out of Mexico, from scratch. They've simply bought talent developed by others.

"Nevertheless, the international Latin companies discriminate against Hispanic singers, because they don't sell one thousandth of what the American acts do.

"In Mexico, whoever manages to sell more than 100,000 is considered very hot. The all-time super hit was 'Saturday Night Fever', with 700,000 sales."

This year has been good for Or-

feon, too. Palito Ortega sold a reported 280,000 copies of "Por Muchas Razones Te Quiero (For Many Reasons I Love You)," and 150,000 of "Caminemos (Let's Walk)."

Other major successes have been with Lupita D'Alessio, Enrique Guzman, Johnny Laboriel and King Clave.

With the company's reorgan-

ization, Azcarraga hopes to open new branches in South America, particularly in Brazil and Venezuela, markets which, like Mexico, are growing at an accelerating pace.

At present, Orfeon is running

three catalog drives, spanning the history of Mexican music, rock'n'roll from the '50s and '60s, and "100 Years of Danzon." A fourth campaign is in development, embracing the best of the Mexican trios.

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### Austrians Elect

VIENNA—A general meeting of the Austrian branch of the International Federation of Producers of Phonograms and Videograms has elected a new board of directors.

The election was a crucial one since the record industry cartel here ends Dec. 31 (*Billboard*, Nov. 17, 1979), leaving IFPI the only official forum for music business matters.

The eleven member companies elected as president Gerald Jacobs, Phonogram managing director, Musica managing director Franz Wallner will be responsible for financial matters, while Stephan Von Friedberg, managing director of Ariola, remains general secretary.

The hitherto three-man board was made five-strong with the election as additional members of Erich Turan, Polydor managing director, and Peter Mampell, managing director of EMI Columbia.

### Folk Concert Series

MADRID—New folk-music label, Guimbará, celebrates a successful first year of operation with a series of concerts in Spain's major cities, headlined by an array of international folk talent.

Stars include Happy Traum, Le Grand Rouge, Quintin Cabrera, Trovante, Alain Giroux, Emilio Cao and new Spanish group Suburbano.

Distributed by CFE (Compania Fonografica Espanola), Guimbará has released more than 80 albums in its first year, many of them 2 LPs. Artists on the label include Pentangle, Gerry Rafferty, Boys of the Lough, Alan Stivell and Malicorne.

# 'Selective' Radio Promos Attract Publishers

Continued from page 4

ing out marketing strategies with labels involved in their productions.

While publishers of varying degrees of size at least hire independent promotion people on a record-to-record basis, one publishing firm insists that promotional activities are the sole responsibility of the label.

"We don't see the profitability of promotion on our end," states Carl Griffin, professional manager in the East for Jobete Music, the publishing arm of Motown Records. "Our policy is that we're supplying labels with hit material and it's their job to get it played."

While Screen Gems-EMI Music recently ended more than a decade of internal national promotion, Paul Tannen, vice president and director of professional activities, continues to turn to the independents for help "as the situation arises."

Tannen says the company's "programming series"—special albums saluting an artist and/or writer—are used as radio station mailers in order to gain airplay. Although this series is also earmarked for cover versions,

"Airplay alone can pay for these specials," Tannen maintains.

At Chappell Music, senior creative vice president Irwin Schuster says the firm depends solely on independent promotional assistance, with someone in this area working on selected product "around 75% of the year."

However, Schuster says there's always consultation and coordination with the involved label before Chappell takes the promotion plunge.

Gina Blanda of April-Blackwood Music, one of the few full-time promotion (as well as publicity) staffers, says her function in contacting radio has helped make singles out of LP cuts and "places a priority on records that labels may not see that way. It's worth it to us if we can get performances that can also stimulate mechanical income."

"Sometimes labels think we're a pain in the neck, but we try to be useful." Her activities are supported by independents from time to time.

Internal promotional staffers are considered a "must" at the Entertainment Co., insists Charles Kopp-

pelman. "We're a big production factor, too, so we're not typical of most publishers," insists Koppelman.

**Assistance in preparing this story provided by Kip Kirby.**

In addition to independents, the firm is staffed with Susan Goldman and Robin Miller for promotional as well as marketing and merchandising liaison with labels.

By the middle of 1980, Mighty Three Music, the publishing wing of Philadelphia International Records, expects a full-time promotional staffer, although publishing chief Earl Shelton is making a "thorough investigation" of such needs.

Shelton says that the publishing unit now turns to the label's promotional department and independents on projects not related to Philadelphia International product.

MCA Music engages a different promotional track than most, according to Leeds Levy, assistant to the president. With its involvement in motion picture scores, the company has on retainer George Russell, a Los Angeles-based independent who specializes in promoting soundtracks. Also, via the firm's own label, Panorama, it has Manny Bella doing secondary market promotion. Panorama is distributed by RCA Records.

In Nashville, MCA also has producer/writer Jerry Crutchfield assist in promotion. But, notes Levy, "the cost constraints are tougher and you have to wonder where your profits are when you're spending \$150 to \$200 to hire an independent. The trend is to do more co-op promotion."

As for the Nashville area, several firms such as Combine Music and Cedarwood use one or more in-house promotional staffers, while others such as Tree and House of Gold rely on independents.

At a recent ASKAPRO seminar hosted by the American Guild of Authors & Composers in Holly-

wood, Gaylon Horton, division manager of the Welk Music Group, stated:

"I don't go out and kill to get a song recorded and then see it lost because the record company didn't market it right. So we promote the record; we hire independent promotion men; we get involved in their sales. I spent 6½ programming radio, so I get on the phone to every person I know."

ATV Music offers in-house promotion through Harry Shannon, director of artist/writer development, and via part-time assistance in Nashville and New York. All are primarily engaged in building a base in secondary and below markets.

According to Marv Goodman, chief of eastern operations, liaison with involved labels is vital "to make sure nobody's stepping on anybody's toes."

As with others, independents are hired on a situation-by-situation basis.

A more aggressive promotional stance is underway at United Artists Music, according to Harold Seider, president. "We are definitely more radio promotion oriented than ever before."

Although Seider and Barry Bergman, recently named creative affairs vice president at UA Music, will tie in promotional support as related to artist commitment by labels, the company, in addition to independents, will assign UA personnel to visit stations and make record and promotional material mailings.

Says Bergman: "Today's publisher must be in touch with radio to know what is taking place in the market each day—and he must 'work' radio to help maximize his writer/artists and his new copyrights."

Marvin Cane, president of Famous Music, declares, "We have the unique advantages here at Famous that many of our department heads were formerly in radio and because of their experience in the field we promote from the inside, but a sizeable amount is done on the outside when we are involved in a major product."

CAM's Victor Benedetto says the publishing/production operation utilizes both inside and outside promotion for material. Artie Simon heads in-house promotion, with independents called when the need arises.

DECEMBER 8, 1979, BILLBOARD

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love a little colder and your face a little stranger especially in the morning when  
ever I try to look my best and you show not a ounce of love for me and  
then when you smile at some one else I'm scared that I'M LOSING YOU when  
night after night we go to bed leaving so many things to go on sad and  
new er a word you and love me I'm scared that I'M LOSING YOU is it that deep  
for us to part? it happens so ly where if you could see when  
in my heart you'd know my love's all there I wish I knew how to hold your  
love and its not just the one I'm thinking of its holding you say with ev ry  
look "You'll never be loosing me" Fine

**JOHN DROGAS**  
11491 REPUBLIC APT. 12  
WARREN, MICHIGAN 48089

## Japan Firms

Continued from page 42

comes to withstand the pressure from long-established competitors—although this depends on the type of product, the a&r departments in the international divisions of record companies, the contribution the publisher can make to the artist's growth, either via visual material supplied by its foreign counterpart, or through joint concert tours and live promotion.

When dealing with Japanese sub-publishers, foreigners are advised to consider the latter's past reputation and history of innovation, although the two don't always go hand-in-hand.

It's thought relatively safe to judge a prospective subpublisher on the number of covers it's acquired for foreign repertoire. In this way, there's some assurance of success in terms of sales and exposure through various television, radio and video appearances. Concert promotion is an entirely different medium, however.

Meanwhile, a number of small publishers and sub-publishers are frequently bought out by majors, or must relinquish their catalogs when it becomes apparent that they lack knowledge of foreign product and its acceptability in the unique Japanese market, where, in most cases, an average initial pressing on foreign rock product is no more than 3,500 pieces (album) and 1,200 (EP).

## It's 30 Years For Marks' 'Rudolph'

NEW YORK—Rudolph the Red-Nosed Reindeer has been guiding Santa's sleigh for 30 years since its recording debut by Gene Autry (Columbia) in 1949.

'Tis also the season for other Holiday favorites and television specials originated by writer Johnny Marks through his St. Nicholas Music.

In addition to "Rudolph," Marks will be seeing the exposure of such other songs as "Rockin' Around The Christmas Tree," first heard via Brenda Lee's 1960 Decca recording; "I Heard The Bells On Christmas Day," first cut by Bing Crosby (Decca) in 1956, and "A Holly Jolly Christmas," first cut by Burl Ives in 1963 (Decca).

On tv, "Rudolph The Red-Nosed Reindeer" receives its 16th annual showing Thursday (6) on CBS, stacking up as the longest running video special in history. On Dec. 16, it's time for "Rudolph's Shiny New Year" with Red Skelton (ABC) and Roberta Flack and Buddy Ebsen star on "The Tiny Tree," being shown for the fifth year on CBS.

A Marks newcomer, already

shown (Nov. 25 on ABC), is "Rudolph & Frosty," with Ethel Merman, Mickey Rooney, Shelley Winters and Red Buttons. Porter Wagoner's current country single, "Everything I've Always Wanted," is from the special.

Added to the more than 500 versions of "Rudolph" this year are versions by Paul McCartney and Willie Nelson, both CBS.

Marks cites these other "Rudolph" stats: more than 128 million records sold worldwide; more than 7 million copies of sheet music and 25 million copies of 140 different arrangements. Also, Marks' Christmas Community Lyric Book has sold more than four million copies, he reports.

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# Adult Contemporary

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	11	<b>YOU'RE ONLY LONELY</b> J.D. Souther, Columbia 1-11079 (Ica Agn, ASCAP)
2	2	12	<b>BROKEN HEARTED ME</b> Anne Murray, Capitol 4773 (Chappell & Co./Sailmaker, ASCAP)
3	5	8	<b>BETTER LOVE NEXT TIME</b> Dr. Hook, Capitol 4785 (House Of Gold, BMI)
4	7	6	<b>DO THAT TO ME ONE MORE TIME</b> Captain & Tennille, Casablanca 2215 (Moonlight & Magnolias, BMI)
5	11	5	<b>SEND ONE YOUR LOVE</b> Steve Wonder, Tamla 54303 (Motown) (Jobete/Black Bull, ASCAP)
6	4	9	<b>SHIPS</b> Barry Manilow, Arista 0454 (April Music/Ian Hunter, ASCAP)
7	9	9	<b>STILL</b> Commodores, Motown 1474 (Jobete/Commodores, ASCAP)
8	12	7	<b>DEJA VU</b> Donna Warwick, Arista 0459 (Ikecu/Angela, BMI)
9	10	6	<b>ESCAPE</b> Rupert Holmes, Infinity 50035 (MCA) (The Holmes Line Of Music, ASCAP)
10	6	6	<b>PETER PIPER</b> Frank Mills, Polydor 2002 (Peter Piper/Unichappell, BMI)
11	18	5	<b>WE DON'T TALK ANYMORE</b> Cliff Richard, EMI America 9025 (Capitol) (ATV, BMI)
12	3	12	<b>YOU DECORATED MY LIFE</b> Kenny Rogers, United Artists 1315 (Music City, ASCAP)
13	17	4	<b>I'D RATHER LEAVE WHILE I'M IN LOVE</b> Rita Coolidge, A&M 2195 (Irving/Woolnough/Jemava/Unichappell/Begonia Melodies, BMI)
14	14	6	<b>COOL CHANGE</b> Little River Band, Capitol 4789 (Screen Gems/EMI, BMI)
15	15	8	<b>BABE</b> Styx, A&M 2188 (Stygian/Almo, ASCAP)
16	24	4	<b>COWARD OF THE COUNTY</b> Kenny Rogers, United Artists 1327 (Roger Bowling, BMI/Sleepy Hollow, ASCAP)
17	19	7	<b>LOOKS LIKE LOVE AGAIN</b> Diane Rogers, International Artists 500 (Duchess Music, BMI)
18	8	8	<b>PLEASE DON'T LEAVE</b> Lauren Wood, Warner Bros. 49043 (Creeping Licking, BMI)
19	13	7	<b>NO MORE TEARS (Enough Is Enough)</b> Barbra Streisand & Donna Summer, Columbia/Casablanca 1-11125 (Olga/Fedra, BMI)
20	16	8	<b>WHAT CAN I DO WITH THIS BROKEN HEART</b> England Dan & John Ford Coley, Big Tree 17000 (Atlantic) (Cold Zinc, BMI/First Compass/ Silver Nightingale, ASCAP)
21	21	12	<b>HALF THE WAY</b> Crystal Gayle, Columbia 1-11087 (Chriswood, BMI/Murfeezongs, ASCAP)
22	26	4	<b>CHIQUITITA</b> Abba, Atlantic 3629 (Unicel, ASCAP)
23	20	19	<b>THIS NIGHT WON'T LAST FOREVER</b> Michael Johnson, EMI America 8019 (Captain Crystal, BMI)
24	23	24	<b>ALL THINGS ARE POSSIBLE</b> Dan Peek, MCA/Songbird 41123 (Ward) (Christian Soldier, ASCAP/Home Sweet Home, BMI)
25	22	16	<b>SO GOOD, SO RIGHT</b> Brenda Russell, Horizon 123 (A&M) (Rutland Road, ASCAP)
26	30	24	<b>IF YOU REMEMBER ME</b> Chris Thompson, Planet 45904 (Elektra/Asylum) (Chappell/Red Bullet, ASCAP/Unichappell/Begonia Melodies, BMI)
27	31	8	<b>PLEASE DON'T GO</b> K.C. & The Sunshine Band, TK 1035 (Sheryn/Harrick, BMI)
28	37	5	<b>THIS IS IT</b> Kenny Loggins, Columbia 1-11109 (Milk Money, ASCAP/Sng, BMI)
29	34	5	<b>PRETTY GIRLS</b> Melissa Manchester, Arista 0456 (New Bianca, ASCAP)
30	38	2	<b>HOLDIN' ON FOR DEAR LOVE</b> Luba, MCA/Curb 41152 (House of Gold, BMI)
31	29	10	<b>FOREVER</b> Orleans, Infinity 9006 (Lucid, BMI/Oriental Songs, ASCAP)
32	28	12	<b>RAINBOW CONNECTION</b> Kermit The Frog, Atlantic 3610 (Welbeck, ASCAP)
33	36	3	<b>ROTATION</b> Herb Alpert, A&M 2202 (Almo/Badazz, ASCAP)
34	35	6	<b>TAKE THE LONG WAY HOME</b> Supertramp, A&M 2197 (Almo/Delicate, ASCAP)
35	39	4	<b>SMOOTH SAILIN'</b> Jim Weatherly, Elektra 46547 (KEGA, ASCAP)
36	44	3	<b>YES, I'M READY</b> Teri De Sario With K.C., Casablanca 2227 (Dandelion, BMI)
37	33	5	<b>LOVE PAINS</b> Yvonne Elliman, RSO 1907 (World Song/Golden Clover, ASCAP)
38	42	2	<b>CAN'T TAKE MY EYES OFF OF YOU</b> Maureen McGovern, Warner Bros. 49129 (Saturday/Seasons Four, BMI)
39	47	3	<b>MAKE BELIEVE IT'S YOUR FIRST TIME</b> Bobby Vinton, Tapestry 902 (Music City, ASCAP)
40	41	3	<b>WAIT FOR ME</b> Hall & Oates, RCA 11747 (Hot Cha/Six Continents, BMI)
41	50	2	<b>CRUISIN'</b> Smokey Robinson, Tamla 54306 (Motown) (Bertan, ASCAP)
42	43	4	<b>DO IT IN A HEARTBEAT</b> Carlene Carter, Warner Bros. 49083 (Rare Blue/Plangnet Visions, ASCAP/Unichappell, BMI)
43	48	4	<b>ROCK WITH YOU</b> Michael Jackson, Epic 950797 (CBS) (Almo, ASCAP)
44	46	3	<b>YOU ARE MY MIRACLE</b> Roger Whittaker, RCA 11760 (Tembo Music Canada, CAPAC)
45	49	3	<b>I APOLOGIZE</b> Wayne Newton, Aries II 107 (Shird, ASCAP)
46	NEW ENTRY		<b>NO CHANCE</b> Meon Martin, Capitol 4794 (Rockslam, BMI)
47	NEW ENTRY		<b>LET ME BE YOUR WOMAN</b> Helen Reddy, Capitol 4786 (Musicways/Miraleste, BMI)
48	45	4	<b>NEW AND DIFFERENT WAY</b> Jimmy Messina, Columbia 111094 (Jasperilla, ASCAP)
49	NEW ENTRY		<b>MY PRAYER</b> Glen Campbell, Capitol 4799 (Seventh Son, ASCAP)
50	NEW ENTRY		<b>I STILL HAVE DREAMS</b> Tucker Farry, Asylum 46604 (Hudson/Ging Mountain, ASCAP)

## DG Issuing 2 Russian Opera Sets

NEW YORK—Two esoteric Russian operas will be introduced to American audiences in new recordings issued by Deutsche Grammophon this month. A large radio mailing is planned to gain exposure for the unfamiliar prerevolutionary works, "Oresteia" by Sergey Tanev and "Absalom And Etery" by Zakharia Paliashvily.

The new complete recordings made in Russia are being released through DG's licensing agreement with Melodiya in the Soviet Union and will be mailed to the "majority" of classical stations, according to Classics International vice president Scott Mamps.

"Oresteia," an operatic trilogy after Aeschylus, premiered in 1895 is written in a cosmopolitan classical style. The work is sung in Russian.

Soviet Georgian folk influences are apparent in "Absalom And Etery" which premiered in 1913 and is sung in Georgian dialect in the recording.



BIRTHDAY HONORS—Composer Aaron Copland, center, holds a copy of his "Complete Music For Solo Piano" on the Columbia Masterworks label that was released in connection with his 79th birthday Nov. 14. The music is played by pianist Leo Smit, right. Tom Frost, director of the label's a&r department, is on the left.

## Album To Honor British Musical Conductor Neel

TORONTO—The Moss Music Group of Canada is offering a specially priced Turnabout release to honor the 75th birthday of British conductor Boyd Neel, a long-time local resident.

The album, "A Concert For Strings," was recorded in 1973 by the Canadian Talent Library and includes light music of Wolf-Ferrari, Anthony Collins, Bizet, Rimsky Korsakoff, Wirén, Armstrong Gibbs, Mendelssohn, Volkman and Maurice Dela.

An honorary doctorate in music from the Univ. of Toronto was awarded to Neel recently, and the birthday celebration also included a 13-part CBC radio series.

## VERA ZORINA PRODUCER 'Dancer's Choice' Goes Into 2nd Deluxe Printing

NEW YORK—CBS Records is going into its second printing on the latest Legacy series release, "Dancer's Choice," produced by Vera Zorina (Mrs. Goddard Lieber-son).

The double LP set with deluxe packaging at \$26.98 list includes a 60-page book containing 200 photos and drawings.

The Legacy series with its lavishly packaged albums containing in-depth research and annotation was launched by Goddard Lieber-son, the late head of CBS Records. Most Legacy series titles have been deleted and now are collector's items.

"Dancer's Choice" is described as a "labor of love" and reportedly took more than two years to pro-

duce, with all research and writing handled by Vera Zorina. The book's 12 chapters cover all aspects of the dance.

According to a CBS Masterworks source, supplies of the album were exhausted immediately after the set's release in November. The initial printing numbered 5,000 sets.

Musical selections trace important ballet premiere of Diaghilav's Ballet Russo company in the period 1909-1929. The recording also includes excerpts from Tchaikovsky's "Nut-cracker."

The album is being advertised in dance magazines and ballet company programs. Musical selections are conducted by Ormandy, Stravinsky, Ansermat, Robert Irving and others.

## 2-Week Bach Festival Scheduled In Madeira

NEW YORK—A two-week Bach festival, promoted as part of a vacation travel package, will be brought to the Portugese island of Madeira June 12-24 by International Bach Festivals Inc.

Performances of major works including the "B Minor Mass" and the complete "Brandenburg Concerti" will take place in the 15th century Cathedral de Se, located in Funchal, Madeira's capital city. Announced soloists include Jean-Pierre Rampal, Leonard Rose, Maureen Forrester, Jaime Laredo, Gerard Schwarz, Anthony Newman, Elmar Oliviera and Seth McCoy among others, with the Gulbenkian Choir of Lisbon and International Bach Festival Orchestra.

## Arnaud Fanfares Recorded Digitally

CHICAGO—Composer Leo Arnaud's brass fanfares, including the familiar musical signature of ABC-TV's Olympics coverage, have been recorded by the Cleveland Symphonic Winds.

The Arnaud fanfares will appear on a new album by conductor Fredrick Fennell for Telarc Records. The digital recording is expected to be issued in mid-1980 and includes a new Arnaud fanfare written especially for the session.

## Classical Notes

Crystal Records' best selling recent release is an LP repressing of original Victor recordings circa 1910 by Herbert C. Clarke, cornet soloist with the Sousa band. The LP is in its third pressing since release in June, claims Crystal. Orchestral and chamber music concerts taped at the Aspen Music Festival are being broadcast by New York's WNCN-FM. The 11-part radio series airs through Dec. 29.

Mobile Fidelity Sound Labs branches into classical repertoire with the Softy Chicago Symphony Beethoven "Ninth Symphony" recording. The label's deluxe pressings for audiophiles originated to please pop tastes.

Telarc Records is scheduling the Cleveland Orchestra for a series of tapings in January. On tap are two major, full-length 20th century scores with Lorin Maazel again on the podium. George Rochberg String Quartets are performed by the Concord Quartet in a forthcoming RCA Red Seal release.

The Chamber Music Society of Lincoln Center travels South to inaugurate a week long Miami Beach Chamber Music Festival, Dec. 17-23. Five performances are scheduled in the Beach's Temple Beth Shalom Auditorium. Composer and educator Andras Mihaly has been appointed director of the Hungarian State Opera. He's the father of the leader of the top Hungarian rock group Omega.

Metropolitan Opera Saturday radio broadcasts under Texaco sponsorship resumed for the 40th consecutive season Saturday (8) with Raina Kabaivanska, Yuri Mazurok, Nicolai Gedda and Paul Plishka in the cast of Tchaikovsky's "Eugene Onegin." Texaco's Met Opera sponsorship is claimed to be the longest without interruption for any program in the history of radio. The New Jersey Symphony becomes the first

orchestra to book a Soviet classical performer and an American jazz artist on the same program. Philadelphia correspondent Maure Orenden reports that an upcoming all-Gershwin concert will feature jazz great Sarah Vaughan and Russian piano virtuoso Lazar Berman. It's part of a new effort to attract major guest artists with appearances in larger venues in Newark, New Brunswick, Trenton, Atlantic City and New York City and Philadelphia. Executive director John L. Hyer plans the phase out of the orchestra's performances in high school auditoriums and smaller theatres by 1984 reportedly.

DATELINE PRAGUE: Annual awards by the two Czech record companies to artists deemed to have made the best contribution to the year's recordings have been presented, correspondent Lubomir Doruzka reports. Supraphon's awards—called "Gold Disks" though they have nothing to do with sales—went to tenor V. Pribyl for the Janacek song cycle "Diary Of One Who Vanished," to chormaster J. Veselka for a two-record set of Janacek choral works, and to chamber groups Symposium Musicum and Prague Madrigalists for the disk "Music From The Time Of Charles IV."

Supraphon's lesser known counterpart Panton also handed out prizes, known as "Golden Shields." Recipients were the late composer Václav Dobias in memoriam for his String Quartet and "Nursery Rhymes" for Nonet, and composer Jiri Pauer for his "Initials" for Orchestra. Also, Suk Quartet for recordings of Shostakovich and Tchaikovsky String Quartets, conductor Zdenek Kasler and chormaster Pavel Kuhnfor for recordings of contemporary music, the New Prague Trio for recordings of Smetana and Flosman works, and the Czech Philharmonic woodwinds for works by Dvorak and Krommer.

DECEMBER 8, 1979, BILLBOARD



**Stereo Debut:** Sony TPS-L2, dubbed the "Soundabout," is the first two-channel hand-held portable cassette player, operable with a second optional set of headphones for "his and her" listening.

## Sony: 1st Hand-Held Stereo Cassette Unit

• Continued from page 1

quency response of 40 Hz to 12 kHz. But the new technology in the tape transport, coreless motor and headphones lends themselves to future models in the Microcassette and metal-particle tape formats, as well as recorder and radio combinations, Okazaki acknowledges.

The player is only 3 1/2 by 5 5/16 by 1 3/16 inches, and comes with a one set of headphones two alkaline batteries offering eight hours of continuous play, carrying case and demo cassette. With two headphone outputs, "his and her" listening is possible, with a second MDR-3LD set at about \$50 list.

Other features include a "Hot Line" button for audio muting which allows two-way conversation through the headphones with a built-in mike; auto shutoff at end-of-tape; cue and review; adjustable left/right-channel volume controls,

and tone control; four power sources—via AC adapter, DC 12-volt car battery, rechargeable battery back, two AA regular or the alkaline units, plus fast winding time (2 1/2 minutes for a C-60).

Developed jointly by Sony's tape recorder division and Research Center, the new player incorporates a super counter-inertial flywheel system for extremely stable tape speed with virtually no wow and flutter, and a coreless motor that maximizes battery efficiency to provide the eight-hour alkaline playback span. Power output is 15 milliwatts with maximum 10% harmonic distortion.

The headphone breakthrough was critical, Okazaki emphasizes, since the unit had to be lightweight yet strong enough to produce a big sound in stereo, accomplished with a new small, powerful magnet and the

(Continued on page 54)

## See Benelux Record/Video Future Links

By ERNST STAVENTUTER

AMSTERDAM—While the industry generally looks to vital developments in the field of video recordings, a key figure in the Dutch industry believes the importance of audio software will continue to grow into the 1980s.

This more conservative viewpoint of Leo Boudewijns, director of the Dutch national group of IFPI, the International Federation of Producers of Phonograms and Videograms, was projected at the first dealer convention of Billboard-Benelux, staged at the Hilton Hotel recently.

Boudewijns, who heads NVPI, Nederlandse Vereniging Van Producenten and importeurs Van Beeld & Geluidsdragers, told around 100 delegates that he felt the video alternatives would need some 5 to 10 years to really become of interest commercially.

And he said that in the meantime there would be continued market research to establish what the consumer really wants, something not yet made clear. But he urged the record industry to protect its interests in the videodisk field.

Delegates were welcomed by Lee Zhitto, editor-in-chief and publisher of Billboard, in videotaped comments from Los Angeles.

Jan Assman, director of Grammoservice, a wholesale operation run by a group of record companies, talked about vital technical developments coming in the 1980s, including satellites and cable television. He foresaw a faster development of the video field, with more and more business links between the major companies involved.

Another problem tackled at the convention was piracy, and it is ex-

(Continued on page 55)

20-TITLE LAUNCH

## Key WEA Role In WCI Home Video

• Continued from page 3

than net 45, depending on the order cycle.

No advertising co-op allowances will be available initially, with WCI Home Video and WEA more inclined to put those dollars into in-store merchandising displays and other point-of-purchase efforts.

WEA International, under operations director Jim Caradine, already is deep into market research on which countries will get the first WCI video thrust, but it may be significant that John Fruin, managing director of WEA U.K., was on hand for the formal presentation.

In addition to WEA distribution to music outlets and racked locations in the U.S. and Canada, independent consumer electronics rep organizations will be used for television, appliance and video specialty dealers, Fink said, since a large portion of current video software is now sold at the point of machine purchase.

Other distribution avenues will be tested, including Independent News, another WCI company that is the leading book/magazine/comics distributor in the U.S. with 400 wholesalers servicing about 100,000 retail outlets, he said. The rental concept also may be tested further down the road, with a company like Fotomat, he acknowledged.

All titles will be available on one cassette, including the two-hour-

plus "Superman," highest list at \$65 with "All The President's Men," "The Exorcist," "The In-Laws" and "The Wild Bunch" all at \$60. The two "Woodstock" programs, each 90 minutes plus, are \$50 each, and an interesting test program, "Flavors Of China" with authentic recipes, also is \$50.

S/T Videocassette Duplicating in Leonia, N.J., is handling all Beta and VHS duplication, with Copy-Guard anti-piracy encoding on all tapes. Fink emphasized in answer to a query. Also in the unseen vertical interval of the tape is a special "Fingerprint" code to trace any suspected pirate product, as WCI is cooperating fully with the Motion Picture Assn. of America and the FBI.

"We have taken a value-added (Continued on page 55)

## FCC Waits For Field Tests On Stereo TV Units

WASHINGTON—The Federal Communications Commission will not take any action on creation of stereo television until it receives a report from the Broadcast Television System Committee of the Electronic Industries Assn.

Thomas Keller, chairman of the multichannel subcommittee of the television body, hopes that field tests of tv stereo will begin next spring. Keller is director of engineering for WGBH-TV Boston.

Keller's group has responsibility for examining approaches to tv stereo broadcasting submitted by the Electronics Industries Assn. of Japan, Quasar, Zenith and Tele-sonics. One of them will emerge as the system for the U.S., following approval by the FCC.

When the question gets to the FCC, approval will no doubt be helped by broadcaster lobbying. However, right now, the National Assn. of Broadcasters has not taken a stand on the issue.

But NAB assistant engineering vice president Chris Payne says that the attitude of broadcasters is turning positive on the issue. Payne notes a General Telephone & Electronics consumer survey which shows a high level of interest in stereo tv and the success of stereo tv in Japan.

## Craig Acquisition Off

LOS ANGELES—Negotiations for the acquisition by Craig Corp. of Great American Sound have been terminated, it was announced by respective presidents Peter Behrendt and Bob Hefley, after joint product developments and marketing possibilities were explored.

## Hi Fi, Video Deals For 29th Goody's

WILMINGTON, Del. — Sam Goody's chain of record, tape and audio stores expanded into the state of Delaware for the first time with the recent opening of a new store in the Concord Mall here.

It became the 29th retail store in the Goody chain operating in the metro New York City, New Jersey and the Philadelphia areas.

Apart from the variety of specials as openers, the local store featured

the personal appearance of Julius Erving, basketball star of the Philadelphia 76ers.

Grand opening specials, which were offered in all the stores in the chain as well, included free Pioneer SE-205 stereo earphones with the purchase of a \$399.95 system; a free \$24.95 value cartoon with the purchase of a home video movie by Magnetic Video, and a free portable cassette storage box with the purchase of five BASF blank tapes.



Billboard photos by Laurie Warner/Photovision

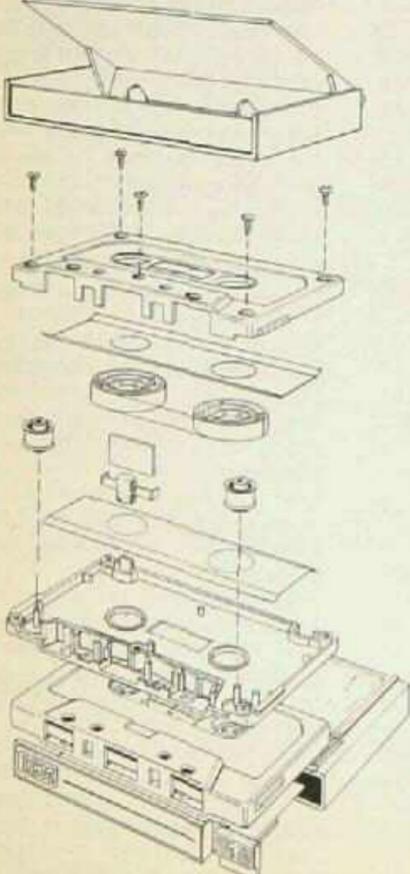
**AES CHIEF**—Peter Burkowitz, head of Polygram Record Operations in Hamburg, officially takes over as president at the recent Audio Engineering Society New York expo.



**HONORARY MEMBERSHIPS**—Sharing AES citations are former president Emil Torick, left, CBS Technology Center, and outgoing head Jay McKnight, Magnetic Reference Lab.

DECEMBER 8, 1979, BILLBOARD

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## Sound Waves

By IRWIN DIEHL

NEW YORK—Over the past several years the James B. Lansing Sound Co. has secured an impressive share of the monitor loud-speaker market. Components and systems of the Southern California manufacturer have become commonplace in recording studio control rooms as well as other commercial sound facilities. Until recently, the company has concentrated exclusively on the manufacture of loudspeakers, speaker systems and components.

The company is now venturing into electronic products manufacture with the introduction at the recent Audio Engineering Society expo of four devices of which at least one, a compressor/limiter, could find application in record production. All will be sold through JBL's professional dealer network.

One of the new products is an Automatic Microphone Mixer, Model 7510, introduced as a prototype with no user price. The mixer is configured with 24 inputs which may be combined and mixed automatically without operator attendance.

Designed primarily for sound reinforcement duty, the 7510 offers manual, automatic and priority modes of operation. The automatic mode permits electronic control of the mix operations through individual channel and level pre-sets. The priority mode allows one or more microphones to mute the remaining inputs when the priority channels are activated.

The 7510 Automatic Mixer also

includes feedback prevention circuitry and 48-volt phantom power. Applications, in addition to panels, conferences, and boardroom, are theater and certain types of musical stage productions.

JBL's Compressor/Limiter is the model 7130, a dual input device that combines two microphones or line inputs to a single output.

Attack and release times are fixed, by three-position switches, to fast, medium or slow. An illuminated W meter indicates output level or amount of gain reduction. Zero-VU may be set by a front panel control to 0, +4, or +8 dBm.

Though designed perhaps with sound reinforcement applications in mind, the provisions for mixing mi-

(Continued on page 55)

## U.S. Marketing Firm For Denon

CHICAGO—A Jan. 1 distribution shift will be made by Nippon Columbia (Denon) which is setting up its own factory direct U.S. marketing company.

The Japanese firm manufactures Denon DX blank tape and Denon audio components. U.S. distribution has been handled by American Audiopoint, a subsidiary of Columbia, Mo. based Discwasher Inc.

Discwasher also is the distributor for Denon PCM digital recordings. This line will not be affected by the distribution realignment.

## 'Superdisk' Summit Set Before CES

NEW YORK—At least 22 audiophile labels and production and distribution firms will hold a "superdisk summit" in Las Vegas, just prior to the opening of the Winter Consumer Electronics Show, to discuss mutual concerns.

With Steve Krauss and Baxter Boyington of Pismo Beach, Calif.-based Nautilus Recordings taking the lead, questionnaires were sent to 53 firms involved in the super-fi market, asking for comments and support.

Initial feedback led to the scheduling of a Jan. 4 open forum at Caesars Palace from 3 to 6 p.m., Boyington reports, with a number of topics open for discussion. A steering committee may be formed to continue whatever efforts come from the meeting, he notes.

Included are general market education and expansion, visibility at CES and NARM, and within the respective consumer electronics and recording industries; reduction of high royalty rates with the AF of M and AFTRA, currently based on list

## Sony Stereo Is First Hand-Held

• Continued from page 52

first mini stereo headphone jack produced by Sony.

Sony audio dealers are getting their first look at the unit this week, although some with Japanese connections already have placed orders based on response in that market.

The consumer products division already has warehouse stock ready to ship to stores, with a number of cross-merchandising promotions planned to take advantage of the big holiday season.

Those outlets with both audio software and hardware can expect counter displays for the record/tape section calling attention to the new TPS-L2 unit and its availability in the tape department.

As the first of a new family of compact portable stereo units, the player is seen broadening the music market, not only for the younger on-the-go listener, but for almost any demographic group interested in good audio reproduction.

Potential for future units is virtually unlimited, Okazaki says, with Sony already marketing an Alloy Powder metal-particle Microcassette in Japan offering 90 minutes per side record/playback in the 15/16 i.p.s. for the dual-speed units. While not yet optimized as a hi fi tape, the formulation is capable of extended range, Sony engineers confirmed when the tape bowed last fall.

It was less than two years ago that 3M announced initial marketing plans for its Metafine, the first metal-particle tape to reach the consumer. The company's technical experts acknowledged previously that the formulation was capable of high packing density for audio and video information.

In the Microcassette field, Olympus, which holds the patent for that technology, has quietly shown a home deck prototype, and now is thinking of both a portable and autostand player as more viable for the consumer market.

The new Sony stereo player certainly opens the way to more advanced cassette technology, and the prospects for the music industry are brighter than ever.

## Audiophile Recordings

REDEYE—Michael Malvoin with Redeye, Discwasher Recordings DR006D, distributed by Discwasher, \$15 list.

Listeners with a taste for contemporary pop sounds and a curiosity about digital recording's properties will find satisfaction in these eight sparkling instrumental selections. The styles range from disco funk and reggae to Latin, blues and hard-driving rock, with the bright sound of high energy, close-miked studio production. The digital enhancement is apparent in marked freedom from distortion and added transient impact, noticeable in closeup drum and percussion parts and biting r&b style horn riffs. Perhaps the mix is a bit too partial to drum and bass. Nonetheless this smart musical effort will hit the bull's eye for a large number of listeners. For demo try "Base Instinct" (side one, band four) with attractive percussion above a reggae beat, and "Don't Lose The Feeling" (side two, cut two) with glistening electronic keyboards.

MOZART: SYMPHONIES NOS. 36 ("LINZ") 38 ("PRAGUE")—NHK Symphony Orchestra conducted by Otmár Sutner, Denon OX7156ND, distributed by Discwasher, \$15 list.

These attractive performances are keyed to the work of the orchestra's accomplished violin section, and the production tends to underline this strength. The violins have been spotlighted—not unattractively—and the sweet, airy high frequency reproduction enhances the full bodied but satiny tone. Digital's now familiar immaculateness and a natural tonal balance add to the admirable sonic realism. However, scoring at the bottom end does get muddy in places and the woodwind players don't meet Mozart's requirements as successfully as their colleagues.

BONNIE POINTER—Motown M7929R1, distributed independently, \$7.98 list.

Pointer's second solo album gets added attention as one of a growing number of digitally mixed and mastered projects, this generally effective production using the new 3M 32-track digital system at L.A.'s Record Plant. At its best, the side one lead track "I Can't Help Myself" sonically jumps off the disk with bells ringing loud and clear, lush strings and well delineated bass strums and guitar riffs. The digital medium's high-end capability gets a good test on the closing side two track "Nowhere To Run," with solid instrumentation separation and almost reggae percussion elements featuring Polydor's versatile Ollie Brown, a standout "guest artist" on the album.

Audiophile recordings for review should be sent to Alan Penchansky, Chicago, and Stephen Traiman/Is Horowitz, New York. Earlier reviews appear in issues of June 9, 23; July 7, 21; Aug. 4, 18; Sept. 1, 15, 29; Oct. 13, 27; Nov. 10, 24.

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## KEY WEA ROLE

## Launch WCI Home Video

Continued from page 52  
approach to packaging," Fink noted, with the cassette in a durable, library-type box designed by Shorewood Packaging, and outside "liner notes" including informative behind-the-scenes copy provided by freelance writer Bob Chatain.

The new WCI Home Video line will be formally introduced at the Winter Consumer Electronics Show, Jan. 5-8 in Las Vegas, with distribution to dealers soon after.

The company sees 1980 as a year of testing all concepts and programming ideas, for consumer response and reaction. About 55 theatrical features, all in their original versions, will be released next year, as well as other program categories, Fink said.

In addition to Warner Films, the company expects to have access to product from Orion Pictures and the Ladd Co., both distributed by Warner Bros. with Orion's "A Little Romance" in the initial package.

Fink is "looking for a window" for home video release between theatri-

cal play and pay television, acknowledging each deal is negotiated by itself. He expects competition to be keen, but sees the home market proving itself to the movie companies as machine population increases.

WEA has set up a special division to handle the WCI Home Video cassettes. The full computerized distribution operation will be utilized, providing maximum turnaround of 48 hours, which will be the fastest in the fledgling industry. Included are seven warehouses, eight branches and 22 district offices.

## Benelux Dealers Meet

Continued from page 52

pected that the Netherlands will soon ratify the Rome Treaty and the Geneva Treaty as well.

The need for cooperation by all members of the retail side of the industry, working with the record companies themselves, was underlined through the meeting.

## SOCCER T-SHIRT HI FI COUP

LONDON—Hitachi U.K. is seeing the fruits of its promotional enterprise in securing the first shirt sponsorship deal with a British soccer club.

For an undisclosed sum estimated anywhere between \$100,000 to \$1 million, Liverpool F.C. has agreed to have its players wear shirts emblazoned with the Japanese audio firm's name for all league games this season.

It's hard to convey the kudos conferred by this apparently simple arrangement except to say Liverpool is a team of almost legendary excellence; its stars, like Kenny Dalglish, virtually national heroes.

The BBC's no-advertising rule means the shirts are not worn for televised games, but this does not prevent them being seen recurrently

in news clips and national newspaper photos.

In addition, around 100,000 children's copies of the Liverpool shirt are sold each year, and these too now bear the Hitachi name, young fans having refused to accept them as authentic without the logo.

In West Germany, where regulations were relaxed earlier, the national Hitachi operation ran a similar deal with the Hamburg football club for three years. The Liverpool agreement, being in the way of an experiment, runs 12 months only, but Hitachi says it looks forward to developing the relationship over the next years. Already it extends to a number of areas, including, for instance, the right to entertain dealers and business guests at the club's home games.

## Studio Track

LOS ANGELES—At **Haji Sound**: mixing for "Tribute To Billie Holiday" with artists **Nina Simone, Maxine Weldon, Esther Phillips, Carmen McRae** and **Morgana King** has been going on. **Noah Shark** engineering and producing **Blue Steel** for MCA; **David Castell** and **John Fiore** mixing **LTD** for Don Kirshner's "Rock Concert," and **Tony Peluso** producing **Phillips & MacLeod** for Polydor, **John Fiore** and **Tony Peluso** engineering.

**Gary Mielke** working on a solo LP at **One Step Up**, producing himself. The LP is slated to be an all-synthesizer classical rock project. He has played with **Gary Wright** and **Supertramp**. **Skip Drinkwater** producing **Angela & Rene** of **Golden Sound** for Capitol.

**John Denver** mixing at **Sound Labs** for a new RCA LP, **Milt Okum** producing, **Mike Lietz** engineering, assisted by **Patrick von Wiegandt**. Also there: **Burt Bacharach** and **Paul Anka** producing music for the soundtrack to "Together?" with **Armin Steiner** engineering, von Wiegandt assisting. **James Gatson** producing **Thelma Houston**, **John Arrias** engineering; **Hank Medress** and **Dave Appel** producing **Tony Orlando** for Casablanca; **Wayne Tarnowski** engineering, assisted by **Stuart Whitman**; and **Michael Masser** producing **Joan Oliver**. Set to come in shortly to begin a new LP is **Dolly Parton** with producer **Gary Klein** and **John Arrias** as the engineer.

**Neil Diamond** laying down tracks for a new CBS album at **Cherokee**, **Bob Gaudio** producing with **Ron Hitchcock** at the board. Also there, **Nazareth** mixing for A&M, **Jeff Baxter** producing, **Bruce Robb** engineering.

**Wilton Felder** working on a solo LP at **Wizard Recording Studios**, **Jeremy Smith** engineering and **Hill Swimmer** assisting. **Crusaders Productions** producing. **Crusaders Productions** also producing a new **Randy Crawford** LP with Smith at the board, helped by **Swimmer**.

**Elton Ahi** and **Gloria Jones** producing **Ricardo DeCampos** for Casablanca at **Rusk Sound**, **Joey Canzanara** and **Steven D. Smith** engineering. **Mark Zarek** and **David Clark** assisting. **Art Webb** producing **Louise Celmen** at **Redondo Beach Studios** for **Pinnball Records**. **Mama Jo's** recording studio in North Hollywood is wrapping up final details for its re-opening, after having been closed for several months for extensive remodeling and expansion.

**Roger Daltrey** of the **Who** wrapping up a solo LP at **Air Studios Montserrat**, **British West Indies**, **Geoff Wayne** producing, **Sye Mitchell** engineering. **Private Lightning** also just finished up a debut A&M album there.

Overdubbing being done for Casablanca's upcoming film "Roller Boogie" at **Commercial Sound Studios**, Las Vegas, **Bob Esty** producing, **Larry Emerine** at the console.

At the **Automatt**, San Francisco: **Kevin Elson** and **Geoffrey Workman** coproducing and coengineering **Journey** for Columbia, **Kevin Kessie** assisting. Also there, **Con-Funk-Shun** recording with **Skip Scarborough** producing, **Leslie Ann Jones** engineering, **Wayne Lewis** assisting; and the **Tasmanian Devils** recording a debut LP for Warner Bros., **Erik Jacobsen** producing, **Mark Needham** engineering, **Bill Steele** assisting.

In **Memphis**, **Jim Stewart** and **Bobby Manuel** producing a debut album with **Suzanne Jerome** for Mercury at the **Daily Planet**. . . The **Commodores** are in their own rehearsal studio in hometown Tuskegee, Ala., preparing to record a 10th Motown LP. Group is due shortly at the **Motown Studios**, L.A.

At **Criteria**, Miami, **Bobby Caldwell** doing final mixes for a TK/Clouds, producing himself with **Steve Kimball** engineering, **Rick Allison** assisting. Also there, **Anita Ward** completing final mixes for a new TK LP, **Frederick Knight** producing, **Steve Klein** engineering. And **Black Sabbath** cutting tracks for a new Warner Bros. LP, **Martin Birch** producing and engineering with **Joe Foglia** assisting.

**Barooga Bandit** working on a second Capitol LP at **Cloud Born Productions**, Grosse Pointe, Mich., **Jay Barth** and the group producing with **Ken Sands** and **Gary Praeg** at the board.

**Dave Friesen** working on an Inner City LP at **Producer's Studio**, Eugene, Ore., **Steve Diamond** at the board. **Paul Shuman** named executive director of studio operations for **Soundmixers** studios, New York. He comes to Soundmixers after a three-year stint as general manager of the Record Plant in Manhattan.

JIM McCULLAUGH



**RAZZY RECORDS**—RCA artist **Razzy Bailey**, center, listens to a playback of a track from his new album. At right is producer **Bob Montgomery**, while engineer **Ernie Winfrey** makes adjustments at left. The sessions took place at Nashville's **Soundshop**.

## JBL Bows 1st Electronics

Continued from page 54

crophone and/or line inputs with compression or limiting could offer some unique flexibility in the studio or control room. It will be available early next year targeted at \$525 net user price.

Other products introduced by JBL were two, 8-input microphone mixers, one combined with a 200-watt power amplifier and separate monitor amplifier model 6502 targeted to sell for \$1,200, and the other with preamp and separate monitor amplifier, model 5302 targeted for \$750.

\*\*\*

Other products recently introduced at AES are three new signal processing devices bowed by **Spectra Sound**, a subsidiary of **Spectra Sonics** in Ogden, Utah. An **Audio Flanger** model 4000, **Audio Phase Shifter** model 4010, and an **Audio Delay** model 4020 are each 2½-inch standard rack mount packages intended for professional studio and stage use.

The delay unit boasts a 16 kHz bandwidth with up to 120 milliseconds delay and not more than 0.5% distortion at levels up to +16 dBm. Delayed and direct signals may be mixed in or out of phase for a variety of timbral effects.

Choral effects may be generated via a built-in sweep oscillator and an emphasis control permits adjustment of signal regeneration for use in producing reverb effects.

The model 4000 **Audio Flanger** is also a delay device but designed specifically for flanging effects. This device can be used to produce double tracking, pitch shifting, chorus and

vibrato. Provision for external voltage control allows external control by foot pedal, joystick, synthesizer, keyboard or any other such switching device.

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## 8-CITY TOUR

## Caviano's Promo 'Crusade'

Continued from page 6

each by the end of this year and several more in 1980. He will also point out that some of these clubs are being built from the ground up, and are being financed by major banks, a commitment which indicates faith in the future of the business.

Caviano hopes his presentation, to be made to record retailers, radio stations, television, newspapers and other media personnel, will dispel skepticism and convince his audiences that the industry has been unfairly battered by a combination of media overhype, mismanagement by some record labels and the overall uncertainty of the nation's economy.

A recent chain of developments, including a veering away from exclusive disco music by a number of leading radio stations, among them WKTU-FM and WBSL-FM, both in New York; a mushrooming of rock-oriented discotheques and an upheaval in the disco music policy of a number of record labels has sent a wave of uncertainty throughout the industry.

The nervousness has been further aggravated by recent wide-scale firings of disco department personnel at Atlantic Records, one of the pioneers of disco music promotion.

Officials at Atlantic have, however, stressed that they are as bullish as ever on the industry, deeply committed to their disco acts and merely feel that a reassessment of policies and personnel is needed at this time.

They point out that Larry Yagar, who originally headed the label's disco promotion, is being returned to that position for the reorganization and redirection of the department.

Caviano lays a substantial part of the blame for some of the disenchantment with disco squarely at the doorstep of the media. "It put a pressure on us to live up to an image. The release of 'Saturday Night Fever' compounded that pressure, and soon record label executives were actually beginning to believe that disco was indeed a panacea for all the industry's woes. However, it is impossible for long-term viability of any industry to be developed on a 90-day plan," he states.

Caviano also takes the record labels to task for not unifying their efforts to strengthen the industry. He blames their executives for poor a&r and other management decisions which got them into the disco market at a late date, and then prompted them to over-capitalize on the market with the expectation of reaping a quick financial harvest.

"As a result they were not selective about their releases, but merely put out a glut of product and hoped that at least some of it would be successful," he states.

Caviano adds, "The whole problem is that there have been too many misconceptions as to what it takes to create a viable industry. Now we must retrace our steps and correct the blunders we have made."

Correction of those blunders include more educated a&r decisions that would see the release of more crossover-oriented music, instead of boxed-in disco sounds with limited appeal and more care in employing personnel with experiences in all areas of the industry, rather than just disco or club involvement.

## Soviet Clubs Hampered By Controls

By VADIM YURCHENKOV

MOSCOW—In a country whose record industry is controlled and run by the state, the development of discotheques and disco music has remained until now a matter of private initiative at the amateur and semi-professional levels.

There are hundreds of discos in operation, however, scattered in all parts of this vast country. The great majority of them are not disco "businesses" as such, but discos run parttime on the premises of trade union and student clubs, using domestic equipment, and playing disco records brought in thru a variety of channels from overseas.

Alongside this music, conventional Russian music is played as well, and it is notable that up until now, virtually no Russian pop composers have ventured into the disco field, with the single possible and partial exception of David Tukhmanov.

State record company Melodiya has no disco product on release at the moment, except for a few licensed albums distributed in small numbers to Moscow record club members.

But there are signs of interest in disco music on the part of some official bodies.

November saw a national seminar on disco, organized by the Ministry of Culture, held in Novosibirsk. The Komsomol (Youth League) Central Committee is researching the subject.

But disco has not been brought under the aegis of any one agency or office, and if interest in it wanes as it appears to be doing in Western Europe, disco may have come and gone before this happens.

## Pyle Line Adds New Speakers

NEW YORK—Pyle Industries has released a new line of high powered 12 and 15-inch woofers and speakers geared to disco use.

The new woofers feature 2½-inch high temp voice coils permitting continuous operation at high levels. The 70 ounce magnets with 11 pound structures compliment the voice coil, and foam edge rolls help a smooth bass response. The woofers are rated at 75 watts RMS with a 150 watt peak.

The speakers carry similar specifications, with cone edges chemically reinforced. The speakers are rated at 130 watts RMS with a 340 watt peak.

## Roller Craze Forces Rinks To Install Trendy Sounds

ASBURY PARK—The roller disco craze has become so popular in this central New Jersey resort area that many roller skating rinks have been installing sound systems tuned to the disco beat and light shows.

And they're also wooing the black discogeer who skates.

It's Soul Roller Disco at the Kendall Park Roller Rink in South Brunswick, where owner Cliff Nazzaro installed a full disco sound system, and also at America On Wheels, Eatontown, where manager Richard Jones finds skaters most enthusiastic about wheeling to soul music.

At the Rollerdrome in Wall Township, owned by Jackie Mueller, and at the Roller Disco, Jackson Township, traditional organ music for skaters is now giving way to the Top 40 music.

At the Rollerdrome, videotapes of pop singers and rock bands are flashed on a giant television screen while music is controlled by two DJs.

While the disco dancing at the roller rinks are largely "free form," Nazzaro at the Kendall Park Roller Rink says that he doesn't allow any fancy dancing on wheels with dips and turns, or bouncing or skating backwards, no matter how impulsive

they become with the disco beats. He says the ever-present dangers of injuries poses a real problem to the rink operator.

Also, to accommodate the disco crowd and to allow it greater freedom on the floor, Nazzaro issues special entry cards which allows the dancers to attend the late disco roller shifts from 11:30 p.m. to 3 a.m. on Saturday nights. In addition, professionals at Kendall Park conduct continuous disco dance classes from 10:30 a.m. to noon on Saturdays and from 6 to 7 p.m. on Wednesdays, at \$1.50 per person. There's also a beginner's course for \$4, an 8-week introductory course from noon to 1 p.m. on Saturdays.

Just like "Saturday Night Fever" gave the disco dance palaces a major boost, roller disco dancing is picking up devotees as a result of the new "Skatetown U.S.A." movie. And it is expected that the roller disco image will get an even greater boost when "Roller Boogie" hits the movie theatre's around Christmas time.

At nearby Marlton, N.J., the Evesham Skating Center added disco three nights a week, kicking off the new disco trend with a "Bridal Fashion Show On Roller Skates."

## Disco Mix

By BARRY LEDERER

NEW YORK—West End Records previewed its new 12-inch 33½ r.p.m.s by North End to encourage results from select New York deejays. Titled "King Of Life (King Of Love)," the mix is by John Luongo and Boston deejay, Danse Jacobovids. The lead singer provides smooth harmony on the vocal tracks that is matched with an exciting electronic and percussion break which builds to a crescendo at the end of the disk. The format of this tune is simple in melody, and catchy in the rhythm tracks, that shows promise for this up-and-coming group.

As mentioned previously, Carol Lloyd's debut LP for Earmarc Records had one exceptional cut, "Shake Me, Wake Me." Although the album version was short, it was dynamic enough to garner deejay play. The label has remixed and extended this selection on a 12-inch 33½ r.p.m. to 6:15. Several breaks have been added which make this already popular Streisand classic even better.

Virgin Records has the Flying Lizards with its short tune called "Money." Originally 2:31, this new wave disk has been remixed and extended to 6:13. The structure is uncomplicated in concept, funny and at least interesting. It is based on the old Barrett Strong classic. The flipside is "Summertime Blues" earlier recorded by Eddie Cochran and now given a slowed down rock tempo, allowing the disk to be played at both 33½ and 45 r.p.m. speeds.

Richard Brezner is the head deejay at High Roller, New York's newest disco. The club has drawn attention with its stylish decor, colorful lighting and attractive crowd. Brezner's ability as a deejay has been put to the test by the vast selection of music he is called on to spin.

He has been able to incorporate changes in music from jazz (Chuck Mangione, "Bellavia") to rock 'n' roll, ("Stagger Lee" by Lloyd Price)

and to classical ("Pas De Deux" Romeo & Juliet). Current favorites among his roller disco crowd include "Pop Musik," M Factor (Sire Records), "Rappers Delight," Sugarhill Gang (Sugarhill Records) and "Deputy Of Love," Don Demando (Zee Records).

The best tempo for skating, according to Brezner, is usually within the range of 110 to 120 beats per minute and up-and-coming records within this area include "Computer Game," Yellow Magic (A&M), Phyllis Hyman, "You Know How To Love Me" (Arista), and "Dance To The Music," Sly Stone (Epic). Such clubs as this should give the record companies opportunity to present material other than disco to the public.

Dan Hartman's "Relight My Fire" LP on Blue Sky illustrates his talents as producer, musician and writer. Having penned all of the cuts on the album as well as playing most of the instruments, Hartman showcases his current 12-inch 33½ r.p.m. "Vertigo/Relight My Fire" on the disk. "Just For Fun" and "I Love Making Music" are segued together for 9 minutes of midtempo pop/disco. Not to be overlooked is an update on "Free Ride."

Again from Blue Sky is the remix of "Above And Beyond" taken from Edgar Winter's first LP for the label. Winter has expanded this cut to 6:30 and has smoothed out the rough edges of the original.

Russell Murray, director of the Rocky Mountain Record Pool in Denver, reports good response from "I'll Tell You," Sergio Mendes (Elektra), "Red Hot," Mary Wilson (Motown) and "Sing, Sing, Sing," Charlie Gallelo on Midsong. From dance-oriented rock music "Heartache Tonight" by the Eagles on Asylum, "Take Me To Your Leader" by the Sinceros on Columbia and "Peppermint Lump" by Angie on Stiff Records are seeing positive deejay reaction.

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MOVIE PLUS PUBLICITY

# Yugoslavia Jumps To 'Fever' Album

By MITJA VOLCIC

BELGRADE—Judge the Yugoslavian disco scene by the volume of publicity it has received in the media, particularly after the "Saturday Night Fever" album and movie, and it is easy to conclude that this country is as disco-intoxicated as any other territory.

But, in fact, the so-called disco invasion divided music fans nationally into two groups: disco fans and the rock following, the latter given a huge boost by the popularity of new wave.

Discotheques, nightclubs, or whatever title is used, have been popular meeting places for the younger generation in Yugoslavia long before disco-sounding music started. They were located in small townships as well as in the major cities.

There has been a spread of these music-dominated venues along the Adriatic coast in the main tourist resorts where they have taken over from the old-style nightclubs. But even now the discotheques play as

much rock music as before, using disco hits only as "agreeable" dance numbers.

In terms of radio action, rock has not been overtaken by disco product. Young producers are more into punk than disco. Therefore there are not many jockeys who have built their popularity through programming disco. But there are two who could be mentioned as DJ disco stars: Zoran Modli from Belgrade and Ivica Balent from Zagreb.

Yugoslav recording artists are not strongly into disco. New recordings in this field certainly do not add up to 10% of the total. But again there is the "mitigating" factor that there is a lack of professional session musicians and enough electronic equipment in-studio to get the right sound. Most successful disco act locally is Mirzino Jato.

As for the record companies, RTB in Belgrade is responsible for most disco releases in this territory.

Svetlik Jakovljevic, label manager, says: "It seems there is a big gap between demand for U.S. and European disco music. Van McCoy's albums don't provide us with big sales, and we don't do much better with Gloria Gaynor, but we're more than satisfied, on the other hand, with Santa Esmeralda and Baccara. I personally believe that disco is just a passing phenomenon which will not affect the progress of rock'n'roll."

But Veljko Despot, Jugoton label manager, doesn't agree. "Our most successful licensed releases are in the disco field. Boney M has sold around a million records in three years in Yugoslavia. We're also delighted with the sales of albums by Eruption, providing German disco. This kind of music inspires local writers and producers. Some create, others just copy."

RTV Ljubljana, third biggest label in Yugoslavia, has not released a disco album in the past two years. Says Dusan Velkaverh, deputy managing director: "We represent Chrysalis here and we're pleased with the sales progress, even though the label hasn't offered us a really successful disco-sound production. But now we shall be out with releases of artists like Claudja Barry."

"Even so we're sure we couldn't do better with any disco material than we do with Blondie and could well have with other new wave releases. We accept, though, there is a demand for disco music and we'll try to strengthen our catalog in that area. As for local product, we really can't come up with a successful Yugoslav disco act."

"I believe the disco sound simply isn't compatible with the mentality of our audiences and performers."

## High Roller Added To N.Y.'s Scene

NEW YORK—High Roller is the latest addition to this city's expanding roller disco scene.

Set to open Wednesday (5), the Manhattan-based rink was vandalized Nov. 14 with an estimated \$100,000 in damages reported, mostly to the expensive leather padding that lines the walls. Club was designed by Ron Doud and Brian Thompson and feature DJ Richard Brezner, Richard Trombitas of 21st Century Sound handled the audio design and installation.

# Disco

## INFLUENCED BY DISCO POPULARITY

# Salsa Music Sales Take Upswing

By NELSON GEORGE

NEW YORK—The popularity of disco music in the last few years has had a profound effect on the salsa market in New York, Florida and Puerto Rico.

Disco had cut into the sales of traditional salsa acts, turning the young Latin record-buying audience toward Euro-disco and other non-Latin musical styles.

But now those involved in Latin music say that sales levels have returned to previous marks and that salsa music has been altered slightly in many cases to appeal to disco-influenced ears.

Victor Gallo, controller of salsa's leading label Fania, says "sales are very much on the upswing today. Like every other market we were hurt for a time by disco's impact."

Says Antonio Moreno Jr., general manager of TH Records: "For a moment disco killed everything," but it

had a positive affect on salsa music in the long run.

"Traditional salsa had become very stale," he says. "Everyone was staying with a similar formula. But disco made the musicians and the companies update their arrangements, making the music more modern."

"One of the reasons disco attracted so many Latinos was its use of Latin musical techniques. The

rhythmic piano and the use of congas and timbales are obvious examples. Many disco records are as close to salsa music as one can get without being salsa."

Van McCoy's "Do The Hustle," Vicki Sue Robinson's "Turn The Beat Around" and many records produced by Kenny Gamble and Leon Huff were cited as prime examples of music using Latin elements in a disco approach.



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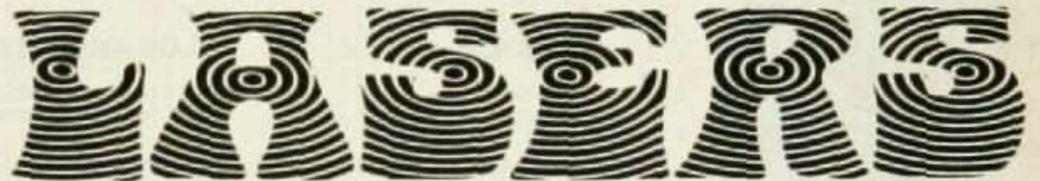
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## N.Y. Spot Shatters Customers' Disks

NEW YORK—Heat rock disco took advantage of the vocal anti-disco feelings of many rock fans by inviting them into the club for a "Burn The Disco Down" party Nov. 15.

In its advertisements the club asked patrons coming into the club to bring disco records which would be disposed of "in a suitable manner," says club manager Henry Schissler.



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# Disco Winter Returns With LP

NEW YORK—After a two-year absence from the recording scene, Edgar Winter has released a slick soul-disco LP entitled "The Edgar Winter Album" on the CBS-distributed Blue Sky label.

For those who associate Winter with the progressive rock of the "They Only Come Out At Night" album and hit singles "Frankenstein" and "Free Ride," this new musical direction may seem shocking.

But Winter says this is merely a return to his musical roots. "People may know me for my progressive rock music, but black music has always been my inspiration. The music on this new album is more in the style of what I did with the band White Trash in the early 1970s."

Tom Moulton, veteran-disco producer and re-mixer, produced the album in Philadelphia with musicians he uses regularly on other disco product. Moulton was brought to the project by Steve Paul, Winter's manager and head of Blue Sky Records.

Winter had originally hoped that either the production team of Kenny Gamble and Leon Huff or Earth, Wind & Fire's leader Maurice White would produce the album. However, scheduling conflicts precluded this.

The album took six months to complete since Winter recorded 24 songs, before selecting the final nine to appear on the album. "I may have seemed inactive to the outside world for the last couple of years," he says. "But I used that time to write a lot of material."

Winter feels he hasn't gone disco as many other artists have, but has integrated it into his music. He says: "I love any kind of good music and I feel disco, when done well, is good music. Really it is just an extension of soul music and as such has a rich tradition to take from."

NELSON GEORGE

## To Marlena, John Luongo Is a Genius

NEW YORK—Usually when singers release new albums they take time out to share praises for the effort with their songwriters, arrangers and producers. However, in the case of Marlena Shaw, credit for one of the most important contributions to her new disco-oriented Columbia Records LP, "Music Is A Feast... So Sit At My Table and Take A Bite," goes to mix technician John Luongo.

"I heard the original mix at my home in Las Vegas, and I started to cry. All the music that was there when the album was recorded was gone. It wasn't the same and I was very upset," she says.

Shaw's manager, Linda Rogoff, expressed the singer's discontent, and Columbia called in Boston-based Luongo to doctor the product. To Shaw, his work was a revelation.

She feels "Luongo was remarkably sympathetic to everything that was happening. It was as if he was there when the music was being recorded and knew the feeling that was originally there."

Luongo has made his reputation as a disco mixer and his skills have helped on the album's "A" side

(Continued on page 59)

# Billboard's Disco Action

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## ATLANTA

- This Week**
- 1 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)
  - 2 E=MC<sup>2</sup>—all cuts—Giorgio—Casablanca (LP)
  - 3 BEAT OF THE NIGHT/PUMP IT UP—Fever—Fantasy (LP/12-inch)
  - 4 HOLLYWOOD/BOY BLUE—Freddie James—Warner (LP/12-inch)
  - 5 HARMONY—Suzi Lane—Elektra (12-inch)
  - 6 DON'T LET GO—Isaac Hayes—Polydor (12-inch)
  - 7 DANGER—Gregg Diamond's Starcrater—TK (LP)
  - 8 WEAR IT OUT—Stargard—Warner (12-inch)
  - 9 MOVE ON UP/DESTINATION'S THEME—Destination—Butterfly (LP)
  - 10 ROLLER SKATIN' MATE—Peaches & Herb—Polydor (12-inch)
  - 11 DISCO QUEEN—Patrick Hernandez—Columbia (12-inch)
  - 12 DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (12-inch)
  - 13 KEEP ON MAKING ME HIGH—Unique—DJM (12-inch)
  - 14 THE SECOND TIME AROUND—Shalamar—Solar (12-inch)
  - 15 DEPUTY OF LOVE—Don Armando—ZE (12-inch)

## BALT./WASHINGTON

- This Week**
- 1 WEAR IT OUT—Stargard—Warner (12-inch)
  - 2 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)
  - 3 I'LL TELL YOU—Sergio Mendes—Elektra (12-inch)
  - 4 DON'T LET GO—Isaac Hayes—Polydor (12-inch)
  - 5 I'M CAUGHT UP—Inner Life—Prelude (LP/12-inch)
  - 6 PUMP IT UP/BEAT OF THE NIGHT—Fever—Fantasy (12-inch)
  - 7 SECOND TIME AROUND—Shalamar—Solar (12-inch)
  - 8 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12-inch)
  - 9 DEPUTY OF LOVE—Don Armando—ZE (12-inch)
  - 10 LADIES NIGHT—Kool & The Gang—De Lite (LP/12-inch)
  - 11 DANCE YOURSELF DIZZY—Liquid Gold—Parachute (12-inch)
  - 12 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Columbia (12-inch)
  - 13 NIGHTDANCER—Jean Shy—RSD (12-inch)
  - 14 WHEN YOU TOUCH ME—Tiana Gardner—West End (LP/12-inch)
  - 15 I DON'T WANT TO BE A FREAK—Dynasty—Solar (12-inch)

## BOSTON

- This Week**
- 1 THE SECOND TIME AROUND—Shalamar—Solar (LP/12-inch)
  - 2 DEPUTY OF LOVE—Don Armando—ZE (12-inch)
  - 3 WEAR IT OUT—Stargard—Warner (12-inch)
  - 4 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Columbia (12-inch)
  - 5 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)
  - 6 LADIES NIGHT—Kool & The Gang—De Lite (LP/12-inch)
  - 7 SMACK DAB IN THE MIDDLE—Janice McLean—Warner/RFC (12-inch)
  - 8 DANCING ALL OVER THE WORLD—Busta Jones—Spring (12-inch)
  - 9 PUMP IT UP/BEAT OF THE NIGHT—Fever—Fantasy (LP/12-inch)
  - 10 STRAIGHT TO THE HEART/ALL NIGHT MAN—Loose Change—Casablanca (LP)
  - 11 I'M CAUGHT UP—Inner Life—Prelude (12-inch)
  - 12 ROCK IT—Deborah Washington—Ariola (LP)
  - 13 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP)
  - 14 NIGHTDANCER—Jean Shy—RSD (12-inch)
  - 15 TEMPEST TRIO—all cuts—Tempest Trio—Marlin (LP)

## CHICAGO

- This Week**
- 1 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)
  - 2 DON'T LET GO—Isaac Hayes—Polydor (12-inch)
  - 3 HARMONY—Suzi Lane—Elektra (12-inch)
  - 4 DEPUTY OF LOVE—Don Armando—ZE (12-inch)
  - 5 BODY LANGUAGE—Spinners—Atlantic (12-inch)
  - 6 ROLLER SKATIN' MATE—Peaches & Herb—Polydor (12-inch)
  - 7 ON THE RADIO—Donna Summer—Casablanca (LP)
  - 8 WEAR IT OUT—Stargard—Warner (12-inch)
  - 9 LOVE MESSAGE—Musique—Prelude (LP)
  - 10 LADIES NIGHT—Kool & The Gang—De Lite (12-inch)
  - 11 BEAT OF THE NIGHT/PUMP IT UP—Fever—Fantasy (LP/12-inch)
  - 12 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
  - 13 KEEP ON MAKING ME HIGH—Unique—DJM (LP/12-inch)
  - 14 RELIGHT MY FIRE—Dan Hartman—Columbia (12-inch)
  - 15 DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (12-inch)

## DALLAS/HOUSTON

- This Week**
- 1 DON'T LET GO—Isaac Hayes—Polydor (12-inch)
  - 2 DEPUTY OF LOVE—Don Armando—ZE (12-inch)
  - 3 BEAT OF THE NIGHT/PUMP IT UP—Fever—Fantasy (LP/12-inch)
  - 4 GO DANCE—Billy Moore—Emergency (12-inch)
  - 5 THE SECOND TIME AROUND—Shalamar—Solar (LP/12-inch)
  - 6 NIGHT DANCER—Jean Shy—RSD (12-inch)
  - 7 HOLLYWOOD—Freddie James—Warner (LP/12-inch)
  - 8 RELIGHT MY FIRE—Dan Hartman—Columbia (12-inch)
  - 9 KEEP ON MAKING ME HIGH—Unique—DJM (LP/12-inch)
  - 10 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)
  - 11 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12-inch)
  - 12 TEMPEST TRIO—all cuts—Tempest Trio—Marlin (LP/12-inch)
  - 13 ROLLER SKATIN' MATE—Peaches & Herb—Polydor (12-inch)
  - 14 SMACK DAB IN THE MIDDLE—Janice McLean—Warner/RFC (12-inch)
  - 15 SWEET TALK—Robin Beck—Mercury (LP)

## DETROIT

- This Week**
- 1 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)
  - 2 DEPUTY OF LOVE—Don Armando—ZE (12-inch)
  - 3 DON'T LET GO—Isaac Hayes—Polydor (12-inch)
  - 4 WEAR IT OUT—Stargard—Warner (12-inch)
  - 5 E=MC<sup>2</sup>—all cuts—Giorgio—Casablanca (LP)
  - 6 HARMONY—Suzi Lane—Elektra (12-inch)
  - 7 YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (12-inch)
  - 8 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
  - 9 BEAT OF THE NIGHT/PUMP IT UP—Fever—Fantasy (LP/12-inch)
  - 10 NIGHT DANCER—Jean Shy—RSD (12-inch)
  - 11 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Columbia (12-inch)
  - 12 DO YOU LIKE WHAT YOU FEEL—Rufus/Chaka—MCA (LP)
  - 13 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12-inch)
  - 14 LET ME KNOW (I Have A Right)—Gloria Gaynor—Polydor (12-inch)
  - 15 BODY LANGUAGE—Spinners—Atlantic (LP/12-inch)

## LOS ANGELES

- This Week**
- 1 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)
  - 2 DON'T LET GO—Isaac Hayes—Polydor (12-inch)
  - 3 DEPUTY OF LOVE—Don Armando—ZE (12-inch)
  - 4 NIGHTDANCER—Jean Shy—RSD (12-inch)
  - 5 THE SECOND TIME AROUND—Shalamar—Solar (12-inch)
  - 6 KEEP ON MAKING ME HIGH—Unique—DJM (12-inch)
  - 7 BEAT OF THE NIGHT/PUMP IT UP—Fever—Fantasy (LP/12-inch)
  - 8 ON THE RADIO—Donna Summer—Casablanca (LP)
  - 9 GO DANCE—Billy Moore—Emergency (12-inch)
  - 10 THIS IS HOT—Pamela Stanley—EMI (LP/12-inch)
  - 11 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
  - 12 E=MC<sup>2</sup>—all cuts—Giorgio—Casablanca (LP)
  - 13 WEAR IT OUT—Stargard—Warner (12-inch)
  - 14 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12-inch)
  - 15 I WANNA BE YOUR LOVER—Prince—Warner (12-inch)

## MIAMI

- This Week**
- 1 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)
  - 2 DEPUTY OF LOVE—Don Armando—ZE (12-inch)
  - 3 NIGHTDANCER—Jean Shy—RSD (12-inch)
  - 4 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
  - 5 I DON'T NEED NO MUSIC—TJM—Casablanca (LP/12-inch)
  - 6 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12-inch)
  - 7 USA EUROPEAN CONNECTION—all cuts—USA European Connection—Marlin (LP)
  - 8 THE SECOND TIME AROUND—Shalamar—Solar (12-inch)
  - 9 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP)
  - 10 HARMONY—Suzi Lane—Elektra (12-inch)
  - 11 DANCE YOURSELF DIZZY—Liquid Gold—Parachute (12-inch)
  - 12 I'M CAUGHT UP—Inner Life—Prelude (12-inch)
  - 13 DON'T LET GO—Isaac Hayes—Polydor (12-inch)
  - 14 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Columbia (12-inch)
  - 15 THE RAPPERS DELIGHT—Sugar Hill Gang—Sugar Hill (12-inch)

## NEW ORLEANS

- This Week**
- 1 PUMP IT UP/BEAT OF THE NIGHT—Fever—Fantasy (LP/12-inch)
  - 2 E=MC<sup>2</sup>—all cuts—Giorgio—Casablanca (LP)
  - 3 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)
  - 4 SWEET TALK—Robin Beck—Mercury (LP/12-inch)
  - 5 DEPUTY OF LOVE—Don Armando—ZE (12-inch)
  - 6 LOVE MESSAGE—Musique—Prelude (LP)
  - 7 MR. BIG SHOT—Simon Orch—Polydor (12-inch)
  - 8 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12-inch)
  - 9 TEMPEST TRIO—all cuts—Tempest Trio—Marlin (12-inch)
  - 10 KEEP ON MAKING ME HIGH—Unique—DJM (12-inch)
  - 11 GO DANCE—Billy Moore—Emergency (12-inch)
  - 12 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Blue Sky (12-inch)
  - 13 DON'T LET GO—Isaac Hayes—Polydor (12-inch)
  - 14 HOLLYWOOD—Freddie James—Warner (LP/12-inch)
  - 15 DANCING ALL OVER THE WORLD—Busta Jones—Spring (12-inch)

## NEW YORK

- This Week**
- 1 DEPUTY OF LOVE—Don Armando—ZE (12-inch)
  - 2 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)
  - 3 WEAR IT OUT—Stargard—Warner (12-inch)
  - 4 I'M CAUGHT UP—Inner Life—Prelude (LP/12-inch)
  - 5 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Blue Sky (12-inch)
  - 6 I'LL TELL YOU—Sergio Mendes—Elektra (12-inch)
  - 7 HARMONY—Suzi Lane—Elektra (12-inch)
  - 8 DANCE TO THE MUSIC—Sly Stone—Epic (12-inch)
  - 9 THE SECOND TIME AROUND—Shalamar—Solar (12-inch)
  - 10 I WANNA BE YOUR LOVER—Prince—Warner (12-inch)
  - 11 ROCK IT—Deborah Washington—Ariola (12-inch)
  - 12 FESTIVAL—all cuts—Evita—RSD (LP)
  - 13 E=MC<sup>2</sup>—all cuts—Giorgio—Casablanca (LP)
  - 14 LADIES NIGHT—Kool & The Gang—De Lite (12-inch)
  - 15 SMACK DAB IN THE MIDDLE—Janice McLean—Warner/RFC (12-inch)

## PHILADELPHIA

- This Week**
- 1 THE SECOND TIME AROUND—Shalamar—Solar (12-inch)
  - 2 YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (12-inch)
  - 3 I'M CAUGHT UP—Inner Life—Prelude (12-inch)
  - 4 I CAN'T TURN THE BOOGIE LOOSE—Controllers—TK (12-inch)
  - 5 MUSIC—Al Hudson—MCA (LP)
  - 6 BODY LANGUAGE—Spinners—Atlantic (12-inch)
  - 7 SMACK DAB IN THE MIDDLE—Janice McLean—Warner/RFC (12-inch)
  - 8 I'LL TELL YOU—Sergio Mendes—Elektra (12-inch)
  - 9 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)
  - 10 DEPUTY OF LOVE—Don Armando—ZE (12-inch)
  - 11 DO YOU LOVE WHAT YOU FEEL—Rufus/Chaka—MCA (LP/12-inch)
  - 12 HARMONY—Suzi Lane—Elektra (12-inch)
  - 13 WEAR IT OUT—Stargard—Warner (12-inch)
  - 14 ROCK IT—Deborah Washington—Ariola (LP)
  - 15 STRAIGHT TO THE HEART/ALL NIGHT MAN—Loose Change—Casablanca (LP)

## PHOENIX

- This Week**
- 1 KEEP ON MAKING ME HIGH—Unique—DJM (12-inch)
  - 2 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)
  - 3 BEAT OF THE NIGHT/PUMP IT UP—Fever—Fantasy (LP/12-inch)
  - 4 DANCING ALL OVER THE WORLD—Busta Jones—Spring (12-inch)
  - 5 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12-inch)
  - 6 LOVE MESSAGE—Musique—Prelude (LP)
  - 7 NIGHT DANCER—Jean Shy—RSD (12-inch)
  - 8 LOVE RUSH—Ann Margret—Ocean (12-inch)
  - 9 ROCK IT—Deborah Washington—Ariola (LP/12-inch)
  - 10 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch)
  - 11 WEAR IT OUT—Stargard—Warner (12-inch)
  - 12 JEALOUSY—Ami Stewart—Ariola (LP)
  - 13 DON'T LET GO—Isaac Hayes—Polydor (12-inch)
  - 14 WEAR IT OUT—Stargard—Warner (12-inch)
  - 15 WILLIE & THE HANDJIVE—Rider & Lewis—AWI (LP)

## PITTSBURGH

- This Week**
- 1 WEAR IT OUT—Stargard—Warner (12-inch)
  - 2 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)
  - 3 PUMP IT UP/BEAT OF THE NIGHT—Fever—Fantasy (LP/12-inch)
  - 4 DANCING ALL OVER THE WORLD—Busta Jones—Spring (12-inch)
  - 5 THE SECOND TIME AROUND—Shalamar—Solar (12-inch)
  - 6 BODY LANGUAGE/MEDLEY—Spinners—Atlantic (12-inch)
  - 7 LOVE RUSH—Ann Margret—Ocean (12-inch)
  - 8 READY FOR THE EIGHTIES—Village People—Casablanca (LP/12-inch)
  - 9 LOVE RUSH—Ann Margret—Ocean (12-inch)
  - 10 MANDOLAY—LaFlavor—TK (12-inch)
  - 11 HOLLYWOOD/LITTLE BOY BLUE—Freddie James—Warner (LP/12-inch)
  - 12 DEPUTY OF LOVE—Don Armando—ZE (12-inch)
  - 13 I'LL TELL YOU—Sergio Mendes—Elektra (12-inch)
  - 14 LET ME KNOW (I Have A Right)—Gloria Gaynor—Polydor (12-inch)
  - 15 LADIES NIGHT—Kool & The Gang—De Lite (LP/12-inch)

## SAN FRANCISCO

- This Week**
- 1 DEPUTY OF LOVE—Don Armando—ZE (12-inch)
  - 2 I DON'T NEED NO MUSIC—TJM—Casablanca (LP/12-inch)
  - 3 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch)
  - 4 PUMP IT UP/BEAT OF THE NIGHT—Fever—Fantasy (LP/12-inch)
  - 5 DON'T LET GO—Isaac Hayes—Polydor (12-inch)
  - 6 PARTY DOWN/KEEP ON MAKING ME HIGH—Unique—DJM (LP/12-inch)
  - 7 I'LL TELL YOU—Sergio Mendes—Elektra (12-inch)
  - 8 E=MC<sup>2</sup>—all cuts—Giorgio—Casablanca (LP)
  - 9 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Columbia (12-inch)
  - 10 STRAIGHT TO THE HEART/ALL NIGHT MAN—Loose Change—Casablanca (LP)
  - 11 WEAR IT OUT—Stargard—Warner (12-inch)
  - 12 DON'T DROP MY LOVE—Anita Ward—TK (12-inch)
  - 13 NIGHTDANCER—Jean Shy—RSD (12-inch)
  - 14 HOW HIGH—Salsoul Orch—Salsoul (LP/12-inch)
  - 15 THIS IS HOT—Pamela Stanley—EMI (12-inch)

## SEATTLE/PORTLAND

- This Week**
- 1 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)
  - 2 WEAR IT OUT—Stargard—Warner (12-inch)
  - 3 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
  - 4 E=MC<sup>2</sup>—all cuts—Giorgio—Casablanca (LP)
  - 5 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (12-inch)
  - 6 DON'T LET GO—Isaac Hayes—Polydor (12-inch)
  - 7 HOLLYWOOD/LITTLE BOY BLUE—Freddie James—Warner (LP/12-inch)
  - 8 DON'T DROP MY LOVE—Anita Ward—TK (12-inch)
  - 9 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12-inch)
  - 10 HOW HIGH—Salsoul Orchestra—Salsoul (12-inch)
  - 11 STRAIGHT TO THE HEART/ALL NIGHT MAN—Loose Change—Casablanca (LP)
  - 12 BEAT OF THE NIGHT/PUMP IT UP—Fever—Fantasy (LP/12-inch)
  - 13 INFERNO/DEVIL WOMAN—Fire And Ice—Butterfly (LP/12-inch)
  - 14 ONE WAY TICKET—Eruption—Ariola (LP/12-inch)
  - 15 DEPUTY OF LOVE—Don Armando—ZE (LP/12-inch)

## MONTREAL

- This Week**
- 1 RAPPERS DELIGHT—Sugar Hill Gang—QUA
  - 2 BOYS WILL BE BOYS—Duncan Sisters—RCA
  - 3 MOVE ON UP—Destination—MCA
  - 4 LOVE INSURANCE—Front Page—RCA
  - 5 BODY SHINE—Instant Funk—RCA
  - 6 DON'T DROP MY LOVE—Anita Ward—RCA
  - 7 THE BREAK—Ral Mandu—LON
  - 8 CONTROL YOURSELF—James White—Q&A
  - 9 KEEP ON MAKING ME HIGH—Unique—LON
  - 10 DEPUTY OF LOVE—Don Armando—QUA
  - 11 HIT THE ROAD JACK—Donald Lautrec—LON
  - 12 LOVE MACHINE—Tempest Trio—CBS
  - 13 SWAHETA WOMAN—David Johansen—CRS
  - 14 SHANGHAIED—Electric Funk—LON
  - 15 LADIES NIGHT—Kool & The Gang—POL

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

# Disco Top 100

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
★	1	7	NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch) NBD 20199	50	52	10	SING, SING, SING—Charlie Calello Orchestra—Midsong (LP) MS1-010
★	2	12	DEPUTY OF LOVE—Don Armando's Second Avenue Rhumba Band—ZE (12-inch) ZEA 12-003	51	38	12	I DON'T WANT TO BE A FREAK—Dynasty—Solar (12-inch) YD 11693
★	4	10	DON'T LET GO—Isaac Hayes—Polydor (LP/12-inch*) 1-6224	52	31	11	SWEET TALK—Robin Beck—Mercury (LP) SRM 1-3787
★	5	14	E=MC <sup>2</sup> —all cuts—Giorgio—Casablanca (LP) NBLP 7169	★	62	4	DANCE YOURSELF DIZZY—Liquid Gold—Parachute (12-inch) RRD 20527
★	11	8	THE SECOND TIME AROUND—Shalamar—Solar (LP/12-inch) 8X11-3479/JD-11733	54	58	5	TAKE ALL OF ME—Barbara Law—Pavilion (12-inch) 4286401
★	6	10	WEAR IT OUT—Stargard—Warner (12-inch) DWBS 8891	55	59	7	HYDRO—all cuts—Hydro featuring Lorna—Prism (LP) PLP 1003
★	3	14	BEAT OF THE NIGHT/PUMP IT UP—all cuts—Fever—Fantasy (LP) F-9580	56	43	11	MR. BIG SHOT—Simon Orchestra—Polydor (LP) PD 1 6216
★	8	14	LADIES NIGHT—Kool & The Gang—De-Lite (LP/12-inch*) DSR 9513	57	34	14	ANOTHER CHA CHA—Santa Esmeralda—Casablanca (LP) NBLP 7175
★	14	7	LOVE RUSH—Ann Margret—Ocean (12-inch) OR 8911	★	74	4	FESTIVAL—all cuts—Evita—RSO (LP) RS-1-3061
★	10	23	HOLLYWOOD—Freddie James—Warner (LP/12-inch*) DWBS 8857	★	76	3	THP—all cuts—THP—Atlantic (LP) SD 19257
★	32	4	ON THE RADIO—Donna Summer—Casablanca (LP) NBLP 7189	★	72	2	RAPO CLAPO—Jow Bataan—Salsoul (12-inch) SG-315
★	12	9	I'LL TELL YOU—Sergio Mendes-Brasil '88—Elektra (12-inch) AS 11425	61	37	14	WHEN YOU TOUCH ME/PARADISE EXPRESS—Taana Gardner—West End (LP/12-inch) WES 107/PDD 513
★	16	9	NIGHTDANCER—Jean Shy—RSO (12-inch) RSS-308	62	41	17	GIMME BACK MY LOVE AFFAIR—Sister Power—Ocean (12-inch) OR 7501
★	14	7	HARMONY/OOH LA LA—Suzi Lane—Elektra (LP/12-inch) 6E 207/AS 11417	★	73	3	WILLIE AND THE HAND JIVE—Rinder and Lewis—AVI (LP) 6073
★	15	12	SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP) EMLP 4001	★	75	2	LOOSE LUCY/ROCKIN AND ROLLIN—Sabu—Ocean (LP)
★	18	9	THE RAPPERS DELIGHT—Sugar Hill Gang—Sugar Hill (12-inch) SH 542	65	66	6	MUSIC—One Way/Al Hudson—MCA (LP) 3178
★	20	8	LOVE MESSAGE—Musique—Prelude (LP) PRL 32172	66	68	16	IT'S A DISCO NIGHT—Isley Brothers—T-Neck (LP/12-inch) PZ 36077/428-2289
★	18	8	PARTY DOWN/KEEP ON MAKING ME HOT—Uyque—DJM (LP/12-inch) DJM 26	★	77	3	LOVE GUN—Rick James—Motown (12-inch) 6519-D
★	21	10	LET ME KNOW (I Have The Right)—Gloria Gaynor—Polydor (LP/12-inch*) PD-1-6231	68	71	6	EVERYBODY GET UP—Ren Woods—Columbia (LP/12-inch) JC 35123/43 11075
★	20	12	MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch) FLY 3103/FLY 13934	69	67	5	VICTIM OF LOVE—all cuts—Elton John—MCA (LP/12-inch) MCA 5104
★	33	12	THIS IS HOT—Pamala Stanley—EMI (12-inch) 7800	70	54	10	I HAVE A DESTINY—Deniece McCann—Butterfly (LP/12-inch) FLY 3106/13937
★	24	8	BODY LANGUAGE/MEDLEY—Spinners—Atlantic (LP/12-inch) SD19256/DSKO 205	★	81	3	BODY SHINE/SLAP, SLAP, LICKEDY LAP—Instant Funk—Salsoul (LP) SA-8529
★	40	5	I WANNA BE YOUR LOVER—Prince—Warner (12-inch) PRO-A-832	72	57	18	COME TO ME—all cuts—France Joli—Prelude (LP) PRL 12170
★	30	6	TEMPEST TRIO—all cuts—Tempest Trio—Marlin (LP) 2232	73	60	16	MUSIC MAN/REVENGE—Revanche—Atlantic (LP) 19245
★	29	7	ROCK IT—Deborah Washington—Ariola (LP) SW 50066	74	65	11	ONE WAY TICKET—Eruption—Ariola (12-inch) AR-9020
★	28	11	TJM—all cuts—TJM—Casablanca (LP) NBLP 7172	75	80	3	LATE NIGHT SURRENDER—Jerree Palmer—Reflection (12-inch) CBL-126
★	27	9	GO DANCE—Billy Moore—Emergency (12-inch) EMDS-6503	★	85	2	SHAZAM/SPACE DUST—Deodato—Warner (LP/12-inch) PRO-A-834
★	47	4	CAN'T STOP DANCING—Sylvester—Fantasy (LP/12-inch*) F-79010/D-149	77	56	16	PUT YOUR FEET TO THE BEAT—The Ritchie Family—Casablanca (LP/12-inch*) NBLP 7166
★	29	11	HOW HIGH—Salsoul Orchestra featuring Cognac—Salsoul (12-inch) SG 305	★	88	3	U.N.—all cuts—U.N.—Prelude (LP) PRL 12168
★	30	23	DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch*) FE 35745	79	63	14	LOOKING FOR LOVE—Fat Larry's Band—Fantasy/WMOT (12-inch) D-137
★	31	14	POP MUZIK—M—Sire/Warner (12-inch) DSRE 8887	★	NEW ENTRY		LOVE INJECTION—Trussel—Elektra (12-inch) AS-1143
★	39	4	ROLLER SKATIN' MATE—Peaches and Herb—Polydor (LP/12-inch*) PD-1-6239/PRO-116	81	69	12	L'OUVERT—John Gibbs/Jam Band—TEC (12-inch) 61A
★	33	7	I'M CAUGHT UP—Inner Life—Prelude (LP) PRL 8004	★	NEW ENTRY		MOSKO/DISCO—Telex—Sire (12-inch) DSRS-8896
★	49	5	VERTIGO/RELIGHT MY FIRE—Dan Hartman—Blue Sky (12-inch) 682	83	64	28	YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12-inch) T583/TCD 99
★	35	13	TAKE A CHANCE—Queen Samantha—TK (12-inch) TKD 415	★	NEW ENTRY		MONEY—The Flying Lizards—Virgin (12-inch) DSK-217
★	36	7	SING A SIMPLE SONG/DANCE TO THE MUSIC—Sly Stone—Epic (12-inch) 48-50794	★	NEW ENTRY		BLOW MY MIND—Celi Bee—TK (12-inch) APA-802
★	50	5	DANCING ALL OVER THE WORLD—Busta Jones—Spring (12-inch) 4336	★	NEW ENTRY		INFERNO/DEVIL WOMAN—Fire & Ice—Butterfly (LP/12-inch) FLY 3110
★	53	5	SMACK DAB IN THE MIDDLE—Janice McLean—Warner/RFC (12-inch) DRCS8893	★	NEW ENTRY		DO YA WANNA GO DANCIN'—Gary's Gang—SAM/Columbia (LP) AL-35240
★	39	17	LOVE INSURANCE—Front Page—Panorama/RCA (12-inch) YD 11677	★	NEW ENTRY		SAINT TROPEZ—Diva Grey—Columbia (12-inch)
★	45	9	READY FOR THE 80'S/SLEAZY—Village People—Casablanca (LP) NBLP-2-7183	★	NEW ENTRY		DANGER—Greg Diamond's Starcruiser—TK (12-inch) TKD 408
★	41	11	MISS THING—Melba Moore—Epic (12-inch) 48-50771	★	NEW ENTRY		LOVE PAINS—Yvonne Elliman—RSO (LP) RS-1007
★	46	5	I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW—Scott Allen—TK (12-inch) TKD 426	91	82	22	FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch) HS 3357/DWBS 8874
★	44	9	(not just) KNEE DEEP—Funkadelic—Warner (LP/12-inch*) BSK 3371	92	NEW ENTRY		GLIDE—Pleasure—Fantasy (12-inch) F-874
★	48	5	USA EUROPEAN CONNECTION—all cuts—USA European Connection—Marlin (LP/12-inch) 2231/TKD425	93	93	6	PEOPLES PARTY—Gonzales—Capitol (12-inch) 8521
★	55	5	YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (12-inch) SP-75-SA	94	87	14	HOLD ON I'M COMIN'—Karen Silver—Arista (12-inch) CP 707
★	61	4	STRAIGHT TO THE HEART/ALL NIGHT MAN—Loose Change—Casablanca (LP) NBLP 7189	95	95	6	DANCING IS DANGEROUS—Noel—Virgin (12-inch) DK-4806
★	51	7	I CAN'T TURN THE BOOGIE LOOSE—Controllers—TK (12-inch) TKD 409	96	78	25	THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch) M-8 823R-1/M00026D-1
★	70	4	DO YOU LOVE WHAT YOU FEEL—Rufus and Chaka—MCA (LP/12-inch) 5103/L33 1852	97	79	18	THE BREAK—Kat Mandu—TK (12-inch) TKD 155
★	49	26	DON'T DROP MY LOVE—Anita Ward—TK (12-inch) TKD 420	98	98	4	BIG NOISE FROM WINNETKA—Bette Midler—Atlantic (12-inch) DSKO 218
				99	99	6	RED HOT—Mary Wilson—Motown (12-inch) 65743
				100	92	15	ROCK IT—Lipps, Inc.—Casablanca (12-inch*)

\*non-commercial 12-inch

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

COPACABANA, STUDIO 34

## Vienna Showcases Top Austria Clubs

By MANFRED SCHREIBER

VIENNA—The Austrian disco business is growing steadily, particularly in Vienna, where dancing in public gatherings is a traditional entertainment outlet.

However, new venues are opening up all over the country. The new Copacabana in Vienna, for instance, has room for 500 people, while Studio 34, with special laser effects, is a welcome addition to the industry.

The Austrians enjoy disco dancing contests and there are even evenings of disco swimming in a Viennese indoor swimming pool. But roller disco hasn't started yet and there is no special disco clothing, apart from a few specialist shops where there is a limited supply of disco-type T-shirts.

First outbreak of disco fever in Austria came from Germany with Silver Convention, Donna Summer ("I Feel Love" and "Love To Love You Baby") and the biggest consolidation period came via John Travolta and "Saturday Night Fever" in 1978, with Polydor Austria selling more than 80,000 album and cassette units. "Grease" was a huge follow-up success.

Few Austrian artists claim to be in the disco scene as such. Most popular names include: Ganymed, from Bellaphon, with what the group calls "earth rock"; EMI artist Wilfried, now selling more records in Germany than Austria; Peter Schleicher (WEA) and Goldie Ens (CBS).

The Bee Gees head up the most popular international names in the Austrian disco marketplace, along with Boney M, Eruption, Racey, Hot

Chocolate, Donna Summer and Village People.

Disco numbers tend to dominate the charts so that major record companies are planning further expansion of promotional activities. CBS has set up its own disco division while several others service discos direct with appropriate new product.

Virtually all the key executives in the Austrian record industry are convinced that disco will gain more and more importance in sales. It is also felt a musical change of direction will come soon to take in more reggae influences.

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### Luongo's Mixdown 'Saves' Shaw Disk

Continued from page 58

which features disco cuts into segued into each other. On the more pop sounding flip side, Shaw finds "he is even better at bringing out the beauty of the music."

Shaw's concern with mixing dates back to an album recorded for Blue Note Records. She remembers having distinguished musicians like bassist Ron Carter and drummer Grady Tate support her. However, to her chagrin she says "the music was missing. I don't know how, but in the mix all that had been accomplished disappeared."

Shaw has always been involved in the production of her albums, especially her prior two Columbia albums. She has also always written a good deal of her material. So her active interest in the sound of her albums is nothing new.

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## Bobby McGee's Phoenix Winner

PHOENIX—Members of the Southwest Record Pool selected the winners of over two dozen Southwest Discotheque Industry Awards Nov. 4 at the Pointe Resort in Scottsdale.

Kelly Brown (Bobby McGee's) was selected top Southwest spinner and Bobby McGee's was chosen top Southwest disco.

KXTC-FM copped the prize for top radio format and station music director Rick Nuhn was selected top radio personality. KXTC-FM DJ Althea Long was honored by the

group and presented with the first lady of disco award.

Record Pool members chose Donna Summer's "Bad Girls" as top disco album, "Hot Stuff" as top single and Donna Summer as top female artist. Sylvester was chosen top male artist.

Other winners included Chic (top group), Destination (most promising new group), France Joli (most promising new female artist) and Patrick Hernandez (most promising new male artist).

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FROM FRENCH VOGUE ARCHIVES

## Inner City Issues 10 Packages

LOS ANGELES—Inner City has packaged 10 leased LPs from Vogue of France into a new Jazz Legacy series. The 10 will be offered individually and as a box set with a \$75 suggested list.

Eight of the 10 were recorded in Paris. They all have a uniform graphics design—gray covers with black and white photos on the front and liner notes on the back.

"Clifford Brown, The Paris Collection" was cut in 1953 with Gigi Gryce and his orchestra and a sextet. Brown, 22, was a member of Lionel Hampton's band touring Europe when he cut these sides. Three years later he was dead.

"Roy Eldridge, Little Jazz" was cut in 1950 with Zoot Sims, Dick Hyman, Pierre Michelot, Ed Shaughnessy, Anita Love, Gerald Wiggins and Kenny Clarke. These are sides he cut after finishing his first European tour with the Benny Goodman Sextet. The material is a blending of Tin Pan Alley and some of Roy's own works.

"Johnny Hodges, The Rabbit In Paris" was cut in 1950 with the alto-man heading his own band which included several Duke Ellington alumni including Harold Baker, Lawrence Brown and Sonny Greer.

"Django Reinhardt, The Versatile Giant" is the oldest disk in the series, having been recorded in 1934 with a number of aggregations. There is Django and his quintet, with Duke Ellington and at various clubs. And of course with Stephane Grappelli his violin partner on so many dates.

### Tribute To Kenton

LOS ANGELES—The late Stan Kenton and his contributions to American music was commemorated Tuesday (20) at North Texas State Univ. Honored guests was Bobby Knight, leader of the Great American Trombone Co., and saxophonist John Park.

The university's One O'Clock Jazz Ensemble accompanied Knight and Park as a feature of the school's annual jazz festival.

### Xanadu Reverting

LOS ANGELES—Xanadu Records has gone back to independent distribution after 18 months under the Cream Records distribution banner. Label is owned by Don Schlitten out of New York.

## Jazz Beat

LOS ANGELES—Chick Corea, Bob James and Earl Klugh, Nancy Wilson, Peter Nero, Joe Williams and Hubert Laws are among the musicians slated to appear at the inaugural season of "The Jazz Series" at the downtown Music Center.

Corea opens the season Dec. 21, followed by James and Klugh Jan. 15. The series is being presented by Artists Services International.

Maynard Ferguson made his 11th headlining appearance in Manhattan since 1976 at the Beacon Theatre recently. . . Art Pepper visited Bromans book store in Santa Monica, Calif., recently to promote his book "Straight Life" . . . Snooky's, a new club in L.A. is trying with new names, including George Griffin, Melanie Jackson, Buddy Arnold, Don Sleet, Freddie Redd and the Western Union Band, Nica Rejto, Beverly Spaulding Club is located at 12021 W. Pico Blvd. . . Houston's Bubbha Thomas has unveiled his new band called Super Lightmen which has played two weeks at Cod's in Houston. . . Vocalist Joe Derise's first LP in almost 25 years is out on Inner City. It is called "I'll Remember Suzanne" and features songs by such contemporary composers as Paul Simon, Paul Williams and Randy Newman.

The sound is ragged but the artistry remains timeless.

"Zoot Sims, Brother In Swing" was cut in 1950 with his quartet which featured Gerald Wiggins, Pierre Michelot and Kenny Clarke. You have to be careful on this LP since there are several takes of the same tune, an indication that there may not have been enough strong individual tunes to round out the LP.

"Mary Lou Williams, First Lady Of The Piano" was done in 1953 with Ken Napper, Allan Ganley and Tony Scott. But it was recorded in London, not Paris. Several of the cuts are alternates or previously unreleased.

"J.J. Johnson, Milt Jackson, A Date In New York" was done in Gotham in 1954 with the Henri Renaud all stars, notably the two sidemen stars, Al Cohn, Renaud on piano, Percy Heath and Charlie Smith.

"Sidney Bechet, Martial Solal,

When A Soprano Meets A Piano" was cut in 1957. Bechet, the legendary New Orleans soprano saxophonist/Paris resident was nearing 60 when he made this date with the 19-year-old pianist Solal. The melding of new with old styles is a marvel to hear.

"Buck Clayton, Passport To Paradise" was cut in 1961 and features in his quintet Sir Charles Thompson, Jean Bonal, Gene Ramey and Oliver Jackson. This session was done with a Paris rhythm section after Clayton's trumpet had blazed through several concerts at the Olympia Music Hall with his U.S. associates.

"Dizzy Gillespie, Havin' A Good Time In Paris" was cut in 1952 with Don Byas, Arnold Ross, Joe Benjamin, Bill Clark, Bill Tamper, Hubert Fol, Raymond Fol, Pierre Michelot and Pierre Lemarchand. The French rhythm section doesn't swing as hard as Diz is accustomed to.

ELIOT TIEGEL

Billboard SPECIAL SURVEY For Week Ending 12/8/79

## Billboard Best Selling Jazz LPs

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	9	RISE Herb Alpert, AAM SP 4790	26	24	44	CARMEL Joe Sample, MCA AA-1125
2	3	6	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	27	21	20	EUPHORIA Gato Barbieri, AAM SP-4774
3	2	5	ONE ON ONE Bob James & Earl Klugh, Columbia/Tappan Zee FC 36241	28	33	5	PRODUCT Brand X, Passport PB 9840 (ECM)
4	4	27	STREET LIFE Crusaders, MCA MCA 3094	29	28	21	I WANNA PLAY FOR YOU Stanley Clarke, Nonesuch K2 2-35AR (GDR)
5	13	2	AMERICAN GARAGE Pat Metheny Group, ECM ECM 1-1155 (Warner Bros.)	30	29	8	B.C. Billy Cochran, Columbia JC 35991
6	5	6	A TASTE FOR PASSION Jean-Luc Ponty, Atlantic SD 19253	31	31	33	PARADISE Grover Washington Jr., Elektra 6E 182
7	7	4	PIZZAZZ Patrice Rushen, Elektra 6E-243	32	32	24	LIVE AT THE HOLLYWOOD BOWL Chuck Mangione, AAM SP-6701
8	8	15	WATER SIGN The Jeff Lorber Fusion, Arista AB-4234	33	30	31	NEW CHAUTAUQUA Pat Metheny, ECM ECM-1-1131 (Warner Bros.)
9	10	3	STREET BEAT Tom Scott, Columbia JC 36137	34	34	15	DUET Gary Burton & Chick Corea, ECM ECM-1-1140 (Warner Bros.)
10	9	36	MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA)	35	43	2	DAYS LIKE THESE Jay Hoggard, Arista/GRP GRP 5004
11	11	31	HEART STRING Earl Klugh, United Artists, UALA 942 (Capitol)	36	36	22	MINGUS Joni Mitchell, Asylum 5E 505
12	14	8	THE WORLD WITHIN Stix Hooper, MCA 3180	37	47	2	NIGHT CHILD Oscar Peterson, Pablo 2312108 (RCA)
13	6	10	8:30 Weather Report, Arista/Columbia PC2-36030	38	38	26	IN MOTION Heath Brothers, Columbia JC 35816
14	19	6	BEST OF FRIENDS Tweynyine featuring Lenny White, Elektra 6E 223	39	44	5	MINGUS AT ANTIBES Charles Mingus, Atlantic SD 2-3001
15	15	23	BROWN SUGAR Tom Browne, Arista/GRP GRP 5003	40	37	15	HIGH GEAR Neil Larsen, Horizon AP 736 (AAM)
16	12	17	LUCKY SEVEN Bob James, Columbia/Tappan Zee JC 36056	41	35	48	ANGIE Angela Bofill, GRP/Arista GRP 5000
17	18	5	DON'T ASK Sonny Rollins, Milestone M 9090 (Fantasy)	42	NEW ENTRY		BASIE JAM #3 Count Basie, Pablo 2310848 (RCA)
18	23	3	AND 125TH STREET, N.Y.C. Donald Byrd, Elektra 6E 247	43	NEW ENTRY		I REMEMBER CHARLIE PARKER Joe Pass, Pablo 2312109 (RCA)
19	26	3	CHICK COREA/HERBIE HANCOCK Chick Corea, Herbie Hancock, Polydor PD 2-6238	44	41	3	BUSH DANCE Johnny Griffin, Galaxy GXY 5125 (Fantasy)
20	16	5	THE HAWK Dave Valentin, Arista/GRP GRP 5006	45	46	2	OLD FRIENDS, NEW FRIENDS Ralph Towner, ECM ECM 1-1152 (Warner Bros.)
21	17	7	CARRY ON Flaca Parun, Warner Bros. BSK 3344	46	NEW ENTRY		HAVANA JAM II Various Artists, Columbia PC 2-36180
22	42	2	PASSION DANCE McCoy Tyner, Milestone M-9091 (Fantasy)	47	NEW ENTRY		SUNDAY WALK Jean-Luc Ponty, Pausa PR-7033
23	20	14	FEEL IT Noel Pointer, United Artists UALA 973	48	48	71	PAT METHENY Pat Metheny, ECM 1-1114 (Warner Bros.)
24	27	5	AIN'T IT SO Ray Charles, Atlantic SD 19252	49	25	13	A SONG FOR THE CHILDREN Lionie Liston Smith, Columbia JC 36141
25	22	3	MOSAIC John Klemmer, MCA MCA 2-8014	50	NEW ENTRY		SOUND SUGGESTIONS George Adams, ECM ECM 1-1141 (Warner Bros.)

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## Classical Music Tax Exemption Gets Okay

WASHINGTON—A new Internal Revenue Service ruling provides federal tax exemption for non-profit organizations which develop and promote the recordings of classical music for educational purposes.

Under a clause which makes charities and educational groups tax exempt, the new ruling extends tax exemption status to groups recording new works by little known symphony or chamber music composers as well as neglected works by established classical composers.

The IRS stresses that any organization taking this kind of exemption

must otherwise qualify for non-profit status. The recordings must be of little commercial value not normally produced for commercial use and sold primarily to libraries and educational institutions.

Contributions to organizations meeting these IRS requirements are tax deductible. The ruling does not effect royalties to composers and performers, which still must be paid.

## Top Names For Calif. Festival

LOS ANGELES—Carmen McRae, the Akiyoshi-Tabackin band and Kenny Burrell were among the headliners at the first Laguna Beach Friends of Jazz Festival Saturday and Sunday (1, 2) at the Irvine Bowl in Laguna, Beach, Calif.

The event was produced by Carroll Coates for the Laguna Greenbelt Inc.

The open bash was scheduled for 1 p.m.-6 p.m. with McRae backed by the Marshall Otwell Trio followed by the Akiyoshi-Tabackin band with guests Burrell, Shelly Manne, Conte Candoli, Jerome Richardson and Leroy Vinnegar.

The Sunday show, 12:30 p.m. featured Seawind, Kenny Rankin, Clare Fischer's Salsa Picante Latin band, the Friends band, the Bruce Cameron Jazz Ensemble, Ray Pizzi, and Bill Mays, among others.

The event capped a Jazz Week in Orange County with the White House club in Laguna Beach presenting several Latin jazz concerts including Moacir Santos and his octet, Friday (30), the Roland Vazquez Ensemble Saturday (1) and Clare Fischer's Salsa Picante Sunday (2).

## 2d Manilow Single

NEW YORK—April-Blackwood Music gets a second shot in a row with a Barry Manilow single.

With the publisher riding the top 10 with Manilow's version of Ian Hunter's "Ships," Arista has pulled "When I Wanted You" from the star's "One Voice" album as his next single. Song was penned by Gino Cunico and is published by Homegrown Music (BMI), administered by April-Blackwood.

is negotiating a second video contract with another overseas conglomerate.

According to Terry Wherlock, InterMagnetics president, the firm's new video technology program is designed to augment its audio cassette factory construction programs which sees new audio factories being built in India and Egypt.

And Pfizer Inc., a raw materials supplier to magnetic tape firms, is reported investing \$25 million in the next three years in a new magnetic materials manufacturing plant near Valparaiso, Ind. In addition, it is expanding its magnetic particles plant at Easton, Pa., and starting an expansion of its magnetic iron oxides plant in East St. Louis.

Why all this movement at a time when record companies have had their own sales slumps? Comments one executive: "We've got an eye on all the business signposts and signals and we feel we now have an opportunity to advance."



BLUE SKIES—Dan Hartman signs a photo for a fan during a reception in Boston promoting his new LP, "Relight My Fire," on the CBS Associated Blue Sky label.

## Mobile Meeting Set

NEW YORK—Mobile One-Stop, large Pittsburgh-based singles outlet, moves outside of Pennsylvania for the first time for its annual "pilgrimage."

Salesmen and their wives meet in Nashville Dec. 14, 15 at the Opera Land Motel, according to Harvey Campbell, sales manager, who expects about 50 to attend.

Campbell says the event will include a banquet and show.

In the past, the firm has held these yearly events in Pennsylvania, mostly at the Seven Springs ski resort.

## MUSICIANS ALSO REACT

# Digital 'Exciting' To Fem Angel Producer

By ALAN PENCHANSKY

CHICAGO—"It's so sharp and so clear, it's exhilarating," producer Patti Laursen says in reacting to Angel Records' first digital recording sessions under her direction.

"For the musicians it's just a marvelous experience," Laursen adds. "They get excited when they hear the digital tape."

Laursen is helming three digital tapings in November and December. They are part of the rapid acceleration into the extended fidelity sonics field today.

Flutist Ransom Wilson brought together with the Los Angeles Chamber Orchestra to capture performances of suites of Bach and Telemann was the first of the label's West Coast digital productions.

These Nov. 26 and 27 sessions conducted by Gerard Schwarz and recorded by engineer Bob Norberg at Pasadena's Ambassador Auditorium also brought the label together with Soundstream Inc. for the first time.

"For Ransom to hear the sound of his flute in digital for the first time and to watch his expression was marvelous," relates Laursen, a veteran of the Capitol/Angel production staff.

Angel also is into digital production in East Coast sessions this month, placing it at the forefront of production with high technology au-

dio. The label's first digitally-mastered product is expected to be released this month at \$10.98 list.

Laursen will go back into the "studio" Monday and Tuesday (3&4) for a taping of the complete Bach "Brandenburg Concertos," another Soundstream job.

Soundstream, which has completed more than three dozen digital LP projects in the last two years, also lists RCA among its major label credits.

The third of Laursen's digital projects involves several veteran jazzmen including pianist George Shearing and classical guitarist Angel Romero. These Thursday and Saturday (6 & 8) sessions will produce a new recording of Claude Bolling's "Suite For Guitar And Jazz Piano."

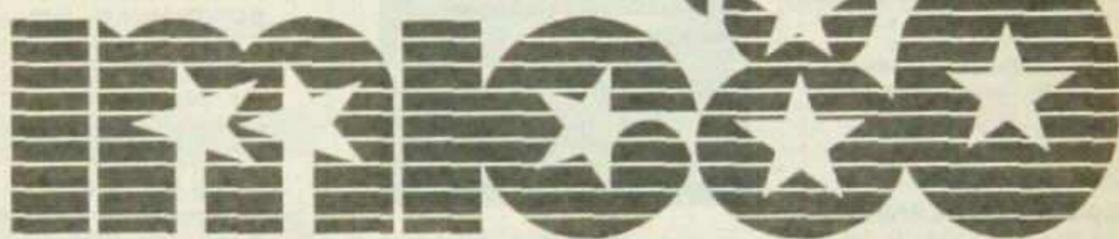
Also on the dates will be bassist Ray Brown and drummer Shelly Manne. Laursen is considering several different digital machines for use on the project.

The Bolling work has been recorded by RCA with guitarist Alexandre Lagoya and the composer at the piano. A new movement that Bolling wrote specially for Romero will be premiered in the Angel recording, says Laursen.

The "Brandenburg" performances with the Los Angeles Cham-

(Continued on page 66)

## ANNOUNCING



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BOOK REVIEW

Critic Pulls No Punches In Reviewing Broadway Shows

"Broadway Musicals" by Martin Gottfried, published by Harry N. Abrams, Inc., 352 pages, \$45. NEW YORK—Critic Gottfried has added more than a pinch of salt to this lavish coffee table book, an unusual direction for "furniture" editions of this type.

As a senior critic for Women's Wear Daily from 1963 to 1974, his voice carried lots of weight, especially for a garment trade publication.

Here, too, Gottfried doesn't pull any punches. His introduction, in fact, sets a tone. He declares, "There have not yet been any musicals to rank with the great classics of the dramatic literature. There are many beloved shows—even great ones, but they are not works of art. We actually love them for their marvelous songs, not for their plots or productions."

Maybe he's got a point there, but the sheer beauty of the book—395 illustrations and, get this, 112 in color—almost belies his thesis. For instance, his section on designing ("20th Century" is the model) and costumes is a sight to behold and in keeping with the high reproduction quality of publisher Harry N. Abrams, Inc. in other coffee table efforts.

Gottfried can be forgiven a slip or two or more, such as Irving Berlin's "Mr. President" opening in 1972 when he was 84 (the year was 1962 when Berlin was 74) or his claim that Jerome Kern never collaborated with Ira Gershwin (he did on several songs plus the film, "Cover Girl," which included "Long Ago & Far Away").

Nevertheless, it's refreshing to have someone do some knocking in the context of something of this nature, even though, naturally, his views are open to honest discussion.

And his often controversial text couldn't have been put in a more appealing, eye-catching framework. IRV LICHMAN

First LP Issued By Florida Label

FORT LAUDERDALE—Good Sounds Records, a new label launched by Ron and Howard Albert and Criteria Studio's president Mac Emmerman, will be distributed and marketed through Radio Records, another independent based in Florida.

Good Sounds is owned by them as well as Arnie Wohl, creator of the "Disco Magic" syndicated television series.

Fat Albert Productions is producing the label's first release, an LP called "Scandal" by Rhodes, Chalmers and Rhodes. The Good Sounds logo will appear on all Radio Records' releases.

2 Acts On 'Alley'

NEW YORK—"Manhattan Alley," a rock video show offered on both cable systems in Manhattan, is featuring Joe Jackson and the Police this month. The two-part Police show, taped at the Marquee Club in England, will run into early December. Rick Derringer and Spyro Gyra are among acts lined for future shows.

Rocket Relocates

LOS ANGELES—Rocket Records has opened new offices at 3459 Cahuenga Blvd., Los Angeles, Calif. 90068. The entire company has relocated there from its Beverly Hills building to allow for expansion and easier access between Rocket and MCA which distributes the line. The telephone number is (213) 851-1965.

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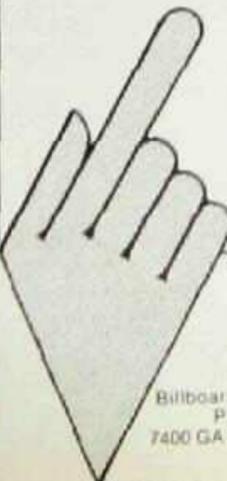
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# Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 12/8/79

Number of LPs reviewed this week **56** Last week **58**



**CHIC—Les Plus Grands Success De Chic/Chic's Greatest Hits, Atlantic SD16011. Produced by Bernard Edwards, Nile Rodgers.** The year's top soul act is well-represented on this seven-song collection of material from its three Atlantic studio albums. Four of the tunes here were million-selling singles, including "Le Freak," reportedly the largest-selling 45 in WEA history. The compilation showcases the group's distinctive sound—sparse, airy and spacious, paced by strings, drums and guitars. Yet one can't help thinking it's a bit early for a greatest hits album, especially after so few studio albums and just two months after its last LP, "Risqué," exited the top 10.

**Best cuts:** "I Want Your Love," "Good Times," "Everybody Dance," "My Feet Keep Dancing" (new 45).

**M—New York-London-Paris-Munich, Sire SRK6084 (WB). Produced by Robin Scott.** M is the nom de plume of Robin Scott and this is the first LP following the No. 1 single, "Pop Muzik," which is included here. Scott continues and expands upon his disco-rock-Europop synthesis, with mixed results. Not all the cuts have the immediacy and joyful cynicism of "Pop Muzik," and some get bogged down in artsy electronics and an overreliance on the same disco beat that "Pop Muzik" so successfully eschews. But as a better than average dance and party record with a bit of an intellectual kick, it works very well indeed.

**Best cuts:** "Pop Muzik," "Moonlight And Muzak," "Moderne Man/Satisfy Your Lust."

**ENGLAND DAN & JOHN FORD COLEY—Best Of, Big Tree BT76018 (Atlantic). Produced by Kyle Lehning.** One of the top acts of the past few years in the pop-easy listening market collects its biggest hits on this retrospective, which documents its maturation to a somewhat more mainstream, rock-oriented approach. Tunes like "It's Sad To Belong" and "Gone Too Far" were tidy midchart hits, but they pale in comparison with a record like Todd Rundgren's "Love Is The Answer," which mixes the duo's smooth harmonies with harder textures and more complex rhythms. But the finest tune on the album is probably "I'd Really Love To See You Tonight," the duo's number two hit from 1976 which is dreamy, ultra-commercial MOR.

**Best cuts:** Those cited plus "We'll Never Have To Say Goodbye Again," "Nights Are Forever Without You."

**LYNYRD SKYNYRD BAND—Gold & Platinum, MCA211008. Produced by Tom Dowd, Al Kooper, Jimmy R. Johnson, Tim Smith.** Before the tragic plane crash which took the lives of several members, this band had a growing following which spanned AOR and Top 40 categories. This two-record, 15-song set captures the highlights of Lynyrd Skynyrd's career. Some cuts in this greatest hits package, such as "Sweet Home Alabama," "Gimme Back My Bullets" and "Free Bird," need no introduction while others are not as well known. All, however, are examples of energetic yet melodic Southern flavored rock. Ronnie Van Zant's whiskey-soaked vocals give each song its own character while the musicianship, notably the triple lead guitars, still seems like magic two years later.

**Best cuts:** You can't go wrong with any of these cuts.

**FRANK ZAPPA—Joe's Garage Acts II & III, Zappa SR221502. (Mercury). Produced by Frank Zappa.** Though "Joe's Garage Act I" was for the most part not playable over the air due to Zappa's outrageous lyrics, that set shot up to the top 30. This two-record package continues the tale of hapless Joe and its loose story structure is filled with the usual Zappa humor which makes him a stranger to many playlists. Zappa's guitar work excels as usual especially on "He Used To Cut The Grass." This is the only cut which contains no expletives though at its eight minute length and odd tempo, it is non-commercial. Despite this, Zappa has built up an army of fans over the past dozen years. Cover art is alternately humorous and disgusting enough to attract attention.

**Best cuts:** None are suitable for airplay.

**BONNIE POINTER, Motown M7929R1. Produced by Jeffrey Bowen.** Looking to reprise her "Heaven Must Have Sent You" success, the solo Pointer delves back into the Jolee Music catalog to update five Motown classics, including "Come See About Me" and "When The Lovelight Starts Shining Through His Eyes." Supported by imaginative strings, rock solid percussion and bright guitar work, the singer displays her versatility and experience. The two Supremes hits work best, because Pointer's sensitive delivery is in contrast to the brash and breezy originals. "Jimmy Mack" and "Nowhere To Run" aren't so strong because she tries too hard. Overall, a commercial package, blessed with striking graphics front and back.

**Best cuts:** "Come See About Me," "Deep Inside My Soul," "I Can't Help Myself."



**MILLIE JACKSON—Live & Uncensored, Spring SP26725 (Polydor). Produced by Millie Jackson, Brad Shapiro.** Bawdy is an understatement when coming to describe Jackson. Her ribald tales and anecdotes have sold records for her before and this two-record set of her most scathing and humorous advice on love and men is definitely not for delicate ears. Recorded at a much praised Los Angeles Roxy gig earlier this year, Jackson applies her gutsy, soulful vocals to such stand-

ards as "Do You Think I'm Sexy?" "Just When I Needed You Most" and "Hold The Line." These are followed by her "raps" which are where Jackson takes off. Fired by a tight, large band which keeps a steady rhythm, Jackson not only skirts on the edges of profanity but dives right in. Little is suitable for airplay.

**Best cuts:** "Hold The Line," "Never Change Lovers In The Middle of the Night," "If Loving You Is Wrong."

**THE GAP BAND—The Gap Band II, Mercury SRM13804. Produced by Lonnie Simmons.** Trio made some inroads earlier this year with its debut album and this set should build on that foundation. The seven cuts offered are a mixture of r&b, disco and funk elements. Charles Wilson's vocals are strong especially on such ballads as "You Are My High" and "No Hiding Place." The best though is the pop-soul midtempo "The Boys Are Back In Town" with its infectious chorus. Four-piece horn section lends punch to the entire album.

**Best cuts:** "Steppin' (Out)," "The Boys Are Back In Town," "You Are My High," "No Hiding Place," "I Don't Believe You Want To Get Up And Dance (Oopst)"



**FINGERPRINTZ—The Very Dab, Virgin International VI2119 (JEM). Produced by Fingerprintz.** Fingerprintz may be remembered as the group that backed Rachel Sweet during her American tour earlier this year, playing under the name, the Escorts. Lead vocalist and guitarist Jimmie O'Neill has also written the song, "Say When," for Lene Lovich. On its own, the four-man British band plays literate rock with nice pop hooks contained in short punchy songs. The music ranges through various rock styles, with the band even cranking up a big guitar instrumental in "2-A-T."

**Best cuts:** "Wet Job," "2-A-T," "Fingerprintz," "Beam Me Up, Scotty," "On The Hop."

## Billboard's Recommended LPs

### pop

**ALICIA BRIDGES—Play It As It Lays, Polydor PD16219. Produced by Steve Buckingham.** Bridges' latest is an even mix of soft ballads and upbeat dance-oriented rock cuts. While Bridges had a huge hit with the saucy disco smash "I Love The Nightlife," the disco hook is not overexploited here. But the best cuts do showcase the same flip, brash style as "Nightlife," especially the title song and "Under The Cover Of Darkness." **Best cuts:** those cited plus "Rex The Robot," "Starchild," "Cheap Affairs."

**JOHN MAYALL—No More Interviews, DJM 29 (Mercury). Produced by John Mayall, John Stronach.** A veteran of the rock wars and an innovator in the blues-rock vein, Mayall returns with a stylish blend of rock and blues. Most striking is his tight band, most notably vocalist Maggie Parker, reed man Christian Mostert and guitarist James Quill Smith. Mayall's own vocals and guitar work are in fine shape. "Sweet Honey Bee" and "Wild New Lover" are closer to the traditional idea of blues while other compositions have more of a rock edge. **Best cuts:** "A Bigger Slice Of Pie," "Hard Going Up," "Sweet Honey Bee."

**SERGIO MENDES BRASIL '88—Magic Lady, Elektra 6E214. Produced by Sergio Mendes.** Mendes moves from the smooth MOR approach most associate him with to a funkier, more r&b or disco flavored sound on his latest album. Tom Scott's sax solos on "Magic Lady" and "Summer Dream" and some funky playing by the Tower of Power horn section lend some instrumental spark, as do the sassy, soulful backup vocals by three female vocalists, Bonnie Amaro, Carol Rogers and Marietta Waters. **Best cuts:** "I'll Tell You," "Lonely Woman," "Magic Lady," "Summer Dream," "Yes I Love You."

**FRANKIE VALLI—The Very Best Of Frankie Valli, MCA 3198. Produced by Bob Crewe, Bob Gaudio, Barry Gibb, Albhy Galuten, Karl Richardson, Hank Medress, Dave Appell.** This excellent compilation package includes all of Valli's many solo hits, from "Can't Take My Eyes Off You," his first hit apart from the Four Seasons in 1967, to "Grease," his slick No. 1 rock hit from 1978. The other cuts range from a marshmallow ballad like "My Eyes Adored You" to sprightly discoized cuts like "Swearin' To God" and "Our Day Will Come," both hits from 1975. **Best cuts:** those cited.

**ROBERT KRAFT AND THE IVORY COAST—Moodswing, RSO RS13070. Produced by Phil Galdston.** Kraft is a singer/writer piano player who has been making the New York bar scene. His writing style and delivery is a cross between Michael Franks, Peter Allen with a touch of Rickie Lee Jones' intimacy as well. Backed by a cohesive band, Kraft's intriguing style is a nice counter to heavy handed rock. **Best cuts:** "Who's Seducin' Who," "Down In Flames," "A Jump For Miles."

**THE FAITH BAND—Vital Signs, Mercury SRM13807. Produced by Greg Riker, Faith Band.** Raucous yet controlled rock with a distinct Springsteen edge is the kind of music this quintet plays. David Bennett's guitar work is a definite plus as is John Casella's saxophone playing. However, it is Carl Storie's gruff vocals which set this band apart. The full production lends its own edge to the thoughtful lyrics, especially the threateningly urban "Dark Side Of L.A." **Best cuts:** "Rosalie," "Dark Side Of L.A.," "Easier Said Than Done," "Only A Joker."

**BYRDS—The Byrds Play Dylan, Columbia PC36293. Various producers.** It's surprising nobody thought of releasing this before. It is a natural to put together all the songs written by Dylan which were recorded by the Byrds in the space of five years, from 1965 to 1970. Included are such gems as "The Times They Are A Changin'," "Mr. Tambourine Man," "Chimes of Freedom," "It's All Over Now, Baby Blue," "This Wheel's On Fire," and seven others. Not just for nostalgia buffs only. **Best cuts:** Those listed above.

**MYLON LE FEVRE—Rock & Roll Resurrection, Mercury SRM13799. Produced by Allen R. Toussaint.** Le Fevre's drawing, raspy vocals highlights this r&b-based rock album which also features veteran producer Toussaint on keyboards, Caleb Quaye on guitar, Roger Pope on drums and a sharp—though uncredited—horn section. The type of music offered is diverse, ranging from disco ("Dance The Night Away"), soul ("Work To Do"), rock ("Let It Flow," "Life Saver") to ballads ("Declaration Of Love," "Baby, Don't Hold Back Now"). **Best cuts:** Those mentioned above.

**MIKE PINERA—Forever, Spector Records International SW00001 (Capitol). Produced by Mike Pinera.** Pinera, formerly with Iron Butterfly, Cactus and the Blues Image, comes up with an invigorating album that covers a wide range of categories. The guitarist runs the gamut from rock to disco all with top 40 and AOR appeal. All songs are extremely melodic and his backing band horn and string arrangements add nice touches. **Best cuts:** "Can't You Believe," "Here It Comes Again," "Someone Like You."

**ROOT BOY SLIM & THE SEX CHANGE BAND WITH THE ROOTETTES—Zoom, I.R.S. SP006 (A&M). Produced by Bob Greenlee, Ernie Lancaster.** Root Boy's second album, following last year's Warner's effort, contains such titles as "Dare To Be Fat" and "World War III" along with other off the wall anthem like dirges. Root Boy's delivery comes closest to Tom Waits. Although the music is adequate, there isn't much playlist hope for these guys outside of college and ultraprogressive stations. **Best cuts:** "Dare To Be Fat," "She Wants To Move In," "World War III."

**GARRISON & VAN DYKE, ATCO SD38119. Produced by Ringus Garrison.** Arising from the once-popular Dutch group, Golden Earing, this duo plays an Anglo-American, Foreigner type of mainstream rock, with an emphasis on sensual vocals and a full production style with crunching chords and a sometimes sluggish rhythm section. It is not the newest of sounds, but if the performers are appealing, and here they appear to be, it often works with younger fans. **Best cuts:** "Hard Bargain," "Mental Madness," "City Sunset," "Can't Make It Alone Tonight."

### soul

**ANITA WARD—Sweet Surrender, Juana 200-006 (TK). Produced by Frederick Knight.** Second album from Ward, whose "little girl" voice can be both sugar-sweet and sensitive, features her "Ring My Bell" followup, and other material in that catchy pop-soul vein. But the high spots are a couple of ballads, "Caught Between A Good Thing And Goodbye" and "I Go Crazy," plus a perky update of the Supremes' "Someday We'll Be Together." **Best cuts:** Those cited.

**THE CONTROLLERS—Next In Line, Juana 200-005. Produced by Frederick Knight.** This quartet, waxing a third album for producer Knight's own label, recalls the soulful style of Harold Melvin & the Blue Notes when Teddy Pendergrass was lead singer. Strong harmonies highlight uptempo tunes like "Gunning For Your Love" and "Ankle Chain," but the group is best on ballads like "If Tears Were Pennies" and "We Don't." **Best cuts:** Those named.

### country

**JEANNE PRUETT—Encore!, IBC 1001. Produced by Walter Haynes.** Reunited with producer Haynes after several years apart, Pruett serves up a batch of traditional country material including her hits "Please Sing Satin Sheets For Me" and "Back To Back." With four selections written by Sonny Throckmorton, Pruett contributes three songs of her own to this well balanced set. Haynes' production incorporates fiddles, steel guitar and electric instruments. This album is the first from IBC Records. **Best cuts:** "Back To Back," "Every Now And Then," "Waitin' For The Sun To Shine" and "Please Sing Satin Sheets For Me."

**DAVID ALLAN COE, Compass Point, Columbia JC36277. Produced by Billy Sherrill.** Coe's new album, featuring his best is a smooth flowing LP cut at Compass Point Studios in the Bahamas, and many of the tracks have a Caribbean feel. The songs were written by Coe, though several, including "Time Loser," "Loving Her (Will Make You Lose Your Mind)" and "Merle And Me" were originally written in the '50s and early '60s, and are recorded for the first time on this album. **Best cuts:** "X's And O's (Kisses And Hugs)," "Honey Doo," "The Fish Aren't Bitin' Today," "Heads Or Tales."

### disco

**USA-EUROPEAN CONNECTION, Marlin 2231 (T.K.). Produced by Boris Midney.** One of the better exponents of melodic Eurodisco, the group offers four tracks, each one swaying to a hypnotic beat. Keyboards, horns, bass, guitar and percussion back the vocals. The album was written, produced and arranged by Midney. **Best cuts:** "I'd Like To Get Closer," "Just The Dance."

**MISSA DISCO, Ariola SW50055. Produced by Pepe Ederer.** Conceived and composed by Henri-Michel Raschle, this is the Latin Catholic mass set to a disco beat. Each side has three cuts and except for the incomprehensible lyrics—unless, of course, the listener speaks Latin—this is high quality disco music. Production is lush and vocals by unidentified singers add variety to the cuts. The songs do not blend into one another so that each track is its own entity. **Best cuts:** "Kyrie," "Gloria," "Sanctus."

### jazz

**BABATUNDE AND PHENOMENA—Levels Of Consciousness, Theresa TR107.** Leader is a California drummer-singer who is taped here with a San Francisco-based group and several guest soloists, including Julian Priester on trombone and Eddie Henderson, trumpet. Program comprises seven cuts, none standards or current pops. There's too much pop singing to stamp this entry as outstanding jazz but it's a fine example of Bay Area contemporary music. **Best cuts:** "Thang," "Thaloo Stick."

**JOHN FAHEY—Visits Washington, D.C. Takoma TAC700 (Chrysalis).** If you avoid the lengthy and meaningless liner notes, you may enjoy the six cuts which Fahey serves up on guitar. The weakness is that all of Fahey's tunes are unknown. But for guitarists this is an album to savor. **Best cuts:** "Guitar Lamento," "Ann Arbor."

### classical

**DVORAK: SYMPHONY NO. 8—Chicago Symphony, Giulini, DG 2531046.** This radiant, songful score is preferred by many Dvorak fans to the more popular "New World Symphony," and Giulini's interpretation has qualities to be admired in years to come. The conductor favors stately, expansive tempos, with stunning orchestral playing that serves up orchestral detail with a wealth of finesse.

**THE MUSIC OF SALAMONE ROSSI—New York Pro Musica Noah Greenberg, director, Odyssey Y35226.** One of the prominent Jewish composers of the Italian baroque was magnificently brought to light with this recording made 25 years ago. Time has not diminished the rare beauty of these instrumental and vocal performances, with the special interpretive fervor of this lamented early music ensemble ringing on again. The Italian madrigal settings of Hebrew offer an excellent treat.

**GRETRY AND PHILIDOR ARIAS—Eda-Pierre, soprano, Academy of St. Martin-in-the-Fields, Neville Marriner, Philips 9500609.** French soprano Christiane Eda-Pierre has a fresh, youthful voice with clearly focused tone and crisp delivery that make her singing easy to appreciate. Eight rarely encountered arias from late eighteenth century French operas are included on this debut solo album. The performances are very intelligent and there is impressive coloratura vocal display on several cuts.

**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 Harlan; reviewers: Cary Darling, Dave Dexter Jr., Paul Grein, Mike Hill, Kip Kirby, Roman Kozak, Irv Lichtman, Jim McCullough, Bill Musser, Alan Penchansky, Eliot Tiesel, Adam White, Gerry Wood, Bill Wyman.**

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15th EUPHORIA  
Portland, Ore.  
16th OLD WALDORF  
San Francisco, Calif.  
18th WHISKEY  
Los Angeles, Calif.



**STYX—Why Me (3:53)**; producer: Styx; writer: Dennis DeYoung; publishers: Stygian Song/Almo ASCAP, A&M 2206. Queen and Supertramp come to mind listening to this high gloss, multi-layered midtempo rocker with its fresh harmonies and thoughtful lyrics. Sax and guitar solo add a gutsy punch.

**BONNIE POINTER—I Can't Help Myself (3:49)**; producer: Jeffrey Bowen; writers: B. Holland, L. Dozier, E. Holland Jr.; publisher: Stone Agate BMI, Motown M1478F. This remake of the classic soul song is done with a pronounced disco feel. Pointer's vocals maintain the integrity of the original and the arrangement is sweeping.

## recommended

**ATLANTA RHYTHM SECTION—Back Up Against The Wall (3:11)**; producer: Buddy Buie; writers: Buie, Cobb; publisher: Low-Sal BMI, Polydor PD2039.

**ROBERT PALMER—Can We Still Be Friends (3:37)**; producer: Robert Palmer; writer: Todd Rundgren; publisher: Earmark BMI, Island IS49137.

**DAN HARTMAN—Relight My Fire (3:37)**; producer: Dan Hartman; writer: D. Hartman; publisher: Silver Steed BMI, Blue Sky ZS92784 (CBS).

**ALICIA BRIDGES—Rex The Robot (3:22)**; producer: Steve Buckingham; writers: Alicia Bridges, Susan Hutcheson; publisher: Lowery BMI, Polydor PD2044.

**20/20—Tell Me Why (Can't Understand You) (3:36)**; producer: Earle Mankey; writers: M. Gallo, S. Aiken; publisher: Accidental BMI, Portrait 270038 (CBS).

**DWIGHT TWILLEY—Somebody To Love (3:37)**; producers: Jack Nitzsche, Bob Schaper, Dwight Twilley; writer: D. Twilley; publisher: Skyhill, BMI, Arista SP79.

**THE BEAT—Let Me Into Your Life (2:35)**; producer: Bruce Botnick; writers: P. Collins, E. Money; publisher: Grayco BMI, Columbia 111161.

**TONY BANKS—For A While (3:25)**; producer: David Hentschel; writer: Tony Banks; publishers: Crossound/Run It Music BMI, Charisma CA3503 (Polydor).

**THE ROLLERS—Turn On The Radio (3:39)**; producer: Peter Ker; writers: Faulkner, Faure, Wood, Longmuir; publisher: Bay City, Arista AS0476.

**NAN MANCINI AND JDB—Man's World (3:49)**; producer: Denny Diante; writers: F. Smith, N. Mancini; publishers: Four or Five Guys From Jersey/Noo Noo/Windsea BMI, Windsong JH11880 (RCA).



**EARTH, WIND & FIRE—Star (3:42)**; producer: Maurice White; writers: M. White, E. del Barrio, A. Willis; publishers: Saggfire, ASCAP/Ninth/Irving/Crigo BMI, ARC/Columbia 111165. Fourth single from the "I Am" LP is a funky and rhythmic track boasting the group's polished vocals and bouncy r&b/pop textures.

**TEDDY PENDERGRASS—Shout And Scream (3:39)**; producers: Kenneth Gamble, Leon Huff; writers: K. Gamble, L. Huff; publisher: Mighty Three BMI, Philadelphia International ZS93733 (CBS). First single from "Teddy Live! Coast To Coast" is a powerfully delivered uptempo track that highlights the singer's incredible vocals. Backing instrumentation matches the intense vocal.

**TAVARES—Bad Times (3:45)**; producer: Bobby Colomby; writer: Gerard McMann; publishers: Donna-Dixon/MacAvey BMI, Capitol P4811. A taste of a forthcoming album, the Tavares brothers turn in a tasty midtempo tune that is highlighted by superb vocals and a strong lyric line. The track, with its accessible melody and theme, should have no trouble crossing to pop.

**ANGELA BOFILL—What I Wouldn't Do (For The Love Of You) (3:23)**; producers: Dave Grusin, Larry Rosen; writers: Jack Perricone, Denise Utt; publishers: Roaring Fork/Purple Bull BMI/Twelf Street/Whiffie, ASCAP, GRP GS2503 (Arista). Bofill has a powerfully strong and evocative voice. Here she is backed up with a jazz and r&b flavored arrangement and backed by a percolating rhythm section.

## recommended

**SPINNERS—Working My Way Back To You (4:01)**; producer: Michael Zager; writers: Sandy Linzer, Denny Randell; publishers: Screen Gems-EMI/Seasons' Four BMI, Atlantic 3637.

**LOU RAWLS—Sit Down And Talk To Me (3:15)**; producers: Kenneth Gamble, Leon Huff; writers: K. Gamble, L. Huff; publisher: Mighty Three BMI, Philadelphia International ZS93738 (CBS).

**JEAN CARM—My Love Don't Come Easy (3:25)**; producers: Eddie Levert, Dennis Williams; writers: E. Levert, D. Williams, M. Jackson; publishers: Mighty Three BMI/Rose Tree, ASCAP, Philadelphia International ZS93732 (CBS).

**LATIMORE—Discoed To Death (3:58)**; producer: Marsha Radcliffe; writer: B. Latimore; publisher: Sherlyn BMI, Glades GLAX1756 (TK).

**ARCHIE BELL & THE DRELLS—Show Me How To Dance (3:38)**; producers: Kenneth Gamble, Leon Huff; writers: K. Gamble, L. Huff; publisher: Mighty Three BMI, Philadelphia International ZS93731 (CBS).

**CONFUNKSHUN—Now And Forever (3:15)**; producer: none listed; writer: F. Pilate; publisher: Stafree BMI, Fretone FR054.

**THE BRIDES OF FUNKENSTEIN—Never Buy Texas From A Cowboy (4:40)**; producer: George Clinton; writers: G. Clinton, R. Dunbar; publisher: Malbiz BMI, Atlantic 3640.

**FERN KINNEY—Baby Let Me Kiss You**; producers: Carson Whitsett, Wolf Stephenson, Tommy Couch; writer: King Floyd; publishers: Malaco BMI/Roffignac BMI, Malaco MX1061 (TK).



**JOHN CONLEE—Baby, You're Something (2:57)**; producer: Bud Logan; writers: Rafe VanHoy-Curly Putman-Don Cox; publishers: Tree, BMI/Cross Keys, ASCAP. Conlee's precise country stylings work well with this love ballad. Strings, guitars—rhythm and steel—and background voices surround Conlee's voice and swirl to a pleasant finale.

**RAZZY BAILEY—I Can't Get Enough Of You (3:29)**; producer: Bob Montgomery; writers: Johnny Slate/Danny Morrison; publisher: House of Gold, BMI, RCA JH11885. A superior vocal performance gives an extra boost to this mellow ballad. Production builds nicely and with good feeling; nice touches of acoustic guitar and piano provide pleasant accents.

**JOHNNY PAYCHECK—Drinkin' And Drivin' (3:03)**; producer: Billy Sherrill; writer: G. Gentry; publisher: Taylor and Wilson, BMI, Epic 950818. Paycheck's latest from his new album is exactly what the title implies, a drinkin' and drivin' song. The production includes acoustic guitar and pedal steel which surround Paycheck's story-song.

## recommended

**BUCK OWENS—Let Jesse Rob The Train (2:27)**; producer: Norro Wilson; writer: Buck Owens; publisher: Blue Book, BMI, Warner Bros. WBS49118.

**BONNIE TYLER—I Believe In Your Sweet Love (3:04)**; producers: Scott and Wolfe; writers: R. Scott/S. Wolfe; publishers: Scott/Wolfe, Prince of Wales, ASCAP, RCA PB11763.

**DIANA WILLIAMS—You Still Know The Way To My Heart (2:35)**; producer: not listed; writers: Casey Kelly/Martin Greene; publishers: Bobby Goldsboro, ASCAP/House Of Gold, BMI, NSD 34.

**ANNA SUDDERTH—Why Don't You Change My Mind (3:56)**; producers: Ray Baker, Gary S. Paxton; writer: Barney T. Suddert; publisher: Stick-Horse, BMI, Verite V001.

Picks—a top 30 chart tune in the opinion of the review panel who 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.

## 1st Angel Digital Albums

• Continued from page 61

ber Orchestra will feature Gerard Schwarz, conductor and trumpet soloist; Malcolm Hamilton, harpsichord soloist; David Shostak, flute solo, and Paul Shure, violin.

Angel's East Coast digital sessions will produce an album entitled "Digital Rag." The recording by pianist Joshua Rifkin is being produced by George Sponhaltz.

A London Symphony Orchestra digital recording of Debussy's "Images" and "Prelude To The Afternoon Of A Faun," produced by EMI, is expected to be released by Angel this month.

Several Philadelphia Orchestra

## MCA Distributing

• Continued from page 3

post of national sales director, effective Monday (3). Burns replaces Ron Douglas, who departed as sales vice president.

Bergamo adds that although MCA is interested in talking to other labels about distribution, "it might not be the route to go." He notes that the ABC acquisition and the rise and fall of Infinity "slowed down and put back plans" for immediate expansion of the distribution arm.

## Drifters Name Suit

NEW YORK—Producer Roy Radin is being sued in U.S. District Court here by Larry Marshack, manager of the Drifters, for alleged trademark infringement. Radin is charged with unlawful use of the Drifters' name in advertisements for Radin's "Vaudeville '79" tour.

tappings and organ recordings also are being staged by parent company EMI International using the EMI digital system.

Laursen says she is aware that sophisticated digital editors are not yet in widespread use for all systems. But the sonic inducements are so strong that "you want to go ahead with digital recording even if it means a little wait," she explains.

## South's 1st Schlock Firm In Arkansas

LOS ANGELES—Heightened interest in cutouts is evidenced in the opening of the South's first schlock firm, Last Chance Records in Little Rock, Ark.

Jackie Pate, long-time Siebert's and Handleman wholesale executive through the South, and Doug Phillip, formerly general manager for the Sound Town/Record Town chain in Texas, are principals.

Pate reports the firm's thrust is to mailing monthly catalogs to smaller retailers who can cherry-pick and buy in an quantity. Most of their initial business is COD, he states.

## Pope's Album

• Continued from page 10

requirements via the EOM license deal. It notes that Gerd Paulus has a contract with the Polish church.

Now the dispute is before the courts here, and an atmosphere of bitterness is evident. Paulus insists he hopes to make available a gold disk for the Pope, awarded from Germany, and says, "Our deal is with the Polish church, and the people will get the basic royalties."

## A&M's AXE SLASHES 50

LOS ANGELES—A&M terminated another 50 employees last week, citing current industry economics and reduction in overhead as reasons.

This is the second substantial personnel layoff at the label. In early September, A&M let 35 staffers go in what was termed a "consolidation."

Departments affected this time were company-wide, including sales, merchandising, publicity, promotion, photography and artist relations. In addition to personnel in the label's Los Angeles and New York offices, the layoffs also affected the field staff.

## NARM Meeting Forms In Mail

NEW YORK—Advance registration forms for the National Assn. of Record Merchandisers convention, set for March 23-26 at the MGM Grand Hotel in Las Vegas, are in the mail now to more than 4,000 individuals, representing 400 companies.

Joe Cohen, NARM executive vice president, says that in this period of downturn within the entire business community, the purpose of the convention will be to encourage communications between all levels of the business, eliminating "adversary" situations, and to stimulate in-store activity through educational programming.

An audi/visual presentation will be given on the "Gift Of Music" theme, as well as seminars on print media, home video, and accessories.

## New Companies

**Idea Productions** formed by Joe Cantwell to handle artist management, promotions, booking and concert productions. First artist is Colleen Collins. Address: P.O. Box 39, 3rd & Mill Sts., Bridgeport, Pa., 19405, (215) 277-6469.

**Peter Scher Productions Services, Inc.** formed to provide management and tour coordination. First artist is singer/songwriter Jim Bashian. Address: 620 E. 20th St., New York 10009, (212) 777-1460. Los Angeles telephone is (213) 652-7011.

**Heartbeat Records** formed by Steve Stevens and Gary Grant of Rockbeat Productions. First single is "Here Comes The Night"/"Blow It Up," by the Shieks. Address: P.O. Box 1921, Grand Central Station, New York 10017.

**Seth Production Inc.** formed by Charles and Barbara Perrie and Le'tell Charles as an entertainment company featuring their songwriting and arranging. Address: 701 Seventh Ave., New York 10036.

**L.C.L. Promotions** formed by Curt and Lori Laws, promoting country music exclusively. Address: P.O. Box 31, LaCrosse, Wis. 54601, (608) 783-1922.

**Alan Young Promotions** established to serve as independent representative for new artist and record companies specializing in country. Address: 16532 Kingsbury St., Granada Hills, Calif. 91344, (213) 368-8728.

**Music Row Productions** formed by Roger West, formerly with United Talent. Firm will handle all aspects of an artists career. Address: 11 Music Circle 5, Nashville 37203.

**Rubenstein-Chanin Productions**, for music productions, and **K-4 Music**, publishing company, formed by Warren M. Rubenstein, Alvin M. Chanin, Thom Page and Alfred Milton Tennant. Address: 1405 Locust Street Building, Philadelphia 19102, (215) 735-6695.

**Starbound Companies, Inc.**, a recording, production and management firm, formed by Harold B. Kern, president, Attorney Jay L. Levy heads up business affairs. Address: 155 N. La Peer Drive, Los Angeles 90048, (213) 271-8195.

**Buenaventura Productions** formed by Bill Van Buskirk and **Rikki Productions** formed by Rikki Lugo to produce musical shows for Las Vegas, Lake Tahoe and Reno. Address: 100 W. Lemon, Monrovia, Calif. 91016, (213) 358-0915.

**Airwaves Records** formed by Tom DiPierro, Wayne Duncan, Mark Erik Schneiderman, John Hess and Mark Sweeney. First artist signed to the label is Posey & Powell. Address: 6253 Hollywood Blvd., Los Angeles 90028, (213) 463-9500.

**Lucky Bull Music** formed as a partnership by Strath Hamilton, Nancy Bullock and James Bullock. Address: 3645 Midvale Ave., Los Angeles 90034, (213) 200-1954.

# Closeup

**BOB MARLEY & THE WAILERS**—Survival, Island ILPS9542 (Warner Bros.). Produced by Bob Marley, Alex Sadkin.

Bob Marley, one of the '70s leading symbols of black rage and exponents of reggae, has never been known to pull punches in terms of spreading his political message. However, coming after last year's tame "Kaya" LP, "Survival" is akin to a swift kick in the head. Ironically, this is his most commercial effort musically.

The album opens with "Wake Up And Live" where the message is not so overtly political and can be interpreted as a call for everyone's personal freedom. Most remarkable is the jazz touch given this reggae song by a steamy saxophone solo midway through and the use of a horn section.

"Africa Unite" is steeped in the Jamaican Rastafarian religion to which Marley subscribes. "How good and how pleasant it would be/ Before God and man/ To see the unification of all Africans," he sings. Armed with a catchy hook, Marley's backup vocalists called the I-Threes provide much of the charm.

"One Drop" is more of a direct call for action: "So feel this drum-beat/ As it beats within playing a rhythm/ Resisting against the system." The song has a driving energy part which is again provided by the horn section.

Though it is somewhat of a contradiction in messages, "Ride Natty Ride" nevertheless shows Marley's considerable vocal skills. The subtle guitar work of Junior Marvin on the cut is involving. The lyrics say that the current social system is so morally bankrupt that it will inevitably crumble under its own weight without any action whatsoever from the "oppressed."

Corruption and defectors from the movement are the subject of "Ambush In The Night." The danger in Marley's lyrics here is that



Bob Marley

they tend to foster an "us and them" mentality. However, with its honest passion and seductively tropical rhythm, "Ambush" is hard to knock.

Side two opens with the LP's best song, "So Much Trouble In The World" ranks with Marley's earlier "Exodus" and "Get Up, Stand Up" in the pantheon of reggae classics. The arrangement is complex for reggae with moody keyboard work, sensitive acoustic guitar and a solid hook. The lyrics are general enough to be applicable to everyone. When Marley bemoans "We the street people talking/ We the people struggling" the listener does not have to relate it solely to Jamaica or Africa.

"Zimbabwe" is not going to endear itself to Rhodesia's ex-prime minister Ian Smith, or to many mainstream Americans for that matter. To wit: "So arm in arm, with arms/ We will fight this little struggle." As with all the songs, the rhythm is so inherently danceable that it's easy to forget—if the listener wants—and surrender to the beat.

"Top Rankin'" and "Babylon System" are good but ordinary reggae songs which repeat the aforementioned messages. The title cut, a searing soundtrack for Third World troubles, closes the LP by letting the listener know Marley's fight outlasts any piece of vinyl. **CARY DARLING**

# 'Dixie' Firm Celebrating Anniversary

By MIKE HYLAND

NASHVILLE—Down 'N Dixie Music has completed its third year of business with more than 50 songs released as singles or album cuts by such diverse acts as Elvis Presley, James Brown, Donna Fargo and Demis Roussos.

Troy Seals, president of the firm, was an original partner with Norbert Putnam and David Briggs in Danor Music which the three established more than nine years ago. Due to the lack of exposure of the Danor catalog outside Nashville, Seals decided to exit the firm.

Three years ago, Seals, formed a partnership with Irving/Almo publishing and established Down 'N Dixie. The firm proved helpful for all involved. It was an opportunity for Irving/Almo to expand its publishing expertise into Nashville, and it was an opportunity for Seals to utilize the worldwide connections Irving/Almo had to offer.

"We realized that you just don't jump right into something like opening a Nashville office," explains Lance Freed, Irving/Almo's executive vice president. "We wanted to let it grow naturally and slowly."

Seals opened Down 'N Dixie in a one room office with just a piano and a telephone. To date, Down 'N Dixie is celebrating its most successful year with singles and album tracks that include "Don't Take It Away" by Conway Twitty, "Honky Tonk Angel" by Elvis Presley, "In Our Room" by Roy Head, "Let's Try To Fall In Love Again" by Donna Fargo, and "We Had It All" by Dobie Gray.

The firm also had cuts by Demis Roussos, Con Hunley, Lobo, Pure Prairie League, Charley Pride, Merry Clayton, Brenda Lee, Gary Wright, James Brown, Milly Jackson and Isaac Hayes, Jerry Reed, Tanya Tucker, Ann Murray, Ronnie Sessons, the Rockets, Glen Campbell, Johnny Rivers, Diana, and Sammy Johns.

The company's staff writers include, in addition to Seals, Eddie Setser and Mark Gray. Bill Bowman is in charge of getting the material heard. Additionally, Gray doubles as lead vocalist of the Warner/Curb group Exile. Irving/Almo/Down 'N Dixie encourages intercompany writing projects. Irving writer Richard Kerr, author of Dionne Warwick's hit "I'll Never Love This Way Again," and several Barry Manilow hits, was in Nashville writing with Seals. The duo came up with several songs, one of which will be recorded by Demis Roussos.

Seals, having recorded for several labels in the past, has recently signed with Elektra and will have a single released after the first of the year. Produced by the Hitmen, of which he is a member, Seals' single is titled "One Night Honeymoon." The Hitmen are Joe Osborn, bass; Larrie Londin, drums; Reggie Young, guitar; Bobby Thompson, guitar and banjo; and Seals.

As a producer, Seals has worked with many acts in the past, and will be getting involved more as a producer in the coming year. One of his initial projects is the production of a new Frankie Miller album for Chrysalis Records. Seals and Miller wrote a number of songs together that will be utilized on Miller's forthcoming album.

# Lifelines

## Births

Daughter, Chyna Lilly, to singer Cheryl Ashley Krebs and David Krebs, copresident of Contemporary Communications Corp., in New York last month. Krebs' firm manages Ted Nugent, Aerosmith and others.

Son, Daren Alexander, to Lorraine and Art Farkas Nov. 10 in Fresno, Calif. Father is program director at KFIG-FM.

Daughter, Cory Nicole, to Darlene and John French Nov. 22 in Tulsa. Father is pianist with Rodney Lay & the Wild West.

Son, Joshua Michael, to JoAnne and Barry Rothman Nov. 22 in Los Angeles. Father is an entertainment attorney.

Daughter, Gina Deanna, to Patty and Frank J. Russo Nov. 5 in Providence, R.I. Father is president of Gemini Concert Productions.

## Marriages

Scott Young, vice president and general manager of Pickwick's retail division, to Linda Sloan Nov. 25 in Miami Beach. She is special projects coordinator for Pickwick retail there.

Kevin Cronin, lead singer of REO Speedwagon, to Denise McCall in Los Angeles recently.

## Deaths

Joseph M. Bailey, 68, jazz singer, in Atlantic City last month after a long illness. He sang briefly with Duke Ellington's band.

Norman Malkin, 61, who operated Lansdowne Music many years in California, Nov. 27 in San Marcos, Calif. He was the composer of "Mister Banjo," a national hit in the 1950s, and published many country songs. He is survived by his widow, Marjorie; his mother and three brothers.

John Glascock, 27, former bassist with Jethro Tull, Nov. 18 of a heart ailment. He was with the group three years.

# Rock Rocking Hot 100 Chart

LOS ANGELES—Hard rock is happening on this week's Hot 100, with a number of hard-textured singles climbing the chart with stars, including Jefferson Starship's "Jane" at 26, John Cougar's "I Need A Lover" at 29, Foghat's "Third Time Lucky" at 38, Blackfoot's "Train, Train" at 45, Mistress' "Mistrusted Love" at 60 and Rainbow's "Since You've Been Gone" at 61.

Climbing without stars are AC/DC's "Highway To Hell" at 47, Triumph's "Lay It On The Line" at 86 and Hounds' "Under My Thumb," bubbling under at 110.

# Special MCA Prizes For John Tour

LOS ANGELES—MCA Distributing Corp. promoted an Elton John contest tied-in with his recent national tour whereby a Magnavision video machine and five video disks were part of the first prize.

The contest was held in Atlanta through the cooperation and sponsorship of Turtle Records stores, Magnavox, WZGC-FM and MCA

Records. Also included in the first prize were tickets to John's Atlanta concert and his "Victim Of Love" album. Second prize was an all-expense paid trip to John's Dallas concert and a copy of the album while third place winner received tickets, album and a John tour jacket.

# NARAS In Atlanta Awaits Yule Party

ATLANTA—The local chapter of the National Academy of Recording Arts and Sciences hosts its first Christmas party Wednesday (12) at the Admiral Benbow Inn here at 6 p.m.

The party is in recognition of the growth of the music business in the Southeast and invitations have been extended to the Atlanta Songwriters Assn., the Jazz Forum, the American Federation of Radio and Television Artists, the Screen Actors Guild and other groups and individuals related to the music industry here.

Interested parties can contact Babs Richardson at the Atlanta NARAS office at (404) 873-6425.

# Firm Clark Acts

LOS ANGELES—Acts of every stripe have been booked as guests on Dick Clark's annual "New Year's Rockin' Eve" special, set for Dec. 31 on ABC-TV. Set are Blondie, the Oakridge Boys, the Village People, Chic and Barry Manilow.

# FBI Nabs 8,000 Tapes In Texas

FT. WORTH—Tape duplicating equipment and more than 8,000 allegedly counterfeit tapes were seized by FBI agents in the Ft. Worth area in what the agents call a raid on "the major distributor of counterfeit recordings for the Southwest." Authorities valued the haul at between \$10 and \$15 million.

The agents hit two locations, J. J. Sales and a warehouse, both allegedly owned by Jerry May, which the agents said were both factories for alleged counterfeit recordings of product issued by every major record company.

Seized were 288 masters, bin-loop duplicators, Scadia, Shelton and Besseler wrappers, master and slave machines, and raw materials including pancakes, blank tapes, cartridges, and "hundreds of thousands" of alleged counterfeit labels. It took four 40-foot trucks to haul away the seized material.

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# Billboard HOT 100

## Chart Bound

SARA—Fleetwood Mac  
(Warner Bros. 49150)  
I CAN'T HELP MYSELF—Bonnie Pointer  
(Motown 1478)  
SEE TOP SINGLE PICKS REVIEWS, page 66

DECEMBER 8, 1979, BILLBOARD

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
★	2	10	BABE—Slyx (Slyx), D. DeYoung, A&M 2188	★	35	40	7 WAIT FOR ME—Gary Hall & John Bates (David Foster), D. Hall, RCA 11747	69	43	10	GET IT UP—Ronnie Milsap (Ronnie Milsap), T. Bradford, R. Byrne, RCA 11695
2	1	8	NO MORE TEARS—Barbra Streisand & Donna Summer (Gary Klein), P. Jabara, B. Roberts, Columbia/Casablanca 1-11125	★	36	41	7 DON'T LET GO—Isaac Hayes (Isaac Hayes), J. Stone, Polydor 2011	★	70	84	2 ROMEO'S TUNE—Steve Forbert (John Simon), S. Forbert, Nipper 97525 (CBS)
3	3	11	STILL—Commodores (James Anthony Carmichael, Commodores), L. Richie, Motown 1474	★	37	54	4 DON'T DO ME LIKE THAT—Tom Petty and The Heartbreakers (Tom Petty & Jimmy Iovine), T. Petty, Backstreet 41138 (MCA)	★	71	NEW ENTRY	LONELY EYES—Robert John (George Tobin), M. Piccirillo, EMI-America 8030
★	4	16	PLEASE DON'T GO—K.C. & The Sunshine Band (Casey/Finch), H. W. Casey, R. Finch, TK 1035	★	38	45	4 THIRD TIME LUCKY—Foghat (Foghat), D. Peverett, Bearsville 49125 (Warner Bros.)	★	72	56	10 DREAM POLICE—Cheap Trick (Tom Werman), R. Nielsen, Epic 9-56774
★	5	8	ESCAPE—Rupert Holmes (Rupert Holmes & Jim Boyer), R. Holmes, Infinity 50035 (MCA)	★	39	46	5 CHIQUITITA—Abba (Benny Anderson, Bjorn Ulvaeus), B. Anderson, B. Ulvaeus, Atlantic 3629	★	73	NEW ENTRY	VOICES—Cheap Trick (Tom Werman), R. Nielsen, Epic 9-50814
★	6	6	SEND ONE YOUR LOVE—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54303 (Motown)	★	40	76	3 I WANNA BE YOUR LOVER—Prince (Prince), Prince, Warner Bros. 49050	★	74	85	3 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka (Quincy Jones), D. Wolinski, MCA 41131
★	7	5	HEARTACHE TONIGHT—Eagles (Bill Szymczyk), D. Henley, G. Frey, B. Seger, I.D. Souther, Asylum 46545	★	41	44	5 VIDEO KILLED THE RADIO STAR—The Buggles (The Buggles), T. Horne, G. Downes, B. Woolley, Island 49114 (Warner Bros.)	★	75	60	9 SLIP AWAY—Ian Lloyd (Bruce Fairbairn), R. Ocasak, Scotti Bros. 505 (Atlantic)
★	11	14	YOU'RE ONLY LONELY—J.D. Souther (J.D. Souther), J.D. Souther, Columbia 1-11079	★	42	53	5 DEJA VU—Bionne Warwick (Barry Manilow), I. Hayes, A. Anderson, Arista 0459	★	76	58	9 IT'S ALL I CAN DO—The Cars (Roy Thomas Baker), R. Ocasak, Elektra 46546
9	9	9	SHIPS—Barry Manilow (Barry Manilow, Ron Dante), I. Hunter, Arista 0464	★	43	47	7 I STILL HAVE DREAMS—Richie Furay (Val Garay), B. Sabstone, Asylum 46534	★	77	77	3 MESSAGE IN A BOTTLE—Police (Police & Nigel Gray), Sting, A&M 2190
★	14	8	DO THAT TO ME ONE MORE TIME—The Captain & Tennille (Daryl Dragon), T. Tennille, Casablanca 2215	★	44	26	13 RAINBOW CONNECTION—Kermit The Frog (Paul Williams & Jim Henson), P. Williams, K. Ascher, Atlantic 3610	★	78	57	8 CONFUSION—Electric Light Orchestra (Jeff Lynne), J. Lynne, Jet 95064 (CBS)
★	13	9	TAKE THE LONG WAY HOME—Supertramp (Supertramp, Peter Henderson), R. Davies, R. Hodgson, A&M 2193	★	45	49	8 TRAIN, TRAIN—Blackfoot (Al Nally & Henry Weck), S. Medlocke, Atco 7207 (Atlantic)	★	79	90	2 MONEY—The Flying Lizards (David Cunningham), E. Gordy Jr. & J. Bradford, Virgin 67003 (Atlantic)
★	12	12	BROKEN HEARTED ME—Anne Murray (Jim Ed Norman), R. Goodrum, Capitol 4773	★	46	32	20 RISE—Herb Alpert (Herb Alpert, Randy Badazz), A. Armer, R. Badazz, A&M 2151	★	80	91	3 DIG THE GOLD—Joyce Cobb (Andy Black), J. Cobb, L.C. Lewis, Cream 7939
★	15	10	LADIES NIGHT—Kool & The Gang (Famir Doudato), G.M. Brown, Kool & Gang, De-Lite 801 (Mercury)	★	47	48	9 HIGHWAY TO HELL—AC/DC (Robert John Lange), Young, Young, Scott, Atlantic 3617	★	81	NEW ENTRY	MOVE YOUR BOOGIE BODY—Bar-Kays (Allen A. Jones), J. Alexander, L. Dodson, A. Jones, H. Henderson, C. Allen, L. Smith, M. Beard, R. Thompson, S. Guy, W. Stewart, M. Bynum, Mercury 76015
★	14	18	POP MUZIK—M R. Scott, Sire 49033 (Warner Bros.)	★	48	51	6 PETER PIPER—Frank Mills (Frank Mills), F. Mills, Polydor 2002	★	82	NEW ENTRY	LOST HER IN THE SUN—John Stewart (John Stewart), I. Stewart, RSO 1016
★	18	8	COOL CHANGE—Little River Band (John Boylen & Little River Band), G. Sherrack, Capitol 4789	★	49	24	12 PLEASE DON'T LEAVE—Lauren Wood (Michael James Jackson, Ted Templeman), L. Wood, Warner Bros. 49043	★	83	NEW ENTRY	LAST TRAIN TO LONDON—Electric Light Orchestra (Jeff Lynne), J. Lynne, Jet 9-5067 (CBS)
★	21	11	HALF THE WAY—Crystal Gayle (Allen Reynolds), B. Wood, R. Murphy, Columbia 1-11087	★	50	52	6 NO CHANCE—Maon Martin (Craig Leon), M. Martin, Capitol 4794	★	84	64	20 DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson (Quincy Jones), M. Jackson, Epic 8-50742
★	20	8	WE DON'T TALK ANYMORE—Cliff Richard (Bruce Welch), A. Tarney, EMI America 9025 (Capitol)	★	51	61	5 RAPPER'S DELIGHT—Sugar Hill Gang S. Robinson, H. Jackson, M. Wright, G. O'Brien, Sugar Hill 542 (Roulette)	★	85	89	2 I DO BELIEVE IN YOU—Pages (Bobby Golumby), R. Page, J. Lang, S. George, J. Manfredi, Epic 9-50769
★	23	5	HEAD GAMES—Foreigner (Roy Thomas Baker, Mick Jones, Ian McDonald), L. Gramm, M. Jones, Atlantic 3633	★	52	59	4 ROTATION—Herb Alpert (Herb Alpert & Randy Badazz), A. Armer, R. Badazz, A&M 2202	★	86	88	6 LAY IT ON THE LINE—Triumph (Mike Levine), Emmett, RCA 11690
★	19	8	DIM ALL THE LIGHTS—Donna Summer (Giorgio Moroder & Pete Bellotte), D. Summer, Casablanca 2201	★	53	55	6 READY FOR THE 80'S—Village People (Jacques Morali), J. Morali, H. Belolo, P. Hurtt, B. Whitehead, Casablanca 2220	★	87	69	15 COME TO ME—France Joli (Tony Green), T. Green, Prelude 8001
★	22	9	BETTER LOVE NEXT TIME—Dr. Hook (Ron Haffkine), S. Pippin, L. Keith, I. Slate, Capitol 4785	★	54	62	4 I'D RATHER LEAVE WHILE I'M IN LOVE—Rita Coolidge (David Anderle & Booker T. Jones), C.B. Sager & Peter Allen, A&M 2195	★	88	NEW ENTRY	GLIDE—Pleasure (Marlon McClain & Phil Kaffel), N. Phillips, B. Smith, Fantasy 874
★	29	6	ROCK WITH YOU—Michael Jackson (Quincy Jones), R. Temperton, Epic 950797 (CBS)	★	55	63	4 SAVANNAH NIGHTS—Tom Johnston (Ted Templeman), T. Johnston, Warner Bros. 49096	★	89	NEW ENTRY	DIRTY WATER—The Inmates (Vic Maile), Ed Cobb, Polydor 2032
★	22	16	TUSK—Fleetwood Mac (Fleetwood Mac, Richard Dashut, Ken Caillat), L. Buckingham, Warner Bros. 49077	★	56	70	4 YES, I'M READY—Teri De Sario with K.C. (H.M. Casey), B. Mason, Casablanca 2227	★	90	NEW ENTRY	AN AMERICAN DREAM—The Dirt Band (Jeff Hanna & Bob Edwards), R. Crowell, United Artists 1330
★	25	9	I WANT YOU TONIGHT—Pablo Cruise (Bill Schnee), C. Leros, D. Jenkins, A. Willis, A&M 2195	★	57	33	15 GOOD GIRLS DON'T—The Knack (Mike Chapman), D. Fieger, Capitol 4771	★	91	86	16 STREET LIFE—Crusaders (Wilton Felder, Stix Hooper, Joe Sample), J. Sample, W. Jennings, MCA 41054
★	28	10	CRUISIN'—Smokey Robinson (William "Smokey" Robinson), W. Robinson, M. Tarplin, Tamla 54306 (Motown)	★	58	72	3 FOREVER MINE—O'Jays (Kenneth Gamble & Leon Huff), K. Gamble, L. Huff, P.I.R. 93727	★	92	96	3 CRUEL SHOES—Steve Martin (William E. McEwen), S. Martin, Warner Bros. 49122
★	25	19	YOU DECORATED MY LIFE—Kenny Rogers (Larry Butler), D. Hupp, B. Morrison, United Artists 1315	★	59	39	9 PRETTY GIRLS—Melissa Manchester (Steve Buckingham), L. Daibello Arista 0456	★	93	81	12 LET ME KNOW (I Have A Right)—Gloria Gaynor (Dino Fekaris, Freddie Perren), D. Fekaris, F. Perren, Polydor 2021
★	30	6	JANE—Jefferson Starship (Ron Nevison), D. Freiberg, J. McPherson, C. Chaquico, P. Kanter, Grunt 11750 (RCA)	★	60	66	5 MISTRUSTED LOVE—Mistress (Thomas Jefferson Kaye), B. Hopkins, RSO 1009	★	94	NEW ENTRY	YOU'RE GONNA GET WHAT'S COMING—Bonnie Raitt (Peter Asher), R. Palmer, Warner Bros. 49116
★	35	8	THIS IS IT—Kenny Loggins (Tom Dowd), K. Loggins, M. McDonald, Columbia 1-11109	★	61	68	4 SINCE YOU'VE BEEN GONE—Rainbow (Roger Glover), R. Ballard, Polydor 2014	★	95	95	6 I CALL YOUR NAME—Switch (Bobby DeBarge), B. DeBarge, G. Williams, Gordy 7175 (Motown)
★	28	17	IF YOU REMEMBER ME—Chris Thompson & Night (Richard Perry), C. B. Sager, M. Hamloch, Planet 45904 (Elektra/Asylum)	★	62	37	13 IF YOU WANT IT—Nitsflyte (Sandy Torano & Barry Miraz), S. Torano, H. Johnson, Arista 7747	★	96	NEW ENTRY	THE SECOND TIME AROUND—Shalamar (Leon Sylvers & Dick Griffey), L. Sylvers, W. Shelby, Solar 11709 (RCA)
★	31	9	I NEED A LOVER—John Cougar (John Punter), J. Melencamp, Riva 202 (Mercury)	★	63	42	19 THIS NIGHT WON'T LAST FOREVER—Michael Johnson (Brent Maher, Steve Gibson), B.B. LaBounty, R. Freeland, EMI America 8019 (Capitol)	★	97	92	4 WHAT'S A MATTER BABY—Ellen Foley (Ian Hunter & Mick Ronson), C. Otis, J. Byers, Cleveland International/Epic 950770
★	36	4	COWARD OF THE COUNTY—Kenny Rogers (Larry Butler), R. Bowling, B.E. Wheeler, United Artists 1327	★	64	74	3 SHE'S IN LOVE WITH YOU—Suzi Quatro (Mike Chapman), R. Chinn, M. Chapman, RSO 1014	★	98	NEW ENTRY	WITH YOU I'M BORN AGAIN—Billy Preston & Syreeta (James DePasquale & David Shire), D. Shire, C. Connors, Motown 1477
★	31	27	DREAMING—Blondie (Mike Chapman), D. Harry, C. Stein, Chrysalis 2379	★	65	65	6 I JUST CAN'T CONTROL MYSELF—Nature's Divine (Michael Stokes), M. Stokes, L. Smith, R. Carter, Infinity 50027 (MCA)	★	99	99	14 DIRTY WHITE BOY—Foreigner (Roy Thomas Baker, Mick Jones, Ian McDonald), M. Jones, Gramm, Atlantic 3618
★	34	11	DAMNED IF I DO—The Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons, Arista 0454	★	66	78	3 YOU KNOW THAT I LOVE YOU—Santana (Keith Olsen), C. Solberg, D. C. Santana, A. Ligertwood, A. Pasqua, Columbia 111144	★	100	87	17 SO GOOD SO RIGHT—Brenda Russell (Andre Fischer), B. Russell, Horizon 123 (A&M)
★	33	NEW ENTRY	THE LONG RUN—Eagles (Bill Szymczyk), D. Henley, G. Frey, Asylum 46569	★	67	67	5 THE SHAPE OF THINGS TO COME—The Headboys (Peter Ker), G. Boyter, B. Lewis, C. Malcolm, D. Ross, RSO 1005	★	100	87	17 ROLLER-SKATIN' MATE—Peaches & Herb (Freddie Perren), D. Fekaris, F. Perren, Polydor/MVP 0116
★	38	9	LOVE PAINS—Yvonne Elliman (Steve Barri), M. Price, D. Walsh, S. Barri, RSO 1007	★	68	79	3				

★ 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.)

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**Hot 100 A-Z—(Publisher-Licensee)**

An American Dream (Lynyrd Skynyrd)	90	Dim All The Lights (Sweet Summer)	19	Get It Up (I've Got The Music)	69	I Need A Lover (H.G. ASCAP)	29	Lost Her In The Sun (Hughes)	82	Rapper's Delight (Sugar Hill, BMI)	51	Street Life (Four Knights/Invis)	3	Voices (Screen Gems, EMI/AMG, BMI)
Babe (Slyx/A&M, ASCAP)	10	Din All The Lights (Sweet Summer)	19	Slide (Three Hundred Fifty)	69	I Still Have Dreams (Bateco/Song Mountain, ASCAP)	43	Love Pains (World Song/Golden Clover, ASCAP)	34	Rise (Almo/Badazz, ASCAP)	46	Take The Long Way Home (Almo/Delicate, ASCAP)	21	We Don't Talk Anymore (ATV, BMI)
Better Love Next Time (House Of Gold, BMI)	20	Din All The Lights (Sweet Summer)	19	Good Girls Don't (Eighth, ASCAP)	57	I Wanna Be Your Lover (Ewing, BMI)	23	Message In A Bottle (Virgin, ASCAP)	60	Rock With You (Almo, ASCAP)	21	The Long Run (Cass/Red Cloud, ASCAP)	11	You Decorated My Life (Music City, BMI)
Broken Hearted Me (Chappell/Savikar, ASCAP)	12	Do That To Me One More Time (Moonlight & Magnolias, BMI)	10	Heartache Tonight (Cass Country/Red Cloud Gear/Tw Age, ASCAP)	74	If You Remember Me (Chappell/Red Buller, ASCAP)	40	Mistreated Love (Mistress, BMI)	79	Roller Skatin' Mate (Perren/Vibes, ASCAP)	68	The Second Time Around (Spectrum VII/Ring, ASCAP)	23	What's A Matter Baby (Times Square/Elen, BMI)
Chiquita (Unicef, ASCAP)	39	Do You Love What You Feel (Overdue, ASCAP)	74	Head Games (Somerset/Evening, ASCAP)	37	If You Want It (Scandal, BMI)	38	Money (Lubate, ASCAP)	81	Send One Your Love (Jobete/Black Bull, ASCAP)	66	With You I'm Born Again (Check Out, BMI)	27	You Know That I Love You (Light, BMI/Umitta, ASCAP)
Come To Me (Cicada/Truman, BMI)	77	Don't Do Me Like That (Skyline, ASCAP)	74	Highway To Hell (Edward B. Marks, BMI)	36	It's All I Can Do (Lido, BMI)	70	No More Tears (Olga/Fadora, BMI)	48	Ships (Ian Hunter/Arista, ASCAP)	9	This Night Won't Last Forever (Captain Crystal, BMI)	63	You're Gonna Get What's Coming (A&M, ASCAP)
Confusion (Hornet/Jet, BMI)	78	Don't Let Go (Screen Gems/EMI, BMI)	19	Highway To Hell (Edward B. Marks, BMI)	36	Jane (Pete's Lunatunes/Little Dragon, BMI)	26	Peter Piper (Peter Piper/Unichappell, BMI)	48	Ships (Ian Hunter/Arista, ASCAP)	9	Video Killed The Radio Star (Capitol, ASCAP)	41	You're Only Lonely (See Age, ASCAP)
Cool Change (Screen Gems/EMI, BMI)	19	Don't Stop 'Til You Get Enough (Meran, BMI)	36	I Call Your Name (Jobete, ASCAP)	84	Just Can't Control Myself (Willow Girl, BMI)	65	Please Don't Leave (Creeping Lacking, BMI)	49	Ships (Ian Hunter/Arista, ASCAP)	9	Video Killed The Radio Star (Capitol, ASCAP)	41	You're Only Lonely (See Age, ASCAP)
Coward Of The County (Rager/Bowling, BMI/Sheep Hollow, ASCAP)	30	Don't Stop 'Til You Get Enough (Meran, BMI)	36	I Do Believe In You (Almo/Pa-Gu, ASCAP)	72	Let Me Know (I Hear & Right) (Perren/Vibes, ASCAP)	93	Pop Muzik (Robin Scott, ASCAP)	14	Ships (Ian Hunter/Arista, ASCAP)	9	Video Killed The Radio Star (Capitol, ASCAP)	41	You're Only Lonely (See Age, ASCAP)
Cruisin' (Bertram, ASCAP)	24	Don't Stop 'Til You Get Enough (Meran, BMI)	36	I Do Believe In You (Almo/Pa-Gu, ASCAP)	72	Let Me Know (I Hear & Right) (Perren/Vibes, ASCAP)	93	Pretty Girls (New Blanca, ASCAP)	59	Ships (Ian Hunter/Arista, ASCAP)	9	Video Killed The Radio Star (Capitol, ASCAP)	41	You're Only Lonely (See Age, ASCAP)
Cruisin' (Bertram, ASCAP)	24	Don't Stop 'Til You Get Enough (Meran, BMI)	36	I Do Believe In You (Almo/Pa-Gu, ASCAP)	72	Let Me Know (I Hear & Right) (Perren/Vibes, ASCAP)	93	Rainbow Connection (Welbeck, ASCAP)	44	Ships (Ian Hunter/Arista, ASCAP)	9	Video Killed The Radio Star (Capitol, ASCAP)	41	You're Only Lonely (See Age, ASCAP)
Damned If I Do (WoodSongs/Carrers/Hiring, BMI)	32	Don't Stop 'Til You Get Enough (Meran, BMI)	36	I Do Believe In You (Almo/Pa-Gu, ASCAP)	72	Let Me Know (I Hear & Right) (Perren/Vibes, ASCAP)	93	Roller Skatin' Mate (Peaches & Herb)	100	Ships (Ian Hunter/Arista, ASCAP)	9	Video Killed The Radio Star (Capitol, ASCAP)	41	You're Only Lonely (See Age, ASCAP)
Deja Vu (Heco/Angela, BMI)	42	Don't Stop 'Til You Get Enough (Meran, BMI)	36	I Do Believe In You (Almo/Pa-Gu, ASCAP)	72	Let Me Know (I Hear & Right) (Perren/Vibes, ASCAP)	93	Roller Skatin' Mate (Peaches & Herb)	100	Ships (Ian Hunter/Arista, ASCAP)	9	Video Killed The Radio Star (Capitol, ASCAP)	41	You're Only Lonely (See Age, ASCAP)
Dig The Gold (Bardens/Fallin' Archic, ASCAP)	80	Don't Stop 'Til You Get Enough (Meran, BMI)	36	I Do Believe In You (Almo/Pa-Gu, ASCAP)	72	Let Me Know (I Hear & Right) (Perren/Vibes, ASCAP)	93	Roller Skatin' Mate (Peaches & Herb)	100	Ships (Ian Hunter/Arista, ASCAP)	9	Video Killed The Radio Star (Capitol, ASCAP)	41	You're Only Lonely (See Age, ASCAP)

Shoo be doo be doo whop  
Bop bop shoo whop...

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The Village Recorder

# Billboard TOP LPs & TAPE

THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE		
			ALBUM	B-TRACK	CASSETTE				ALBUM	B-TRACK	CASSETTE				ALBUM	B-TRACK	CASSETTE
★	1	8	★	1	8	★	36	37	11	★	82	3	★	82	3		
<b>ENGLES</b> <i>The Long Run</i> Reprise 32 508			8.98	8.98	8.98	<b>CRYSTAL GAYLE</b> <i>Miss The Mississippi</i> Columbia JC 36203			7.98	7.98	7.98	<b>Z.Z. TOP</b> <i>Deguello</i> Warner Bros. HS 3361			8.98	8.98	8.98
★	2	6	★	39	5	★	38	32	13	★	72	72	★	72	27		
<b>DONNA SUMMER</b> <i>On The Radio—Greatest Hits</i> Volumes One & Two Casablanca NBLP 2-7191			13.98	13.98	13.98	<b>PEACHES &amp; HERB</b> <i>Twice The Fire</i> Polygram/WYP PD-1-6239			8.98	8.98	8.98	<b>CRUSADERS</b> <i>Street Life</i> MCA 3094			7.98	7.98	7.98
★	7	9	★	45	6	★	42	4	4	★	84	4	★	84	4		
<b>STYX</b> <i>Cornerstone</i> A&M SP 3711			8.98	8.98	8.98	<b>THE ALAN PARSONS PROJECT</b> <i>Eye</i> Arista AL 9504			8.98	8.98	8.98	<b>BOB MARLEY &amp; THE WAILERS</b> <i>Survival</i> Island ILPS 9542 (Warner Bros.)			7.98	7.98	7.98
★	5	3	★	42	4	★	44	5	5	★	74	47	★	74	10		
<b>STEVIE WONDER</b> <i>Journey Through the Secret Life of Plants</i> Tamla T23-3712 (Motown)			12.98	12.98	12.98	<b>ANNE MURRAY</b> <i>I'll Always Love You</i> Capitol 506 12012			8.98	8.98	8.98	<b>JETHRO TULL</b> <i>Stormwatch</i> Chrysalis CHR 1238			7.98	7.98	7.98
5	3	14	★	42	4	★	44	5	5	★	NEW ENTRY	NEW ENTRY	★	NEW ENTRY	NEW ENTRY		
<b>LED ZEPPELIN</b> <i>In Through The Out Door</i> Swan Song SS 16002 (Atlantic)			8.98	8.98	8.98	<b>PABLO CRUISE</b> <i>Part Of The Game</i> A&M SP 3712			8.98	8.98	8.98	<b>LITTLE FEAT</b> <i>Down On The Farm</i> Warner Bros. HS 3345			8.98	8.98	8.98
★	10	4	★	42	43	★	46	12	12	★	76	56	★	76	13		
<b>BEE GEES</b> <i>Greatest</i> BSO RS 2-4290			13.98	13.98	13.98	<b>BAR-KAYS</b> <i>Injoy</i> Mercury SRM-1-3781			7.98	7.98	7.98	<b>O'JAYS</b> <i>Identify Yourself</i> P.I.R. FZ 36027 (CBS)			8.98	8.98	8.98
★	8	6	★	42	43	★	48	4	4	★	77	62	★	77	19		
<b>BARBRA STREISAND</b> <i>Wet</i> Columbia FC 36258			8.98	8.98	8.98	<b>CARS</b> <i>Candy-O</i> Elektra ME 507			8.98	8.98	8.98	<b>LITTLE RIVER BAND</b> <i>First Under The Wire</i> Capitol 500 11954			8.98	8.98	8.98
8	4	6	★	46	12	★	50	4	4	★	89	23	★	89	23		
<b>FLEETWOOD MAC</b> <i>Tusk</i> Warner Bros. ZMS-3258			15.98	15.98	15.98	<b>J.D. SOUTHER</b> <i>You're Only Lonely</i> Columbia JC 36203			8.98	8.98	8.98	<b>K.C. &amp; THE SUNSHINE BAND</b> <i>Do You Wanna Go Party</i> TK 61			7.98	7.98	7.98
9	6	9	★	48	4	★	52	6	6	★	NEW ENTRY	NEW ENTRY	★	NEW ENTRY	NEW ENTRY		
<b>HERB ALPERT</b> <i>Rise</i> A&M SP 4790			7.98	7.98	7.98	<b>TOTO</b> <i>Hydra</i> Columbia FC 36229			8.98	8.98	8.98	<b>NEIL YOUNG WITH CRAZY HORSE</b> <i>Live Rust</i> Warner Bros. ZAY 2296			13.98	13.98	13.98
★	16	5	★	50	4	★	57	5	5	★	80	70	★	80	27		
<b>TOM PETTY &amp; THE HEARTBREAKERS</b> <i>Damn The Torpedoes</i> Reprise 33195 (MCA)			8.98	8.98	8.98	<b>PRINCE</b> <i>Prince</i> Warner Bros. BSK 3366			7.98	7.98	7.98	<b>DIONNE WARWICK</b> <i>Dionne</i> Arista AB 4230			7.98	7.98	7.98
11	11	25	★	52	6	★	53	16	16	★	81	81	★	81	15		
<b>MICHAEL JACKSON</b> <i>Off The Wall</i> Epic FE 35745			8.98	8.98	8.98	<b>AEROSMITH</b> <i>Night In The Ruts</i> Columbia FC 36250			8.98	8.98	8.98	<b>ASHFORD &amp; SIMPSON</b> <i>Stay Free</i> Warner Bros. HS 3357			8.98	8.98	8.98
★	12	17	★	57	5	★	58	4	4	★	82	83	★	82	52		
<b>COMMODORES</b> <i>Midnight Magic</i> Motown M 8926			8.98	8.98	8.98	<b>NICOLETTE LARSON</b> <i>In The Nick Of Time</i> Warner Bros. WS 3378			8.98	8.98	8.98	<b>KENNY ROGERS</b> <i>The Gambler</i> United Artists UALA 934			7.98	7.98	7.98
13	9	8	★	58	4	★	59	4	4	★	112	4	★	112	4		
<b>BARRY MANILOW</b> <i>One Voice</i> Arista AL 9505			8.98	8.98	8.98	<b>ANGELA BOFILL</b> <i>Angel Of The Night</i> Arista/GMP GMP 5561			7.98	7.98	7.98	<b>CAPTAIN &amp; TENNILLE</b> <i>Make Your Move</i> Casablanca NBLP 7188			8.98	8.98	8.98
14	14	37	★	59	4	★	60	54	21	★	84	87	★	84	21		
<b>SUPERTRAMP</b> <i>Breakfast In America</i> A&M 3798			8.98	8.98	8.98	<b>AC/DC</b> <i>Highway To Hell</i> Atlantic SD 19244			7.98	7.98	7.98	<b>NEIL YOUNG &amp; CRAZY HORSE</b> <i>Rust Never Sleeps</i> Reprise RS 2295 (Warner Bros.)			8.98	8.98	8.98
15	15	12	★	60	54	★	61	5	5	★	85	85	★	85	8		
<b>KOOL &amp; THE GANG</b> <i>Ladies First</i> De-Lite DSR 3513 (Mercury)			7.98	7.98	7.98	<b>ISAAC HAYES</b> <i>Don't Let Go</i> Polygram PD-1-6224			7.98	7.98	7.98	<b>MILLIE JACKSON &amp; ISAAC HAYES</b> <i>Royal Rappin's</i> Polygram PD-1-6225			7.98	7.98	7.98
★	18	11	★	61	5	★	62	29	13	★	86	86	★	86	32		
<b>FOREIGNER</b> <i>Head Games</i> Atlantic SD 29999			8.98	8.98	8.98	<b>WAYLON JENNINGS</b> <i>What Goes Around Comes Around</i> RCA ARL-1-3483			7.98	7.98	7.98	<b>WAYLON JENNINGS</b> <i>Greatest Hits</i> RCA ARL-1-3378			7.98	7.98	7.98
17	17	8	★	63	63	★	63	63	14	★	97	5	★	97	5		
<b>BLONDIE</b> <i>Eat To The Beat</i> Chrysalis CHR 1225			8.98	8.98	8.98	<b>JIMMY BUFFETT</b> <i>Volcano</i> MCA MCA-5102			8.98	8.98	8.98	<b>STEVE FORBERT</b> <i>Jackrabbit Slim</i> Newgate NZ 36191			7.98	7.98	7.98
18	13	11	★	64	5	★	64	5	5	★	100	2	★	100	2		
<b>KENNY ROGERS</b> <i>Renny</i> United Artists UAMA 979			8.98	8.98	8.98	<b>WILLIE NELSON</b> <i>Willie Nelson Sings Kristofferson</i> Columbia JC 36158			7.98	7.98	7.98	<b>EMERSON, LAKE &amp; PALMER</b> <i>In Concert</i> Atlantic SD 19255			7.98	7.98	7.98
19	19	11	★	64	5	★	64	5	5	★	99	3	★	99	3		
<b>MOLLY HATCHET</b> <i>Flirtin' With Disaster</i> Epic FE 36110			7.98	7.98	7.98	<b>JEAN LUC-PONTY</b> <i>A Taste Of Passion</i> Atlantic SD 19253			7.98	7.98	7.98	<b>PAT METHENY GROUP</b> <i>American Garage</i> ECM 1-1155 (Warner Bros.)			7.98	7.98	7.98
★	22	4	★	65	40	★	65	40	11	★	90	94	★	90	17		
<b>RUFUS &amp; CHAKA</b> <i>Masterjam</i> MCA MCA-5103			8.98	8.98	8.98	<b>ELTON JOHN</b> <i>Victim Of Love</i> MCA MCA-5104			8.98	8.98	8.98	<b>JOHN COUGAR</b> <i>John Cougar</i> RCA RVL 7401 (Mercury)			7.98	7.98	7.98
★	23	8	★	66	66	★	66	66	6	★	91	71	★	91	14		
<b>KENNY LOGGINS</b> <i>Keep The Fire</i> Columbia JC 36172			7.98	7.98	7.98	<b>ATLANTA RHYTHM SECTION</b> <i>Are You Ready</i> Polygram PD-2-6236			11.98	11.98	11.98	<b>FRANCE JOLI</b> <i>France Joli</i> Prelude PRL 12170			7.98	7.98	7.98
22	20	10	★	66	66	★	66	66	6	★	92	92	★	92	31		
<b>CHEAP TRICK</b> <i>Dream Police</i> Epic FE 35773			8.98	8.98	8.98	<b>RUPERT HOLMES</b> <i>Partners In Crime</i> Infidelity INF 9020 (MCA)			7.98	7.98	7.98	<b>DONNA SUMMER</b> <i>Bad Girls</i> Casablanca NBLP 2-7150			13.98	13.98	13.98
23	24	7	★	66	66	★	66	66	6	★	93	93	★	93	5		
<b>JOE JACKSON</b> <i>I'm The Man</i> A&M SP 4796			7.98	7.98	7.98	<b>OUTLAWS</b> <i>In The Eye Of The Storm</i> Arista AL 9507			8.98	8.98	8.98	<b>NATURE'S DIVINE</b> <i>In The Beginning</i> Infidelity INF 9013 (MCA)			7.98	7.98	7.98
★	41	2	★	66	66	★	66	66	6	★	94	75	★	94	10		
<b>JEFFERSON STARSHIP</b> <i>Freedom At Point Zero</i> Great 821.1 3452 (MCA)			8.98	8.98	8.98	<b>JIMMY MESSINA</b> <i>Oasis</i> Columbia JC 36140			7.98	7.98	7.98	<b>STEVE MARTIN</b> <i>Comedy Is Not Pretty</i> Warner Bros. HS 3397			8.98	8.98	8.98
25	26	8	★	66	66	★	66	66	6	★	95	95	★	95	26		
<b>SANTANA</b> <i>Marathon</i> Columbia FC 36154			8.98	8.98	8.98	<b>SOUNDTRACK</b> <i>The Muppets</i> Atlantic SD 16002			7.98	7.98	7.98	<b>EARTH, WIND &amp; FIRE</b> <i>I Am</i> Ar. FC 35730 (CBS)			8.98	8.98	8.98
★	28	6	★	66	66	★	66	66	6	★	NEW ENTRY	NEW ENTRY	★	NEW ENTRY	NEW ENTRY		
<b>BOB JAMES &amp; EARL KLUGH</b> <i>One On One</i> Tappan Zen/Columbia FC 36241			8.98	8.98	8.98	<b>DAN FOGELBERG</b> <i>Phoenix</i> Full Moon/Epic FE 35624			8.98	8.98	8.98	<b>PHYLIS HYMAN</b> <i>You Know How To Love Me</i> Arista AL 9509			7.98	7.98	7.98
27	21	14	★	66	66	★	66	66	6	★	97	101	★	97	4		
<b>BOB DYLAN</b> <i>Slow Train Coming</i> Columbia FC 36129			8.98	8.98	8.98	<b>ELECTRIC LIGHT ORCHESTRA</b> <i>ELO's Greatest Hits</i> Jet FE 36010 (CBS)			8.98	8.98	8.98	<b>HEAD EAST</b> <i>A Different Kind Of Crazy</i> A&M SP 4795			7.98	7.98	7.98
★	30	6	★	66	66	★	66	66	6	★	110	2	★	110	2		
<b>POLICE</b> <i>Raggatta De Blanc</i> A&M SP 4792			7.98	7.98	7.98	<b>TIM CURRY</b> <i>Fearless</i> A&M SP 4773			7.98	7.98	7.98	<b>GILDA RADNER</b> <i>Live From New York</i> Warner Bros. HS 3320			7.98	7.98	7.98
29	25	24	★	66	66	★	66	66	6	★	99	69	★	99	25		
<b>THE KNACK</b> <i>Get The Knack</i> Capitol SD 11548			7.98	7.98	7.98	<b>TALKING HEADS</b> <i>Fear Of Music</i> Sire 58K-6078 (Warner Bros.)			7.98	7.98	7.98	<b>ELECTRIC LIGHT ORCHESTRA</b> <i>Discovery</i> Jet FE 35768 (CBS)			8.98	8.98	8.98
30	31	9	★	66	66	★	66	66	6	★	100	103	★	100	8		
<b>BONNIE RAITT</b> <i>The Glow</i> Warner Bros. BSK 3369			8.98	8.98	8.98	<b>KARLA BONOFF</b> <i>Restless Nights</i> Columbia JC 35799			7.98	7.98	7.98	<b>TOM JOHNSTON</b> <i>Everything You've Heard Is True</i> Warner Bros. BSK 3304			8.98	8.98	8.98
★	33	3	★	66	66	★	66	66	6	★	101	104	★	101	76		
<b>ROD STEWART</b> <i>Greatest Hits Vol. 1</i> Warner Bros. HS 3372			8.98	8.98	8.98	<b>MELISSA MANCHESTER</b> <i>Melissa Manchester</i> Arista AL 9506			8.98	8.98	8.98	<b>THE CARS</b> <i>Elektra 4E 135</i>			7.98	7.98	7.98
★	34	8	★	66	66	★	66	66	6	★	102	73	★	102	12		
<b>VILLAGE PEOPLE</b> <i>Live And Sleazy</i> Casablanca NBLP 2-7183			13.98	13.98	13.98	<b>CRYSTAL GAYLE</b> <i>Classic Crystal</i> United Artists UAA 982			8.98	8.98	8.98	<b>BRENDA RUSSELL</b> <i>Horizon SP 739 (A&amp;M)</i>			7.98	7.98	7.98
33	27	35	★	66	66	★	66	66	6	★	103	105	★	103	63		
<b>JOURNEY</b> <i>Evolution</i> Columbia FC 35797			8.98	8.98	8.98	<b>APRIL WINE</b> <i>Harder...Faster</i> Capitol ST 12013											

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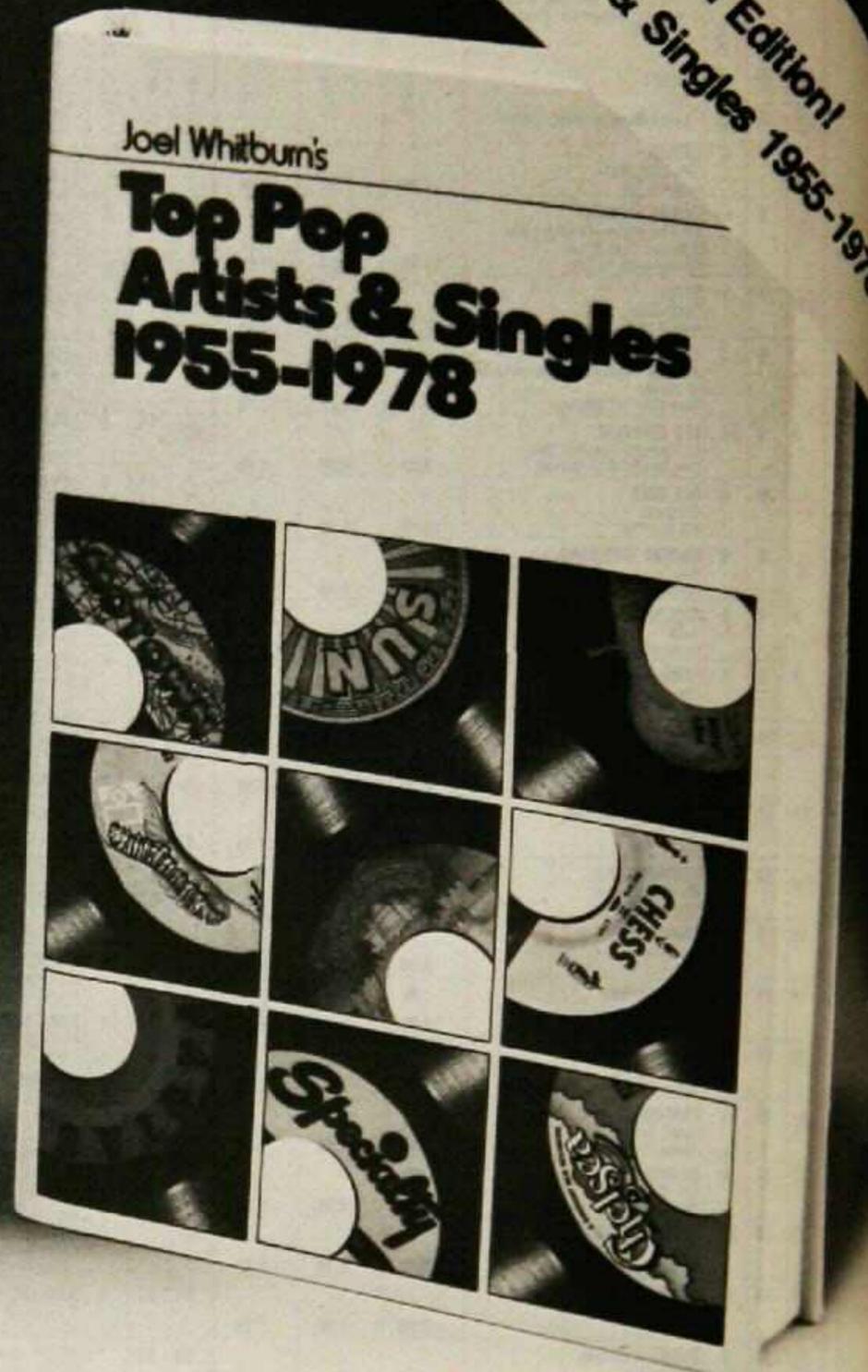
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MON	YE	WKS	POS	WKS	ARTIST - Record Title	STM	LABEL & NO
Jan	54	6	55		BOSTON POPS ORCHESTRA I Want To Hold Your Hand w/ Alton Tabor, Conductor. Includes Boston Pops from 1970 and its birth - July 10, 1979		NCA 8378
Jan	54	6	55		BOTKIN, FERRY, JR. - See DE VORZON, BARRY		
Jan	54	6	55		BOWEN, JIM with The Rhythm Orchids		
Nov	76	23	1	1	STEWART, ROD Tonight's The Night (Gonna Be Alright)	(7)	Warner B. 8212
Oct	71	11	1	2	MAGGIE MAY Do Ya Think I'm Sexy?	(5)	Mercury 73334
Jan	78	22	4	2	You Wear It Well	(4)	Warner B. 8274
Jan	78	22	4	2	The First Cut Is The Deepest		Warner B. 8275
Jan	78	22	4	2	I Was Only Joking		Mercury 73330
Jan	78	22	4	2	I Know I'm Losing You		Warner B. 8324
Jan	78	22	4	2	Mid-Left		Warner B. 8568
Jan	78	22	4	2	The Killing Of George (Part 1 & 2)		Mercury 73344
Jan	78	22	4	2	Jaggy		Mercury 73344
Jan	78	22	4	2	Lightbulb! And Goodbye		Warner B. 8180
Jan	78	22	4	2	Selling		Mercury 73427
Jan	78	22	4	2	Girl No Not My Baby		Mercury 73224
Jan	78	22	4	2	Twisting The Night Away		Warner B. 8170
Jan	78	22	4	2	Reason To Believe		Mercury 73428
Jan	78	22	4	2	This Old Heart Of Mine		Mercury 73428
Jan	78	22	4	2	Mine For Me		Mercury 73428
Jan	78	22	4	2	with group "Van" at English		
Jan	78	22	4	2	Lead songs with "Van" from '68-'70		
Jan	78	22	4	2	and with "Van" from '69-'70		
Jan	78	22	4	2	One of the great independent rock performers of all time		
Jan	78	22	4	2	Also see "Van" and "Pylon" see Jackson		
Oct	72	17	1	1	BERRY, CHUCK Sweet Little Sixteen	(1)	Chess 2131
Oct	72	17	1	1	School Day		Chess 1683
Oct	72	17	1	1	MyDilemma		Chess 1653
Oct	72	17	1	1	Rock & Roll Music		Chess 1604
Oct	72	17	1	1	Johnny B. Goode		Chess 1671
Oct	72	17	1	1	No Particular Place To Go		Chess 1631
Oct	72	17	1	1	You Never Can Tell		Chess 1836
Oct	72	17	1	1	Carol		Chess 1906
Oct	72	17	1	1	Madeline (Is It You?)		Chess 1803
Oct	72	17	1	1	Beetle & Backer!		Chess 2136
Oct	72	17	1	1	Ball Over Beerhouse		Chess 1626
Oct	72	17	1	1	Almost Grown		Chess 1722
Oct	72	17	1	1	Back In The U.S.A.		Chess 1916
Oct	72	17	1	1	Promised Land		Chess 1747
Oct	72	17	1	1	Get Popped To Pop		Chess 1709
Oct	72	17	1	1	Sweet Little Rock And Roll		

- Month of peak popularity
- Year of peak popularity
- Total weeks charted
- Highest position reached on any of Billboard's pop charts ("Hot 100," "Top 100," "Best Sellers," "Most Played By Jockeys," "Most Played in Juke Boxes")
- RIAA-certified Million Seller
- RIAA-certified Platinum Seller
- All Top 10 records in bold type
- Number refers back to corresponding record in rank column
- Artist
- Numerical ranking of artist's total charted records
- Symbols indicate artist had other hits on the Country, Soul, Easy Listening or 1940-1955 Pop charts
- Symbols indicate Christmas, Instrumental, Novelty, Comedy, Spoken or Foreign Language records
- Record title
- Artist's last or most recent charted record
- Artist's first charted record
- Flip side of a higher-positioned single
- Label and record number
- Special notes of interest (names of group members; previous groups an artist was with; date of artist's death; author's commentary on artist; cross references and other key information)
- Total weeks record held #1 or #2 position

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<input type="checkbox"/> Top Pop '40-'55 ... \$20	LPs	<input type="checkbox"/>
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<input type="checkbox"/> Top Country Singles '49-'71 ... \$25	Soul**	<input type="checkbox"/>
<input type="checkbox"/> Top Soul Singles '49-'71 ... \$25	Easy Listening	<input type="checkbox"/>
<input type="checkbox"/> Top Easy Listening Singles '61-'74 ... \$25		

†Year-by-year history of Billboard's "Hot 100" charts  
\*Supplement to both Pop Annual and Top Pop Records  
\*\*'78 supplement covers both singles and LPs charts

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# TOP LPs & TAPE

POSITION 185-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
120	2	2	<b>WILLIE NELSON</b> Pretty Paper Columbia JC 74189	7.98	7.98	7.98
106	106	31	<b>CHARLIE DANIELS BAND</b> Million Mile Reflections Epic E 25751	8.98	8.98	8.98
118	3	3	<b>DR. HOOK</b> Sometimes You Win Capitol SM 12918	7.98	7.98	7.98
108	78	16	<b>CHIC</b> Risqué Atlantic SD 14083	8.98	8.98	8.98
109	109	31	<b>BLACKFOOT</b> Strikes Mer SD 38132 (Atlantic)	7.98	7.98	7.98
110	96	51	<b>DOOBIE BROTHERS</b> Minute By Minute Warner Bros. BSA 3153	8.98	8.98	8.98
111	91	12	<b>BETTE MIDLER</b> Thugs And Whispers Atlantic SD 18884	7.98	7.98	7.98
112	76	9	<b>FOGHAT</b> Boogie Motel Mer SD 38132 (Atlantic)	8.98	8.98	8.98
113	114	5	<b>THE HEADBOYS</b> The Headboys RSD RS-1-3068	7.98	7.98	7.98
114	102	10	<b>JUDAS PRIEST</b> Unleashed In The East Columbia IC 36179	7.98	7.98	7.98
115	116	4	<b>LARRY GATLIN</b> Straight Ahead Columbia IC 36250	7.98	7.98	7.98
116	108	35	<b>VAN HALEN</b> Van Halen II Warner Bros. WS 3312	7.98	7.98	7.98
117	119	42	<b>CHEAP TRICK</b> Cheap Trick At Budokan Epic E 25795	8.98	8.98	8.98
118	88	8	<b>GLORIA GAYNOR</b> I Have A Right Polydor PD 1-6231	8.98	8.98	8.98
131	2	2	<b>LINDA CLIFFORD</b> Here's My Love RSD/Garlan RS-3067	7.98	7.98	7.98
120	107	12	<b>LED ZEPPELIN</b> Led Zeppelin IV Atlantic SD 19129	7.98	7.98	7.98
121	90	9	<b>SOUNDTRACK</b> Quadrophonia Polydor PD-7-6225	13.98	13.98	13.98
122	125	6	<b>BARRY MANILOW</b> Greatest Hits Arista A21-8661	13.98	13.98	13.98
123	128	16	<b>JOURNEY</b> Infinity Columbia IC 36112	7.98	7.98	7.98
132	2	2	<b>BOOMTOWN RATS</b> The Fine Art Of Surfacing Columbia IC 36248	7.98	7.98	7.98
125	127	13	<b>SUPERTRAMP</b> Crime Of The Century A&M SP 3847	7.98	7.98	7.98
126	111	18	<b>PLEASURE</b> Future Now Fantasy F 9578	7.98	7.98	7.98
127	79	21	<b>ROBERT PALMER</b> Secrets Arista A21-8544 (Warner Bros.)	8.98	8.98	8.98
128	126	36	<b>SPYRO GYRA</b> Morning Dance Mer SD 38132 (Atlantic)	7.98	7.98	7.98
129	129	10	<b>SUZU QUATRO</b> Suzu And Other Four Letter Words RSD RS-1-3064	7.98	7.98	7.98
130	121	64	<b>BLONDIE</b> Parallel Lines Chrysalis CHR 1152	7.98	7.98	7.98
140	3	3	<b>PATRICE RUSHEN</b> Pizzazz Elektra EK 243	7.98	7.98	7.98
165	2	2	<b>BOB WELCH</b> The Other One Capitol SM 12817	7.98	7.98	7.98
133	123	26	<b>DIANA ROSS</b> The Boss Motown M7-823	7.98	7.98	7.98
134	124	9	<b>SHOES</b> Present Tense Elektra EK 244	7.98	7.98	7.98
★	★	★	<b>THE EMOTIONS</b> Come Into Our World ARC/Columbia IC 36189	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LPs registering greatest proportionate upward progress this week	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE		
					ALBUM	B-TRACK	CASSETTE
137	68	9	★	<b>WAR</b> The Music Band 2 MCA MCA 3193	8.98	8.98	8.98
★	★	★	★	<b>FUNKADELIC</b> Uncle Jam Wants You Warner Bros. BSA 3371	8.98	8.98	8.98
139	143	65	★	<b>SLAVE</b> Just A Touch Of Love Columbia SD 3717 (Atlantic)	7.98	7.98	7.98
139	143	65	★	<b>DONNA SUMMER</b> Live And More Casablanca NRP 7119	12.98	12.98	12.98
140	130	9	★	<b>MOLLY HATCHET</b> Molly Hatchet Epic E 35347	7.98	7.98	7.98
141	98	11	★	<b>FAT BACK BAND</b> XII Spring SP 4723 (Mercury)	7.98	7.98	7.98
142	122	12	★	<b>FRANK ZAPPA</b> Joe's Garage Epic SD 35347 (Mercury)	7.98	7.98	7.98
★	155	3	★	<b>FLEETWOOD MAC</b> Rumours Warner Bros. BSA 3810	7.98	7.98	7.98
144	134	18	★	<b>REO SPEEDWAGON</b> Nine Lives Epic FE 33988	8.98	8.98	8.98
145	145	6	★	<b>LAKESIDE</b> Rough Riders Solar SLL 1-3850 (RCA)	7.98	7.98	7.98
146	137	30	★	<b>STEPHANIE MILLS</b> What Cha Gonna Do With My Love 70th Century 1-583 (RCA)	7.98	7.98	7.98
147	138	6	★	<b>20/20</b> 20/20 Portrait RIR 38295	7.98	7.98	7.98
148	146	21	★	<b>LTD</b> Devotion A&M SP 4171	7.98	7.98	7.98
149	149	10	★	<b>KENNY ROGERS</b> Ten Years Of Gold United Artists UA-LA 825-H	7.98	7.98	7.98
★	160	2	★	<b>THE INMATES</b> First Offence Polydor PD 1-6241	7.98	7.98	7.98
★	161	3	★	<b>PAVARTTI</b> O Sole Mio-Favorite Neapolitan Songs London RS 26580	8.98	8.98	8.98
152	142	36	★	<b>RICKIE LEE JONES</b> Rickie Lee Jones Warner Bros. BSA 3396	7.98	7.98	7.98
153	154	25	★	<b>TEDDY PENDERGRASS</b> Teddy P.E. T 1-3885 (DSD)	8.98	8.98	8.98
★	163	3	★	<b>EDDIE RABBITT</b> The Best Of Eddie Rabbitt Elektra EK 235	7.98	7.98	7.98
155	156	3	★	<b>GEORGE DUKE</b> Master of the Game Epic FE 36282	7.98	7.98	7.98
156	158	21	★	<b>PAT TRAVERS BAND</b> Go For What You Know Polydor PD 1-6282	7.98	7.98	7.98
★	167	2	★	<b>TANYA TUCKER</b> Tear Me Apart MCA MCA 5166	8.98	8.98	8.98
★	168	2	★	<b>STYX</b> Equinox A&M SP 4559	7.98	7.98	7.98
159	159	3	★	<b>SYLVESTER</b> Living Proof Fantasy F 79010	11.98	11.98	11.98
160	148	36	★	<b>JOE JACKSON</b> Look Sharp A&M SP 4142	7.98	7.98	7.98
161	151	54	★	<b>EARTH, WIND &amp; FIRE</b> The Best Of Earth, Wind & Fire Columbia PC 35647	8.98	8.98	8.98
162	135	18	★	<b>B-52's</b> Warner Bros. BSA 3355	7.98	7.98	7.98
★	172	3	★	<b>FRANK MILLS</b> Sunday Morning Suite Polydor PD 1-6225	7.98	7.98	7.98
164	164	2	★	<b>EAGLES</b> Hotel California Arista AT 1084	7.98	7.98	7.98
165	150	24	★	<b>THE WHO</b> The Kids Are Alright MCA 2-11005	12.98	12.98	12.98
166	133	20	★	<b>JENNIFER WARREN</b> Shot Through The Heart Arista AT 4217	7.98	7.98	7.98
167	147	10	★	<b>WEATHER REPORT</b> B-30 ARC/Columbia PC 26030	13.98	13.98	13.98
168	173	23	★	<b>ABBA</b> Voulez-Vous Atlantic SD 16800	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE		
				ALBUM	B-TRACK	CASSETTE
169	169	3	<b>STYX</b> The Grand Illusion A&M SP 4637	7.98	7.98	7.98
170	153	20	<b>VARIOUS ARTISTS</b> Studio 54 Casablanca NRP 7-7161	13.98	13.98	13.98
★	★	★	<b>INSTANT FUNK</b> Witch Doctor Salsoul SA 8573 (RCA)	7.98	7.98	7.98
172	162	6	<b>SUPERTRAMP</b> Even In The Quietest Moments A&M SP 4634	7.98	7.98	7.98
173	139	20	<b>SCORPIONS</b> Love Drive Mercury BSM 3795	7.98	7.98	7.98
★	★	★	<b>CLIFF RICHARD</b> We Don't Talk Anymore EMI America SW 17018	7.98	7.98	7.98
175	181	2	<b>THE MOTELS</b> The Motels Capitol ST 11996	7.98	7.98	7.98
★	★	★	<b>TWENTYNINE FEATURING LENNY WHITE</b> Best Of Friends Decca DE 223	7.98	7.98	7.98
177	178	25	<b>KISS</b> Dynasty Casablanca NRP 7152	7.98	7.98	7.98
178	141	22	<b>NICK LOWE</b> Labour Of Love Columbia IC 36087	7.98	7.98	7.98
179	179	20	<b>CAMEO</b> Secret Omen Chocolate City CCLP 2098 (Casablanca)	7.98	7.98	7.98
180	180	4	<b>SCORPIONS</b> Best Of The Scorpions RCA AFL 3516	7.98	7.98	7.98
★	192	288	<b>PINK FLOYD</b> Dark Side Of The Moon Harvest SMA2 11163 (Capitol)	7.98	7.98	7.98
★	★	★	<b>JOAN ARMATRADE</b> How Crue! A&M SP 3382	4.98	4.98	4.98
183	136	21	<b>ROBIN WILLIAMS</b> Reality What A Concept Casablanca NRP 7162	8.98	8.98	8.98
184	144	13	<b>MISTRESS</b> RSD RS-1-3058	7.98	7.98	7.98
185	190	2	<b>FABULOUS POODLES</b> Think Pink Epic E 36256	7.98	7.98	7.98
186	157	14	<b>JEFF LORBER FUSION</b> Water Sign Arista AR-4734	7.98	7.98	7.98
187	164	5	<b>STIX HOOPER</b> The World Within MCA MCA 5180	7.98	7.98	7.98
188	188	3	<b>T-CONNECTION</b> Totally Connected Dash 20014 (T.K.)	7.98	7.98	7.98
189	174	5	<b>YVONNE ELLIMAN</b> Yvonne RSD RS-1-3058	7.98	7.98	7.98
★	★	★	<b>FLEETWOOD MAC</b> Fleetwood Mac Mercury B-2281	7.98	7.98	7.98
191	177	24	<b>WINGS</b> Back To The Egg Columbia FC 36057	8.98	8.98	8.98
192	197	81	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> Stranger In Town Capitol SM 11698	7.98	7.98	7.98
193	117	12	<b>IAN GOMM</b> Gomm With The Wind Sire/Epic E 36103	7.98	7.98	7.98
194	199	28	<b>SWITCH</b> Switch II Gandy G7 988 (Motown)	7.98	7.98	7.98
195	195	43	<b>BEE GEES</b> Spirits Having Flown RSD RS-1-3041	8.98	8.98	8.98
196	★	★	<b>MANHATTAN TRANSFER</b> Extensions Atlantic SD 19256	7.98	7.98	7.98
197	176	37	<b>BAD COMPANY</b> Desolation Angels Sire Song SS 8508 (Atlantic)	7.98	7.98	7.98
198	171	13	<b>LED ZEPPELIN</b> Physical Graffiti Sire Song SS 700 (Atlantic)	11.98	11.98	11.98
199	★	★	<b>ROGER WHITTAKER</b> Mirrors Of My Mind RCA AF 1-3501	7.98	7.98	7.98
200	200	107	<b>SOUNDTRACK</b> Saturday Night Fever RSD RS-2-4001	12.98	12.98	12.98

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	168
AC/DC	49
Aerosmith	46
Herb Alpert	9
April Wine	68
Joan Armatrading	182
Ashford & Simpson	81
Atlanta Rhythm Section	56
B-52's	162
Bad Company	197
Bar-Kays	41
Pat Benatar	70
See Gees	6, 195
Blackfoot	109
Blondie	17, 130
Angela Boffi	48
Karla Bonoff	85
Boonin Brothers	124
Jimmy Buffett	52
Captain & Tennille	83
Cameo	179
Cars	42, 101
Cheap Trick	22, 117
Chic	108

Linda Clifford	119
Commodores	12
John Cougar	90
Crusaders	72
Ten Curry	63
Charlie Daniels	106
John Denver & The Muppets	104
Doobie Brothers	110
George Duke	155
Bob Dylan	27
Eagles	1, 165
Phyllis Hyman	96
Instant Funk	171
Joe Jackson	23, 160
Michael Jackson	11
Millie Jackson & Isaac Hayes	85
Bob James & Earl Klugh	26
Rick James	35
Jefferson Starship	24
Waylon Jennings	51, 86
Elton John	55
Tom Johnson	100
Judas Priest	114
Frances Joli	91
Rickie Lee Jones	152
Journey	33, 123
K.C. & The Sunshine Band	78
Kiss	177
Kool & The Gang	15
Lakeside	145
Nicolette Larson	47
Led Zeppelin	5, 120, 198
Little River Band	77
Kenny Loggins	21
Jeff Lorber	186

Molly Hatchet	19, 140
Rupert Holmes	57
Dr. Hook	107
Isaac Hayes	50
Head East	97
Sils Hooper	187
Phyllis Hyman	96
Instant Funk	171
Joe Jackson	23, 160
Michael Jackson	11
Millie Jackson & Isaac Hayes	85
Bob James & Earl Klugh	26
Rick James	35
Jefferson Starship	24
Waylon Jennings	51, 86
Elton John	55
Tom Johnson	100
Judas Priest	114
Frances Joli	91
Rickie Lee Jones	152
Journey	33, 123
K.C. & The Sunshine Band	78
Kiss	177
Kool & The Gang	15
Lakeside	145
Nicolette Larson	47
Led Zeppelin	5, 120, 198
Little River Band	77
Kenny Loggins	21
Jeff Lorber	186

Nick Lowe	178
LTD	148
Melissa Manchester	66
Manhattan Transfer	196
Barry Manilow	13, 122
Jimmy Messina	59
Steve Martin	94
Bob Marley	73
Pat Metheny Group	89
Bette Midler	111
Stephanie Mills	146
Frank Mills	163
Mistress	

## STROKES SHAREHOLDERS

## Integrity President Cutting \$ Corners

By JOHN SIPPEL

LOS ANGELES—Though disgruntled shareholders of Integrity Entertainment Corp. dominated the annual meeting here Thursday (29) at the Beverly Wilshire with their own ideas for improvement, founder/president Lee Hartstone indicated the present 143-store chain is rapidly streamlining its stores setup and paring overhead.

Hartstone emphasized the present 143-store chain will add only six more outlets by the end of fiscal 1980. Improvement internally is the thrust of management, he added.

In the past 29 months, during which Integrity closed 27 stores, the profits and losses endured from those closings have equalized financially, he added.

Selling, general and administrative costs dropped 7.9% from the quarterly period ending June 30, 1979, to its most recently reported quarter, ending Sept. 30, Integrity has reported to the Securities and Exchange Commission, he stated supportively. He would not make any projection on the present quar-

ter, which includes December, which his annual report states provides 20% of annual sales volume.

Hartstone, a 40-year industry veteran from the time he worked as a teenager in his father's Boston retail operation, termed the current industry period as "the deepest industry depression" he has known.

Much of Integrity's downturn was blamed on mall-lease involvements made in 1977 and 1978, which were effected in a strong upward period. Hartstone explained that projected capital expansion based on those two excellent years has forced store expansion currently into a debilitating \$1.5 depreciation annual figure.

Of the six outlets to be opened in fiscal 1980, two are out of state, Hartstone stated. Thus far, he feels the out-of-state stores show good promise, but he cautioned it was too early to make a firm judgment.

Two stockholders said they felt that as Integrity grew to the nation's second largest chain, it lost the personal ability to serve customers. One stockholder mentioned he thought Music Plus, a 16-store chain here, was doing a better job in that area. Ironically, Lou Fogelman and Dave Marker were top executives with Integrity when they broke away five years ago and formed the chain.

When queried as to why Integrity is opening more stores in an area like the South Bay, where it already has stores, Hartstone pointed out that clustering stores is a proven boon if the vicinity is a good market area.

Hartstone stated his legal counsel is attempting to have the Superior Court judge who decided against Integrity's legal fight to get action to force Firemen's Insurance to cover its alleged seven-figure shrinkage losses of the mid-'70s to provide a trial transcript so the verdict can be appealed.

## Disks By Garner Spark GNP Action

LOS ANGELES—GNP Crescendo Records has gone to local Superior Court to get a court decision, clearly establishing its rights to 18 Erroll Garner masters recorded in the '40s.

The filing alleges that defendant Martha Glaser, Garner personal manager and co-executor of his estate, disparaged the plaintiff's right to these masters to GNP French affiliate, Vogue, in writing. GNP claims the masters date back to Crown and Modern Records, from whom GNP Records acquired them.

## Inside Track

Dave Garroway, the long-time WMAQ-AM, Chicago, jazz jockey who later hosted his own NBC-TV network show for many years as well as hosting the "Today Show," has undergone brain surgery and is convalescing slowly at St. Luke's Episcopal Hospital, Houston. Don't call him, but do send him letters and cards. . . . **Former Beatles producer George Martin is Cheap Trick's new studio mentor.** He'll guide their next album at his Air Studios Montserrat in the British West Indies next February.

**Lord Lawrence Olivier** has been cast as cantor-father in "The Jazz Singer," in which **Neil Diamond** doubles between acting and composing the film's music. . . . **Dave Knight**, who recently left the **Starwood** as talent buyer, and **Connie Weinschenk** of **Epic Records** were burned out of their separate L.A. apartments when the building was destroyed by fire Thursday (22) while **Ringo Starr's Hollywood Hills digs** suffered \$135,000 in fire damage Wednesday (28) when chimney sparks ignited the roof.

**Record pressing facilities are girding for another round of raw materials price boosts early in 1980.**

**Genesis Of A Song:** Back in 1932, composer **Jay Gorney** was asked by producer **J.J. Shubert** to write a boy-loses-girl song for a new review, "Americana." "I had this strain in my head and went to **E.Y. Harburg** for a lyric," says Gorney, who turns 83 Dec. 12. "Harburg suggested a guy-loses-job approach." Shubert never liked the song, but used "Brother, Can You Spare A Dime?" in the show.

**Former Billboard space salesman and erstwhile DJ Bill Moran** hosts a six-week course at **Sherwood Oaks Experimental College** in Hollywood on Tuesday nights at 7:30 p.m. **Freddy Perren, Joe Smith, Al Schlesinger, David Gates, Noel Monk, Jo Bergman, Michael O'Shea and Mike Harrison** are among those who will dissect the industry. . . . **Tower L.A.** area stores selling **CBS Records** at \$4.88 and \$5.88, with the new reissue series at \$2.99 and \$3.99. . . . **Big Ben's** offering \$7.98 and \$8.98 list on all labels at \$5.99. A new Valley store on Sepulveda Blvd., called the **Record Store**, advertising the new **Eagles, Rod Stewart, Styx, Dylan, Tom Petty, Commodores, Toto and Cheap Trick**, among others, at \$4.99, with "Tusk" at \$9.54. A call to the store indicated that ownership of the place would not be disclosed.

At presstime, word from Nashville was the **GRT Corp.** manufacturing plant had been padlocked by the U.S. marshal there over the Nov. 23 weekend. **John Healy**, chief operating officer of the company which has been in the throes of Chapter XI bankruptcy procedure, could not be contacted for comment. The Nashville operation was believed to be a moneymaker for the firm. **Chuck Duncan**, who had been managing the plant, left there

about 90 days ago. His replacement was **Jerry Hutchinson**. Last word from the Sunnyvale area is that the sale of more than one million tape cutouts, negotiated by **Request Records, Miami, Fla.**, is still stalemated by the bankruptcy judge in charge.

Despite the general sluggishness of the economy and a failed attempt previously to launch a label, veteran arranger-producer **Jimmie Haskell** has begun his own label in L.A. which, in the beginning, will place emphasis on MOR product.

Called **Horn Records**, the independently distributed label has released its first single, "Singer" by a studio band called **Psychic** with the flip side being "Take A Chance."

"I've always wanted to start a label," begins Haskell, who has in his 20-year career arranged or produced material for **Rick Nelson, Herb Alpert, Kenny Rogers and Dionne Warwick**. "I tried to start a label 11 years ago but I didn't have anybody handling distributors and I found I had an awkward time relating to distributors so I dropped it as quickly as possible."

Then Haskell met **Ken Ayoub**, who worked in marketing for **RCA Records Canada**, and who is now marketing director for **Horn**. The idea of a label turned into a reality two months ago when the single shipped.

**Oblivion:** dial the number for **Infinity Records** in New York and you get a polite response, "MCA Records." Still at label offices in New York at week's end were **Barry Reiss**, business affairs senior vice president, **Gary Mankoff**, finance/marketing, vice president and **Peter Gideon**, promotion vice president, while on the West Coast **Bud O'Shea**, coast general manager and **Rick Swig**, field promotion manager, were around. Also in Gotham, **Jay Morgenstern** was still running the publisher wing, **Infinity Music**. . . . There is a reported upsurge in sales of **Ravel's "Bolero"** following its recommendation in the hit film "10" as mood music for sex.

It's not often that U.S. labels follow the lead of their Canadian affiliates—usually the other way around—but **A&M Records** is shipping in 500 promo copies of **Joe Jackson's** current north of the border 45, "I'm The Man," presumably to gear up for its U.S. release to follow "It's Different For Girls."

Efforts to get the Beatles together for a benefit concert for the Cambodian refugees and Vietnam "boat" people have resulted in **Paul McCartney** planning a benefit concert in London along with **Elton John** and **Eric Clapton**. McCartney planned the concert after he received an appeal from U.N. Secretary General **Kurt Waldheim**. McCartney also agreed to do a concert with the other three Beatles, but prospects for such an event look dim.

## Swoosh! 'Star Trek' Promotion Lifts Off

By ROMAN KOZAK

NEW YORK—When the Starship Enterprise blasts off in 800 theatres around the country Friday (7), "Star Trek—The Motion Picture" will be the beneficiary of an involving promotional and marketing campaign linking **CBS Records** and **Famous Music**.

**CBS**, one of 45 licensees of **Star Trek** product, will release the soundtrack LP in conjunction with the Paramount film's premiere. **CBS** artists **Bob James** and **Maynard Ferguson** will also release singles versions of the new "Star Trek" theme written by **Jerry Goldsmith**, who has scored the entire film. **Meco**, on **Casablanca Records**, is also plan-

ning a disco single.

**Famous Music**, the publisher of the soundtrack, has already made available the sheet music and folios of the score to music stores and schools through **Charles Hansen**. The music publisher has coordinated various displays in music stores, and has provided marching band arrangements so that the new theme will be played at halftime during the **Rose Bowl** football game, and other such events.

**Marvin Cane**, president of **Famous Music**, says the company is stressing the new "Star Trek" theme in its promotions. For instance, he

says, the publisher is now making its Christmas calls to MOR stations in behalf of its perennial "Silver Bells" and in the calls the "Star Trek" theme is always mentioned.

The **Columbia** soundtrack LP is set for a Dec. 10 release, and will use the same graphics as the motion picture, with three actors' faces looking out of a rainbow. Inside the jacket will be a four color picture of the Enterprise space ship, "suitable for framing," says **Gary Spellman**, product manager for **Columbia Records**.

The **CBS** campaign for the film will be coordinated with **Paramount**, with the various properties cross-tagged on promotional items and posters. **CBS** branches are being sent posters, album slicks, merchandising mobiles, standups and other selling aids including some film trailers. The branches will also arrange for special screenings of the film.

Radio spot campaigns will run on those stations playing the theme, and various radio promotions and contest tie-ins are now being explored. Local print campaigns will also run in markets showing strong retail sell through for the \$8.98 LP.

## Etiquette Label Gets New Life

LOS ANGELES—**Etiquette Records**, the Vancouver, Wash.-based label known to collectors because it signed and issued records by many Northwest acts in the mid-1960s, is being revived.

**Roger Hart, Kent Morrell** and **Buck Ormsby**, all natives of the scene in that era, are bringing back the label to reissue hard to get albums. The only release scheduled so far is "Northwest Collectors Edition," a six-album set featuring previous releases by the **Wailers**, the **Sonics**, **Gale Harris** and **Paul Revere** and the **Raiders**. Though included, the latter act recorded for **Hart's Sande** label early in its career.

**Park Avenue Records** of **Portland, Ore.**, is handling distribution of the 3,000 copies of this LP. There are no

plans to release more material though each album in the set may be released separately if there is demand. **Etiquette** is not signing any new acts at present.

The set retails for \$50 and any single albums would retail for \$5.99.

## Reelect Bob Taylor

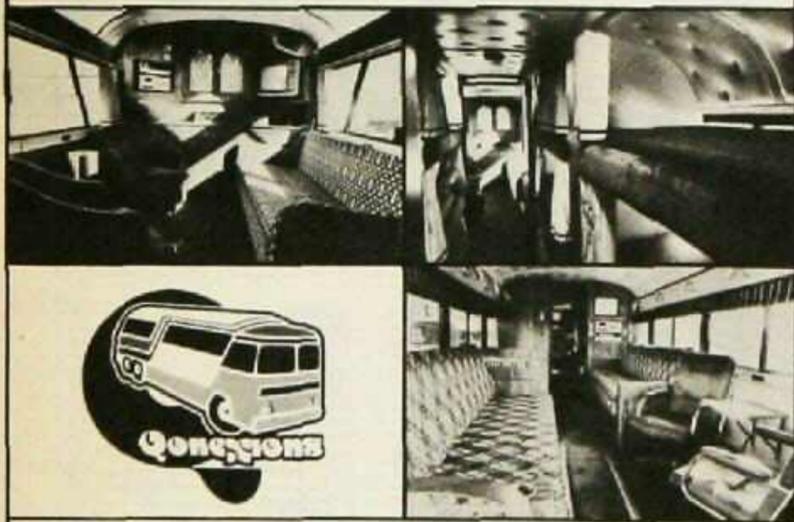
MEMPHIS—**Bob Taylor** has been reelected to his fourth term as president of the **Memphis Federation of Musicians Local 71**. Incumbent **Jamieson Brant** will serve a fourth term as vice president.

Reelected to the **Board of Directors** were **James Mitchell, Gordie Reinhardt**, and **Glen Crawford**. **Dick Steff** was elected delegate to the 1980 **AFM** convention.

## Move V.M. Music

LOS ANGELES—**V.M. Music Publishing**, a publishing-production company that is an extension of Canadian-based **Jomark Publishing**, has set up **Los Angeles** offices. Heading the offices will be **Joel Wertman** and **Mark Wertman**. The offices are located at 6430 **Sunset Blvd.**

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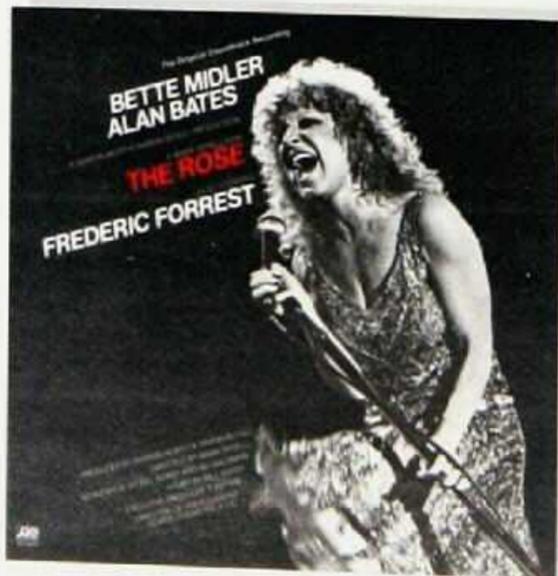
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