

A Billboard Publication

The International Music-Record-Tape Newsweekly

March 17, 1979 • \$2.50 (U.S.)

# **Country Format Dominates A Majority Of 84 Markets**

# By DOUG HALL

NEW YORK-The grass roots strength of country music is such that it dominates more individual markets than any other format. This is disclosed in an exclusive Billboard analysis of Arbitron October/November reports for 84 markets.

Contemporary has the largest number of listeners for any given average quarter hour, but country winds up with the largest share in this analysis which combines the 84 markets without weighting for market size. This means that while country may not be the top format in the top 10 markets, it has such strength in smaller markets that its overall share of 9.94 beats Top 40's 8.51 and contemporary's 6.32.

Analysis of the average quarter hour figures disclose contemporary with an audience of (Continued on page 36)

# Angel Teeing 12-Inch 45s For Audiophiles

# By ALAN PENCHANSKY

CHICAGO—Angel Records will begin tailoring product expressly for the audiophile market with the debut of a new series of 12-inch classical disks cut at 45 r.p.m.

Highest price yet for domestic product distributed by Capitol, \$8.98 list, will be attached to the line which bows next month with 10 titles.

According to Angel, the higher cutting speed and painstaking preparation that goes into the series will assure wider dynamic range, (Continued on page 20)

# **MCA-ABC Dilemma:** Which Takes Returns?

# By ED HARRISON and JOHN SIPPEL

LOS ANGELES—The only apparent hitch in the recent acquisition of ABC Records by MCA Records is who's responsible for taking back ABC returns.

Nine former ABC Records independent label distributors filed suit in a Texas Federal District Court, alleging they were wronged by being forced to take back the returns when traditionally the returns are retrieved by the distributing organization, in this case, MCA Distributing Corp. (see separate story on page 3 this issue).

MCA Distributing boss Al Bergamo says his organization has begun writing up return requests from ABC distributors in wake of the recent acquisition. The Feb. 12-dated letter, mailed Feb. 22 to ABC distributors, Bergamo says, was "misunderstood." At the time the letter was mailed, MCA had not finalized the acquisition and it was ABC's responsibility to accept the returns, Bergamo claims.

"Any returns sent to ABC before March 5 will be credited by ABC and those as of March 5 MCA will credit to its account," Bergamo states.

A canvass of distributorships representing eight regions in the U.S. indicated none of them had heard anything from MCA Distributing in regard to any official change of atti-(Continued on page 20)



BUSTIN' LOOSE-you bet they are! Chuck Brown and the Soul Searchers have already held the #1 position on the Hot Soul Charts for four weeks with their first single, "Bustin' Loose." And it's "bustin' over" on the top 40 charts fast. The album is on Source Records (SOR-3076), marketed by MCA Records. Produced by James Purdie for Dance Productions, executive producer is Logan H. Westbrooks. (Advertisement)

# **Mull Single Videodisk Rate**

## By NICK ROBERTSHAW

LONDON-Prospects for an eventual common European royalty rate for videograms are held out here by Robert Montgomery, managing director of the Mechanical Copyright Protection Society, following several months of talks with producers.

He expressed this hope before the 1979 Video Disk and Videogram Conference, held here Feb. 26-27, an event which attracted 200 participants from all parts of Europe and all areas of the video business.

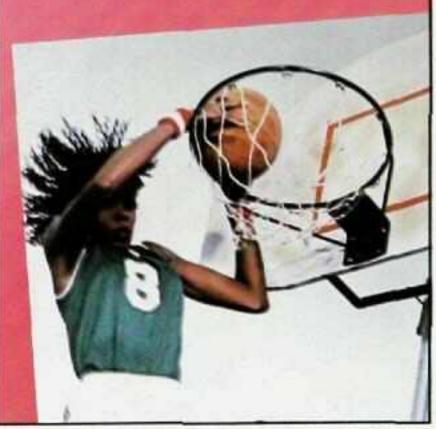
With consumer video at last becoming a reality, demand for places far out-(Continued on page 18)

# U.S. Acts Record CBS LPs In Cuba

HAVANA-Havana Jam, the historic meeting here of Cuban and American artists will produce separate jazz, pop and Latin LPs, hopefully before August

The three evenings of concerts at the Karl Marx Theatre March 2-4 will provide CBS with sufficient material for individually market-targeted packages, believes Bruce Lundvall, CBS Records Division president, who was instrumental in creating the cultural showcase for a variety of American and Cuban musical styles.

At this point, CBS' marketing plans have to be tentative until all the (Continued on page 10)



Stuff's all stars field a potent new attack, hard-driving, fast-breaking and full of Big Plays. The riffs are passed so expertly, the players' moves are so unexpected, that they're in your court before you know what hit you. Swish! Stuff It. Produced by Steve Cropper. On Warner Bros. records and tapes. (Advertisement)

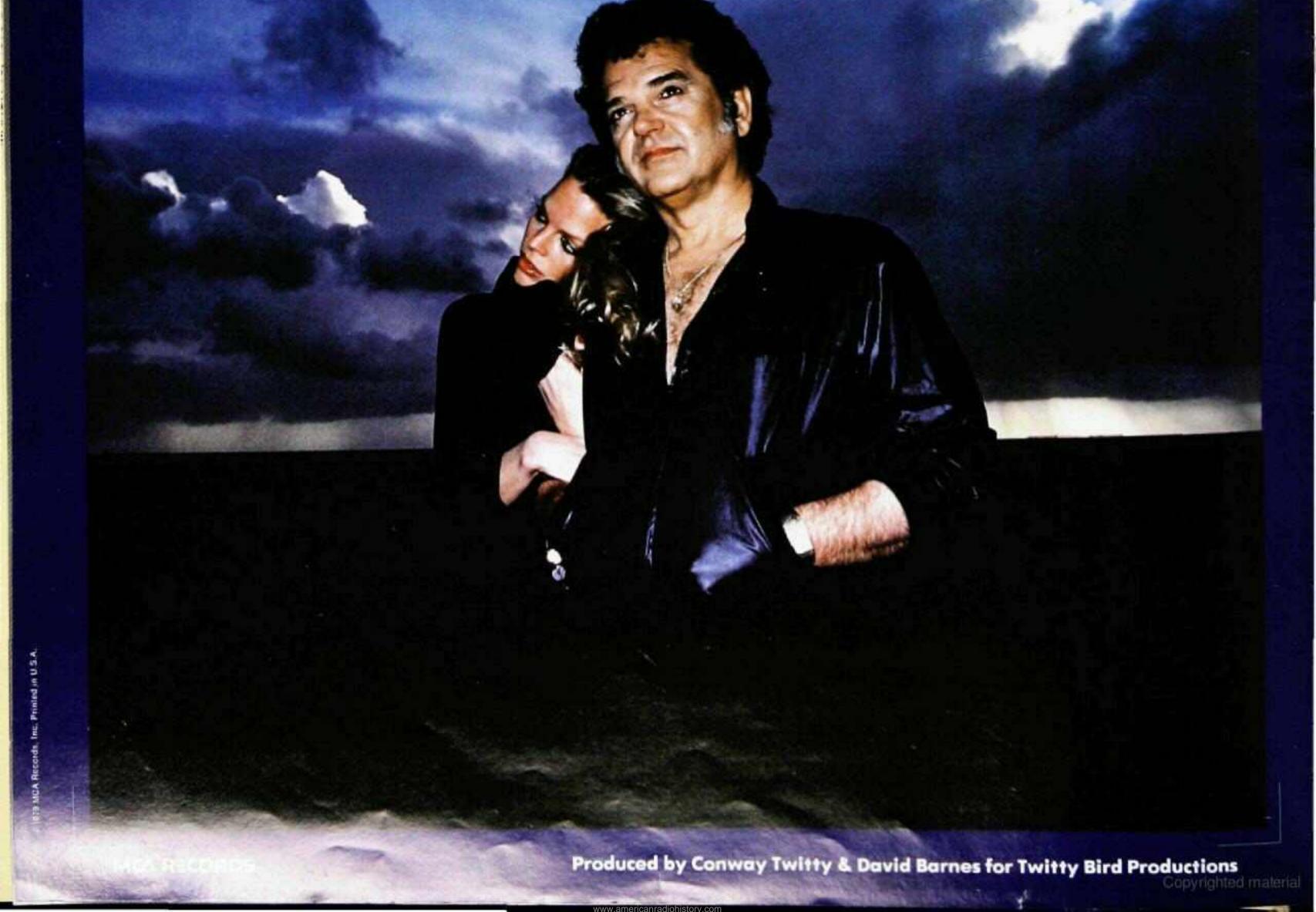
(Advertisement)

aterial



# A new album from Bad Company, "Desolation Angels." The power and energy of Bad Company as never heard before. Includes single, "Rock N' Roll Fantasy" Produced by Bad Company on Swan Song Records & Tapes.

# 



# **General** News

# **Publisher To Dixie For Talent**

NEW YORK-Screen Gems-Colgems/EMI Music is looking to the Southeast for a flow of writing talent.

"We're greatly expanding our activities in this part of the country, partly based on the recent signings of Louisiana's LeRoux, Val & Birdic and Wayne Carson," says Paul Tannen, vice president and director of professional activities at the company.

"But, I've been well aware of the talent flow there for sometime, since I spent five years as head of the company's Nashville office."

New signings are already in-house as a result of a recent trek by Tannen and Charles Feldman, Nashville

general manager

In Nashville, the pair signed the writing team of Casey Kelly and Julie Didier to an exclusive writer's agreement. They've had material cut by Kenny Rogers and Dottie West. Loretta Lynn, Nitty Gritty Dirt Band, Helen Reddy, and Johnny Rivers. Also, they compose film scores.

Through a co-publishing deal with Nashville's Ink, Inc. Music, Tannen has an exclusive writing deal with Ronnie Reno. Currently performing with the Merle Haggard band, Reno had a big country hit with "Boogie Grass Band," cut by Conway Twitty, Reno was brought to the attention of Tannen by staff

writer Wayne Carson.

The Val & Birdie signing was also out of Nashville. The duo has recordings with such acts as Waylon Jennings, Crystal Gayle, Johnny Paycheck, the Bellamy Bros. and Gene Cotton. The publisher along with producer Allen Reynolds are trying to secure a label deal for the writing team.

The itinerary also took in visits to Muscle Shoals, Ala to meet with various producers, including Rick Hall at Fame Studios, and to Bogaloosa, La, where they stopped by Louisiana LeRoux's recording session at the Studio In The Country, where the group is cutting its second album for Capitol Records.

# **RCA 'Hair' LP Has Only 4 Disco Tunes**

NEW YORK-RCA Records is releasing the industry's first album that features long disco versions of only four selections.

The album, listing at \$7.98, is called "Disco Spectacular-Inspired By The Film 'Hair'" and bills five acts, Evelyn "Champagne" King, Vicki Sue Robinson, NYCC, the Brothers and Revelation.

The label is tying-in the release of the album with the premiere Wednesday (15) at the Ziegfeld Theatre of the film version of "Hair," which the label will market, as it did the Broadway cast album 11 years ago.

3

In line with the film's debut, RCA is hand delivering to major New York discos the "Spectacular" set. hoping to create new momentum for the score, which originally produced a number of hit singles.

The selections and their times are: Side A: "Aquanus"/"Let The Sunshine In" (9:12), "Where Do I Go" (7:58); Side B: "Easy To Be Hard" (8:34) and "Good Morning Starshine" (7:29).

(Continued on page 110)

# **9** Distributors Sue 2 Labels

# By JOHN SIPPEL

LOS ANGELES-Nine former ABC Records distributors are suing that label and MCA Distributing Corp., alleging the defendants abrogated the traditional practice of a new distributor directly taking back a former distributor's returns, thus allegedly costing the plaintiffs more than \$400,000 in losses and damaging their relations with customers.

The pleading in U.S. District Court for the Northern District of Texas asks the defendants be enjoined from failing and refusing to directly accept the ABC Records returns.

Historically, the plaintiffs contend when a line shifts from one distribution entity to another, the new distributor assumes responsibility for returns to the label.

The suit, filed by Big State, Dallas: H.W. Daily, Houston; Music City, Nashville; Hot Line, Memphis: Western Merchandisers, dba WM Dist., Denver: Progress, Cleve- o land and Chicago; Universal, Philadelphia: Music Trend, Detroit and All South, New Orleans, points out that the new distributor always has assumed responsibility for returns at a loss, because that fiscal deficiency will be made up in the long run by profits accuring from representing the line long-term. For example, the former ABC distributors paid about \$3.55 each for \$7.98 list albums, selling them to subdistributor/rack/one-stop/retail chain customers for \$4.10, while independent retailers paid about \$4.38.

# **Comedy Acts Again Enjoying LP Profits**

## By IRV LICHTMAN

NEW YORK-Graphically, comedy albums would be represented by short peaks and long valleys in terms of record buyers' acceptance.

At the moment, a new generation of comedy acts and their label associations are laughing all the way to the bank-and to stress one major departure in comedy LP formats; you can color them a deep blue.

Warner Bros, is once again enjoying a comedy breakthrough with such performers as Steve Martin and Richard Pryor.

Ode Records has gotten solid sales mileage out of Cheech & Chong, Arista Records has a staple laugh maker with Monty Python. George Carlin is a steady seller for Little Da-

# China Recording, **Ampex Plans At Belgium's AES**

vid (distributed by Atlantic) and Firesign Theatre, on Columbia, is a consistent seller.

Casablanca Records is about to emerge as a comedy factor, including the recording of Robin Williams of ty's "Mork & Mindy" fame.

Not since the early '60s has this form of spoken-word recordings made such a dent in sales. Then, the king of disk comedy was also Warner Bros., with such comedy stars as Bob Newhart, Bill Cosby and Allen Sherman, who relied heavily on parodies utilizing melodies in the public domain. Also, MGM/Verve Records scored with the comedy of Shelley Berman and the political satire of Mort Sahl. Others like Dick Gregory addressed themselves with humor to the na-



Los Angeles.

# 'Betamax Trial' Is Over; No Decision By the Judge

## By CAMMIE MORGAN

LOS ANGELES-Judge Warren Ferguson denied Sony's request to of Appeals or the Supreme Court. present further defense Wednesday Judge Ferguson has clearly defined (7) and in doing so ended the trial. The "Betamax Trial" had dragged through six weeks in the U.S. District Court, starting off as a case projected as "history making" and one which might last for months. Instead, the trial continued just over a month and the "history" will

have to be made in the Ninth Court

NEW YORK-The first look behind the Great Wall at the Chinese recording industry, and details on Ampex plans to field-test its new digital recording units worldwide, are among highlights at the 62nd Audio Engineering Society convention which opens its four-day run at the Brussels Sheraton Tuesday (13).

The biggest-ever European AES is to hear the first Chinese paper, by Li Pao-Shan, chief engineer of the China Record Co. factory in Shanghai, on "Endeavors For Attaining Hi Fi-Experiences and Understanding In The Field Of Audio." Included will be statistical and dynamic data on equipment, listening evaluation, and correlation to measurements and characteristics of Chinese music and languages.

Details on the Ampex DTR-100 digital tape recording system were confirmed by Lee Cochran, audio products group general manager, just prior to the AES. The Heider/ Filmways Studios in Los Angeles and San Francisco will be the first to evaluate the initial recorders within 60 days, with five units now undergoing tests in Ampex labs at Redwood City, Calif.

The Ampex system, a 16-bit linear encoding format with a 50 kHz sampling frequency providing a maximum dynamic range of about 96 dB, was described by the firm's Edwin Engberg in a presentation at the (Continued on page 68)

tion's racial problems.

The early '60s also produced the biggest comedy seller of all time. "The First Family," a sature on the late President Kennedy's family. It was marketed by Cadence Records. after it was turned down by the majors.

However, the use of blue material was verboten at the major labels, although the late Lenny Bruce developed an appreciative, though small following for his series of albums on Fantasy, at the time a modest, jazzdirected label.

Today, blue is a very much "in" color in comedy recordings. This approach, once consigned to small label releases by the likes of Redd Foxx and Rusty Warren, is not barred by major companies, since Warners' Steve Martin and Richard Pryor albums and George Carlin's works on Little David are replete

(Continued on page 110)

that his judgment will center solely on whether the Betamax is an infringement on copyright law

Universal and Disney came to court armed with a battery of witnesses. They asserted that the Betamax harms paid television com-(Continued on page 18)

# BMI Gets Accord On New Rate By DOUG HALL

NEW YORK-BMI and the All-Industry Radio Music License Committee have reached an agreement on a new five-year contract which raises rates for music use slightly, but simplifies procedures so many stations will save time and possibly costs with a standard deduction contract or a per program license. Final details of the contract were nailed down Tuesday (6).

For the five-year term running

competitor. Profits rose to nearly \$95

million, increasing not quite as fast

He said the records group has had

a compound growth rate over the

past five years of 19% in sales and

21% in profits, so that in the long

In 1978 what held the profit mar-

gin down somewhat, Yetnikoff said.

was a seven-week strike at the CBS

manufacturing plant in Pitman.

N.J., an increase in copyright royal-

ties, costly new signings, and expan-

sion in the marketing department.

term the margins are, in fact, up.

as sales."

from Jan. 1, 1979 through Dec. 31. 1983, stations, working under a blanket license, will pay 1.7% if their gross is more than \$100,000. This compares with a 1.64% that has been in effect since 1976 and a 1.725% negotiated by ASCAP last month.

The new rate is actually back at the rate stations were paying in 1974 through 1976. For stations with less than \$100,000 gross, the rate remains at 1.44% (Continued on page 37)

Distributors took the initial bath traditionally when the line shifted, but when a move to another distrib-

(Continued on page 16)

# Yetnikoff Vows CBS Records To Up Profits

NEW YORK-CBS Records. which in recent months has expanded its marketing department and has increased its accounts receivable, is going to become more stringent in both areas in order to improve its profit margins, vows Walter Yetnikoff, president of the CBS Records Group.

Speaking to security analysts here recently, Yetnikoff pointed out that revenues for the group in 1978 nearly reached \$1 billion, with worldwide revenues "a comfortable 50% ahead of our nearest U.S.-based

#### By ROMAN KOZAK

The CBS Records Group, including domestic and international recorded music, music publishing and manufacturing but not Columbia House club operations has reported profits up 12% in 1978 to a record \$93.8 million on a 20% revenues increase to \$946.5 million (Billboard, Feb. 24, 1979).

Yetnikoff said that the pressing crunch in late 1978 hurt the company in terms of its ability to press on a more cost-efficient basis. But now, he said, there is some excess capacity since business is a little slow at this time of the year. In addition, the manufacturing situation is likely to change now that ABC's pressing has gone to MCA and A&M's to RCA.

But, in response to a question, Yetnikoff added that he is not sure if RCA can handle all of A&M's pressing needs, and "if business continues as well as it did in 1978 and you can't get enough records pressed, it doesn't matter who's where. If you can't get enough records pressed, we're going to end up pressing them."

(Continued on page 9)

Billboard (ISSN 0006-2510) is published weekly by Billboard Publications. Inc., One Astor Plaza, 1515 Broadway, New York, N Y 10036 Subscription rate: annual rate, Continental U S \$95. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb. Road, Ann Arbor, Michigan 48106 Postmaster, please send form 3579 to Billboard, P.O. Box 2156, Radnor, Pa. 19089, Area Code 215, 687-8200.

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# **General News**

# **RIAA** Party Is **Toasting Sills**

NEW YORK-Beverly Sills. noted soprano and spokesperson for government support of the arts, will be the recipient of the Recording Industry Assn. of America's 11th annual cultural award at a dinner March 20 at the Washington Hilton



Beverly Sills honored by RIAA.

Her citation will commemorate her leading position at both the Metropolitan Opera and the New York City Opera, as well as in opera houses around the world. Special attention will be directed to her effective marshalling of public opinion in cultural causes.

She has been quoted as saying, in response to queries about where funds for arts support should come from. "I have never heard of a war going out of business for lack of funds."

The RIAA dinner will host some 1.000 guests, including record industry executives, members of Congress, the administration and vari-

# TREATED LIKE POP Polygram Distrib. Sets Classics Intl

NEW YORK-Classical music goes on the same footing as any poplabel at Polygram Distribution. Inc., with the formation of Classics International

The move, anticipated over the past several months (Billboard, Jan 20, 1979), creates a new, autonomous operating division of Polygram Corp., according to Irwin-Steinberg, executive vice president of the company

Combining the Philips and Deutsche Grammophon (DG) administrative organizations in the U.S. Classics International will be directed by Jim Frey, formerly head of Deutsche Grammophon in the U.S., as vice president and general manager, and M. Scott Mampe, formerly chief of Philips, as vice president

Previously, Philips classical product flowed through the Phonogram organization, while Deutsche Grammophon was affiliated with Polydor Records.

"Now, we're the only operating unit that's purely classical, operating through the Polygram Distribution

P'gram Advertising Meet

NEW YORK-Polygram Distribution. Inc. has introduced its 1979 standardized procedures and systems for administering advertising.

The forum for this development was the company's first national advertising meeting here (1-2) at the Drake Hotel under the direction of Leshe Chfford, national advertising manager. In addition, the company introduced a comprehensive internal training program (Billboard, Feb. 10, 1979). "The meeting was designed to develop and refine systems, previous systems of which were geared for a smaller organization," explained Clifford. "We had to catch up to our increased new volume of advertising "

facilities in the same manner as other labels," notes Frey

Emphasizing that while both Philips and Deutsche Grammophon will maintain their separate artistic identities. Frey explains that "by uniting the talented staffs of both labels, we will greatly enhance the marketing and sales of each, and provide improved service to our customers.

"Apart from substantially strengthening our market position. Classics International represent a major commitment by Polygram to support classical music in the U.S. and we fully expect this organization to become a major force in the U.S. classical music market.

Now on the drawing boards, Frey says, is a "major promotion to tie-in with the new situation and new product.

In another executive move, Steve Salmonsohn will serve as financial administrator for the division, in addition to his duties as vice president of finance for Polydor Inc.

The new division will headquarter her at 810 Seventh Ave

## branch marketing managers, "and the multi-millions of dollars our labels spend yearly on advertising through the Polygram Distribution system represents a challenge for attaining the most efficient and effective use of advertising dollars'

Clifford said she established standard filing systems, and introduced specific procedures to be utilized Also distributed to all attendces was a glossary of terms relating to advertising in general and to Polygram's administration of advertising specifically She also discussed each of the monthly computer reports received from DAF Control and reviewed their relevance and specific usage in the day-to-day branch operations.

# Executive Turntable

# Record Companies

George Burns becomes vice president, MCA Distributing, Canada, basing in Toronto. He was recently national sales manager, MCA Records, Canada.

Sam Kaiser promoted to director of field operations for Atlantic Records, N.Y. He was Midwest regional pop promotion director. Also, Arline Brier promoted to director of packaging and production for the label. She had been al-



bum product coordinator. .... Patricia Wells, formerly supervisor, processing and controls in the Columbia Records International accounting department, is upped to the newlycreated position of manager, marketing administration, CBS Records International Beverly Weinstein, formbasing in NY. erly Private Stock Records vice president. production and creative services, appointed to the new created post of director of sales



Kaiser

administration for Arista, N.Y. ... Jay Morgenstern, formerly vice president/ general manager of ABC Records International and head of the ABC mulsic publishing operations, has left the firm. ..... Ron Ellison becomes national promotion manager for Phonogram. Inc / Mercury Records, Chicago, He had been a regional marketing manager in the Midwest for Warner Bros. Jean-





Marie Heimrath appointed director of national promotion for Infinity, Canada. He comes to the label from Polygram Canada as Ontario regional promotion manager. Susie Gershon assumes the position of director of national promotion for Mushroom Records, L.A. She fills the post resigned by Liam Mullan. She will also continue to function as director of creative services and artist development. Diana Davis promoted to



Weinstein

manager, production, for Polydor Incorporated, N.Y. She had been supervisor, production Also, Patricia Drosins, formerly copyright supervisor for London Records, appointed customer service administrator for the firm ..... Paul Rappaport named associate director national promotion/special projects, Columbia Records, basing in Los Angeles. He had been Columbia regional

album promotion manager. West Coast

Marvin Deane, longtime promotion executive and chart liaison director for ABC Records. Los Angeles, exits the label . A wide ranging reorganization of A&M Records, Los Angeles, national sales department sees. David Steffen, formerly West Coast regional marketing director, moving into the post of national sales manager; 10-year label veteran Bernie Grossman promoted to director



of national accounts after previously holding the position of national singles



ous federal agencies. Special tribute at the event will

BILLBOARD

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HORE also be paid to the role blacks play in music and recordings, focusing on the recently formed Black Music S Assn. Post-dinner entertainment, arranged by the Black Music Assn. will feature Marilyn McCoo and Billy Davis Jr., and George Benson

# NMPA Stiffens View Of Schools And Photocopies

NEW YORK-The National Music Publishers Assn. is suffering its posture toward schools photocopying protected music without permission, with legal action threatened against repeated violators

The association has asked its 200 member publishers across the country seek out and report violations. and to forward "suspicious" copies with supporting data to NMPA headquarters here for determination of appropriate legal response.

The tough stance follows extensive programs to acquaint educators with the limits of fair use and their responsibilities under the new copyright law.

"Since the passage of the new law more than two years ago, we and others have spread the word, and can properly feel that copyright infringement by schools today may not be due to ignorance of the law," wrote NMPA president Leonard Feist in a memo to members

"The time has now come to determine the extent of deliberate mforgements and to deal wolly themean apolog.

We HOI

fying the law know ac mean the ness'

"Our rapid growth." noted Jon Peisinger, vice president of marketing development who spoke to the assemblance of all advertising coordinators, market coordinators and

# SONG DISPUTE **KEYS A SUIT**

NEW YORK A Florida-based publisher is being sued in U.S. District Court here by the April/Blackwood publishing companies on the grounds he entered into a contract with the latter for a group of songshe had no right to sell.

April/Blackwood, according to court papers, advanced \$272,250 to Phil Driscoll, doing business as the Driscoll Co-for certain compositions he clarmed to control, including four he co-authored with a certain Robert Johnson, including "Rock N Roll Queen," "Richard Are You Lonely." "Dance Sally Dance" and "Hollywood."

The deal was made with the understanding that Driscoll was entitled to sign over certain rights and a 505 interest in the compositions to April/Blackwood, the suit charges, and although Driscoll made "representations and warrantics? to bolster his claim, he "knew them to be Jahr "the ont uno

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sales manager; J. Robert Elliot, formerly director of A&M's tape division, promoted to the newly created post of director of sales research and communication: Derry Johnson, formerly Southern regional special projects director for the promotion department, having moved to L.A. last fall to assume the post of

national manager of black music marketing. John Powell, formerly the local retail promotion manager in the Baltimore/Washington, D.C. area, taking the post of national manager of retail promotion: Jayne Neches moving into Steffen's previous post; Z. Zimmerman, a longume label employe, moving into the post of special projects coordinator; Chuck Gallo, formerly a branch manager for



Edwards

Davis

ABC Records, joining the label as retail promotion manager for the Cleveland/Cincinnati/Pittsburgh area: Michael Gaffney leaving his retail promotion post in Minneapolis to assume the same position in Houston. Rich Girod, formerly radio promotion man in Milwaukee, becoming the new retail promotion person in Chicago; and Greg Steffen transferring from a retail promotion post in Buffalo to the one in Atlanta. ... Randy



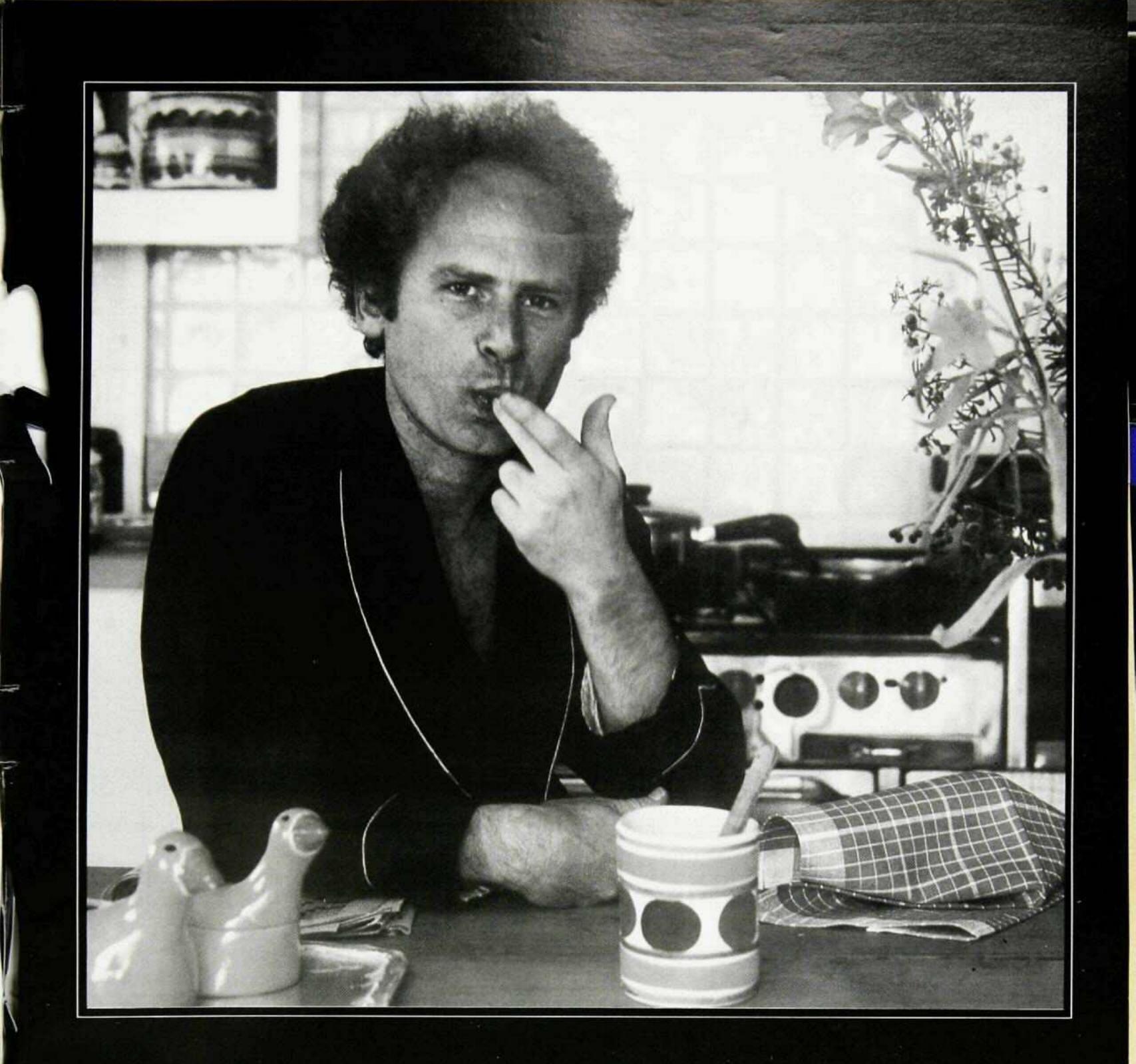
Edwards named director of merchandising and advertising for Elektra/Asylum Records, L.A. He had been WEA branch marketing coordinator in Chicago. Eileen Basich named Horizon Records, L.A., product manager. She's been with the label one year. Joe McFadden named district manager, Minneapolis sales branch, Capitol Records, Inc. He held a similar slot for the Miami branch. And Vyto Lazauskus promoted to



Brazier

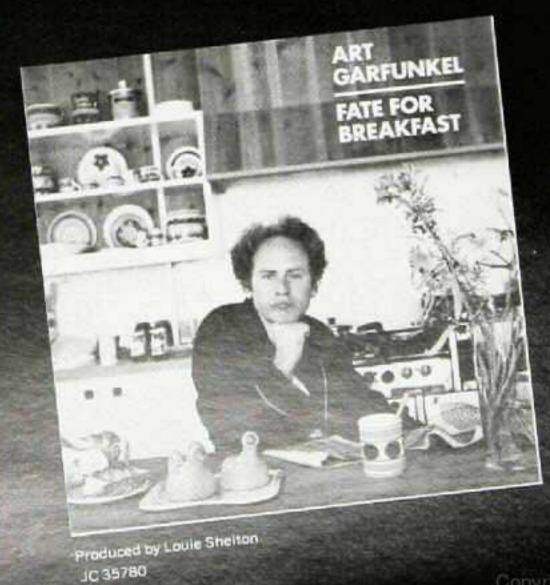
destrict manager. Miami sales branch, Capitol Records, Inc. He was the label's special accounts manager in the Chicago branch ... Benita Brazier becomes product manager for Warner Bros. L.A. She had been West Coast special projects coordinator for the label's artist development department. ... Gene Armond now vice president, promotion and sales, East Coast, for Windsong Records and will base at the label's NY headquarters. He had been general manager for the N-Y-office of United Artists Records ... Brien Fisher named vice president/general manager of Nashville operations for Ovation Records. With the label two years in Nashville, Fisher is also producer of the Kendalls. Bob Speca appointed regional director, Northeast region, MCA Distributing Corp., basing in N.Y. He had been Philadelphia branch manager ... Steve Brack appointed manager, college program, CBS Records, N.Y. He had been supervisor, college program, CBS Records Bob Garland appointed regional promotion marketing manager, West Coast, Columbia Records, basing in Los Angeles. He had been the local promotion manager for Columbia Records in Los Angeles Tony Leaner appointed Atlantic Records Midwest regional (&b promotion director. He had been doing independent promotion in Ron Porter becomes a sales representative in the Boston regional the area market for WEA. He was a field merchandiser. ... Bill Magness joins RCA Records as manager, a black music promotion, Southwest region. Prior to joining he was Southwestern and Southeastern regional director of r&b at United

(Continued on page 110)



# "Fate for Breakfast.

The new Art Garfunkel album. On Columbia Records and Tapes.



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# Billboard



Founded 1894 The International Music-Record-Tape Newsweekly

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

Editor In Chief / Publisher: Lee Zhito (LA.) Managing Editor: Eliot Tiegel (L.A.)

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# General News



GOOD SKATES-That's Cher surrounded by partying roller disco fans at Casablanca's recent bash at Brooklyn's Empire Roller Rink. The celebritystudded affair, hosted by Cher, was part of the festivities associated with Billboard's Disco Forum V.

# **Phonogram** In Suit To Hold **Ohio Players**

NEW YORK-Phonogram Records has filed suit against Arista in New York State Supreme Court to prevent Arista from releasing any product by the Ohio Players, claiming the band is still under contract to Phonogram.

According to the suit, the Ohio Players signed to Phonogram in July 1975 for one year with four separat options for an additional one sud cessive year each.

On April 13, 1978, there was a ner agreement between Phonogram ar the Players, the suit continues, whe the group granted Phonogram additional option to extend the cold tract for another year, provided that notice was sent to the Players by Phonogram at least 30 days prior to any expiration date.

Phonogram says it met this requirement, sending notice of renewal to the Players by certified mail on or about May 12. However, the suit charges, on or about Sept. 28 the Ohio Players signed with Arista.

The suit asks that the court permanently restrain Arista from releasing any Ohio Players product and to deliver to Phonogram any master recordings or copies of any Players material.

# **MCA Into Artists Development**

LOS ANGELES The establishment of an artist development department by MCA Records further reflects the label's aggressive new posture.

#### By ED HARRISON

Shaw is projecting a staff of six on the West Coast and three in the East with completed staffing expected

says Shaw, who will work with radio, sales and publicity. In addition to establishing a monthly artist touring calendar, the post will work closely with syndicated radio and television.

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

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Russ Shaw, vice president of the department, credits Stan Layton, vice president of marketing, and MCA president Bob Siner for realizing the need for such a department, which Shaw calls the "backbone" of any record company, large or small.

Prime function of artist development, according to Shaw, is to work closely with artist managers and solidify their relationships with both agencies and label.

"We're here to fill the void if there is something lacking in the relationship between manager and record company," states Shaw. "It's the responsibility of the artist development person to educate the young manager to be topnotch. If dealing with weak management, you try to strengthen management."

# Pianist Is Dead

NEW YORK Guiomer Novaes. the Brazilian pianist hailed as one of leading artists of her time, died in Sao Paulo March 7 following a heart attack. She was 83.

Novaes' recording career dated back to the 1920s and continued into the 60s, with her recordings released on a variety of labels. She was particularly known as an interpreter of Chopin and Schumann, although her recorded repertoire covered a wide range of composers.

She gave her first recital in Sao Paulo at age 11. Her last appearance. on stage in New York was at Hunter-College in 1972

# Laker the Carrier

NEW YORK Musexpo '79 an nounces that Laker Airways will be its official carrier transporting parlicipants to and from Britain to the fourth annual record and music indurant gathering to be held Nov. 4-8 in Minmi Beach.

within a year.

His first appointment is Jan Rosenmayer as director of special projects. Rosenmayer will be responsible for calling concert promoters approximately a week to 10 days before a show to check on ticket sales and to learn if the show is in need of more support, says Shaw

Rosenmayer will also stock promoters with merchandising material, coordinate album giveaways and check back with promoters after the show to gauge audience reaction. She will be responsible for the coordination of label parties (previously a publicity function) while working closely with MCA's branches and other departments.

A national artist development coordinator will be named shortly.

Black personnel, to work with black promoters, will be part of the overall staff as well, according to Shaw.

Shaw is cautious in not overstaffing by "starting with the people you need and then filling in to avoid work duplication."

Says Shaw: "While there is a lot of groundwork to be done, our first priority is to get to know the artists and their managers."

This marks the second time Shaw has put together an artist development department. He structured one at Chrysalis Records previously after working in the Warner Bros. artist development department nine vears ago.

Shaw intends to utilize MCA's resources, such as films and television. to further enhance artists' careers.

# NO HOLES IN PROMO DISKS **Klein Trial Continuing**

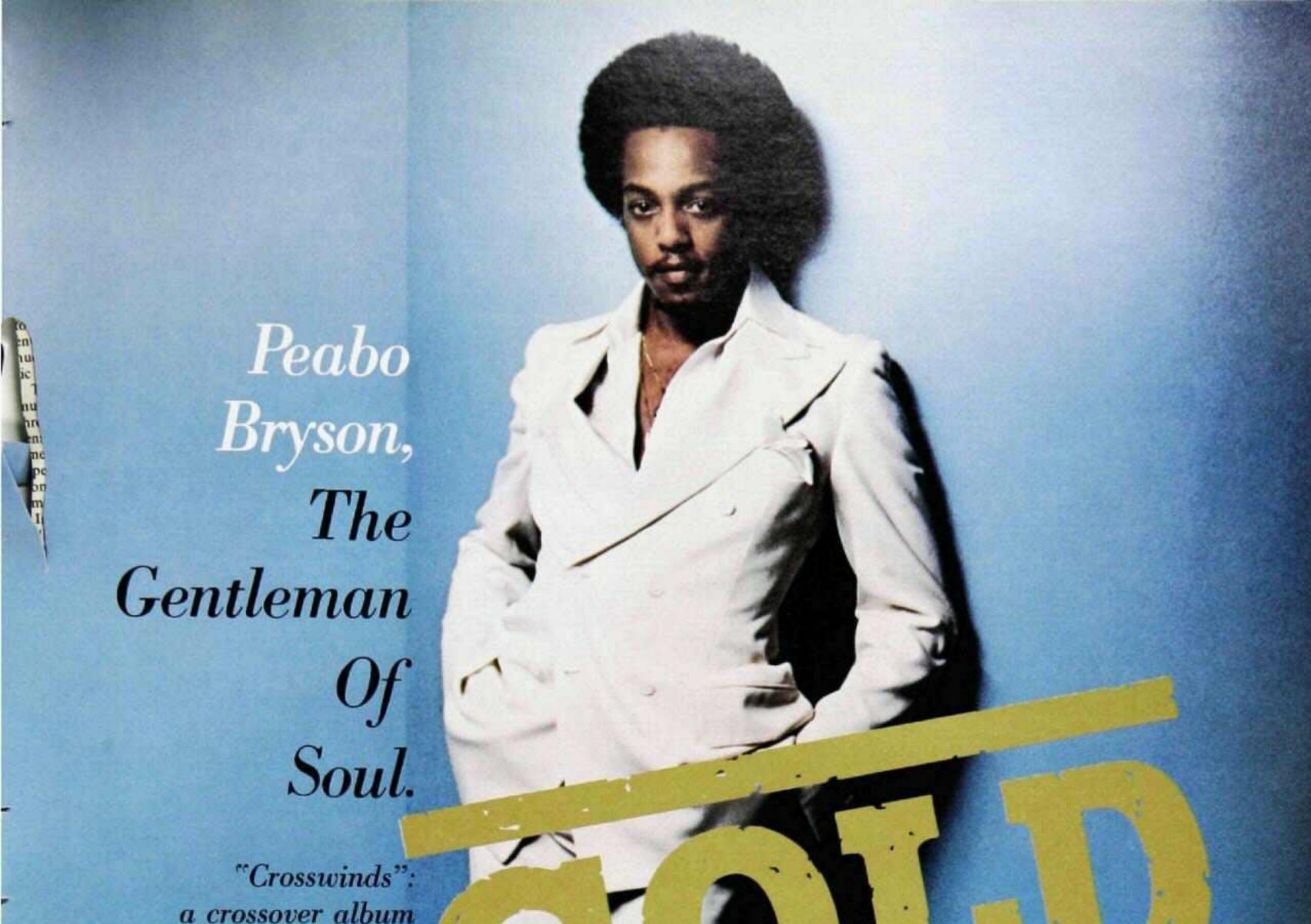
NEW YORK-The prosecution in the second Allen Klein trial spent most of its time last week trying to convince the jury that the Beatles' former manager engineered a scheme for peddling promo disks in order to pocket the money himself.

Klein, who is charged with income tax evasion for the alleged scheme, heard witnesses ranging from Capitol-EMI's chairman Bhaskar Menon to Stanley Gortikov, former president of Capitol Records and now president of the Recording Industry Assn. of America, testify that Klein preferred that no holes be drilled in the Apple Records' disks he claimed were to be used for promotional purposes.

A Long Island trucker also testified that disks were shipped from Capitol's Pennsylvania pressing plant in care of Apple. promo man Pete Bennett and then forwarded to various wholesale and retail outlets.

Bennett, also charged with income tax evasion, is said by the government to have arranged the sale of the promo disks and then to have turned part of the money over to Klein.

Government attorneys seem to be spending more time building their case against Klein this time around. Last trial ended in a hung jury. The trial was to continue this week (12) in U.S. District Court here before Judge Vincent L. Broderick. opyrighted material



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# Financial **CBS Records Vows To Up Profits**

#### Continued from page 3

For the longer term, Yetnikoff said the new plant being built in Carrollton, Ga., will come into operation in the middle of next year. He projected that the music industry will be up 15% in 1979, nearly equaling 1978's 16% rise, with a 12% gain forecast for 1980.

On the international side, Yetnikoff noted that the CBS Records International, which contributes 40% to 45% of the group's profits and revnues every year, increased its revenues "a little faster" than the domesic operation.

The overseas division markets nusic in more than 100 countries brough 27 subsidiaries and 16 liinsees, with nearly 40% of the volne coming from continental Eupe and between 15% and 20% each om Britain, Canada and Latin merica.

In Japan it sells more than \$100 illion worth of records under BS/Sony "which we account un-Ir the equity method, and therefore has no sales impact on us," said Yetnikoff.

In response to questions, Yetnikoff said that CBS increased its marketing force in order to keep pace with increases in sales, but these additions will decrease in 1979. He noted that CBS lost about 15 persons with the departure of Ron Alexenburg to Infinity, though there were some disruptions because of it, "the

bench has stepped in and we're functioning very well."

Yetnikoff said CBS is becoming more cost conscious, joking that, "If I don't watch the margins, I assure you that there are other guys around CBS who will be watching me." He said, however, that he doesn't expect any dramatic rise in margins since the business is getting more competitive, with major companies like MCA willing to invest "a great deal in the recording business."

On the other hand, what will ease profit pressures in the next year is that copyright and artist royalties will probably not increase and CBS will be more selective in both hiring personnel and in artist signings. Also, investments on such artists as Eddie Money and Elvis Costello should pay off this year.

Yetnikoff said that since the cost of money has gone up, "we plan to become difficult in terms of collecting our accounts receivable, not because they're bad, but because we want the cash. We have set some stringent targets for ourselves in that area."

Conceding February to be a "difficult month for us in terms of returns," Yetnikoff said this is a period that is traditionally heavy in returns, and that overall business is "a little off" so far this year.

"We added substantially to our return reserve accrual at the end of 1978, so I think we're fully protected

on the return situation. Also, I think when you're really hot, you can stand off on the returns, and I think we're going to do very well. We have a Paul McCartney record, a James Taylor record and a lot of other product coming out in the immediate future," said Yetnikoff.

In later questioning from the floor, Yetnikoff returned to the subject of profit margins, saying it did not bother him that, at least on paper, CBS shows only "\$1 million or \$2 million" profits more than Warner's on an extra \$300 million in revenues. It is a matter of different accounting practices, said Yetnikoff.

"There is a rather full corporate allocation to the records division at CBS. If you look at a company like Warner Bros. you will find that there is a rather large nut absorbed by the corporation not allocated out to the record operation," said Yetnikoff, also noting Warners tends to capitalize its ader and production costs more than CBS.

Also appearing before the analysts was John Phillips, president of the CBS/Columbia Group. whose operation encompasses the CBS record/tape club, direct mail marketing, the CBS musical instruments division and the CBS audio retail outlets.

Phillips said in 1978 his division was up 25% in revenues and profits. During the year the Columbia Tape and Record Club reached four million members. Despite increases in postage and copyright royalties, Columbia House also increased its margins in 1978, Phillips said.

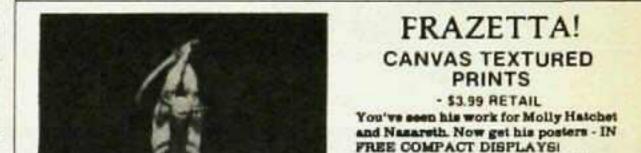
Not doing so well was the musical instruments division, which expanded only by 5%. Phillips blamed a softness in the market for band instruments and organs for the slow sales.

The retail operation has a new name, CBS Specialty Stores, to cover

# Market Quotations

				As	of closing	March E	1, 1979					
High	Low		NAR	AE		P-E	(Sales 100s)	High	Low	Close	Chan	ge
43%	23	ABC			-	7	492	34%	34%	34%	+	14
43%	34%	Ameri	can Can			6	59	36%	35%	36N	+	1/2
19%	9%	Ampe	K			11	91	15%	15%	15%	+	16
4%	154	Auton	natic Rae	dio		-	55	2	1%	15	-	- 56
28%	21%	Beatri	ice Food	5		9	388	22	21%	22	Unc	h.
64 %	43%	CBS				7	458	50	49%	50	+	- 96
27%	13%	Colun	nbia Pict	ures		4	114	1955	19%	19%	-	36
14%	8%	Craig	Corp.			- 6	.6	10%	10%	10%	+	- 14
47%	31%	Diane	y, Walt			12	350	37%	36%	37%	+	- 54
3%	2%	EMI				17	279	2%	2%	2%	+	1/4
28%	8%	Gates	Learjet			8	38	19%	19%	19%	-	5%
16%	11		Wester	m		4	592	14%	14%	14%	+	
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9%	2%	Telex				9	142	5%	5	5%	Unc	
6	1%	Tenn					17	2%	2%	2%	1000	. 54
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Prod.	188 L.	35	57	7	7%		oton	6				3
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# PRES. GRIFFITHS REPORTS **RCA Records Has Biggest Year Ever** By STEPHEN TRAIMAN

NEW YORK-"The quantum leap by RCA Records, which almost quadrupled its earnings over those of 1975" was cited by RCA Corp. resident Edgar Griffiths in his reort to shareholders on the best anual performance since the comny was founded 60 years ago.

Amplifying the comments which companied the year-end figures ased earlier (Billboard, Jan. 27. 9), Griffiths noted that the din, part of the \$1.725 billion electrenics-consumer products and services group, "has been expanding aggressively in a rapidly growing worldwide industry that has passed 56 billion in sales in 1978.

"By the yardstick of competitive performance," the RCA chief executive officer forecast in the annual report, "RCA Records has the potential of improving its annual earnings by many millions of dollars."

While no label figures are ever ken out from the consumer elecnics group, a \$500 million sales troa for record division operations it 1978 was acknowledged by figure Paul Potashner, the RCA executive responsible for the RCA Records group. This would be a 25% increase over the \$400 million estimated in 1977.

It was the fourth consecutive year of new highs in sales and earnings for the label, with international operations providing a substantially improved bottom line, while domestic operations produced lower profits than in 1977.

"An energetic campaign to expand its business" was cited for achieving U.S. sales "approaching the unprecedently high level of 1977, when the death of Elvis Presly triggered extraordinary demand for his records."

However, lower domestic profit levels were due to increased advertising, promotion, selling expense and other costs associated with developing new talent, acquiring established artists and broadening distribution arrangements.

RCA Records International produced a 19% sales increase with profit up 33% over 1977, both new highs. Sales peaks were cited for affiliated companies in the U.K., Germany, France, Italy, Mexico and Brazil, with plans progressing to establish new subsidiaries in more countries in 1979.

The report claims RCA increased its leadership in country music with a 34% sales gain, and noted sales of Red Seal classical records were up 43%.

RCA Music Service, which operates the record and tape club, produced a 43% profit increase on a 19% sales gain.

RCA Records provided approximately \$100 million or 44% of the \$225.6 million sales gain reported for the consumer electronics products/services group, and undoubtedly more than the \$6 million overall increase from 1977 in beforetax profits noted for all group operations.

In the same group, RCA Selecta-Vision home videocassette recorders, built for the firm by Matsushita of Japan, were cited as an added factor in sales and profits gains. And the anticipated debut of the firm's videodisk player sometime in the second half of 1980 is seen as boosting the group's potential even higher.

With RCA Records playing an increasing role in both the creative and distribution areas of videodisk software, the links between the two divisions are seen growing even closer.

both the Pacific Stereo and Sound-Works "superstores." During the year 11 new stores were added, with new stores expected in Atlanta soon, Phillips said.

# **Injunction** Hits **CBS** In ELO's **Albums Dispute**

NEW YORK-U.S. District Court Judge Robert Carter has granted a preliminary injunction in the District Court for the Southern District of New York preventing CBS Records from manufacturing, selling or distributing "Electric Light Orchestra: E.L.O," and "Electric Light Orchestra: E.L.O. II" LPs outside the U.S. and Canada.

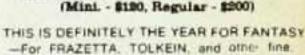
The suit was brought by EMI Records, which has the act signed for outside the U.S. EMI claimed in its suit that CBS was selling and distributing the two records and the "Best Of" E.L.O. in Europe. Representing EMI was the law firm of Granett & Gold.

In his order Judge Carter, said, however, that CBS is not obliged to prevent its overseas accounts from reselling the LPs which were sold to them prior to Feb. 22, or to reacquire those LPs.

The judge further ordered that a trial on the suit be held within six weeks.

In the year since CBS acquired the ELO for distribution in the U.S. and Canada, it has been a party to a number of suits in courts in New Jersey and California regarding the disposition of the band's "Out Of The Blue" LP, (Billboard, Feb. 10, 1979).





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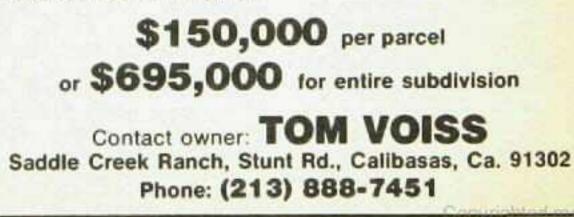




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# " General News Havana Jam Weds Best Of Cuban, U.S. Music



Rita Coolidge and Kris Kristofferson perform their country pop material during Havana Jam.



Billboard photos by Eliot Tiegel Stephen Stills gets funky during his set.



Bonnie Bramlett offers a lowdown vocal element to the Stills' show.





Dexter Gordon blows a ballad during the CBS All Stars stanza.



John McLaughlin, left, and Jaco Pastorius make electronic energy intriguing.



## Jimmy Heath, Arthur Blythe and Hubert Laws blend their warm tones during the All Stars show, left. Right: Stan Getz accommodates Cuban fans with his autograph at the Karl Marx Theatre.

## Willie Bobo, left, and Eric Gale spur the jazz all stars.



#### Continued from page 1

hours of music are listened to by the two producers handling the live recordings. They are Mike Berniker and Bert de Couteaux. Lundvall speaks of having a Latin LP which would include the top cuts from the Fania All Stars and Orquesta Aragon, for example, a jazz LP featuring Weather Report, the CBS Jazz All Stars and Irakere, the top Cuban fusion band. The LPs could be ready in time for CBS' convention in San Francisco the first week in August. Or before.

A pop LP will feature performances by Stephen Stills, Kris Kristofferson and Rita Coolidge. Billy Joel, whose electrifying performance on the closing Sunday evening concert was one of the festival's energetic highlights, would not allow his performance to be recorded for disks or videotaped for television.

His wife/manager Elizabeth Joel said the reason for the boycott on Joel's performance was to avoid the possibility of any bootleg records or videotapes being made. "Billy came to perform for the people," she said, "not for videotape or records."

The LPs, if a single pocket, would probably sell for \$7.98, according to Lundvall. If CBS develops tworecord sets in any of the categories, the price could hang around the \$13.98 range. Initially the LPs will be projected for the three fields, but Lundvall acknowledges that a box set encompassing all the music could be developed at a later date-perhaps as a Christmas item.

The Havana Jam, as CBS called it, brought to this warm and balmy island nation the first large contingent of American artists to play in Cuba in 20 years. Included in the American entourage in addition to the pop superstars were such major jazz performers as Dexter Gordon, Stan Getz, Joe Zawinul, Wayne Shorter, Jaco Pastorius, Jimmy and Percy Heath, Hubert Laws, Cedar Walton, Woody Shaw, Bobby Hutcherson, Tony Williams, Arthur Blythe, Willie Bobo and Eric Gale.

Among the pop musicians working as featured guest soloists were John McLaughlin and Richard Tee. The Fania All Stars were led by Johnny Pacheco and their efforts will probably produce an LP which will be released on Fania, according to Lundvall. The intention is to intersperse as much Cuban music as possible. Thus Irakere, which has it a first LP out on Columbia, could be represented on both Latin and jazz LPs.

Orquesta Aragon, the premier violin-flavored dance band, was recorded by CBS in New York last January and that LP may have a stronger appeal overseas than in the U.S. (An anti-Castro group in New York set off a bomb at the orchestra's Lincon Center concert in Manhattan last January.)

As a result of the breakthrough in hooking up large groups of American artists with Cuban musicians, Irakere was granted permission to return to the U.S. Monday (5) with the CBS contingent and go on a 26date concert tour of the East with Stephen Stills which began in Cincinnati Wednesday (7).

Stills and Kristofferson both

wrote special songs in honor of their Cuban appearances.

The significance of the cultural event prompted CBS News to send a film crew to videotape the festival and a Hughes Rudd-narrated report was scheduled to run Sunday (11) on the "Sunday Morning News" program.

In addition, producer Jim Lipton videotaped the festival for national tv and for CBS' own in-house utilization. The "King Biscuit Hour" is slated to air portions of the concerts April 8 to around 250 radio stations.

The Havana Jam is the second appearance by American artists since a jazz cruise stopped in Havana in the summer of 1977 and Dizzy Gillespie and Stan Getz did impromptu jams with Cuban jazzmen, including Irakere.

Tickets for the three evening concerts were given out by various Cuban organizations with a few on sale at \$10. In fact, 45 Americans from Key West, sailed over in seven boats for the shows and there were also Russian tourists in the audience.

A young Cuban medical student

boasted that he got his free ticket by being "enterprising." He also said that it helped to "be a good communist." Another young man said the "bosses gave out the tickets to the good workers."

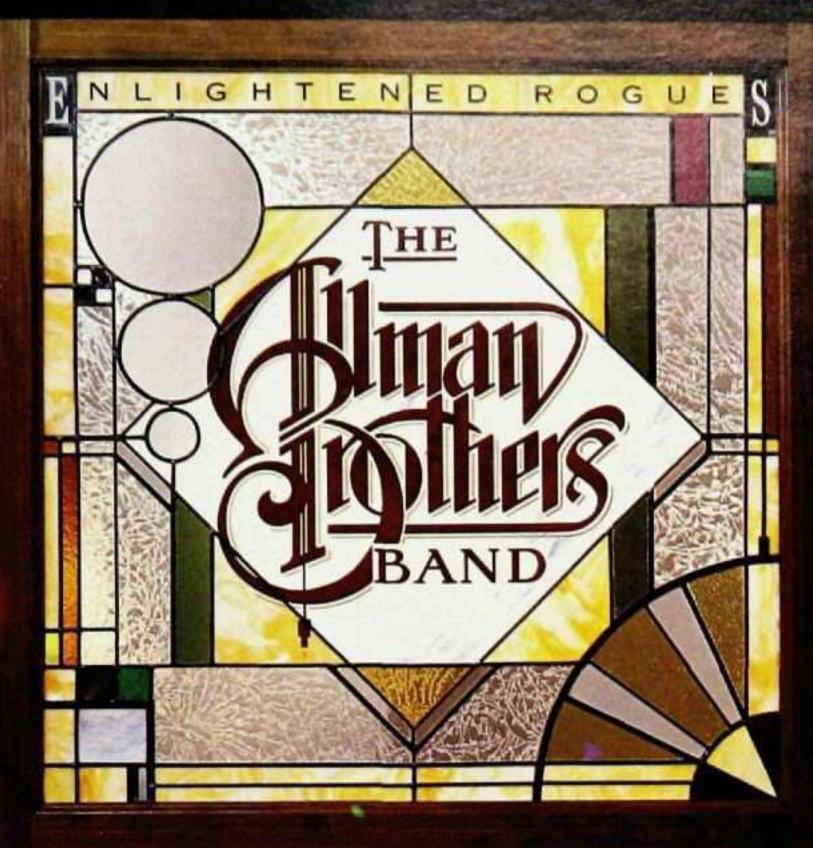
Nonetheless, the audiences were generally enthusiastic for the Amercans with a few surprising exceptions. They were exultant if their support of their own superb formers whose music brought the entire scope of Cuban music music crystal clear perspective.

Surprisingly, the Cultans responded more enthusiastically Rita Coolidge than to husband Kr.stofferson. And for a number of reasons they were cool to the Fania All Stars who came on late Friday to close that opening show.

Billy Joel, for one, said young people in the audience told him they came to see rock'n'roll, not Puerto Rican musicians playing Cuban-inspired music. Other observers blamed the midnight hour of the performance which forced many older persons to exit to catch the last

(Continued on page 17)

# THE LEGEND ENDURES. AND THE LIGHT SHINES ON.







# TWO YEARS AGO THERE WAS NO FOREIGNER. TODAY, WE THANK YOU FOR MAKING US FEEL AT HOME AROUND THE WORLD.

SPECIAL THANKS TO ALL THE TALENTED PEOPLE AT ATLANTIC RECORDS IN NEW YORK AND LOS ANGELES AND ALL THEIR BRANCHES IN BETWEEN; TO THE ENTIRE WEA ORGANIZATION, DOMESTIC AND INTERNATIONAL. THANK YOU TO ALL OF OUR FRIENDS IN THE BROADCASTING INDUSTRY. MANY THANKS TO THE FOLLOWING INDIVIDUALS AND COMPANIES WHO HAVE HELPED US ACROSS AMERICA AND AROUND THE WORLD: Rick Kaye, Brass Ring Productions; Jules Belkin, Belkin Productions; Shelly Finkel/Jim Koplik, Cross Country Concerts; Cecil Corbett, Beach Club Promotions; Alan Dulberger, Landmark Productions; Sidney Drashin, Jet Set Entertainment; Bill Douthat, Whisper Concerts; Rich Engler, DiCesare/Engler Productions; Don Fox/Ray Compton, Beaver Productions; Barry Fey, Feyline Productions; Bill Graham, Bill Graham Presents; Steve Griel, Sound Seventy Productions; Chris Hostrup, East-West Productions; Dick Klotzman, Silver Bullet Productions; Ken Kinnear, Albatross Productions; Danny Kresky, Danny Kresky Enterprises; Don Law, Don Law, Inc.; Randy Levy, Schon Productions; Bill Leopold, Concert Express; Dave Lucas, Sunshine Promotions; Sam L'Hommedieu, Cellar Door Productions; Philip Lashinsky, Entam, Ltd.; Larry Magid, Electric Factory Concerts; Jerry Mickelson/Arnie Granat, Jam Productions; Brad Parsons, Pyramid Productions; Jim Rissmiller, Wolf-Rissmiller Concerts; John Scher/David Hart, Monarch Entertainment; Larry Vaughn/Tony Ruffino, Ruffino-Vaughn Productions; Steve White, Music Circuit Productions; Irv Zuckerman, Contemporary Productions; Jim McNeal, United Concerts; Wayne Nederlander, Nederlander Productions; Gary Perkins, Avalon Attractions; Harvey Weinstein and Corky Burger, Harvey & Corky Productions; Herb Chesbrough, Saratoga Performing Arts Center; Cliff Hunt/Mike North, Canadian National Exhibition; Captain Berkshire, Air Force Academy; Joel Brandis, Rocky Mountain Concerts; Lou Messina, Pace Concerts; John Leonard, JFL Concerts; John and Ivy Bauer, John Bauer Concerts; Sims Hinds, Concerts West; Bill Barr, Rock'n Chair; John Wright, Jay Stapleton Productions; Ron Delsener, Ardee Productions; Sandy Feldman, California Jam II; Alex Cooley, Alex Cooley Organization; Chris Hansen/Fred Fine, Triangle Productions; Bruce Kapp, Celebration Productions Inc.; Cedric Kushner, Cedric Kushner Productions; Bob Kelly, Mid-South Concerts; Randy McElrath, Stardate Productions; Larry Mazer; Jerry Nathan, Festival East Concerts; Kent Watson, Hawk Productions; Marty Wolff, Martin Wolff Productions; Ron Weprin, Rick Morgan Agency; Mark Berman, Berman & Carson Concerts; Mike Blackwell, Bash Productions Inc.; Steve Almas, Barry Rick Associates; Terry Bassett, Concerts West; Jack Boyle, Cellar Door Concerts; Richard Cohen, Richardson & Associates; Billy Greiner, Wisconsin State Fair Park; James Tamer, Aladdin Hotel Corp.; Tom Neilson, Stony Brook Union; John Bjornson, Campus Attractions; Bill Blackwell, Michigan State University; Jim Stofan, Bowling Green State University; Bucknell Concert Committee, Bucknell University; Mike Gisondi/Bob Brutout, Clarkson College; Peter Flum/Victor Zarzinsky, Fairleigh Dickenson University; Michael Dunham, Southwest Concerts; Rich Floyd, Entertainment Ventures; Rob Freidman, Your Friends Concert Productions; Mr. Saito/Michi Nakamura, Universal Orient Promotions, Tokyo, Japan; GarryVon Egmond, Playbox Theatre, Melbourne, Australia; Lippmann & Rau, Germany; Barry Dickens, International Talent Booking, London, England.

Very Special Thanks: Monterey Peninsula Artists; Dan Weiner, Fred Bohlander, Paul Goldman. FOREIGNER: MICK JONES, IAN McDONALD, LOU GRAMM, AL GREENWOOD, ED GAGLIARDI, DENNIS ELLIOTT.

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# **General News** Film Music Creators Finally Making a Buck

LOS ANGELES The fees for lyricists and composers working on film music have doubled in the past three years and the spiral will continue upward if producers and di-

rectors work longer and more closely with music creators, Stan Melander told the California Copyright Conference meeting here Feb. 27. Melander, an agent with Bart As-

# By JOHN SIPPEL

sociates here, encouraged film production executives to select music creators as early as possible so the individuals can work over the longest period of time to write to the best interest of television and motion picture productions.

Pointing out that a writer can get

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the best feel for his essential music if he is in from day one of a production, Melander fortified his contention by pointing out that the cost to the overall movie budget would not be increased if the writer or writers were hired at the start of production.

If music writers can view daily produced sequences right through to finished print, they can readily offer producers a selection of themes from which to choose. Working closely from the start enables a screen music writer to get a more incisive perspective of what the film requires.

When Bill Conti saw the final rushes of "Rocky," he was so impressed by the finale of the film that he sought a \$50,000 budget to redo not only the crescendo music but also a part of the film itself. Conti's request was granted and the film was changed. Melander pointed out that this could be avoided if music people involved were in from the start.

The pendulum has swung a long way from the old practice of a studio music head being instructed at the end of a film's shooting to get a "\$5,000 or \$10,000 writer" by a producer, Melander said, Jesse Kave, former MGM music chief, affirmed this change, pointing out that at one time movies were changed so often during shooting it was foolish to bring in music writers prematurely.

Melander said he's seen fees climb from \$25,000 top to \$40,000 and \$50,000 today. Producers are beginning to acknowledge that a known writer like Conti, David Shire or 💊 Henry Mancini can help sell tickets. Fees for "Movie Of The Week" on tyhave risen from \$5,000 to \$10,000 he added.

An agent's responsibility includes proper billing for his clients. Not only is he working toward a separate

title credit card for his client, but

also a plug in the movie's paid advertising. Melander noted. The Bee Gees' music was the big pull in "Sat-

urday Night Fever," he claimed. Today, acknowledged music writers get not only a percentage of 90% of the

price of a soundtrack album, but

also a 2% or 3% royalty for produc-

AD DEADLINE: MARCH 23, 1979 **ISSUE DATE:** April 14, 1979

pre-season wrap-up:

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and contractly development and contracting strangenty upper mon isse ununerd When a stand of the stand of th

tion, he said. When a film producer decides to hire several name acts to sing or perform in film, the agent must fight for the music writer's fee, so that the traditional protated formula loses out to the known prowess of the writer. Melander advised.

Film music creators more and more are using videocassette playback machines at home to see a pottion of a movie they are scoring over and over to get a better feel, he said. Name lyricists and composers, too, are seeing a substantial hike for their services, he said.

Agents can play a vital part in assisting successfully to marry music to a film if they are given full information about a projected production so they can present a readymade package of featured artists and music writers. He pointed out that one must avoid the pitfalls as trying to get an established record name to do a title song for an imminent film when that act currently has a hot single charging up the charts, which would preempt the release of the film single at the optimum time for the film's release. Film producers often bypass writers exclusively inked to a publisher because they want the music copyrights for themselves. Melander noted. Such a conflict can often be avoided if the agent points up to the publisher that historically a film song success can excite interest in the writer's total published catalog.

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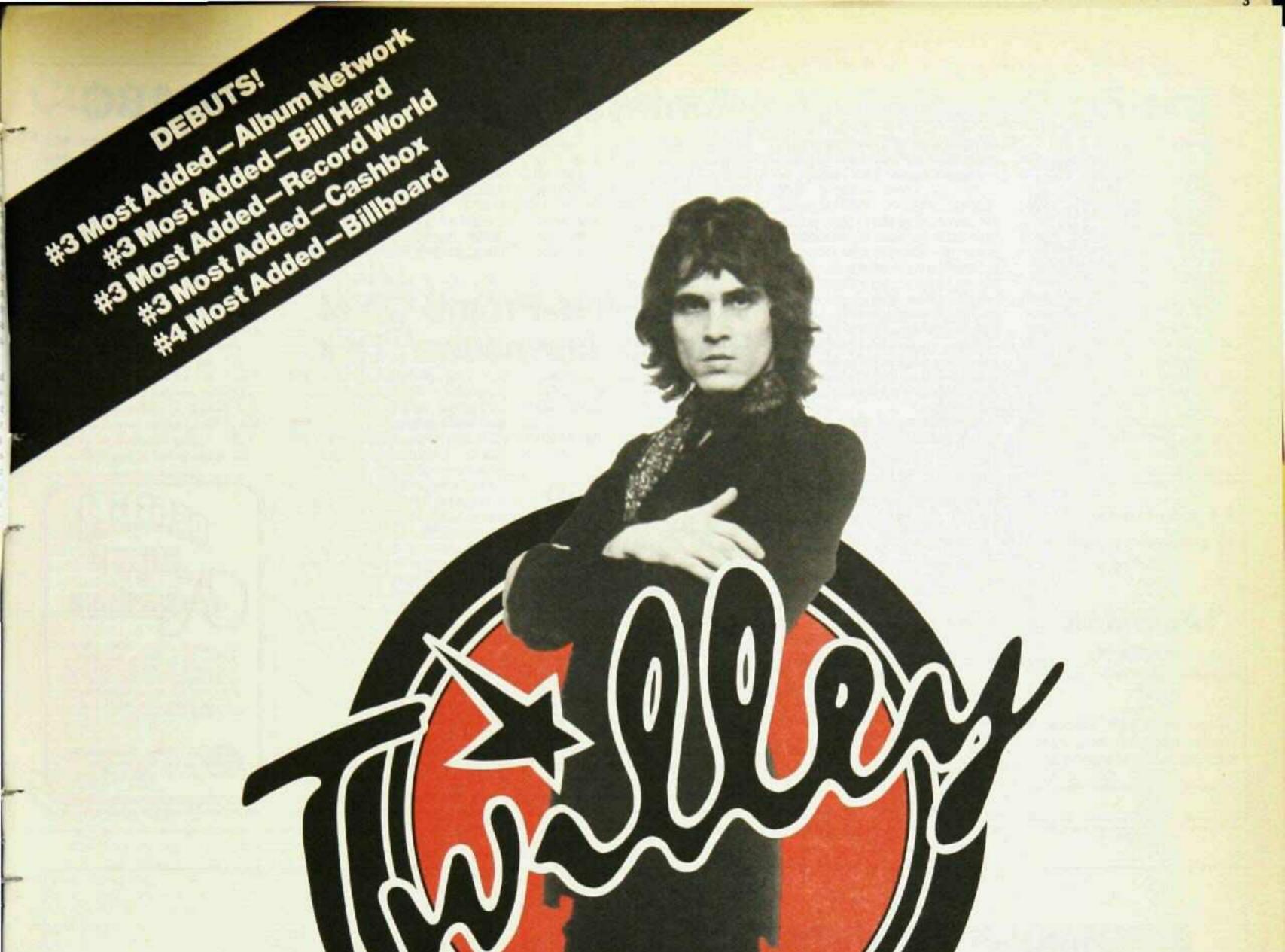
BLANK TAPE SALES SKYROCKET

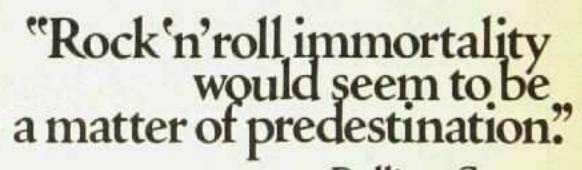
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# **Billboard**.

(Continued on page 110)





**Rolling Stone** 



"Twilley." The incredible new album. On Arista Records and Tapes.





# **General News**

# Nine Former ABC Distributors Suing MCA And ABC

#### Continued from page 3

utorship was made, the new distributor then assumes the loss.

The distributors' plaint is that they are being asked to take a double fiscal shafting in the ABC/MCA move. The loss represents 16% of the selling price at the big user level and 23% at the independent dealer level.

In a letter dated Feb. 12, 1979, but mailed Feb. 22, MCA's sales executive Sam Passamano and credit executive George Lee informed the plaintiffs that "dealer returns in your territory are your responsibility. Neither ABC nor MCA will authorize returns directly from them to ABC or MCA." The letter went on to confirm that MCA would reimburse the distributor at wholesale

price for their returns thus precipatating the loss brought about by the two-time return to the plaintiffs.

The plaintiffs contend that "because defendant ABC Records had sold to its customers records and tapes far in excess of any reasonably projected consumer demand, each plaintiff assumed substantial monetary commitment for returns." The suit, too, notes that its customers, too, are reacting normally, holding back on paying accounts receivable until they are certain of getting their full return credit. This places defendant MCA Distributing in a more favorable selling climate, the suit alleges.

ABC Records president Steve Diener, according to the filing, com-

municated with each of the plaintiffs near the turn of the year, assuring them ABC would continue through independents to quell persistent rumors that ABC would make a move.

The plaintiffs claim they can show that at this same time ABC was negotiating with MCA which would

totally acquire ABC Records if the Federal Trade Commission approved or if not would take over ABC Records' distribution in the U.S.

Approximate damages sought include: Big State, \$50,000; H. W. Daily, \$20,000; Music City, \$40,000;

# WB's Sales-Promo Chief **Refutes 'Insensitive' Talk**

NEW YORK-"A lot of people think that all we do is wait for the next Fleetwood Mac album to come along. It's just not true."

This statement, from Ed Rosen-

## blatt, vice president of sales and promotion at Warner Bros. Records, reflects his reply to those who believe that a company as large as WB is a victim "of big company backlash that is not sensitive to the development of new acts."

"We have a strong, professional staff that daily seeks to break newcomers, and current charts speak for themselves," he adds.

In addition to Rod Stewart's recent standing as the number one album seller with "Blondes Have More Fun," the executive points to the top 10 appearance of a newer act, Dire Straits, and Nicolette Larson, whose "Nicolette" is nearing the top 10.

Both acts are also current hot singles sellers, with Larson's "Lotta Love" in the top 10 and Dire Straits on the brink of top 10 acceptance with "Sultans Of Swing."

"Even Rod Stewart's success represents a process of going for more than pop sales, since we're getting heavy disco and r&b attention too." the executive notes.

Hot Line, \$30,000; Western Merchandisers, \$40,000; Progress, \$100,000; Universal, \$75,000; Music Trend, \$60,000 and All South, \$25,000. Daily and Progress allege that they underwent expensive warehousing renovation and additions in order to handle the additional ABC inventory.

The court is informed by Jay M. Vogelson of Moore & Peterson, Dallas, plaintiffs' counsel, that a supplemental filing will better indicate exact damages to the judge.

The supportive liaison, prior to Vogelson's taking over the case, between the various plaintiffs was accomplished by Billy Emerson Jr., son of the longtime boss of Big State, Dallas. Young Emerson, a law graduate, is employed at Big State.



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Refreshments will be served

# Spaceship' In Puerto Rico

## By RADCLIFFE JOE

NEW YORK-The first known million dollar free-standing prefabricated discotheque, designed so that it can be easily dismantled and moved from one site to another if economical or other changes warrant it, is scheduled for a late March opening in San Juan, Puerto Rico.

The club, designated the Spaceship Disco, is the brainchild of Charlie Garcia, a Puerto Rican entrepreneur who has been responsible for, among other events, the staging of the Muhammad Ali fight against George Foreman in Puerto Rico.

The fiberglas geometric dome has been under development for about three years. It sits flush on the

ground in the Isle Verde suburb of San Juan, but according to Garcia. its design is so flexible that it can be mounted on a single pole to utilize the unused air space over a parking IOL.

Shaped like a flying saucer, spaceship disco utilizes one of the most fururistic concepts in disco construction found anywhere in the world. according to Garcia. The dome, which can be tailored in size to fit available space and budgets, can be dismantled and moved to a new site in less than weeks if for any reason the operator is forced to change sites. Architect for the room is Angel

(Continued on page 89)



P.S. NEXT TIME I'LL DRESS UP



LARRY, TONI AND GARRY.

I've been fat and I've been thin .... ... thin is better. I've been out and I've been in . . . . . . in is better. I have lost and now I've won . . . . . . believe me-

> WINNING IS BETTER! THANK YOU N.A.R.A.S.!

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# GRAMMY AWARD WINNER.

# CURRENT RELEASE "GOIN' UP IN SMOKE" OPENING M.G.M. GRAND HOTEL-RENO-MARCH 21.

# General News Cubans & Americans Collaborate In Havana Programs

#### Continued from page 10

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buses home from the 5,000-seat theatre.

The 24-member Fania group played a specially prepared tune, "Tres Lindas Cubana," and for this reporter it played with as much fire, excitement and flair as any of the 12 groups which performed over the three-evening span.

Reflected leader Johnny Pacheco: "This is a dream come true for us. We all grew up listening to Cuban music; it's the stepping stone to our roots."

A feeling of warmth for the Cuban people permeated the American entourage which called the event "an adventure" and a historical event with potential for bringing the two nations closer culturally.

The selection of the pop stars was designed to showcase the diversity of American music and not limit it to jazz and Latin material.

The Cubans also presented traditional music (the 30-year-old Aragon orchestra), modern (Irakere, the big, roaring Orquesta de Santiago de Cuba), political revolutionary themes (Elena Burke and Manquare), contemporary dance music (Yaguarimu). There were strains of cha-cha and mambo dance tempos and an emphasis on Cuba's African heritage, the latter appearing during the political music segment.

In the main, the American jazz players, stayed away from political statements, leaving it to Stills and Kristofferson to venture in this area. Both explained in Spanish about their compositions which referred to quests for peace and brotherhood. And when Kristofferson mentioned president Fidel Castro's name, the audience broke into applause and when he said Che Guevera, the crowd came to its feet. They did not comment when he concluded his prelude to his song by including Jesus Christ among those "revolutionaries" who have stirred mankind. The "Bay Of Gigs," as one jazzman labeled the event, achieved its artistic goals. The audience was warmed by the best of two nations. the American representation based on requests from the Cuban government and from public comments solicited during three previous visits by Lundvall and other CBS officials to pursue the cultural bash. Weather Report opened the festival with its patented blend of synthesizer, electronic keyboard magic invented by Joe Zawinul and augmented by the saxophone brilliance of Wayne Shorter and the bass eccentricities of Jaco Pastorius. The repertoire was strictly from previous LPs and included "Birdland," "Black Market," Jaco's usage of controlled feedback and distortion was a new sound for many Cubans in the audience. The band's sound and background lighting, handled by Showco of Dallas, was crisp and finely delineated and brought space age jazz with some rock undercoatings under the microscope of this festival. Showco, incidentally, did a superb job overall of handling its technical end of the festival. CBS' own engineering crew, headed by Stan Tonkel with assistance from CBS' Russ Payne and the Record Plant's David Hewitt, worked the 24-channel board. All recording equipment was supplied by the Record Plant. The cost to CBS for putting Havana Jam together was in excess of "\$200,000" and CBS hopes to recoup some of its costs from the sale of the LPs. None of the artists was paid for performances; they will

earn their money from record royalties and tv show appearances.

The Fania All Stars blended music with dance to sock home its message of superiority in Latin dance/ jazz blowing. Violinst Pupi Legarreta was especially appealing as the band emphasized fast mambo tempos.

The CBS All Stars' set Saturday broke down into three settings: the big band of super name stylists which played "Sound For Sore Ears," "Tin-Tin-Deo" and "Project;" warm and touching solos by Dexter Gordon and Stan Getz on "Polka Dots And Moonbeams," and a total turnaround into bombastic rockish jazz with Tony Williams, Jaco Pastorius and John McLaughlin swirling, exploding, fuzzing and swizzling through "Dark Prince," "Continum," "Para Oriente" and "Are You The One?" Pastorius used a digital delay to hold ringing notes and to overlay notes on top of notes.

Stephen Stills performed inspiringly and his gutsy vocals were given added strength by Bonnie Bramlett. Stills' seven pieces caught the flavor of the heightened set and added its electric dynamics to the music to generate all American firepower to such ditties as "For What It's Worth," "Love The One You're With," "How Wrong Can One Girl Be," "I Want To Make Love To You" and "Cherokee."

Stills' Havana Jam inspiration, "Cuba Al Fin," was done in an emotional reading to complement the message that "we are brothers, not enemies, there should be an end to tension and the only thing that makes sense is friendship."

Irakere's Afro-Cuban roots foundation and its reliance on modern American jazz influences proved a viable link in the America-Cuban connection. Two Mozart pieces, arranged by reedman Paquito Revera, were transformed into modern day compositions with underground rock tempos melding with an insistent Latin beat. Leader/pianist wizard Chucho Valdes churned out modern figures and motifs in a free flowing display of technical mastery which set the hallmark for this top Cuban machine. Mozart's "Adagio," featuring Revera's soprano sas, chillingly told the whole story of how music from many lands is being cultivated in this land of intrigue embargos and planned existance.

A tack-on jam with Pastorius, Getz, McLaughlin and Richard Tee failed to maintain the high level of artistry as trakere and the Americans did not strengthen the musical chain for the first time in the festival. It was downright poor music.

Sunday night's finale began with a display of big band dynamics, warm and wallowing charts for the brass and reed section of Orquesta de Santiago de Cuba, a 20-piece aggregation of lung power. Cuban muscle and sensual sway in place choreography.

Having set an explosive pattern. Kristofferson and Coolidge proceeded to cool things down. Backed by seven musicians, Kristofferson's laidback vocal style undercut his ability as a vocalist. Calls from the audience for song requests indicated that his material (as heard on Miami radio stations 90 miles away) is as familiar as that performed by the other performer/songwriters, notably Billy Joel.

In response to a request for "Help Me Make It Through The Night," Kristofferson parried! "You help me make it through the night."

Kristofferson's deep-toned voice was his main instrument, his electric guitar in a secondary position. "Loving Her Was Easier," "Michoacan" (by Kim Fowley), "Casey's Last Ride," "Help Mc Make It Through The Night" blended with "For The Good Times" reflected the essence of America's country flavored pop community. The Cuban tribute tune, "Living Legend," is described as a song which an old soldier who rode with Jesus could have sung about that revolutionary figure. Coolidge brought her distinctive pristine tones to such works as "The Way You Do The Things You Do," "We're All Alone" and "Higher And Higher."

Ends." "I Fought The Law" seemed ill advised for an audience which today does not fight government internally.

Vocalist Sara Gonzalez and the collective group Manguare emphasized Cuba's evolutionary and revolutionary history, with some extremely modern jazz riffs tossed in on piano and soprano sax.

Joel, Columbia's hottest artist, was ready for this special audience. His tunes, song and hummed by the youngsters and his charismatic stage presence, all melded together in a memorable evening of rock'n'roll, pure and dynamic, emotional and engulfing.

Sitting at the acoustic piano for most of the set, Joel's strong voice enveloped the packed hall with his tunes of human foibles and domestic transgressions. His program was a walk through pop hitsville: "The Stranger," "Honesty," "My Life," "Movin' Out," "She's Always A Woman" and "Just The Way You Are."

Shifting from acoustic to electric

keyboard and with his backup group romping in high gear, Joel was a masterful ambassador of American rock. His instrumental and a good contrast to the other intense tunes like "Angry Young Man," "Rosalinda's Eyes" and "Zanzabar." During the last quarter of the act Joel was a racer, leaper and human energy machine, coming within an eyelash of the audience pressed against the stage area.

17

During "Big Shot" Joel bounced on top of the acoustic piano. He kept his energy flow constant in the closing numbers, "Only The Good Die Young" and "Get It Right The First Time."

The cheers of the audience were as exuberant as those of any crowd of young people in New York, Los Angeles, Dallas or Chicago. Only this was Havana, a city in a country offlimits to American performers.

Afterwards. Joel would say the audience's reaction was "a total surprise" to him.

For the fortunate Cubans, young (Continued on page 20)

# THE DELPHIAN CONSERVATORY OF MUSIC

Collectively the two sang such smoothies as "You Show Me Yours," "Day Drinkin" and "Please Don't Tell Me How The Story

# Sue To Halt TV Film

LOS ANGELES-Donna Summer and Casablanca Record and FilmWorks wants Marcus-Wohl Productions to desist from using parts of Summer's "Thank God It's Friday" film performance from "Disco Magic" segments.

In a pleading to Superior Court here, the plaintiffs want a temporary restraining order and permanent injunction handed down against Steve Marcus and Arnie Wohl against using segments of the Summer movie performance granted to the disco television syndicators for use exclusively in a 30-minute tribute to the top girl disco performer. CBS Inc. is named as a defendant because the network owned-and-operated stations that televised the disco show.

The plaintiffs claim the defendant syndicators have spliced in parts of the movie to make it appear that Summer is working live on the show and they single out ads for the show which carry out their contention. Summer's broadening career is being narrowed by the frequent inclusion of her film clips on "Disco Magic," the suit alleges. The suit asks \$25,000 damages.

# **NARM Exhibitors Added**

NEW YORK-Additional NARM exhibitors to the extensive list noted previously (Billboard, March 3, 1979) include another four new associate members.

Making their first NARM appearance are Artie Lewis Enterprises, Ronkonkoma, N.Y., with its Groove Tube disk care unit and promotional/cutout disks; M. & F. Distribution Co., New York, music radio show packaging/distribution; Autovend, Inc., Fairfield, N.J., plastic bag packaging, and Horian Engineering. Detroit, audio/disk/tape care accessories and storage units

Other new exhibitors reported by Stan Silverman, NARM membership director, which bring the total to more than 85 companies, include Charmdale Record Distributors Ltd., Alshire International, Crystal Clear Records (audiophile line), A&M Records and Sony Corp. (blank audio/video tape, digital recording). FACULTY OPENINGS in Classical and Jazz

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WELL, ALMOST-The cast of Broadway's "Beatlemania" stops for a traffic light on its way from its old home, the Winter Garden, to its new one, the Lunt-Fontanne. That's a custom-made four-seater bicycle the Beatles lookalikes are riding. "Beatlemania" has been running for more than a year, without an official opening and no formal press reviews. That's ... er ... left to

right, ..., "Ringo, George, John and Paul?"

# **'Betamax Trial' Winds Up**

## Continued from page 3

panies, network revenues, guild and union members that work on copyrighted films, home viewers who will suffer because of lack of product, advertisers who will not reach their target audiences due to viewer concentration on pre-recorded programming, and primarily Universal and Disney because they will lose revenue from the loss of reruns to home video libraries and revenues from program sales to paid television.

In the course of the trial and through many prestigious witnesses, many contentions of Universal and Disney were lopped off by Judge Ferguson.

Sony's defense lasted three days in which the time was absorbed in reg-

ion a remedy or to impose an opion beyond the competency of the court."

When asked what the plaintiffs hope for as relief since the jamming of signals was ruled out by Ferguson, Kroft expalined, "They (Sony) caused the problem. It is not up to us to solve the problem they created." He went on to reiterate what he had said earlier in the trial, that the plaintiffs wanted the manufacture of Betamax stopped, at least until some type of adjustment can be made to prevent the taping of copyrighted programs.

In an interview after the close of the trail, Donald Sloan of Sony said the defense team felt it was "basically unfair that MCA and Disney knew about the production of Betamax from its inception and yet they did not raise objections until they filed the suit. This should preclude them from getting any relief and here is where we disagree with the judge. "They (Universal and Disney) haven't suffered any damage to this date. The judge admitted that any future damage is extremely speculative so we feel good about the outcome."

# LABEL'S SALE DENIED **'Product Flow' Eyed** At Motown's Parley

## By HANFORD SEARL

and manufacturers were encouraged

at the meetings. Motown cleared the

air, gave us commitments and put a

stop to the rumors about their sale,"

Talmadge's firm has dealt with

Motown for 10 years and handles

their product for California and

Meanwhile, Bud Daily, co-owner

of H.W. Daily, Inc. in Houston with

his brother Don, attended the con-

vention at Century Plaza and came

"Both Motown and the distribu-

tors made a definite commitment to

each other," clarifies Daily, who

with Don earlier had proposed a

separate label prior to the meeting

for independents. "However, we still

Daily said the upcoming Motown

material looked "promising" and

positive while revealing common

problems such as defective products

operating officer, was introduced as

were other staff members. Roshkind

took over Motown last year from

Opening more channels of expres-

"While looking to grow bigger in

1980 and '81, we're reaching back to

the family type operation whereby

all avenues are opened for commu-

sion, keeping accounts paid up and

the pursuing of new as well as estab-

lished artists also were covered.

former Chief Barney Ales.

nication," Lushka added

Mike Roshkind, Motown's chief

feel we may form our own label."

says Talmadge.

away impressed.

also were rehashed.

Denver.

LOS ANGELES-Guaranteed product flow and better communication were two main themes evolved from Motown Records' recent meeting here with 19 distributors and wholesalers.

Entitled "The Magic of Motown." held Feb. 23-25, seemingly solidified the label's independent distributor base on the heels of label acquisitions by major corporations lately.

"At the present time the rumors are not true about Motown being sold to anyone," reports Mike Lushka. Motown executive vice president. "This meeting was a morale booster."

Ernic Santone, president of Chips Distribution, Philadelphia echoed Lushka's remarks and underlined the importance of major product flow from the label's heavyweight artists.

"We're always eager to break new product, but Motown promised us continuous efforts to keep the superstar material coming from such people as Stevie Wonder and Diana Ross," said Santone.

Santone, whose company covers the Philadelphia market. Southeast Pennsylvania and Southern New Jersey, projected possible flow deadlines of at least twice a year as ideal.

Sid Talmadge, head of Motown's major outlet, Record Merchandising in Los Angeles, reported about successful one-on-one seminars to discuss problems and new product presentations.

"I would think all the distributors

# JUDAS PRIEST TOUR

March 8, Fox Theatre, Atlanta, GA

March 9, Great Southern Music Hall, Orlando, FL

March 10, Great Southern Music Hall, Gainesville, FL

March 12, Brothers Music Hall, Birmingham, AL

March 14, Opry House, Austin, TX

March 15, Music Hall, Houston, TX

March 16, City Auditorium. Beaumont, TX

March 17, Memorial Auditorium, Wichita Falls, TX

March 18, Texas Hall, Arlington, TX

March 19, Civic Center Auditorium, Amarillo, TX

March 20, Municipal Auditorium, Lubbock. TX

March 21, Chapparell Center, Midland, TX

March 22, Convention Center Arena, San Antonio, TX

March 23, Coliseum, Corpus Christi, TX

BILLBOARD 1979

18

ARCH

istering depositions into the record. The defense centered on the fact that Universal and Disney knew about the development of the Betamax since the early 1960s and yet had made no objection until recently. But just as the arms of the Universal/Disney octopus had been severed, the sword came down upon the Sony defense. In a judgment Wednesday afternoon (7), Judge Ferguson made it clear he had heard enough and the defense closed its case.

Thursday (8) Universal and Disney attorney Stephen Kroft attempted to illustrate one type of relief that the plaintiffs might accept when he sought to call Richard Stump to the stand. Stump had been hired by Universal and Disney as an independent engineer to develop and illustrate how television signals might work to deactivate home taping of copyrighted material.

Judge Ferguson ruled out the possibility of imposing the technique in his judgment, therefore he would not listen to Stump's testimony. Ferguson said he felt he could not make a judgment in a situation that would involve the FCC and the cooperation of broadcasters.

"It would be unwise of me to fash-

# **Capitol Broadcasting** Gets W. Va. AM-FM

CHARLESTON, S.C. - Reeves Telecom Corp., which recently announced plans to liquidate, has accepted an offer of \$1.9 million cash for the purchase of WKEE-AM-FM Huntington, W. Va., from Capitol Broadcasting of Raleigh, N.C.

J. Drayton Hastie, president of Reeves, says that he is negotiating with several interested parties on the possible sale of WITH-AM-FM Baltimore for \$4 million, or \$3 million for the FM and \$1 million for the AM.

The company also owns land developments totaling 15,000 acres in the Carolinas which will be sold.

# **Big Sounds Beefing Up Its Distribution**

NEW YORK-Big Sounds Records is beefing up its local distribution and promotion efforts with the establishment of a "national task force," of representatives who would help in local marketing, promotion, concert liaison and the actual selling of records.

"You can say we are going branch," says Ben Gant, marketing/ promotional coordinator. "We have

to augment what we already have set up. Our indies simply don't have the time and manpower to bring Big Sounds to the people the way we envisage, so we're giving them all the help we can. We are organizing a grass roots effort to insure our visibihty

Running the program from Big Sounds' Wallington, Conn., address will be Steve Schnapp.

# Mull Single Vidisk Rate

Continued from page 1

stripped the capacity of the British Academy of Film and TV Arts venue.

More than 20 presentations were made, interspersed with floor sessions. Speakers included U.S. expert Tom Hope, of Hope Reports Inc.: Robin Scott, deputy managing director of BBC-TV; Donald Mac-Lean, managing director of EMI Audio Visual; independent producer Peter Morley and Sony's Masahiro Mizushima, who provided technical details of the Japanese company's videodisk

For most participants, however, keynote was the account by conference chairman John Chittock of the Magnavision launch for the Philips/ MCA optical videodisk system in

Atlanta, Bill Benstead-Smith, Philips' director of marketing services. posed a U.K. launch near the end of 1980, with other European territories following. Exact timing will depend on the company's supply situation.

No mention was made of Philips' radical new B2000 videotape machine. Still under development, the machine is something of an open secret, and informal speculation outside the room suggested it will make a public bow before year's end.

On the software side, Richard Cooper of U.K. firm Intervision Video described the essentials of operating as a supplier of pre-recorded

(Continued on page 77)



BACKSTAGE MEET-Peter Wolf, left, of the J. Geils Band shakes hands with Jim Fox, program director of Q102, backstage after a recent engagement in Cincinnati. Jack Ashton, EMI-America promotion man, is witness.

March 25, Civic Center Music Hall, Oklahoma City, OK March 28-30, Starwood, West Hollywood, CA

April 2, Civic Theatre, San Diego, CA

April 3, Civic Center, Bakersfield, CA

April 4, Centennial Coliseum, Reno, NV

April 5, Center for the Performing Arts, San Jose, CA

April 6, Memorial Auditorium, Sacramento, CA

April 9, Civic Center, Santa Cruz, CA

April 11, Armory, Medford, OR

April 12, Paramount Theatre, Portland, OR

April 13, Paramount Theatre, Seattle, WA

April 14, Yakima Valley College, Yakima, WA

April 15, Boise Expo. Boise, ID

April 20, Paradise. Boston, MA

April 22, Agora, Youngstown, OH

April 23, Agora, Cleveland, OH Judas Priest brandishes the leather and makes you like it on their third blockbruiser, "Hell Bent for Leather." Ten dominant ditties including their English smash-single "Take on the World"

English smasn-single and a killer cover of the original fleetwood Mac's "The Green Manalishi (with the Two-Pronged Crown)" (wi

Lead singer and whip weiter Robert Halford, flanked by the twin lead guitars of KK Downing and Glenn Tipton, flays up enough excitement on stage and on record to get everybody quivering and the beat.

...on the beat. Down on your knees and repent if you pleasel Judas Priest is bentl "Hell Bent for Leather." On Columbia Records and Tapes.

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# General News

**ABC, MCA Publishing Change** 

LOS ANGELES The realignment of copyrights and jobs continued to develop smoothly Thursday (8) at ABC Music Publishing with the transfer of files and personnel into the MCA Music Publishing camp, according to Sal Chiantia, president of the MCA division.

About 20,000 copyrights were being evaluated, filed and prepared to be sent to MCA headquarters in New York. The process is reportedly taking two weeks.

"It is a necessity for us to centralize and absorb the material at this time." says Chiantia. "We are pleased to have so many ABC people coming with us."

Those persons formerly affiliated

# Cuban Bash

Continued from page 17

and old, who attended the concerts, their musical memories will have to sustain them for the future. There are no known musical personalities coming to town.

What of the future? Perhaps Kristofferson offered his newly made Cuban friends something to further their consciousness anent improving the quality of life.

In "Fallen Angels" with its reference to "there's got to be a better way," the message focuses on "the future is ours you see .... we've got a chance to change today."

## By HANFORD SEARL

with the ABC Music Publishing team who will go with MCA include Rick Shoemaker, vice president of creative services; professional manager Bryan Greer and vice president creative services, Diane Petty and her assistant, who will remain in Nashville.

Chiantia, who will absorb former ABC Music Publishing president Jay Morgenstern's position, adds MCA is talking to two other key persons, which could bring the total of six out of 13 ABC employes who have been retained during the transition.

In the changing of the guard, Morgenstern decided not to stay with MCA after original reports indicated he would remain with the publishing group.

"My plans are undetermined at this time, but I have decided not to stay with MCA Publishing," Morgenstern reports. "I will make my decision public in a week or two."

Chiantia praised Morgenstern's success record with ABC and expressed satisfaction about the amiable transfer efforts.

John McKellan, vice president of MCA Music Publishing, was coordinating the copyright transfer process in the ABC office at 8201 Beverly Blvd.

According to Chiantia, all ASCAP material was being absorbed into MCA Music while BMI catalogs were being transfered into Duchess Music. An ABC Music Publishing source said ABC-TV would retain the two names American Broadcasting Music and ABC-Dunhill as well as the television catalog material.

Included in that deal is some 1,000 catalogs, the biggest being Harry Chapin's "Circles." The material will be used in movie-of-theweek areas for ABC Circle Films.

"We will determine the status of the files being transfered and know what to do with it after that," adds Chiantia, "but we will continue to exploit to the fullest extent all catalog material as creatively and successfully as ABC Music Publishing did."

# ABC's Studios To Shutter Soon

LOS ANGELES—The ABC Recording Studios, in the wake of MCA's takeover of ABC, is shuttering, according to Brian Ingoldsby, ABC Recording Studios president.

The facility, in operation for 7½ years, consists of three 24-track recording studios, one mastering room and one production room with 20 employes under its wing.

The facility will be phasing out its remaining projects, according to Ingoldsby, and should be closed down shortly.

The studios had been doing well financially but because they are part of the ABC Records division are subject to the same fate as the record wing. The studios are at the same Beverly Blvd, site as the ABC Records offices.

Ingoldsby, former MCA Studios head and president of ABC Recording for the past three years, had introduced a number of technical innovations at the facility, including research for Soundstream's digital recording system.

# Which Label Taking Returns Is Dilemma

## Continued from page 1

tude on the controversial handling of ABC record/tape returns. Only one of the eight distributorships in the past 14 days had been visited by an ABC or MCA representative and that distributor said "he was in the dark and could tell us nothing.

Bergamo maintains that his regional directors were back in the field last week notifying distributtors that MCA has assumed returns responsibility.

MCA intends to ship the next ABC album release March 23 in ABC jackets. The following release will be in MCA logo jackets.

All existing ABC inventory, meanwhile, will maintain ABC catalog numbers.

In order to sustain sales of current ABC product, MCA starting today (12) has begun all new marketing and advertising campaigns as if none previously existed.

Bergamo says at first he tried finding what ABC had done in terms of marketing and pick up from there, then opted to start from scratch.

MCA Records president Bob Siner says that as a matter of economy, ABC facilities and personnel will be merged. Siner states that the layoff of 214 ABC staffers was a decision of ABC Inc. when the company decided to sell the record operation.

Since says that in all likelihood, the ABC headquarters will be sold. Whatever remaining personnel there are, meaning those asked to join MCA, are being moved into MCA's Universal City headquarters, which are already overcrowded.

ABC's three branch locations in Los Angeles, New York and Indianhouse, order picking, production and manufacturing capacities, says Bergamo, along with "a couple of sales managers."

For the ABC employes let go, the news of the merger came as a shock. Initially they believed that ABC would function as MCA Distributing's third label and that promotion, marketing and creative services would remain intact (Billboard, Feb. 10, 1978).

Only a handful of ABC personnel are expected to join MCA. Last week. Siner interviewed a number of persons to fill various posts.

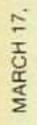
Those expected to join MCA are Jim Fogelsong, who headed ABC's Nashville operation and will now head up MCA's country music division; Don Biederman, vice president of administration business affairs; John Smith, head of r&b promotion; attorneys Jere Hausfater and Gary Culpepper, publicist Elaine Cooper who is already at work at MCA handling tour publicity, and a few others.

ABC staffers in New York were told by label brass in a memo or through the grapevine that most of them would be working within the new company. Many hadn't found out the office would close until as late as Wednesday (7). One staffer states: "It's been handled as badly as it could be handled."

As for ABC's nearly 70 artists, they will all be incorporated into the MCA roster along with MCA's 57 acts. Siner says he'll be meeting with them and their managers as soon as possible and expects them "to be impressed with what MCA has to offer."

He admits there is "nervousness" among ABC artists. He states that terms of contracts will remain in effect. There are reports that Tom Petty has expressed desire to change labels. (Continued on page 110)









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PO 189 · Cadillac Road Burlington, N.J. 08016 apolis will close down shortly. They remain open although manned by limited personnel such as warehouse staffers.

MCA Distributing has hired a number of ABC people in ware-

# 12-Inch 45 R.P.M. Angel Disk Soon

Continued from page 1

greater loudness and better transient response than conventional 33% r.p.m. pressings. All series disks will be repressings of titles available on 33% r.p.m.

Label is dubbing the series "45 Sonic Series," and has prepared special merchandising pieces in its campaign. Test pressings are being played for key executives of large retail operations, and pre-packs also will be offered initially, according to Lee Smith, Midwest sales director for Angel.

Performances by Andre Previn conducting the London Symphony, Herbert Von Karajan leading the Berlin Philharmonic and the Chicago Symphony led by Carlo Maria Giulini and Seiji Ozawa have been selected for remastering. First release, expected to be in stores by early April, will contain only orchestral titles.

According to Angel, disks in the series will contain about half the amount of music found on conventional LP issues. "Playing time limitation makes it clear that this series in no way replaces the original issues," a spokesman explains.

Initial batch selections include Stravinsky's "Firebird" suite, Respight's "Pines Of Rome," Janacek's "Sinfonietta" and selections from Holst's "The Planets" as each a single disk program.

Material, which was selected for

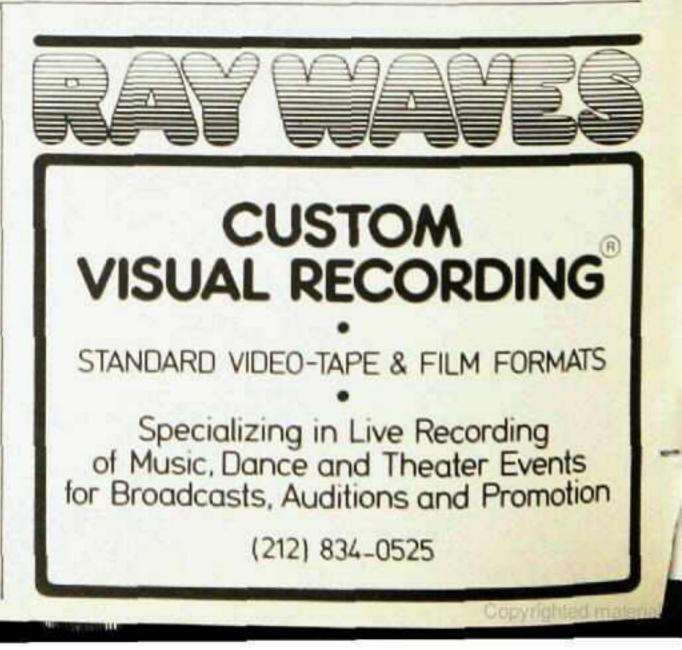
its tonal range and variety of instrumentation, also includes "Music Of Ketelby," "Rostropovich Conducts Russian Music," "Elgar And Walson Marches," "Rhapsody In Blue" and Ravel's "Bolero."

According to Smith, cover art for the regular LP issues will be used in the series with stickering and new liners as a differentiation.

The series reportedly has been on the drawing board since October, and attests to the growing interest of major labels in the audiophile market.

Smith says record listeners today have an awareness that conventional records often fail to transmit much of the sound on the original master tapes.

All Angel new releases, including the "45 Sonic Series," will be pressed by Wakefield Manufacturing. Phoenix.



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War Grover Washington Frank Zappa ZZ Top

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# Bilboard Singles Radio Action Playlist Top Add Ons Singles Prime Movers \* Regional Breakouts & National Breakouts

Based on station playlists through Thursday (3/8/79)

# TOP ADD ONS -NATIONAL

(D) THE JACKSONS-Shake Your Body (Epic) SISTER SLEDGE-He's The Greatest Dancer (Cotillion) BLONDIE-Heart Of Glass (Chrysalis)

## D-Discotheque Crossover

24

ADD ONS-The two key prod ucts added at the radio stations listed; as determined by station personnel

PRIME MOVERS-The two products registering the great est proportionate upward movement on the station's playlist; as determined by stall tion personnel

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

# Pacific Southwest Region

TOP ADD ONS:

(D) SISTER SLEDGE-He's The Greatest Dancer (Cotilion) LITTLE RIVER BAND-Lady (Harvest) BILLY JOEL-Big Shot (Columbia)

# \* PRIME MOVERS

FRANK MILLS-Music Bex Dancer (Polydor) (D) AMII STEWART-Knock On Wood (Anois) BOBBY CALOWELL-What You Won't Do Fer. Love (Cloud)

## BREAKOUTS

BELL & JAMES-Livin It Up (A&M) (D) CHIC-I Want Your Love (Atlantic) FARAGHER BROTHERS-Stay The Night (Folydor)

# NCBQ-San Diego

- D= CHIC-IWant Your Love (Atlantic)
- BLONDIE—Heart Of Glass (Chrysades) ATKT-Tucson
- GEORGE HARRISON—Blow Away (Dark) Horse)
- VILLAGE PEOPLE—In The Navy (Casablanca)
- \* BLUES BROTHERS-Rubber Bisguit (Allantic) HB-21
- \* BABYS-Every Time / Think Of You (Chrysalis) 22-15

## KOEO-Albuquerque

- D+ CHIC-I Want Your Love (Atlantic)
- CARS—Good Times Roll (Elektra)
- \* BILLY JOEL-Big Shot (Columbia) 29-22
- D\* EVELYN "CHAMPAGNE" KING-I Don't Know If It's Right (RCA) 27-11

# KENO-Las Vegas

- STYX-Renegade (A&M)
- APRIL WINE—Roller (Capitol)
- \* DOOBIE BROTHERS-What A Fool Believes (WB) 11-1
- ★ GIND VANNELLI- Wheels Of Life (A&M) 24

## KFMB-San Diego

- · BELL& JAMES-Livin' It Up (A&M)
- D. AMII STEWART-Knock On Wood (Ariola)

# Pacific Northwest Region

. TOP ADD ONS

**BLONDIE-Heart OF Glass (Chrysalis) BOB WELCH-Precious Love (Capitol)** (D) THE JACKSORS-Shake Your Body (Epic)

# \* PRIME MOVERS

# PRIME MOVERS-NATIONAL

DIRE STRAITS-Sultans Of Swing (WB) **DOOBIE BROTHERS**-What A Fool Believes (WB). FRANK MILLS-Music Box Dancer (Polydor)

# **KING-Seattle**

- EDDIE MONEY-Maybe Fm A Foul (Celumbia)
- D
   BEACH BOYS—Here Comes The Night (Carabou)
- \* FRANK MILLS--Music Boy Dancer (Pulydor) 21.9
- D+ AMII STEWART-Knuck On Wood (Ariola) 25-15 **KJRB-Spokane**
- D. VILLAGE PEOPLE-In The Navy (Casablanca)
- APRIL WINE—Roller (Capital)
- KTAC-Tacoma
- · BELL& JAMES-Livin' It Up (A&M)
- GEORGE BENSON—Love Bailad (WB)
- ✤ FRANK MILLS—Music Box Dancer (Potydors 20-15
- D\* GLORIA GAYNOR-I Will Survive (Polydor) 15.9

## KCPX-Sall Lake City

- D. VILLAGE PEOPLE-In The Navy (Casablanca)
- ROGER VOUDOURIS—Get Used To It (WB)
- \* DIRESTRAITS-Sultans DI Swing (WB) 9-4
- (Columbia) 18-13

- D. EVELYN "CHAMPAGNE" KING-I Don't Know If It's Right (RCA)
- (Casablanca)
- \* FRANK MILLS-Music Box Dancer (Polydor) 26-16

## KIMN-Denver

- De CHIC-I Want Your Love (Atlantic)
- · BELL & JAMES-Livin' It Up (A&M)
- (Polydor) 19-11
- \* DOOBIE BROTHERS-What A Fool Believes (WB) 13-7

# WTAC-Flint

- - BLONDIE—Heart Of Glass (Chrysalis)

# WDRQ-Detroit

- D= VICKI SUE ROBINSON-Night Time Fantasy (RCA)
- D= MIAMI DISCO BAND-1 Wanna Go Hume
- 0# G.Q.-Disco Night (Arista) 13-10

D\* CHIC-IWant Your Love (Atlantic) 10-7

# Z-96 (WZZR-FM) - Grand Rapids

With You (Salsoul)

- D+ AMII STEWART-Knock On Wood (Ariola)
- BOBBY CALDWELL -- What You Woo't Da For Love (Cloud)
- ★ DIRESTRAITS—Sultans Of Swing (WB) 14-6
- ★ LITTLE RIVER BAND—Lady (Harvest) 10-5

SUZI QUATRO & CHRIS NORMAN -

Bustin' Loose (Source) 28-22

D+ VILLAGE PEOPLE-In The Navy

· IAN MATTHEWS-Give Me An Inch.

\* FRANK MILLS-Music Box Dancer

BILLY JOEL—Big Shot (Columbia) 29-23

**# CHUCK BROWN & THE SOUL SEARCHERS**-

## WAKY-Louisville

(Columbia)

WBGN-Bowling Green

(Casablanca)

(Mushroom)

(Polydor) 11-6

(Catillian) 29-23

Stumblin' In (RSO)

- EDDIE MONEY—Maybe I'm A Fool
- EDDIE MONEY Maybellim A Fool

# KRSP-Salt Lake City

- D. VILLAGE PEOPLE- In The Navy
- DIRESTRAITS—Sultans Of Swing (WB) 16

- \* FRANK MILLS-Music Box Dancer

# BREAKOUTS-NATIONAL

(D) VILLAGE PEOPLE-In The Navy (Casablanca) (D) PEACHES & HERB-Reunited (Polydor) GEORGE BENSON-Love Ballad (WB)

WILL-Hew Orleans

Horse)

(Cotillion) 40-23

WNOE-New Orleans

(Casablanca)

Loud (Anota) 25-18

33-23

**KEEL-Shreveport** 

GEORGE HARRISON - Blow Away (Dark.

BOB WELCH—Precision Love (Capitol)

+ SISTER SLEDGE-He's The Greatest Dancer

\* BLONDIE-Heart Of Glass (Chrystein) 38-

LITTLE RIVER BAND—Lady (Harvest)

\* THE LACKSONS-Shake Your Body (Epic)

\* MELISSA MANCHESTER - Don't Cry Out

· BELL & JAMES-LIVIN IT Up (AGM)

\* FRANK MILLS-Mussic Box Dancer

Midwest Region

TOP ADD ONS

(Capitol)

1912

(Areta)

Love (Cloud)

(D) CHIC-I Want Tour Love (Atlantic)

\* PRIME MOVERS

DOOBLE BRIDTHERS-WELL A FOOI Selieves

**WELISSA MANCHESTER**-Den't Cry Out Loud

DIRE STRAITS-Sultans Of Swing (WE)

BREAKOUTS

It's Right (RCA)

Loud (Arista) 31-23

(WB) 22-16

WEFM-Chicage

(Capitol)

WROK-Rockford

(Pelyder)

158

WIFE-Indianapolis

(WB) 10-6

WLS-Chicage

GEDRGE BERSON-Love Ballad (WE)

LITTLE RIVER BARD-Lady (Harvest)

LITTLE RIVER BAND—Lady (Harvest)

\* MELISSA MANCHESTER-Don't Cry Out

\* DOOBIE BROTHERS-What A Fool Believes

ANNE MURRAY-I Just Fall in Love Again

\* DIRE STRAITS-Sultans Of Swing (WB) 19

\* BOBBY CALDWELL -- What You Won'l Do For

D\* CHEC-I Want Your Love (Atlantic)

· FRANK MILLS--Mutter Box Dancer

BOB WELCH—Precious Love (Capital)

\* MELISSA MANCHESTER - Don'T Cry Got

D\* GLORIA GAYNOR-I Will Survive (Polydor)

\* DIRE STRAITS-Sultanz Of Swing (WB) 12-7

\* DOOBIE BROTNERS-What A Fool Believes

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(Continued on page 26)

Love (Cloud) 21-14

Loud (Arista) 15-10

D) EVELYN "CHAMPAGNE" KING--i Den't Koes I

(Polydor) 17-12

BLONDIE—Heart Of Glass (Chrysalis)

+ LITTLE RIVER BAND-Lady (Harvest) 12.7

ANNE MURRAY-I Just Fall In Love Again

BOBBY CALDWELL - What You Wan't De For

VILLAGE PEOPLE - In The Navy

## WPEZ-Pittsburgh

- · GEORGE HARRISON-Blow Away (Dark Horse)
- IRON HORSE—Sweet Lui Louise (Scott) Brothersz

Southwest Region

. TOP ADD ONS

BILLY JOEL-By Shot (Columbia)

★ PRIME MOVERS

BREAKOUTS

STY1-Renegade (ALM)

KILT-Houston

(Columbia)

(Chrysalis)

13.5

**KRBE-Houston** 

22.6

KLIF-Dallas

(Polyder) 14-6

STYX—Renegade (A&M)

+ POLICE-Roxanne (A&M) 14-9

BEE GEES-Tragedy (RSO)

EDDIE MONEY – Maybe I'm A Fool

BABYS—Every Time I Think Of You

\* FRANK MILLS-Music Box Dancer

D\* AMII STEWART-Knock On Wood (Anola)

De THE JACKSONS-Shake Your Body (Epic)

D\* AMII STEWART-Knock On Wood (Ariola)

D= AMIISTEWART-Knock On Wood (Ariola)

BOB WELCH — Precious Love (Capitol)

DONNA SUMMER-Heaven Knows

(Casablanca) 18-10

KNUS-FM-Dallas

(Island)

(Attantic)

KF1Z-FM (Z-97) - R. Worth

KINT-E Pase

(Columbia)

(Columbia)

WKY-Oklahoma City

**KELI-Tutsa** 

(Columbia)

(WB)11.9

Loud (Attests) 15-10

Love (Cloud) 27-18

BEE GEES—Tragedy (RSD)

\* LITTLE RIVER BAND-Lady (Harvest) 12-4

. THIRD WORLD-Now That We Found Love

\* BOB WELCH-Precious Love (Capitol) LF

\* TOTO-I'll Supply The Love (Columbia) LP

CHICAGO—No Tell Lover (Columbia)

\* RENNY ROGERS-The Gambler (UA) 9-5

\* BILLY JOEL-Big Shot (Columbia) 14-9

· NEIL DIAMOND-Forever In Blue Jeans

\* BOBBY CALDWELL-What You Won't Do For

EDDIE MONEY – Maybe I'm A Fool

\* SUZI QUATRO & CHRIS NORMAN-

BILLY JOEL - Big Shot (Columbia)

\* POCO-Crary Love (ABC) 20.9

BILLY JOEL – Big Shot (Columbia)

· NEIL DIAMOND-Forever In Blue Jeans

\* MELISSA MANCHESTER-Don't Cry Out

DOOBIE BROTHERS-What A Fool Believes

BOB WELCH—Precinus Love (Capitol)

· DIRESTRAITS-Sultans Of Swing (WB) 23-

Stumblin In (RS0) 21-18

BLUES BROTHERS--Rubber Bisquit

(D) AMII STEWART-Roock On Wood (Ariola)

LITTLE RIVER BAND-Lady (Harvest)

BOB WELCH-Precious Lows (Capital)

FRANA MILLS-Music Bas Dancer (Folydor)

\* DIRESTRAITS-Sultans Of Swing (WB) 15-9 \* BILLY JOEL-Big Shot (Columbia) 26-16

EDDIE MOHEY-Maybe I'm A Fool (Columbia)

BABYS-Every Time I Think Of You (Dhrysalis)

# MARCH

BILLBOARD

979

# KHJ-LA

- Do SISTER SLEDGE-He's The Greatest Dancer (Cotillion)
- D\* AMIISTEWART-Knock On Wood (Arisia) 27-20
- \* FRANK MILLS-Munic Box Dancer (Polydor) 29-19

## KRTH (FM)-LA

- LITTLE RIVER BAND—Lady (Harvest)
- BILLY JOEL Big Shot (Columbia)
- D\* SISTER SLEDGE-He's The Greatest Dancer (Cotillion) 30-23
- \* SUZI QUATRO & CHRIS NORMAN-Stumblin' In (RSD) 27-22

#### KFI-LA

- D. PEACHES & HERB-Shake Your Groove Thing (Polydor)
- FARAGHER BROTHERS—Stay The Night (Palydor)
- \* BOBBY CALDWELL-What You Won't Do For Love (Cloud) 24-14
- \* FRANK MILLS-Music Box Dancer (Polydor) 26-12

#### **KEZY-Anaheim**

- SUPERTRAMP—The Logical Song (A&M)
- BOSTON—Feelin' Satisfied (Epic)
- \* BAD COMPANY-Rock's Roll Fastasy (Swan Song) 30-20
- ★ STYA-Renegade (A&M) 29-13

### KOPA-Phoenia

- D+ SISTER SLEDGE-He's The Greatest Dancer (Cotilhon)
- GEORGE BENSON Love Ballad (WB)
- \* FRANK MILLS-- Musac Box Dancer (Polydor) 18-10
- \* STTL-Renegade (A&M) 26 16

#### KFXM - San Bernardino

- D. CHIC-I Want Your Love (Atlantic)
- BLONDIE—Heart Of Glass (Chrysalis)
- D\* GLORIA GAYNOR-(Will Survive (Polydor) 21-11
- D\* PEACHES& HERB-Shake Your Groove Thing (Polydor) 18-5

#### **KERN-Bakersfield**

- · BELL & JAMES-LININ' IT Up (A&M)
- D. EVELYN "CHAMPAGNE" KING-1 Don't Know If It's Right (RCA)
- D\* GLORIA GAYNOR-I Will Survive (Polydor) 9.5
- \* EDDIE MONEY-Maybel'm A Fool (Columbia) 25-21

#### DIRE STRAITS-Sultars Of Swing (WB) (D) AMII STEWART-Knock On Wood (Anola) FRAMK MILLS-Mesic Box Dancer (Polydor)

## BREAKOUTS

- (D) VILLAGE PEOPLE-In The Navy (Casablanca) (D) THE BEACH BOYS-Here Comes The Night (Carabou) BEE GEES-Love You Inside Out (RSD)

#### **KFRC-San Francisco**

- 0. THE JACKSONS-Shake Your Body (Epic)
- BOB WELCH Precious Love (Capitol)
- D\* AMII STEWART-Knock On Wood (Anola) 30 20
- ★ BLONDIE-Heart DI Glass (Chrysalis) 23

#### KYA-San Francisco

- · FRANK MILLS-Music Box Dancer (Polydor)
- DELEGATION-Ob. Honey (Shadybrook) \* EDDIE MONEY-Maybe I'm A Fool
- (Columbia) 13-10 \* DIRESTRAITS-Sultans Of Swing (WB) 15-
- 12 KLIV-San Jose
- D= SISTER SLEDGE—He's The Greatest Dancer (Column)
- D. DAVID NAUGHTON-Makin' II (RS0)
- \* BEE GEES--Tragedy (RSO) 17-11
- NICOLETTE LARSON Lotta Love (WB) 13-7

#### KGW-Portland

- BLONDIE—Heart Of Glass (Chrysalis)
- BEEGEES—Love You Inside Out (RSO)
- · BOBBY CALDWELL-What You Won T Du For Love (Cloud) 23-19
- \* DONNA SUMMER-Heaven Knows (Casablunca) 11-5

#### KYNO-Fresno

- GEORGE BENSON—Love Ballad (WH)
- PEACHES & HERB—Reunited (Polydor)
- \* DIRE STRAITS-Softans Of Swing (WB) 29 24
- ★ DELEGATION -- Dh. Honey (Shadybrook) X. 23

### KROY-Sacramento

- RAYDIO—Can't Change That (Ansta)
- APRIL WINE—Roller (Capitol)
- \* DOOBLE BROTHERS-What A Fool Babeves (WB) 9.5
- \* BLUES BROTHERS Rubber Bisquit (Atlantic) 16-12

## KJR-Seattle

- FRANK MILLS—Music Box Dancer (Polydar)
- BLONDIE—Heart 01 Glass (Chrysalis) D\* AMII STEWART-Knock On Wood (Ariola)
- 16-10 \* DIRE STRAITS-Sultans Of Swing (WB) 13-7

# KYYX-Seattle

- GEORGE BENSON—Love Ballad (WB) BLUES BROTHERS—Rubber Bisquit (Atlantic)
- DIRESTRAITS—Sultans Of Swing (WB) 17-
- \* BILLY JOEL-Big Shot (Columbia) 8-6 KCBN-Reno

# D. CHER-Take Me Home (Casablanca)

- BLUES BROTHERS—Rubber Bisquit (Atlantic)
- \* DIRESTRAITS-Sultans 01 Swing (WB) 8-3
- \* DOOBIE BROTHERS-What A Fool Believes (WB) 13-7

# North Central Region

TOP ADD ONS

BLONDIE-Heart Of Glass (Chrysalie) SUZI QUATRO & CHRIS NORMAN-Stumblin' In 08501 BELL & JAMES-( )vin' II Up (A&M)

# ★ PRIME MOVERS:

DIRE STRAITS-Sultans Of Swing (WII) DOOBLE BROTHERS-What A Fool Relieves IWE

## BREAKOUTS

III

-

## **CKLW-Detroit**

- D= PEACHES & HERE-Reunited (Polydar)
- · ALTON McCLAIN-IT Must Be Leve (Polydor)
- D+ INSTANT FUNK-I Got My Mind Made Up (Salsoul) 20-14
- D+ SISTER SLEDGE-He's The Greatest Dancer (Cotilbon) HB-12

### WGCL-Cleveland

- BELL & JAMES-LIVIN' IT Up (A&M)
- BLONDIE—Heart Of Glass (Chrysafis)
- \* DIRE STRAITS-Sultans Of Swing (WB) 16-8

D\* SISTER SLEDGE-He's The Greatest Dancer

DOOBIE BROTHERS--What A Fool Believes. (WB) 12.6

### WIIIP-Cleveland

(Satsout)

Q-102 (WKRQ-FM)-Cincinnati

Stumblin In (RSO)

(Columbia) 29-25

Bustin Loose (Source)

(Polyder) 17-18

WCUE-Akron

(Catillian)

(Casablanca)

(WB) 10-6

(Polydor) 22-12

3-Q (WKTQ)-Pittsburgh

Love (Cloud) 25-20

WNCI-Columbus

- FRANK MILLS—Music Box Dancer (Palydor)
- D= INSTANT FUNK-I Got My Mind Made Up

BLONDIE—Heart Of Glass (Chrysalis)

· DIRESTRAITS-Sultans Of Swing (WB) 17

SUZI QUATRO & CHRIS NORMAN -

\* EDDIE MONEY-Maybe I'm A Fool

BLONDIE—Heart Of Glass (Chrysalis)

\* FRANK MILLS--Music Box Dancer

CHUCK BROWN & THE SOUL SEARCHERS\_

DIRE STRAITS—Sultans D1 Swing (WB) 12-7.

D= SISTER SLEDGE-He's The Greatest Dancer

\* DOOBLE BROTHERS-What A Fool Believes

RANDY VAN WARMER -- Just When I Need

HERBIE MANN—Superman (Atlantic)

\* BOBBY CALDWELL-What You Wan 1 Do Fer

\* NIGEL OLSSON-Dancin' Shoes (Bang) 16-

We spread the

D= VILLAGE PEOPLE-In The Navy

\* FRANK MILLS -- Music Bey Dancer

You The Most (Bearswille)

# SAY WHAAT! Congratulations WE'RE NUMBER ONE IN ALL 3 TRADES. "I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)" LEVERTON THE SOLID REB SMASH SINGLE THAT'S CROSSING POP FASTER THAN YOU CAN SAY WHAAT!





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DATE	VENUE	CITY
MAR. 16		DAYTON, OH
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MAR. 19	GILLARD MUNICIPAL AUDITORIUM	CHARLESTON, S
MAR. 23	CAROLINA COLISEUM	COLUMBIA, SC
MAR. 24	THE OMNI CENTER (BARRY WHITE TOUR)	ATLANTA, GA
MAR. 25	FREEDOM HALL	LOUISVILLE, KY
MAR. 31	MEMORIAL HALL	BUFFALO, NY
MAR. 31	SOUL TRAIN (AIRING)	LOS ANGELES,
APR.7	MARKET SQUARE	INDIANAPOLIS,
APR. 8	THE CHECKER DOME	ST. LOUIS, MO

IN

# Billboard Singles Radio Action Based on station playlists through Thursday (3/8/79)

# Continued from page 24 WNDE-Indianapolis

26

- ANNE MURRAY—I Just Fall In Love Again. (Capitol)
- HERBIE MANN-Superman (Atlantic)
- ★ DIRESTRAITS—Sultans 015wing (WB) 12-5
- \* BILLY JOEL -- Big Shot (Calumbia) 17-12

## WOKY-Milwaukee

- (Capitol)
- BLONDIE—Heart Of Glass (Chrysahs).
- ★ TOTO-I'll Suppry The Love (Columbia) 25
- D\* BEE GEES-Tragedy (RSO) 12-8

## WZUU-FM-Milwaukee

- GEORGE BENSON Love Bailad (WB)
- ANNE MURRAY—I Just Fall In Love Againt (Capitol)
- ★ POCO-Grazy Love (ABC) 21:10
- D\* PEACHES & HERB-Shake Your Groove Thing (Polyder) 15-5

## KSLO-FM-St. Louis

- SUPERTRAMP—The Logical Song (A&M)
- BAD COMPANY—Rock in Roll Fantasy (Swan Song)
- ★ DOOBIE BROTHERS—What A Fool Believes (WB)63
- ★ POLICE-Roxanne (A&M) 27-24

## KXOK-St. Louis

- EDDIE RABBITT—Every Which Way But Loose (Elektra)
- BOBBY CALDWELL—What You Won't Da For Love(Cloud)
- \* GIND VANNELLI-Wheels OF Life (A&M) 22-
- \* SUZI QUATRO & CHRIS NORMAN-Stumblin' In (RSD) 30-23.

## KIDA-Des Moines

A

80

BILLI

9

97

- BILLY JOEL—Big Shot (Columbia)
- BOBBY CALDWELL—What You Won't De For Love (Cloud)
- \* MELISSA MANCHESTER-Don'I Cry Out Loud (Ansta) 21-13
- \* BABYS-Every Time I Think Of You (Chrysalis) 25-17

# KLEO-Wichita

# D. CHIC-I Want Your Love (Atlantic)

- POLICE—Roxanne (A&M)
- ★ EDDIE MONEY-Maybe Fm A Fool (Columbia) 16.8
- ★ BILLY JOEL—Big Shot (Columbia) 26:17

# Northeast Region

TOP ADD ONS.

(D) CHIC-1 Want Your Love (Atlantic) BOB WELCH-Precious Love (Capital) (D) AMII STEWART-Roock (In Wood (Annia)

## ★ PRIME MOVERS

DOOBIE BROTHERS-What A Foul Believes. WE: DIRE STRAITS - Sultarn Of Saling (WB) FRARK MILLS-- Music Hex Dancer (Pisyder)

## BREAKOUTS

GEORGE BERSON-Love Ballad (WEI) HERBIE MANN-Superman (Allantic) (D) VILLAGE PEOPLE-In The Navy (Casablanca)

## WABC-New York

- D+ CHIC-I Want Your Love (Atlantic)
- De AMII STEWART-Knock Dn Wood (Ariola)
- \* BILLY JOEL-Big Shot (Columbia) 45 32
- \* DOOBLE BROTHERS-What A Fool Believes (WB) 37-20

# 99 X-New York

- LITTLE RIVER BAND—Lady (Harvest)
- · FRANK MILLS-Music Box Dancer (Polydor)
- D\* AMII STEWART-Knock On Wood (Ariola) 20.10
- ★ MELISSA MANCHESTER -- Dun't Cry Out Loud (Arista) 30-18

# WPTR-Albany

- De CHER-Take Me Home (Casabianca)
- De CHIC-I Want Your Love (Atlantic)

## WDRC-Hartlord

GEORGE BENSON—Love Ballad (WB)

WLEE-Richmond

BILLY JOEL – Big Shot (Columbia)

\* POCO-Grazy Love (ABC) 27-20

D. VILLAGE PEOPLE-In The Navy

(Polydor) 18-13

(Casablanca)

(Chrysalis) 16-6

WAEE-Allentown

(Polydor)

14.9

WKBO-Harrisburg

(Atlantic) 13-9

WRVQ-Richmond

\* FRANK MILLS-Music Box Dancer

POINTER SISTERS—Happiness (Planet)

D \* AMII STEWART-Knock On Wood (Atiola)

\* BABYS-Every Time | Think Of You

FRANK MILLS—Music Box Dancer

\* BEEGEES-Tragedy (RSO) 17-13

· BELL& JAMES-Livin' It Up (A&M)

✤ POCO→Crazy Love (ABC) 17-13

Southeast Region

TOP ADD ONS

(Cobilition)

(Salsoul)

GEORGE BENSON—Love Ballad (WB)

\* BLUES BROTHERS-Rubber Besquit

(D) THE LACKSONS-Shake Your Bady (Epic)

(D) INSTANT FUNE-Gat My Mind Made Up

\* PRIME MOVERS

BREAKOUTS

(D) SISTER SLEDGE-He to The Greatest Dancer

DOOBLE BROTHERS-What & Foot Believes

(D) AMII STEWART-Knock On Wood (Annia)

DIRE STRAITS-Sultans Of Swing (WE)

D. AMII STEWART - Knock On Wood (Ariola)

D \* CHERYLLYNN-Got To Be Real (Columbia)

BOB WELCH – Precisos Love (Cloud)

- De CHIC-I Want Your Love (Atlantic)
- \* FRANK MILLS-Music Box Dancer (Polyder) 27-28
- D\* PEACHES& HERB-Shake Your Groove Thing (Polydar) 17.6

## WPRO (AM)-Providence

- D\* VILLAGE PEOPLE-In The Navy (Catablanca)
- GEORGE BENSON Love Ballad (WB)
- DOOBIE BROTHERS—What A Fool Believes WB) 11
- · BOBBY CALDWELL -- What You Wen't De For Love (Cloud) 16-10

## WPRD-FM-Providence

- NEIL DIAMOND -- Forever in Blue Jeanti (Columbia)
- BOBWELCH—Pretitions Love (Capital)
- D \* AMITSTEWART-Knock On Wood (Anota) 10.6
- ★ BLONDIE Heart OF Glass (Chrysalis) 13-7

## WICC-Bridgeport

- FRANK MILLS Music Box Dancer (Polydor)
- BLUES BROTHERS—Rubber Bisquit. (Atlantic)
- BOBBY CALDWELL-What You Won't Do For Love (Cloud) 25-12
- D\* EVELYN "CHAMPAGNE" KING-I Dan 1 Know If It's Right (RCA) 24-11

# Mid-Atlantic Region

## TOP ADD ONS:

- (D) SISTER SLEDGE-He's The Greatest Dancer (Cotilben) (D) AMII STEWART - Knock On Wood (Ariela)
- D) THE LACKSONS-Shake Your Budy (Fpm)

# ★ PRIME MOVERS

DIRE STRAITS - Suitaks DI Swing (WE) (D) PEACHES & HERB-Shake Your Groove Thing LP olydiar FRANK MILLS-- Music Box Dancer (Polydlar)

# WOAM-Miami

D. SISTER SLEDGE-He's The Greatest Dancer (Cotilline)

Playlist Top Add Ons

(WBYQ) 92-Q-Nashville

(Casablanca)

(WB) 14-10

20.70

WHBQ-Memphis

BELL& JAMES-Livin' It Up (A&M)

\* DOOBIE BROTHERS-What A Fool Believes

D+ AMII STEWART-Knock On Wood (Ariota)

D. PEACHES & HERB-Reunited (Polydor)

D= THE JACKSONS-Shake Your Body (Epic)

★ BILLY JOEL-Big Shot (Columbia) 23-18

+ DONNA SUMMER-Heaven Knows

EDDIE MONEY—Maybe I'm A Fool

· BOBBY CALOWELL -- What You Won't Do For

DELEGATION-Oh, Honey (Shadybrook) 20-

\* NEIL DIAMOND-Forever In Blue Jeans

D. THE JACKSONS-Shake Your Body (Epic)

BLUES BROTHERS—Rubber Bequit

★ POCO→Crazy Love (ABC) 20-15

\* EDDIE MONEY - Maybel im A Fool

O. PEACHES & HERB-Reunited (Polyder)

RANDY VAN WARMER-Get Used Tott

\* LITTLE RIVER BAND-Lady (Harvest) 12-5

ROGER VOUDOURIS—Get Used To It (WE)

+ DIRESTRAITS-Sultana 01.5ming (WE) 19-6

\* GEORGE BENSON-Love Ballad (WB) 22-18

EDDIE MONEY – Maybe I'm & Fool

D. VILLAGE PEOPLE-In The Nevy

+ POCO-Crazy Love (ABC) 17-11

BARBARA MANDRELL - If Loving You It

COUCHOIS—Walkin' The Fence (WB)

\* FARAGHER BROTHERS-Stay The Night

\* BLONDIE-Heart Of Glass (Chrysalis) 27

NEIL DIAMOND—Forever in Blue Jeans

D. PEACHES & HERB-Shake Your Groove

\* AL STEWART-Song On The Radio (Artita)

NIGEL OLSSON – Dancin' Shoes (Bang) 73

GEORGE HARRISON -- Blow Away (Dark)

D. INSTANT FUNK-I Got My Mind Made Up

★ EDDIE RABBITT-Every Which Way But

BABYS-Every Time I Think Of You

BOB WELCH – Precious Love (Capitol)

D \* AMII STEWART-Knock On Wood (Acidia)

\* DOOBIE BROTHERS-What A Fool Believes

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HERBIE MANN-Superman (Atlantic) 28-22

Loose (Elektra) 24-18

D\* BEE GEES-Tragedy (RSD) 14-8

\* BEE GEES-Tragedy (RSO) 20-15

D. VILLAGE PEOPLE-In The Navy

(Casabianca) 29 14

WFU-Chattanooga

(Columbia)

Love (Cloud)

(Columbra) 17-10

(Columbia) 14-16

WGOW-Chattanooga

(Beartwille)

WERC-Birmingham

(Catablarica)

WSGN-Birmingham

(Columbia)

(Casablanca)

WHHY-Montgomery

Wrong (ABC)

(Polydor) 25-19

**KAAY-Little Rock** 

21-14

15

(Columbia)

Thing (Polydor)

WAIR-Wieston-Salem

Horse)

(Salseul)

WAIV-Jacksonville

(Chrysalus)

27-17

(WB) 28/15

WRJZ-Rnorville

(Atlantic)

D. VILLAGE PEOPLE-In The Navy

Playlist Prime Movers \*

- NIGEL OLSSON Dancin' Shoes (Bang)
- \* FRANK MILLS-Music Box Dancer (Polydor) 22-17
- DOOBIE BROTHERS—What A Fool Believes (WB) 14-9

### WMJX (95X) - Miami

- D. CHERYLLYNN-Star Love (Columbia)
- ALTON McCLAIN It Must Be Love. (Polydor)

### Y-100 (WHYI-FM)-Miami

- GEORGE BENSON—Love Ballad (WB)
- D. EVELYN "CHAMPAGNE" KING-I Don't Know If It's Right (RCA)
- \* POCO-Crazy Love (ABC) 23-15
- 0 \* AMII STEWART-Eniock On Wood (Ariola) 20-11

## WLOF-Orlando

(WB)31-15

Q-105 (WRBQ-FM)-Tampa

Water (Curtom)

(Casablanca)

8J-105 (WBJW-FM)-Orlando

(WB) 36-25

(Polydor)

37-27

WAPE-Jacksonville

(Casabianca)

(Salsoul) 32-28

POCO—Crazy Love (ABC)

(Polydar) 11-5

(Catillian) HB 26

WTMA-Charleston

Horse)

30.23

(Casablanca)

(Capitol) 19-16

WORD-Spartanburg

(Capricarn)

(Pulyder) 12-3

(Casablanca)

Love (Cloud)

Horse)

26.15

WLAC-Nashville

WAYS-Charlotte

(Salcul)

WRIX-Raleigh

WMFI-Daytona Beach

- GEORGE BENSON Love Ballad (W8)
- BABYS—Every Time | Think Of You (Chrysalis)
- D\* THE JACKSONS-Shake Your Body (Epic) 22.16

D. LINDA CLIFFORD-Bridge Over Troubled

\* DIRE STRAITS-Sultans Of Swing (WB) 19-

\* BLONDIE-Heart Of Glass (Chrysalis) HB

GEORGE BENSON -- Love Bailad (WB)

ALTON McCLAIN—It Must Be Love

Is The Answer (Big Tree)

D. VILLAGE PEOPLE - in The Navy

D\* BEEGEES-Tragedy (HSD) 14-2

LITTLE RIVER BAND—Lady (Harvest) 25-18

\* DOOBIE BROTHERS--What A Fool Believes

ENGLAND DAN & JOHN FORD COLEY-Love

D\* THE JACKSONS-Shake Your Body (Epic)

\* BELL& JAMES-LIWIN IT Up (A&M) 32-22

D\* PEACHES & HERB-Reunited (Polydor)

D\* INSTANT FUNK-1 Got My Mind Made Up

De INSTANT FUNK-I Got My Mind Made Up.

\* LITTLE RIVER BAND-Lady (Harvest) 26-16

FRANK MILLS—Music Box Dancer

GEORGE BENSON—Love Ballad (WB)

\* BELL& JAMES-LIVIN' IT Up (A&M) HB-26

D\* SISTER SLEDGE-He's The Greatest Dancer

GEORGE HARRISON -- Blow Away (Dark

D\* THE JACKSONS-Shake Your Body (Epic)

\* ANNE MURRAY-I Just Fall in Love Again

· GEORGE HARRISON -- Blow Away (Dark

BLUES BROTHERS—Soul Man (Atlantic)

· BOBBY CALDWELL - What You Won't Do For

\* LITTLE RIVER BAND-Lady (Harvest) 24.8

ALLMAN BROTHERS - Crazy Love

· FRANK MILLS-Music Box Dancer

D= VILLAGE PEOPLE-In The Navy

D \* BEEGEES-Tragedy (RSO) 17-6

D\* VILLAGE PEOPLE-In The Navy

D= CHIC-I Want Your Love (Atlantic)

VILLAGE PEOPLE -- In The Navy

\* DOOBIE BROTHERS-What A Fool Believes

# **KDWB**-Minneapolis MARCH

#### FRANK MILLS—Music Box Dancer (Polydor)

- BOBBY CALDWELL—What You Wan't Do For Love (Cloud)
- \* NIGEL OLSSON-Dancin' Shoes (Bang) 14
- D \* GLORIA GAYNOR I Will Survive (Polydor) 17-9

#### KSTP-Minneapolis

- GEORGE BENSON—Love Ballad (WB)
- DIRESTRAITS—Sultans DI Swing (WB)
- ★ FRANK MILLS—Music Box Dancer (Polydor) 11-5
- \* ANNE MURRAY-LIJust Fall In Love Again (Capitol) 17-12

#### WHB-Kansas City

- D. SISTER SLEDGE-He's The Greatest Dancer (Cotilion)
- EVELYN "CHAMPAGNE" KING-I Don't Know If It's Right (RCA)
- \* FRANK MILLS-Music Sox Daticer (Polydor) 27 13
- + BOB WELCH-Precious Love (Capitol) 30.

#### KBEQ-Kansas City

- D= CHIC-I Want Your Love (Atlantic)
- BOB WELCH—Precious Love (Capitul)
- \* POCO-Grazy Love (ABC) 23-14
- \* NIGEL OLSSON Dancin' Shoes (Bang) 22

#### KKLS-Rapid City

- . ENGLAND DAN & JOHN FORD COLEY-LOVE Is The Answer (Big Tree)
- BOBBY CALDWELL—What You Won't Do For Love (Cloud)
- ★ BEE GEES—Tragedy (RS0) 12-7
- \* POCO-Crary Love (ABC) 10-5

#### KQWB-Fargo

- GEORGE HARRISON—Blow Away (Dark) Horse)
- D. EVELYN "CHAMPAGNE" KING-I Don't Know Hit's Right (RCA)
- ★ EDDIE RABBITT -- Every Which Way But Loose (Elektra) 20-15
- ✤ DONNA SUMMER→Heaven Knows (Casablanca) 17-11

- FRANK MILLS -- Music Box Dancer (Polydor) 22-12
- \* DIRESTRAITS-Suitans Of Swing (WB) 21

### WTRY-Albany

- D= AMII STEWART-Knock On Wood (Ariola)
- BOB WELCH—Precious Love (Capitol).
- DIRESTRAITS—Sultans 01.5wing (WB) 11-7.
- \* BEE GEES-Tragedy (RSO) 8-5

#### WKBW-Buffalo

- \* FRANK MILLS-Music Box Dancer (Polydor) 24-14
- \* DOOBIE BROTHERS--What A Fool Believes (WB) 14 7

#### WYSL-Buffalo

- BADFINGER—Love Is Gonna Come At Last (Elektra)
- BOBBY CALDWELL—What You Won't Do Fer Love (Cloud)
- ★ BOB WELCH Precious Love (Capitol) 26 20
- \* EDDIE MONEY-Maybe I'm A Fool (Columbia) 24-16

#### WBBE-Rochester

- De CHIC-I Want Your Love (Atlantic)
- . McGUINN, CLARK & HILL MAN-Don't You Write Her Off (Capitol)
- D+ PEACHES & HERB-Shake Your Groove Thing (Polydor) 36-24
- ★ DIRESTRAITS—Suitans Of Swing (WB) 26

#### WRK0-Boston

- HERBIE MANN—Superman (Atlantic)
- BOB WELCH—Precious Love (Capitol);
- DOOBLE BROTHERS—What A Fool Believes (WE) 14 8
- D \* AMII STEWART Knock (In Wood (Anista) 22-18

#### WBZ-FM-Boston

- GEORGE HARRISON—Blow Away (Dark) Horse)
- De MACHINE-There But For The Grace Of God (Holegram)

#### F 105 (WVBF) - Boston

- BABYS -- Every Time 1 Think (If You) (Chrysalis)
- BOB WELCH—Precious Love (Capitul)
- DIRESTRAIRS—Sultans Of Swing (WB) 20 11
- ➡ FRANK MILLS—Music Hox Dancer (Polydor) 10 6

## BREAKOUTS

TTCOGH-Sech & Woman (Avista) MAUREEN McGOVERN-Can You Read My Mond (Warner: Curb) (D) INSTANT FUNE-I Got My Mind Made lip (Salterul)

#### WFIL-Philadelphia

- MAUREEN McGOVERN—Can You Read My Mind (Warner/Curb)
- DIRESTRAITS—Sultans Of Swing (WB)
- **D**\* PEACHES & HERB-Shake Your Groove Thing (Polydor) 22-10
- \* FRANK MILLS-Music Box Dancer (Polydor) 15-8

#### WIFI-FM-Philadelphia

- D= INSTANT EURK-1 Got My Mind Made Up (Salsoul)
- D+ CHIC-IWant Your Love (Atlantic)
- \* BOBBY CALDWELL-What You Won't Do For Love (Cloud) 17-12
- \* DIRESTRAITS-Sultans Of Swing (WB) 24-

#### WPGC-Washington

- D. SISTER SLEDGE-He's The Greatest Dancer (Cottilion)
- TYCOON—Such A Woman (Arista)
- ★ CHIC-1Want Your Love (Atlantic) 24-20
- MELISSA MANCHESTER -- Don't Cry Out. Loud (Arista) 11-8

#### WGH-Nortolk

- NANCY BROOKS—Um Net Genns Cry Anymore (Arista)
- D. VILLAGE PEOPLE-In The Navy (Casablanca)

#### WCAO - Baltimore

- D. AMILSTEWART-Knock On Wood (Arvala)
- THE JACKSONS --- Shake Your Body (Epic)
- DIRESTRAITS—Sultans Of Swing (WB) 11.9
- ★ BILLY JOEL Big Shot (Columbia) 10-6.

#### WTRE-Annapolis

- D\* THE JACKSONS-Shake Your Body (Epic)
- BLUES BROTHERS—Robber Hisguit (Atlantic)
- \* DIRESTRAITS-Sultans Of Swing (WB) 16-8
- \* DOOBIE BROTHERS--What A Fool Bebeves (WB) 19-10

5 LINDA CLIFFORD-Bridge Over Troubled Water (Cartom)

(D) VILLAGE PEOPLE-In The Navy (Catablanca)

GEORGE BENSON-Love Ballad (WB)

#### WOXI-Atlanta

- De VILLAGE PEOPLE In The Navy (Casablanca)
- D. THE JACKSONS-Shake Your Body (Epic)
- \* BOBBY CALDWELL-What You Won't Do For Love (Cloud) 9-4

D. SISTER SLEDGE—He's The Greatest Dancer

D. PEACHES & HERB-Shake Your Groove

D\* AMII STEWART-Knock On Wood (Ariola)

★ BLONDIE—Heart Of Glass (Chrysalis) 26

Do THE IACKSONS-Shake Your Body (Epic)

\* FARAGHER BROTHERS-Stay The Night

DIRESTRAITS—Sultans Of Swing (WB) 18

D+ SISTER SLEDGE-He's The Greatest Dancer

D+ UNDA CLIFFORD-Bridge Over Troubled

D \* AMII STEWART-Knock On Wood (Ariola)

BEE GEES—Love You Inside Out (RSO)

D . THE JACKSONS-Shake Your Body (Epic)

D\* EVELYN "CHAMPAGNE" KING-I Don't

RICK JAMES—High On Your Love (Gordy)

D\* PEACHES & HERB-Shake Your Groove

D \* GLORIA GAYNOR-1 Will Survive (Polyder)

Know HIL's Right (RCA) 21-16

AMERICA—California Dreamini

D+ VILLAGE PEOPLE-In The Navy

DIRESTRAITS—Solitans Of Swing (WB) 15

BLUES BROTHERS—Rubber Bisauit

\* BELL& JAMES-Livin' It Up (A&M) 10-7 Z-93 (WZGC-FM)-Atlanta

(couldion)

25-18

WBBQ-Augusta

(Atlantic)

WFOM-Atlanta

19-14

WS6A-Savannah

(Casablanca)

WFLB-Fayetteville

(Casablanca)

156

Thing (Polydor) 111

(Cotilian)

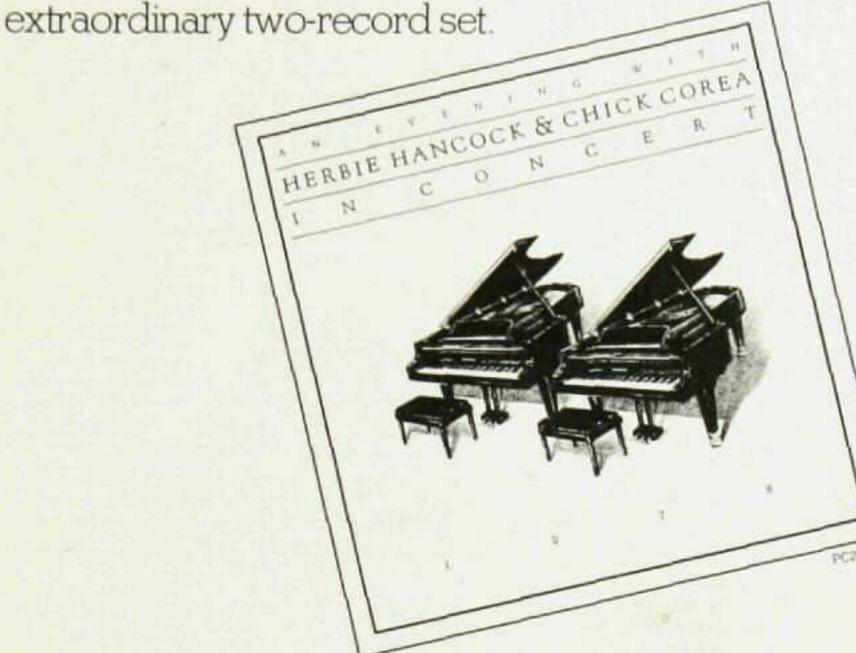
Water (Curtom)

(Polydot) 2-22

Thing (Polydor)

# One for your head.

"An Evening with Herbie Hancock and Chick Corea." Simply, it was a night when two gifted artists (and close friends) sat down at two grand pianos. But what came out was more than just great music. It was magic. And it's captured forever on this



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# Billboard Album Radio Action Playlist Top Ad Ons Top Requests/Airplay Regional Breakouts & National Breakouts

Based on station playlist through Wednesday (3/7/79)

Top Requests / Airplay-National

ELVIS COSTELLO-Armed Forces (Columbia)

DOOBIE BROTHERS-Minute By Minute (WB)

WIVO FM -- Columbus (Sirve Runner)

CHEAP TRICE - At Budukan (Epic)

BOB WELCH-Three Hearts (Capitol)

BLOMDIE-Parallel Linex (Chrysalis)

WDVE-FM-Pittsburgh (John McGahan)

IRON HORSE+EScotto livethers)

ERIC CLAPTON-Backlem (RSO)

WZMF FM -- Milwaukee (Mile Wulf)

· ROLY MUSIC -- Manifesto (Alco)

U.K.-Danger Money (Polydor)

Move It Dr. Over (Rounder)

· U.K.-Danger Money (Polydor)

ANGEL - Smful (Casabiance)

· CHEAP TRICE -AI Budokan (Epic)

KAOF-FM-St. Louis (Peter Parm)

& Alleys (Epic)

· TYCOGR-(Aletta)

· DIRESTRAITS-(WE)

(Caphenes)

\* EDDIE MONEY-Life For The Taking (Calumbia)

BAD COMPANY—Elesciption Angelo (Swon Song)

MARC LANNER BAND -- Nn Escape (Elektra)

· DOOBLE BROTHERS-Minute By Minute (WE)

\* RODSTEWART-Blondes Have More Fun (WR)

· BAD COMPANY - Desplation Angels (Swart Song)

JUDY COLLINS—Hard Times For Lowert (Elektra)

DEVADIP CARLOS SANTANA-- Oveness-Silver.

ALLMAN BROTHERS SAND—Enightened Rogues

# GEDRGI THOROGOOD AND THE DESTROYERS—

· DOOBLE BROTHERS - Minute By Minute (WE)

· MICHAEL MURPHY-Pasks Valleys Honky Tonks

BAD COMPANY -> Depolation Angels (5+sm Song)

ROGERVOUDOURIS-Radio Dream (WE)

BILLY JOEL - 52nd Street (Columbia)

ERIC CLAPTON -- Backless (RSD)

Southeast Region

TOP ADD ONS

ROD STEWART - Blandes Have Mitte Fun (WB)

DOOBLE BROTHERS—Minute By Minute (WB)

GEORGE BENSON -Louis Incode Pour Love

MICHAEL MURPHY-Fraks, Valleys, Honky-

SUZI QUATRO-IT YIM KNEW SHITI (RSO)

JAN HAMMER-Black Sheep (Asylum)

**\***TOP REQUEST / AIRPLAY

THE POLICE-Gultandos D'Amour (AAM)

DODBJE SROTHERS - Minute By Minute (WE)

ELWS COSTELLO-Armed Forces (Columbia)

BAD COMPANY - Disiplation Angels (Swan

U.K.-Danger Money (Polyduc):

ROXY MUSIC -- Mandedu (Atro-

Tonks & Alleys (Epic)

DIRE STRAITS-(WH)

BREAKOUTS

RICKI LEE IONES- (WE)

WRAS-FM-Atlanta (Cledra White)

RICKILLETIONES \_\_\_\_\_\_WHO

U.K.-Danger Money (Polydar)

· JAN HAMMER-Black Sheep (Acylum)

SEAWIND-Light The Light Ofenzoid)

McGUENN, CLARS & HILLMAN - (Capital)

THE POLICE—Duffletidor D'Amour (A&M)

MELANIE -- Hallroom Streets (Teanata)

WHFS FM - Washington D.C. (David Einstein)

· DALTON & DUBARRI-Chines (Hallah)

BOTY MUSIC — Manifesto (Atco)

U.K. - Hampel Money (Polador)

**KAIIIIYS I LINC** 

\* DIRESTRAITS - (WE)

\* AMAZING RHYTHM ACES-IXHE

THE POLICE - Outlander D'Amour (ALM)

CAFE JACQUES-Jotemal enal (Columbia)

· BAD COMPANY - Demisters Angelt Cowart Song)

TONIOR. — Life In The Foodcham (Foll Moon / Epic).

BAD COMPANY—Decolation Angels (Swan Seng)

· CEORCE SENSON - Loom Trande Your Love (WWY)

- MICHAEL MURPHY-Feaks, Valleys, Hunky Lonks

ELVISCOSTELLO—Around Forest (Columbus)

TARE)

Dreams, Golden Reality (Columbia)

BEEGEES-Spirits Having Flown (RS0)

THE POLICE-Outlandos D'Amour (A&M)

DIRE STRAITS-(WB)

# **Top Add Ons-National**

### IRON HORSE-(Scotti Brothers)

28

DWIGHT TWILLEY-Twilley (Arista)

DEVADIP CARLOS SANTANA-Oneness-Silver Dreams, Golden Reality (Columbia) JAN HAMMER-Black Sheep (Asylum)

ADD ONS-The lour key prod ucts 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 Dns and Requests Airplay information to reflect greatest product activity at regional and national leveis.

# Western Region

TOP ADD ONS

DWIGHT TWILLEY -Twilley (Arsta) DEVADIP CARLOS SANTANA-Doeness-Silver Dreams Golden Reality (Columbia) TKO-Let It Hall (Infinity) BTO-Rock & Roll Nights (Mercury)

# \*TOP REQUEST / AIRPLAY

ELVIS COSTELLO-Armed Forces (Epiumbia) DIRE STRAITS-(WB) THE POLICE-Outlandos D'Amout (A&M) DOGBIE BROTHERS-Minute By Minute (WH)

BILLBOARD

979

MARCH

BAD COMPANY-Desclation Angels (Swart Song) BADFINGER-Americets (Elektra) U.K.-Danger Moders (Polydor) ALLMAN BROTHERS BAND-Enlighteneit Rogues (Capricom)

KSAN-FM-San Francisco (Kate Ingram)

BREAKOUTS

# RBPs FM - Denver (John Bradley)

- SAD COMPANT Desidation August (Swon Song)
- GEORGE THOROGOOD AND THE DESTROTERS— Mouvit Do Over (Rounder)
- · MICHAEL MURPHY-Franks, Valleys, Hunky Turks & Alleys (Epic)
- STEVE FORBERT—Allow (In Result (Nemperior))
- TYCOON--Oroto).
- · DOOBLE ORDTHERS Minute By Minute (WE)
- · DIRESTRATTS-(WH)
- POCO—Legend (ABC)
- ROD STEWART Hondes Have More Fun (WB)

#### KISW-FM-Seattle (Steve Staton)

## TKD—Let II Holl (Infimity)

- BAD COMPANY -- Description Angels (Eman Song) ALLMAN BROTHERS BAND - Enlightened Rogues (Caprictinh)
- THE JAM All Mod Cons. (Polydar)
- GEORGE THOROGOOD AND THE DESTROYERS-Move It On Over (Rounder)
- THE TALKING HEADS—Mure Sungs About Huildings And Food (Sire)
- BLUES BROTHERS-- Brielcase Full Of Blues (Atlantic)

#### \* THE CARS-(Elektra) KWEST-FM-Los Angeles (Pamela May)

- GRANATI BROTHERS—G. Furce (A&M)
- HOE JACKSON—Look Sharp (A&M)
- \* GEORGE HARRISON (Dark Hoche)
- \* ROD STEWART-Blonder Have More Fun (WE)
- ELVIS COSTELLD—Armed Forces (Critombia)
- · CHEAP TRICK-At Budokan (Epic)

TOP ADD ONS

# Southwest Region

CHEAP TRICK-AL Budnkan (Epic)

## · DODBIE BROTHERS-Minute By Minute (W8) \* DIRESTRAITS-(WE)

· COUCHOIS-(WB)

AMDD-FM-Taisa (Bill Bruin)

(Capriconi)

ALLMAN BIROTHERS BAND—Emightened Reports

CHEAP TRICK - At (Indokan (Epic))

JOEELY - Duwn On The Drag (MCR)

BADFINGER-Armstersillichtral

· DIRESTRATE-(VID)

GEORGE HARRISON - (Clark Hurse)

BBBWELCH—Three Hearts (Capital)

BOBWELCH—Three Hearts (Capitol)

ROGER VOUDOURIS-Radia Decam (W6)

ANNE MURRAY —New Kind Of Feeling (Capital)

KBBC-FM-- Phoenis (L.D. Freeman)

- BILLY BURNETTE-(Folydor)

DOGGIEBROTHERS—Minute Ey Minute (WEY)

JUOT COLLINS - Hald Times For Lowers (Elektra)

GEORGE BENSOR -Livin Temde Tour Livie (WB)

GULLIVER-Audio The Wind (Columbia)

FRESH-Omewersz (Product)

- BEEGEES—Spinits Having Flown (RSD)
- RRST FM-Albuquerque (Bob Shaiman)
- GEORGE HARRISON (Dark Horse)
- GEORGE BENSON—Lien' Inside Your Love (WR) BAD COMPANY – Desolation Angels (Swan Song)
- BTO--Rock & Rull Nights (Mercury)
- FRAMA ZAPPA—Sheik Yerbouli (Zappa)
- KIM CARNES—St. Vincent's Court (EMI) America)
- DIRESTRAITS-INED
- BLONDIE Parallel Lines (Chrysalis)
- THE BABYS—Head First (Chrysain)
- . THE POLICE-Outlandon D'Amour (A&M)

# Midwest Region

# National Breakouts

BAD COMPANY-Desolation Angels (Swan Song) U.K.-Danger Money (Polydor) ALLMAN BROTHERS BAND-Enlightened Rogues (Capricorn) ROXY MUSIC-Manifesto (Afco)

## WSHE-FM--Ft. Lauderdair (Michelle Robinson)

- BAD COMPANY—Desolution Angels (Swan Song)
- RECILLEF JUNES-(WB)
- SUZI QUATED—II You Knew Suzi (RSO)
- U.K.-Danges Meney (Polydor)
- TEO-Leftt Hot (helinity)
- CORE JUPITER\_Tatte The Night (Mentury)
- EDDIE MONEY Life For The Taking (Columbia)
- \* CHEAP TRICE ... At Budokan (Epit)
- . SIMMIE MACE -On The Corner (Big Ting)
- GEORGE HARRISON-(Dark Horse)
- ZETA-7 (WORJ-FM) Griando (Bill Mann)
- THE TUBES -- Remarke Control (A&M)
- KIM CARNES—St. Wincest's Court (EM1/America)
- BAD COMPANY Desolution Angels (Swan Simg)
- U.K.-Danger Money (Polydor)
- BROWNSVILLE—ArSpecial(Epc)
- ALLMAN BROTHERS BAND—Enlightened Regults (Capricans)
- GEORGE HARRISON (Dark Horse)
- DOUBLE BROTHERS Minute By Minute (WIS)
- DIRESTRAITS-(W8)

# WKDF-FM-Rastrville (Alan Sneed)

- U.K.—Danger Money (Polydor)
- GEORGE BENSON Livin' Inside Your Love (WB)
- BOLY MUSIC -- Man/Jeste (Atcs)
- BAD COMPARY—Desolution Angels (Swan Song)
- DEVADIP CARLOS SANTANA-- Dreness-- Silver Dreams, Golden Reality (Columbia)
- DOOBIE BROTHERS -- Minute By Minute (WB)
- · DIRESTRAITS-(W8)
- ROD STEWART-Biondes Have More Fun (Will)
- \* TOTO-(Columbia)

## WQDR-FM-Rakeigh (Dan Brunty)

POCO-Legend(AEC)

· DIRESTRATS-(WE)

- ALLMAN BROTHERS BAND Enlightened Rogues (Capricorn)
- BLONDIE Paraliel Lines (Chrysalis)
- BAD COMPANY- Desiliation Angels (Swon Song)
- SUZI QUATRO—IT YOU Knew Suzi (RSD)
- GEORGE BERSON Livit Inside Your Love (WB)

\* CINDY BULLENS-Desire Wire (United Artists)

Northeast Region

TOP ADD ONS

DIRESTRAITS-(WII)

BREAKOUTS

U.K.-Darger Moory (Phiydor)

ROXY MUSIC - Mandetia (Atro)

Rights (Capitori)

WNEW FM - New York (Turn Marriera)

ROLY MUSIC -- ManJesta (Aten)

U.K.-Danges Money (Phlydor)

BLACKFOOT - Shrikes (Afco)

IRON HORSE—claumb Brethring)

· GEORGE HARRISON - Dark Homes

WENW FM-New York (Donna Lomisziki)

· BADFINGER-Armount (Linkfea)

NIGEL OLSSEN—Niger (Bang)

ROGER VOUDOURIS-Fashin Dream (WE)

· ROD STEWART -- Hinsden Have More Fun (WH)

LINDA RONSTADT - Living in The U.S.A. (Applaint)

BILLY JOEL - SZud Street (Calumbia)

· DIRE STRATS-(WII)

(Allprictm)

(Caprenni)

· LINER-(Atro)

DIRE STRAITS- (WU)

SURP.

IRON HORSE-(Scoth Brothers)

IAN HAMMER-Black Sheep (Acylum)

\*TOP REQUEST / AIRPLAY

ELVIS COSTELLO-Armed Forces (Columbul)

ROD STEWART-Blondes Have More Fun (WR)

DOOBIE BROTHERS -- Minute By Minute OVET

BAD COMPANY - Desination Angels (Smar.

ALLMAN BROTHERS BAND-Enlightened

BAD COMPANY - Deserbation Regists (Swan Song)

· DEVADIPEAR DS SANTARA - Chever - Sher

ELVIS COSTELLO - Armed Forces (Columbia)

· ALLMAN BROTHERS BAND - Enightened Regues

· IUDY COLLINS-Hard Times For Lovers (Elektra)

ALLMAN BROTHERS BAND-Enlightened lingues.

Departs, Holden Reality (Columbia)

DWIGHT TWILLEY-Twilley (Artita)

IOE JACKSON-Look Sharp (ALM)

BOB JAMES-Touchdown (Tappan Zee/Calumbia)

- DWIGHTTWILLEY-Tailiey (Arrsta)
  - BOB WELCH Three Hearts (Capitol)

WLIR-FM-Mew Tork (D. McRamara/L. Kleimman)

BAD COMPANY—Desclution Argents (Swart Song)

ALLMAN BROTHERS BAND - Enlightened Rogues

ROBERT GORDON-Rock Billy Boogle (RCA)

BAD COMPANY - Desclution Argets (Swart Song)

CINDY BULLENS-Desire Wire (United Artists)

MARC TANNER BAND-No Escape (Elektra)

McGUINN, CLARK & HILLMAN-(Capitol)

· IDE JACKSON-Look Sharp (A&M)

BTO-Rock & Roll Nights (Mercury)

BOR HORSE - (Scotti Brothers)

· BOB WELCH-Three Hearts (Capital)

· THE BABYS-Head First (Chrysalid)

WBUF TM-Buffalo (Jeff Appleton)

U.K.-Danger Money (Polydor)

JAN HAMMER-Black Sheep (Advium)

SPTROGYRA—Morning Dance (Infinity)

★ BLUES BROTHERS-Einstease Full Of Blues

ELVIS COSTELLO—Armed Forcet (Columbia)

· ROD STEWART-Blondes Have More Fas (WB)

BAD COMPANY - Desciption Angels (Swan Song)

\* BILLY JOEL-52nd Street (Columbus)

ATLANTICS-Big City Risek (ABC)

IOE IACKSON—Looi Store (ARM)

KAYAK—Phantum Of The Night (Janut)

WMMR-FM-Philadelphia (D. Hungstn / I. Pollack)

BAD COMPANY -- Desolation Angels (Swar Sorg)

· ROD STEWART - Floodes Have More For (WE)

· DOOBJE EROTNERS-Minute By Minute (WE)

HORSLIPS-- The Max Who Built America (DIM)

· ALLMAN EROTHERS BAND-Enlightwood Request

WBRU-FM-Frovidence (Jeremy Schlader L)

JOE IACKSON—Lock Sharp (A&M)

FRANK ZAPPA\_Sheik Verbmith (Zappa)

JAN HAMMER - Eack Sheep (Asslum)

· ATLANTICS-Big City Rock (ABC)

OWHENT TWILLEY - Twilley (Accila)

ELVIS COSTELLO—Armed Frences (Columbia)

BAD COMPANY - Devolution Argent (Two Sorg)

THE POLICE - Outlanders D'Amouit (ALM)

· IIM MIE MACK-On The Corner (Rig Time)

. POBENT GORDON-Rock Billy Boogie (RCA)

ELVIS COSTELLO-Armod Forces (Columbia)

· DOOBLE BROTHERS -- Minute By Minute (WB)

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· BTD-Rock & Foil Nights (Mercuri 7

· BLONDIE-Parallel Lines (Chrysalis)

. DIRESTRAITS-(WE)

· BOB WELCH-Three Hearts (Capital)

WHCN-FM-Hartford (Michael Picazzi)

· DIRESTRAITS-(WE)

-

· GARY HRIGHT-Headin Home (WE)

THE TUBES—Remote Control (AEM)

ROTY MUSIC --- Manifester (Atos)

· U.L.-Ganger Money (Pundor)

· COUCHOS-(WE)

TYCOOM-(Arists)

(Carpe (CDVIT.)

· DIRESTRATS-(WE)

U.K.-Danger Money (Porydors)

WCOZ-FM-Binston (Bob Slavin)

Stema)

(Atlantic)

\* THE POLICE-Outlandos D'Amour (ALM)

BAD COMPANY - Desclation Argets (Swan Saug)

MITCH RYDER—How I Spent My Facation (Seets &

WWOM FM-Albany (Chris Balley)

COUCHORS-(WE)

IAN HAMMER-Black Sheep (Anylum)

- U.K.—Danger Money (Polydor)
- ROTY MUSIC -- Mambesto (Alco)

(Capricore)

- ALLMAN BROTHERS BAND—Enlightened Rogues (Capricin)
- BADFINGER—Armaves(Elektra)
- BAD COMPANY—Desolation Angels (Swan Song)
- ETG—Hock & Roll Nights (Mercury)
- DWIGHT TWILLEY Twilley (Ansta)
- U.K.-Danger Money (Polydor)
- \* THE POLICE-Outlandes D'Amour (A&M)
- ELVIS COSTELLO—Armed Forces (Columbia)
- ROBERT JOHNSON Cluste Personal Friend (Infinity)
- BOB WELCH—Three Hearts (Capitul)

#### ALDS-FM-Los Angeles (Ruth Pinedo)

- BAD COMPANT Desetation Angels (Swan Song)
- BOOMTOWN RATS—A Tonic For The Troops (Calambia)
- BLONDIE Parallel Lines (Chrysalis)
- ROD STEWART\_Blandes Have Mara Fun (WE)
- DOOBLE BROTHERS Minute By Minute (WE)
- · DIRESTRAITS-OWER
- ELVIS COSTELLO\_Armind Forces (Columbia)

#### #510-FM-San Jose (Paul Wells)

- · U.R.-Danger Movey (Polydor)
- DAVE LAMBERT—Fromma (Polyedary)
- GRAMATI BROTHERS—E Force (A&M)
- · FRAME ZAPPA-Shere Terbouti (Zappa)
- DEVADIP CARLOSSANTANA-Ongness-Silver Dreams, Golden Reality (Columbia)
- BAD COMPANY—Desolution Engels (Sean Same)
- THE POLICE—Duthandos D'Amour (A&M)
- THE BABYS—Head First (Chrysalid)
- BFO—Strangers In The Night (Chrysalic)
- FABULOUS POODLES—Mirror Stars (Epe)
- KGB-FM-San Diego (Bruch Tucker)
- BAD COMPANY Desclation Argent (Swart Song)
- ★ CHEAP TRICK At Budskan (Epic)
- · DIRESTRAITS-(WE):
- DOOBLE BROTHERS -- Mimute Ily Minute (WB)
- ★ ROD STEWART Hondes Have Move Fren (WED)

#### KOME-FM-San Jose (Dana Jang)

- BAD COMPANY Depitation Angels (Swan Song)
- DEVADIP CARLOS SANTANA Onemesta Silver Dreams, Golden Reality (Columbia)
- · RIM CARNES-St Weichth Court (CM1/America)
- · BADFINGER-Airwayes (Elektra)
- TEO-Latit Holl (Individy)
- DWIGHTTWILLEY-Twilley (fusta)
- \* DIRESTRAITS-IWE
- \* EDDIE MONEY-Life For The Taking (Columbus)
- ELVIS COSTELLO—Armed Forcer (Columbia):
- ★ THE BARYS-Hield First (Chrysulis)

# COUCHOIS-(WE) GEORGE BENSON-Liven Inside Tour Love.

U.K.-Danger Money (Polydor)

#### **\***TOP REQUEST / AIRPLAY

DIRE STRAITS-(WE) THE POLICE - Outlandos D'Aminur (A&M) EDDIE MONEY-Life For The Taking (Colum). BLONDIE-Pacallel Lines (Chrysalis)

#### BREAKOUTS

BAD COMPANY - Desolation Angels (Swan SIME ALLMAN BROTHERS BAND-Enlightened Rignes (Capriciam) RICKI LEE JONES-(WB) JUDAS PRIEST-Hell Bent For Leather (Colum-(bua)

#### KZEW-FM-Dallas (Doris Miller)

- BAD COMPANY--Desailation Angels (Swan Song)
- · MICHAEL MURPHY-Peaks, Valleys, Hunky Tonks & Alleys (EDR)
- DWIGHT TWILLEY -1 willey (Anista)
- \* U.K.-Damers Money (Polydan)
- RUDAS PROEST -- Heil Bent For Leather (Columbia)
- · RICKILEE JONES-INE)
- ALLMAN BROTHERS BAND—Enlightened Rigues (Capricont)
- \* DORESTRATTS-(WE)
- THE POLICE Outlandoo IT Amour LEAM
- ELVIS COSTELLO—Armed Forces (Columbia)

#### RLOL FM-Heatlen (Paul Runn)

- GARY WRIGHT Headlet Hume (WB)
- IUDAS PRIEST Hell Sent Far Leather (Calambia)
- CHEAPTRICE—At Budtchan (Epic)
- NIGELOESSEN-Nigel(Bang)
- BAD COMPANY Desidation Angels (Sman Song)
- STEVE FORBERT—Alive On Arrival (Nemperne)
- \* ROD STEWART-Blindes Have More Fain (WE)
- BHLLY JOTL-52nd Street (Columbo)
- EDDEMOREY -Lite For The Exking (Columbus)
- WY102 FM -- Kansas City (M. Floyd/ J. McCabe)
- ALLMAN BROTHERS EAND -- Enlightened Bugues Caprenenty
- CONCHOR2 (4)
- RICRILLEEIOMES\_ONBI
- · TYCOOH-(Ansta)
- BAD COMPANY Devalation Angels (Dwar Song)

100

- · IDDIEMONET-1 de l'er The Lakety (Columna)
- BLONDIE -- Pacallel Lanes/Chrysaleti-
- · MOLLTHAICHET-ifpert
  - CHEAP TRICK—At Buddhan (Epic)

#### TOP ADD ONS

IRON HORSE-(Scutti Brathers) DEVADIP CARLOS SANTANA-Onevers-Sulver Dreams Golden Reality (Columbia) LEGS DIAMOND-Firepower (Gream) ANGEL-Simbul (Catablanca)

### \* TOP REQUEST / AIRPLAY

ROD STEWART-Blundes Have More Fun (WE) DOGBJE BROTHERS-Minute By Minute (WB) DIRE STRAITS-(WE) EODIE MONEY-Life For The Taking (Columthat it

#### BREAKOUTS

BAD COMPANY-Desolution Angels (Swam 5000) CREAP TRICK-At Budokan (Epic) ROLY MUSIC-Manifesto (Arco) U.K.-Danger Money (Polydot)

#### WAEX FM - Detroit (Joe Krause)

- BAD COMPANY Devolation Angels (Swam Song)
- ROXY MUSIC -- Manifecto (Atro)
- DOOBLE BROTHERS -- Minute By Minute (WB)
- \* DIRESTRAITS-(WII)
- BOD STEWART -- Biondes Have More Fun (WB)
- · CREAP TRICK At Eludickan (Epic)
- WIRL-FM-Elgin/Chicage(T. Mather/W. Leisering)
- STEVE GOODMAN -- High & Dultside (Asylund)

· DEVADIP CARLOS SANTANA - Onemess - Sideret

ALLMAN BROTHERS BAND -- I nlightened Regists.

HDRSLIPS—The Mar Who Had! America (DIM)

CEDREE THOROGOOD AND THE DESTROYERS-

BAD COMPANY -- Develation Angels (SwartSorg)

· RODSTEWART - Eduardes Have More Fun (WII)

\* EDDIE MONEY-Life Dat Die Takang (Columbia)

Dreams, Golden Reality (Gilumbia)

KENNY BURRELL—Hand Crafted (Muse)

JOE IACKSON -- Look Sharp (A&M)

MUDDYWATERS—Live Office Skyl

Mover II Die Daes (Hoomfes)

WMMS FM-Cleariand (Juhn Gorman)

· BOXY MUSIC -- Mandredu (Aless)

IBON HORSE—UScatti Hyudhers1

U.K.—Danger Money (Polydor)

· DIRESTRATES (WII)

LEGS DIAMOND - Excloser (Cream)

BEE GEES - Sports Having Flown (#SD)

ALEX BEZAN -- The Goend Rover Luffator

B.K.—Danger Money (Polydor)

RICKILEE IONES - (WD)

Capitioner()

(Taringheard)



# EVERY JOURNEY HAS A FIRST STEP

The first step of Third World's journey is "Now That We've Found Love" (IS 8663), the single carrying Third World to the rest of the world. Journey to Addis (ILPS 9554) is the album that takes Third World from first step to arrival.



Third World-Journey to Addis. Produced by Chris Blackwell and Alex Sadkin. On Island Records and Tapes. Manufactured and distributed by Warner Bros. Records, Inc. al

www.americanradiohistorv.com

# Radio-TVProgramming Boston's Striking WBCN-FM N.Y. WE Employes See Support Increase But Still

### By DON SHEWEY

BOSTON-What might ordinarily seem like standard procedure when a radio station changes hands has become a major fiasco at Boston's WBCN-FM.

When new owner Michael Wiener's Hemisphere Broadcasting Corp. took control two weeks ago and immediately dismissed half the employes, the entire station staff walked out and has been on strike ever since. The strike, which began Feb. 17, has generated considerable support from listeners, advertisers, the press and local musicians.

The pioneer progressive-rock station was sold to Hemisphere Broadcasting last May for \$3.9 million. The WBCN staff, which had experienced a number of disagreements with previous owner T. Mitchell Hastings' Concert Network, was reportedly looking forward to working with Wiener. In fact, the staff chipped in to buy a fancy floral display welcoming the new owner to the station.

When Wiener arrived, he thanked the staff for the flowers, went into his office and proceeded to call employes in one-by-one to tell them they were fired.

At the end of the day, 19 of the station's 37 employes had been given the ax. Among them were Oedipus, influential new-wave DJ; Danny Schechter, long-time news and public-affairs director; promotion director David Bieber; acting news director Steve Strick; weekend DJ Randi Kirshbaum and Jim Parry, the all-night announcer who



STRIKERS EXPLAIN—Striking DJs from Boston's WBCN-FM tell the press what their union demands are. From left, Mark Parenteau, Charles Laquidara, Susan Sprecher, Tracy Roach and engineer David Stimson. The strike followed the firing of 19 staff members of WBCN by the station's new owners, Hemisphere Broadcasting.

has been with WBCN since its inception in March 1968.

When contacted by a representative of Local 262. United Electrical, Radio and Machine Workers of America, Wiener announced that he did not intend to recognize the WBCN union.

The stunned staffers met the next day at one announcer's apartment and decided, by an 18-1 vote among union members, to strike. The decision was announced on the air by popular WBCN personality Charles Laquidara, who phoned on-duty DJ John Brodey who announced on the air to call the strike.

Laquidara described the mass firings at the station and the new owner's refusal to recognize the staff's union, proclaiming, "These actions by out-of-town owners are both illegal and a threat to the future of Boston's major contemporary radio station." He also read the strikers' demands, which include recognition of the union and reinstatement of all terminated employes until union negotiations are completed.

# N.Y. WKTU Drops, But Still Dominates By DOUG HALL

NEW YORK-WKTU-FM Disco WI 92 continues its reign as the top sta- Not to

Where have these listeners gone! Not to WABC, which is playing a lot of disco, but slipped sharply to a 6.2 in January from an already depressed 7.1. Before the emergence of WKTU, WABC enjoyed a first place 9.0 share in the July/August book last year.

The substantial winners in the New York book are country WHN-AM, up from a 3.4 to a 3.6, and Bonneville's beautiful WRFM-FM, up from 4.7 to 5.6. Oldies WCBS-FM had a fall from a 3.4 to a 2.6, which puts the station in a tie with contemporary WNBC-AM.

Top 40 WXLO-FM (99-X) slipped from a 2.6 to a 2.2. The station enjoyed a 3.0 in July/August and a 3.4 in April/May almost a year ago.

MOR WNEW-AM climbed from a 2.1 to a 2.9 share while progressive sister station WNEW-FM inched along from a 1.7 to a 1.8. NBC's FM, WYNY, trying out a new MOR format climbed from a 1.1 to a 1.8.

(Continued on page 37)

# L.A. Radio Ratings Show Beautiful Format Leading

LOS ANGELES-Beautiful music and news stations continued their hold in the top 10 Arbitron ratings here for the advance January book sweep while disco made an entry in the largest jump.

tion in this market and the nation

and WABC-AM is falling farther

from the top position it held for so

long in New York radio. These are

the facts emerging from the January

Arbitron survey which shows

WKTU holding on to double digit

point, down from a 11.3 in October/

November to a 10.3 in January. The

dip could be ascribed in a large part

to a gain by the only other full-time

disco station in New York, WBLS-

FM, which climbed from a 3.1 in

October/November to a 3.8 in Janu-

ary. The gain by WBLS coincides

with the return of Frankie Crocker

But even with the gain of WBLS

the share of these two stations to-

gether only adds up to a 14.1 share,

down slightly from the combined

share of 14.4 in the October/No-

to afternoon drive time.

vember book.

WKTU actually lost a rating

audience shares.

All-talk KABC-AM maintained control of the top spot with a 6.8 share, up from a 6.5 for the October-November sweep in the 12 + share, Mondays through Sundays from 6 ing stations, KBIG-FM and KJOI-FM, came in second and third respectively with 6.2 and 5.8 shares. KBIG-FM increased from a 6.0 as did KJOI-AM from a 5.8.

Hard rock KMET-FM held onto fourth spot with a 4.8 share, down from a previous 4.9 followed by the all-news station KFWB-AM at a 4.7, up from 4.2. There was no position change with the first top five.

# BILLBOARD ARBITRON DJ RATING PERFORMANCE

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

# INDIANAPOLIS:

		Monday-F	riday 6 a.i	m10 a.m		
STATION CALL LETTERS	July- Aug. 77	Oct- Nov. 77	Jan Feb. 78	April- May 78	July- Aug. 78	STATION CALL LETTERS
WFBQ-FM	4.7	3.2	2.9	3.1	4.0	WFBQ-FM
Glory Jun	e Grien	s* Form	nat: AOR	superst	ars	
WFMS-FM	3.1	4.9	6.4	9.2	4.6	WFMS-FM
Bob Wise	•• For	mat: cou	intry			
WIBC-AM	22.9	24.3	23.3	27.0	29.3	WIBC-AM
Gary Tode	d Form	at: MOR				
WIFE-AM	6.1	7.6	5.7	3.8	5.0	WIFE-AM
Lee Loga	n <sup>eee</sup> F	ormat: c	ontempo	orary		
WIRE-AM	15.0	13.4	12.1	10.6	8.7	WIRE-AM
Bill Robin	son F	ormal: co	ountry			1
WNAP-FM	6.2	8.2	7.9	8.5	9.4	WNAP-FM
Chris Cor	nor F	ormat: A	OR			
WNDE-AM	6.7	5.7	6.7	6.6	6.8	WNDE-AM
Ron Jorda	anesso	Format	: top 40			
WTLC-FM	5.4	6.2	6.3	6.2	5.7	WTLC-FM
Roger Ho	lloway	Format:	black			
WXTZ-FM	9.5	10.1	13.0	10.4	10.4	WXTZ-FM
Scott Eva	ns For	mat: bea	autiful	1.2		

"Griens left in December and was succeeded by Jim Owon ""Wise started in October and was preceded by J.B. Cannon

\*\*\*Logan left in January. No replacement has been named

\*\*\*\* Jordan left in January and has been succeeded by Jim King

Then Laquidara asked Brodey to walk off the job Brodey agreed and left the building, leaving the station in the hands of operations manager Charlie Kendall.

Virtually the entire WBCN staff joined the strike, including all announcers-Laquidara, Brodey, Tracy Roach, Mark Parenteau and Matt Siegal-as well as news people, engineers, creative services and sales staff. Picketers with signs have marched outside the station to busy Boylston street every day, and a motorcade organized for Feb. 24 drew some 80 cars of supporters. An appeal to advertisers to boycott the station has resulted in perhaps as much as 90% of the station's ads being pulled.

In addition, Peter Wolf-leader of the J. Geils Band-has taken fullpage ads in the local press featuring an open letter to Michael Wiener. Speaking for not only the Geils Band but a number of Boston-based musicians, the letter expresses support for the strike and demanded that the band's taped endorsements be removed from the airwaves until the strike is over.

"Personally," Wolf writes, "as a former WBCN disk jockey and now as a listener, it saddens me that such estrangement between management and staff has occurred at a time when I feel the station was sounding better than ever."

The station has stayed on the air with the announcers who have crossed picket lines to keep WBCN broadcasting 24 hours a day. Some of them are employes of KOME-FM in San Jose and WIVY-FM in Jack-(Continued on page 37) a.m. to midnight. The sec

Two beautiful music, easy-listen-

The second all-news station, (Continued on page 34)

# BILLBOARD ARBITRON DJ RATING PERFORMANCE

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

# **HOUSTON-GALVESTON:**

		Monday-F	riday 6 a.	m10 a.m	L.	
STATION CALL LETTERS	July- Aug. 77	Oct Nov. 77	Jan Feb. 78	April- May 78	July- Aug. 78	STATION CALL LETTERS
KENR-AM	4.3	7.4	6.5	4.9	6.3	KENR-AM
Bill Bailey	Form	at: coun	try			
KIKK-FM	3.7	5.2	5.1	5.1	3.5	KIKK-FM
Charlie O	chs Fo	ormat: co	ountry			
KILT-AM	10.5	7.9	9.7	8.2	8.7	KILT-AM
Hudson &	Harriga	an Form	nat: top 4	10	11.2	a national a
KILT-FM	3.8	4.5	6.9	4.9	5.1	KILT-FM
Jay & Joll	y Forn	nat: AOR				
KMJQ-FM		7.1	5.5	7.1	9.4	KMJQ-FM
Harvey O.	• Form	nat: MOF	3			
KODA-FM	2.6	2.4	3.4	2.4	3.6	KODA-FM
Dan Sheld	ton®®	Format:	beautifu	1		1. 1 P
KQUE-FM	5.0	2.6	3.2	3.6	3.7	KQUE-FM
Mike Scol	t Form	at: MOR				TRANSING
KRBE-FM	5.3	5.1	7.7	8.2	9.0	KBRE-AM
Miles in th	ne Morn	ing For				A BURN
KYND-FM	7.5	7.4	6.2	8.1	7.7	KYND-FM
Gene Chr	usciel	Format:	and the second division of the second divisio	the second se		200

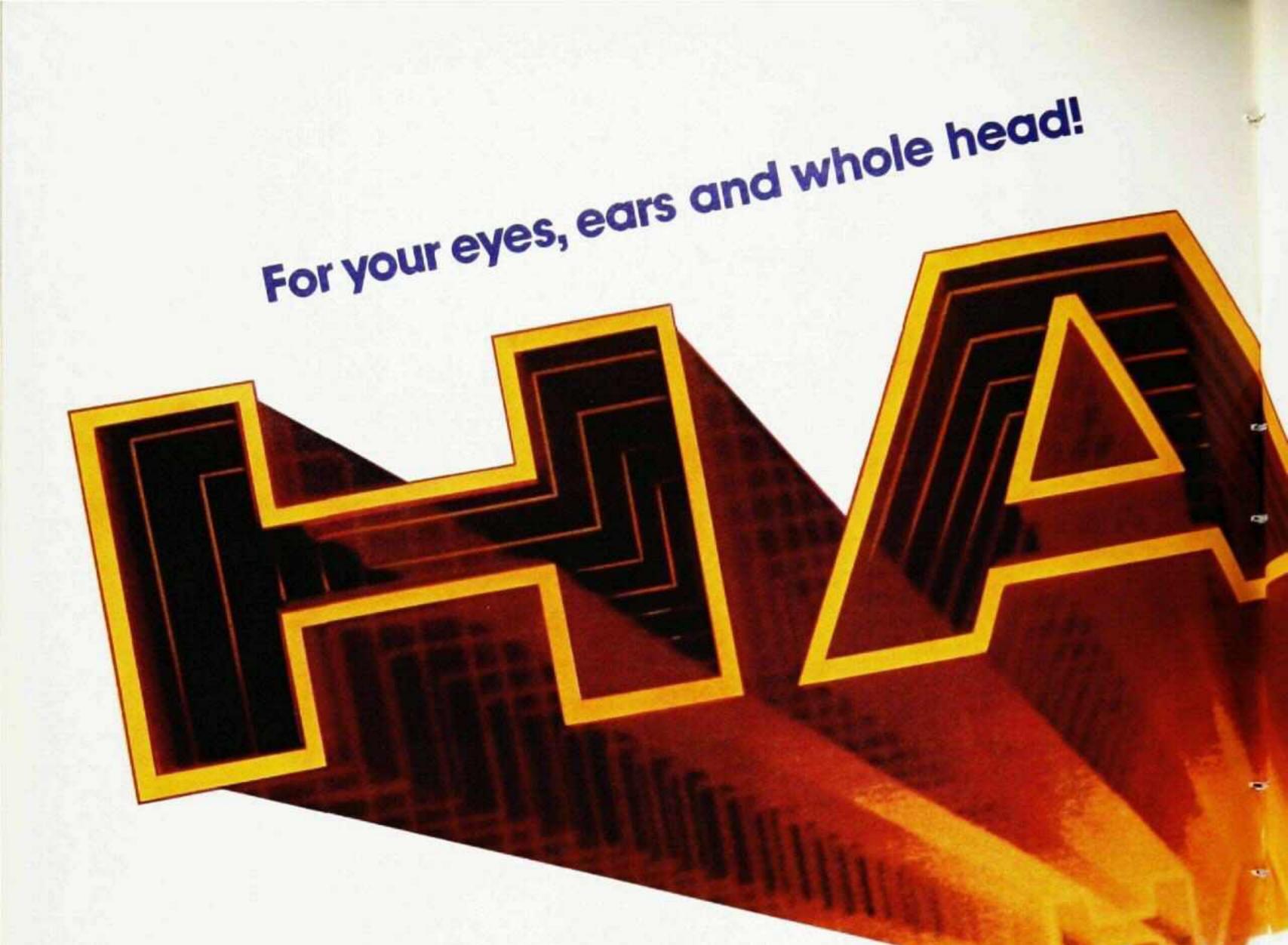
# Their name is Tycoon.



# Just call them electrifying.

"Tycoon." Their debut album. Produced by Robert John Lange. On Arista Records and Tapes.





# The rock motion picture soundtrack of '79 is here.

Arriving right on time to captivate a whole new generation, the all-new motion picture soundtrack, "Hair," will grow to platinum ranks just as the original cast recording did (now past the 3 million mark).

United Artists Pictures and RCA Records will be working closely on a major promotion that will include:

Movie Trailer For In-Store Use · Movie One-Sheets · Screenings · Trade Advertising Television Spots · Radio Spots · Consumer Print · Display Contests · Marketing Kits 3 x 3 Posters - Deluxe Light & Motion Display

# It's Here!

It's There! New York Premiere 3/12 Los Angeles Premiere 3/14

# It's Everywhere!

Atlanta Area **Buffalo** Area Atlanta 3/30 Buttalo 3,28 Albens 3 30 Nashville 4 13 Ithaca 3,28 Knoxville 4 6 Boston Area Boston 3/23 Danvers 3 23 Dedham 3/23 Natick 3/23 Woburn 3:23 Hartford 3.23 Brockton 3/28 New Haven 3/28 Westport 3,28 Lowrence 3/28 Steekonk 3/28 Worcester 3/28 Albany Area Colonie 3,28 St Charles 3:30 Rotterdam 3/28 La Salle 3:30 Holfman Est 3/38

Johnson City 3 28 Elmiter 3 28 De Witt 3 28 Rochester 3:28 Charlotte Area Charlotte 3:30 Raleigh 3:30 Winston-Salem 3.30 Greensbara 3 30 Favetteville 3.30 Chapel Hill 3 30 Chicago Area Chicage 3/21 Champaign 3:30 South Bend 3 30

Homewood 3 30 Merrilleville 3 30 Lackawanna 3/28 Cincinnati Area Lexington 3 30 Dallas Area Dallas 3 30 Houston 3:30 San Antonio 3 30 Ft Worth 3 30 Arlington 3 30 Austin 3 30 El Paso 3 30 Albuquerque 3 30 Denver Area Deriver 3:30

Salt Lake City 3 28

Des Moines 3 30

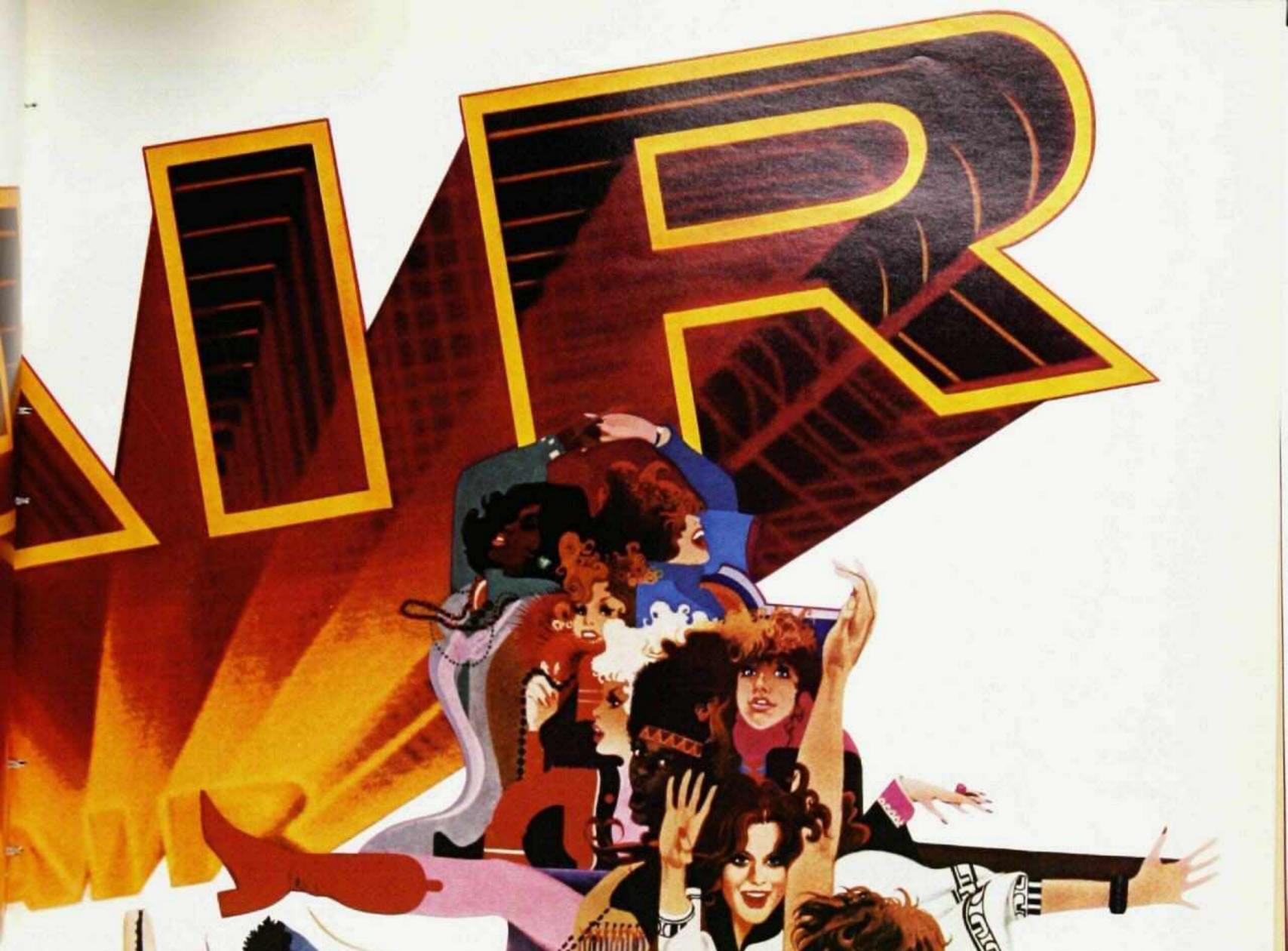
Cedar Falls 3 28

Des Moines Area

Omaha 3 30

Milan 3:28

Detroit Area Detroit 3/28 Flint 3 30 Ann Arbor 3 30 East Lansing 3/30 Grand Rapids 3 30 Kalamazoo 3 28 Saginaw 3/28 Indianapolis Area Indianapolis 3/30 Louisville 3 28 Evansville 3/30 Jacksonville Area Migmi 3/30 Pompano 3 30 Colorado Springs 3:30 W Palm Beach 3:30 Orlanda 3/30 Tampa 3 30 St Petersburg 3/30 Daytona 3 30 Jacksonville 3/30 Gainesville 3/30



### Kansas City Area Kansas City 3 28 Memphis Area Memphis 3/30 Little Rock 3/30 Jackson 3/30 Milwaukee Area Milwaukee 4/6 Minneapolis Area Minneapolis 3/30 St Paul 3 30 Maplewood 3/30 Duluth 3/30 Bismarck 3/30 Oklahoma City Area Pittsburgh Area Oklahoma City 3/28 Lubbock 3/28 Tulsa 3/28 Philadelphia Area Philadelphia 3/28 Harrisburg 3/28 Comp Hill 3/28

Eric 3/28

Springfield 3/28 Ventrior 3 28 Granite City 3/28 Lancaster 3:28 San Francisco Area Vineland 4,11 San Francisco 3/28 Williamsport 3/28 Visalia 3/28 Scranton 3/28 San Jose 3/28 Wilkes-Barre 3/28 Fresho 3/28 Santa Rosa 3/28 Pottsville 4/11 Moorestown 3/28 Modesto 3/28 Lowrenceville 3/28 Carmel 3/28 Fairless Hills 3/28 Reno/Sparks 3/28 King of Prussia 3/28 Sacramento 3/28 Claymont 3/28 Santa Cruz 3/28 Stockton 3/28 Allentown 3/28 Reading 3/28 Berkeley 3/28 Seattle Area Pittsburgh 3/28 Seattle 3/28 Monroeville 3/28 Portland 3/28 Greensburg 3/28 Eugene 3/28 Washington, D.C. Area Monaca 3/28 Baltimore 3/28 Morgantown 3/28 Hagerstown 4/4 Washington, D.C. 3/28 Johnstown 3/28

#### St. Louis Area St Louis 3/30

2-Repord Set

RGЛE

CBL2-3274

# Radio-TV Programming

# BILLBOARD ARBITRON DJ RATING PERFORMANCE

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

# KANSAS CITY:

		Monday-F	riday 6 a	m10 a.m	N.				
STATION CALL LETTERS	July- Aug. 77	OcL- Nov. 77	Jan Feb. 78	April- May 78	July- Aug. 78	STATION CALL LETTERS			
KBEQ-FM	7.6	5.1	7.5	8.0	6.5	KBEQ-FM			
Chris Kay	e <sup>®</sup> Fo	mat: Top	o 40						
KCEZ-FM	3.3	4.5	4.0	5.4	6.2	KCEZ-FM			
Larry Dun	bar Fo	rmat: be	autiful						
KCKN-AF	11.5	8.1	9.0	6.3	6.8	KCKN-AF			
John Lesi	ie For	mat: cou	ntry						
KCMO-AM	8.8	12.2	8.2	10.2	10.6	KCMO-AN			
Jim Londe	on** F	ormat: c	ontempo	orary					
KMBR-FM	9.4	9.6	9.1	9.0	9.8	KMBR-FN			
Jim Welch	Form	at: beau	tiful						
KMBZ-AM	14.4	17.9	16.1	20.7	15.0	KMBZ-AN			
Curt Merz	Form	at: MOR							
WDAF-AM	7.0	8.1	12.6	11.0	13.6	WDAF-AN			
Jim Tyler	Forma	it: countr	ý						
WHB-AM	7.4	6.5	8.1	8.0	5.3	WHB-AM			
Don Burns	s*** F	ormat: T	op 40						

\*Kaye started in October. He was preceded by J.C. Chelman \*\*London started in July. He was preceded by Jim Moore and Bill Grigsby \*\*\*Burns left in February and was succeeded by Dan Donovan

# **Brazilians Feted By TV Group**

NEW YORK—More than 2,000 persons turned out for an International Council of the National Academy of TV Arts & Sciences fete for Brazilian broadcasting and Rede a couple of numbers from the show.

A smaller gathering then moved to the ballroom of the Plaza Hotel where Sergio Mendes and Brazil '88 entertained after dinner. Brazilian soccer star Pele and the star of "Dona Flors," Sonia Braga, were among the guests.

# Western Music Still Heard On Two N.Y. FMs

NEW YORK - There's lots of country music programmed on radio, but one can hardly find the second half of what used to be known as country and western.

Itur western music is alive in an unlikely radio market: New York. Thanks to devoted western music enthusiast Paul Aaron western music is alive and well on not one, but two non-commercial New York stations: listener-supported WBAI-FM and Columbia University's WKCR-FM.

"I do the nation's only legitimate all-western music show broadcasting on a weekly basis," says Aaron. He's on each Sunday from 2 to 4 p.m. on WKCR with a show known as "Cowboy Joe's Radio Ranch" which opens with "Ragtime Cowboy Joe," a favorite of Aaron's - he owns more than 50 recorded versions.

He also has a monthly show on WBAI known as "Prairie Echoes," which he hopes to expand to a weekly basis. And he's also done some National Public Radio programming. An interview with Aaron Latham, author of "The Urban Cowboy," which is to be made into a film starring. John Travolta, won him a spot on NPR's "All Things Considered."

What specifically does Aaron play? Bob Wills and his Texas Playboys are Aaron's favorite. But he also includes Gene Autry. Hank Williams, the Sons of the Pioneers and "a lot of obscure stuff from the 1940s."

Aaron has won considerable recognition for his support of western music. His most recent award was being named a "cowboy" by Wyoming governor Ed Herschler. He has also been cited by the Cowboy Hall of Fame in Oklaboma City.



Song Search: More than 1,000 song entries surround judges selecting the winners in WFBQ-FM/Karma Records' "Homegrown Album" competition.

# Album By WFBQ & Karma

INDIANAPOLIS Eleven Indiana rock bands have been selected to make a commercial recording in a contest sponsored by WFBQ-FM and the Karma Records chain. Prize winners have their tunes appearing on a new "Homegrown Album Project" release, listing at \$2.95 and being shipped to stores this month.

Sponsors of the competition, who screened more than 1,000 tape submissions, promises greater support at the marketplace for the LP than similar contest albums have had. Special pre-pack display kits featuring album jackets and posters will accompany shipments, according to John Valant of Karma Records, listed as the album's executive producer.

As in similar competitions, bands could not be under recording contract to qualify Radio stations in other markets have produced albums, but not with the joint sponsorship of a retail web. Both the Karma The 11 winners were selected by a panel of recording industry executives, after radio stations throughout \* Indiana aired PSA's soliciting entries. The Karma Records operation, owned by Father's and Sun's onestop, Indianapolis, is taking an equal hand with WFBQ in producing.

Time was booked for the bands at Neon Cornfield, a 16-track Indianapolis recording studio. Each of the songs was recorded to ensure sonic high quality and uniformity.

A series of inexpensively priced "Hometown" concerts to feature all winning bands also is set as part of the promotion.

# Arbitron Looks At Los Angeles

Continued from page 30

34

Globo, Brazil's television network. While the crowd filled Avery Fisher Hall at Lincoln Center the star of "Sarava," the Broadway show based on the Brazilian film "The Two Husbands Of Dona Flors" sang

BOAR

The academy salutes a country each year. Last year Switzerland was honored name and station call letters appear on the album cover.

All eight chain outlets will stock and promote the release. Karma also is shipping the album to retailers in 11 other markets, reports Valant. KNX-AM, jumping from a 3.0 to a 4.6 share, replaced KLAC-AM, a country outlet, which dropped to a 2.7 share out of the top 10 to 11th place.

Disco formatted KUTE-FM jumped from a 2.6 to a 3.6 share, settling just behind KNX-AM. This with a climb by KIIS-FM, also in a disco format, from 2.1 to 2.6 indicates a growing popularity for disco in this market.

KRTH-FM, which plays oldies as well as current hits, placed eighth with a 3.5 share, up from a 3.0 while KLOS-FM broke into the top 10 at a 2.8 share, up from a 2.4 with its hard rock format.

And black station KDAY-AM completed the top 10 stations in the Los Angeles metropolitan market with a 2.7 share, up from a 2.5 in the last book. The Santa Monica station plays r&b, soul and early hit records in a crossover vein.

Bill Stevens, program director at KUTE-FM, attributes the station's highest-ever rating for the serious turnaround to the disco format about six months ago

"We were formerly an AOR, black music station which went disco about a year ago and got serious about the new format six months back," says Stevens. "We had our best cume ever at 713,000."

Stevens cites the new logo, "Disco Los Angeles, KUTE 102 FM" as a help to the new ratings improvement in the advance sweep.

# Second Lang LP

MINNEAPOLIS — Waterhouse Records, based here, is releasing Peter Lang's second LP, "Back To The Wall " Lang, an acoustic folk guitarist, is being pushed by Waterhouse for AOR, adult contemporary and free-form airplaypyrighted material

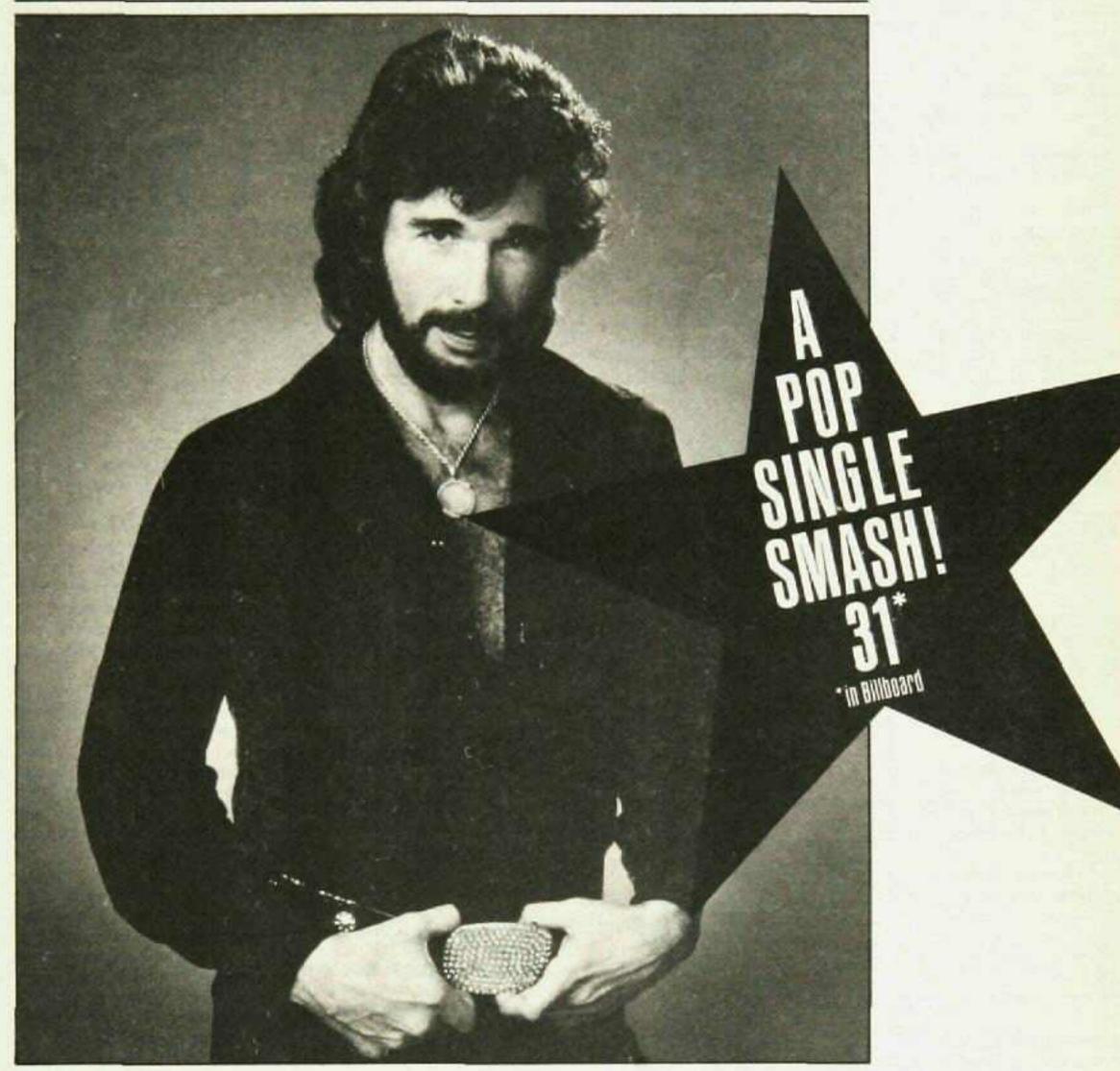
<b>BILLBOARD ARBITRON RATIN</b>	<b>NGS</b>
---------------------------------	------------

A computation of October/November Arbitron reports combining 85 markets listing formats based on metro average quarter and share figures for Monday to Sunday 6 a.m. to midnight. All figures are reported to the nearest 100 people.

	AVERAGE QUARTER HOUR-METRO SURVEY AREA									1	SHARES-METRO SURVEY AREA													
FORMATS	TOTAL	TOTAL	_	-	MEN	1			V	OM	EN		TEENS		TUTAL		M	EN			wor	MEN		100
	PERSONS 12+	PERSONS 18+	18- 24	25- 34	35- 44	45- 54	55- 64	18- 24	25- 34	35- 44	45- 54	55. 64	12- 17	FORMATS	PERSONS 12+	18- 24 %	25- 34 %	35- 44 %	45- 54 %	18- 24 3-	25- 34 %	35- 44 %	45- 54	12
AOR	10766	8288	3108	1584	185	71	35	2031	849	168	89	48	2558	ADR	5.49	5.73	1.21	1.42	67	11.33	4.17	1.45	49	11.0
BEAUTIFUL	25988	25706	432	146R	1878	2493	2630	751	1835	2340	3362	3389	282	BEAUTIFUL	3.60	3.62	9.54	6.09	.03	5.46	1.27	7.74	3.61	20
BIG BAND	295	295	2	9	17	58	41	4	6	15	30	33	0	BLACK	4.22	5.07	3.63	3.22	2.17	5.67	4.67	4.55	3.60	
BLACK	807Z	6330	916	873	412	249	155	1141	1037	548	418	235	1742	CLASSICAL	75	28	71	1.25	1.56	36	58	-90	93	1.00
CLASSICAL	2493	2464	83	242	328	343	185	59	176	199	199	132	29	CONTEMP	6.32	3.70	18.43	.85	7.76	5.30	11.28	3.08	8.79	1100
CONTEMP	26280	29664	2972	3162	1439	690	473	3732	3672	1816	957	124	5616	COUNTRY	9.94	4.78	10.77	6.32	5.45	4.36	9.88	2.68	39	1
COUNTRY	12018	11518	445	1265	1484	1205	726	571	1215	1321	1067	963	400	DISCO	87	1.61	1.23	55	18	1.67	1.88	.62	31	1
DISCO	5331	4170	799	697	276	95	25	956	688	308	201	40	1161	MELLOW	1.55	2.27	3.08	1.06	.26	3.93	3.12	1.19	.68	
ETHNIC	254	254	7	18	6	23	29	12	23	14	23	15	0	MOR	3.08	5.96	74	6.50	9.55	7.87	1.32	4.80	8.25	5
JATZ.	919	881	135	221	100	66	19	38	91	73	55	22	38	NEWS	2.79	62	1.88	2.74	4.56	- 46	1.01	1.79	3.42	
MELLOW	3090	2908	410	615	167	53	20	676	627	200	85	27	182	OLDIES	78	89	1.30	.89	58	1.10	1.45	.62	55	
MOR	28469	19754	862	1806	1787	1788	1444	1016	1873	1783	1977	1825	715	PROS BOCK	1.51	5.14	2.60	51	27	2.83	1.31	.63	39	175
NEWS	9293	9134	170	596	656	852	1110	150	428	441	1664	1055	159	RELIGIOUS	.99	61	63	56	.76	52	99	1.21	1.25	
OLDIES	2078	1946	205	432	175	95	50	272	426	115	87	38	132	SPANISH	0.46	56	83	1.72	1.50	1.21	2.10	2.53	2.35	
PROG ROCK	3107	2724	950	667	68	21	16	528	300	64	43	22	383	TALK	129.8	1.54	- 34	97	1.45	15	56	1.25	2.21	1 2
RELIGIOUS	1296	1268	61	113	50	64	70	10	153	100	125	156	28	TOP 40	714.8	8.57	31	8.50	5.30	2.83	122			1.
PANISH	3351	3240	128	283	308	170	125	246	495	533	381	208	111		1.1-14	max		10.000	3.00	1.01	9.42	6.50	3.76	11
TALK	6310	6252	104	351	321	544	507	56	199	398	714	901	58					K 1	8					1
TUP CO	8125	6292	12251	922	255	165	0.6	1362	1017	380	253	151	2841								1			

power average country over such as a proposed in faund one rates

# "EVERY WHICH WAY BUT LOOSE" BY EDDIE RABBITT [E-45554]



# ON ELEKTRA RECORDS AND TAPES

# THE SOUNDTRACK MUSIC FROM CLINT EASTWOOD'S Every Which Way But Loose



PRODUCED BY SNUFF GARRETT For The Malpasa Company And Garrett Music Enterprises

CLINT EAST WOOD III A MALPASO COMPANY FILM "EVERY WHICH WAY BUT LOOSE" Constanting SONDRA LOCKE - GEOFFRET LEWIS - REVENUE D'ANGELD and RUTH GORDON on An Without by JEREMT JOE KRONSNERG - Produced by ROBIET Date: T- Diversed by JAMES FARGO - FAMAVISION' Color by DELUXE" - Diversed by WARNEE BROS © A WARNEE COMMANDALICATIONS COMPANY



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# Radio-TV Programming

# Vox Jox

## By DOUG HALL

NEW YORK-ABC's FM in Houston, KAUM, which has been gradually moving from an AOR to a Top 40 format, has a new on-air lineup and is looking for a p.d.

The p.d.'s job opened up when operations director Corinne Baldassano was dropped. The new lineup includes Joe Sasso, from ABC's WXYZ-AM Detroit, from 6 to 10 a.m.; John "Guadalupe" Jenkins, from KXYZ-AM Houston, before ABC sold it, from 10 a.m. to 2 p.m.; Kevin O'Neill, from WGAR-AM Cleveland, from 2 to 6 p.m.; Howard Hoffman, from WPRO-AM Providence and Billboard's award-winning medium market air personality for rock formats, on from 6 to 10 p.m.; Rick Lambert from 10 p.m. to 2 a.m.; and Jay Sorrentino, from KRBE-FM Houston, from 2 to 6 a.m.

The station's music director Leslie Raboy is not expected to move up.

WPIX-FM New York is cranking up a \$200,000 promotion budget to promote its new "pure rock 'n' roll" concept. Ads will picture a couple shown from mid-thigh to waist wearing jeans with red "Pix" patches which will be given away. The station has several new features including Mark Simone's "Simone Phone," which runs Sunday from 8 a.m. to noon. Simone between records takes calls from listeners for several formats: "What Do You Do" over-the-phone talent auditions, "What's Your Problem," "Dial-A-Date"—Mark matches up male and female callers—and "Insult A DJ."

\* \* \*

Susan Lee is named music director of WOMN-AM New Haven. She comes to the station from WELI-AM and WYBC-FM New Haven. WDON-AM Washington is switching from oldies to contemporary with heavy doses of disco. Davey Jones has joined the station in morning drive from WMOD-AM Cocoa Beach, Fla., and Barry Richard comes on board from WJLA-TVwhere he hosted a disco show-to do afternoon drive. The station expects to increase power from 1 to 5kw within the next 30 to 45 days. The station is also looking for midday and weekend jocks.

\* \*

Sonny Fox is out as p.d. at WYSP-FM Philadelphia. No successor has been named. ... WDJF-FM Westport, Conn., which had been mellow with some jazz, has gone AOR and Rod Ross has taken over programming duties. He also does morning drive. Elliot Jacoby has joined the

Country Music Is Top U.S. Format: Arbitron Survey

Continued from page 1

2,628,000. This is followed by beautiful music with 2,598,800,

Country is also the top format with men 25-34 with a 10.77 who as their second choice pick contemporary for a 10.43 share. MOR scores as number one with men 18-24, 6.96 share; men 35-44, 6.50; and men 45-54, 9.55. Women 18-24 pick AOR for an 11.33 share followed by MOR with a 7.82. Contemporary scores with women 25-34 and 45-54. the 25-34 group give it an 11.28 and the older group gives it an 8.79. Beautiful music is tops with women 35-44 who go for it by a 7.74 share.

station from WLIR-FM Garden City, N.Y., to do afternoon drive.

Steve O'Brien has joined NBC's WYNY-FM (Y-97) to handle afternoon drive. O'Brien claims to be the only jock in New York who has worked at ABC, CBS and now NBC. He comes to his new job after five years at WABC-AM.

\* \*

Adele is leaving the all-night shift at WAKY-AM Louisville and will be succeeded by Chuck Jackson.... Wes Cunningham is now music director at KCKN-AM-FM. Cunningham also handles the 3 to 7 p.m. show....KMEL-FM will simulcast the tv show "Wings Over The World" starring Paul McCartney.

Beau Matthews has been named p.d. and jock at KOAQ-FM Denver (Q-103). Matthews returns to Denver from Lexington. Ky., where he was p.d. and research director at WKQQ/WBLD. Bang recording artist Alex Taylor recently visited WTHO-AM Thomson, Ga. WLOX-AM Biloxi, Miss., is shifting from contemporary to disco at nights from 7 p.m. to midnight. The jock for this show will be Kevin Michaels.

\* \* \*

New Billboard West Coast radio reporter Hanford Searl reports that John Potter of WTVN-AM Columbus. Ohio, has been honored with the Chuck E. Selby Memorial Community Service Award for his work with various civic groups. Changes at WTBQ-AM include new ownership by polka bandleader Jimmy Sturr Jr. Dick Anderson is the new p.d. and music director. He succeeds Dick Wells.



LEADERS CONFER—National Telecommunications & Information Administration chief Henry Geller, left, and Rep. Lionel Van Deerlin (D-Calif.), chairman of the House Communications Subcommittee put their heads together in Washington to discuss deregulation of radio during a rally Feb. 28 of nearly 300 broadcasters.

# The Legal Side

#### By RICHARD E. WILEY, Partner, Kirkland & Ellis Former Chairman, Federal Communications Commission

On Feb. 12 the entire nine-member Court of Appeals for the District of Columbia heard arguments concerning the propriety of government regulation of radio entertainment formats. For the FCC, the broadcast industry and others (including this writer) who favor freedom of format choice and change in the marketplace, it did not appear to be a good day.

The arguments in court focused on an FCC proceeding which concluded that regulation would "chill" innovation and creativity in the development of specialized formats and would contravene the First tinctive formats do not end with comparison of playlists at various stations within a market.

Members of the listening public understand and appreciate differences even between middle of the road stations which largely play the same records and which seem identical on any mathematically quantifiable basis. As former Commissioner Robinson has stated:

"What makes one format unique makes all formats unique ... questions of pacing and style, the personalities of on-the-air talent both individually and in combination with one another all contribute to those fugative values that radio people call a station's 'sound' and that citizens' groups (and alas, appellate judges) call format." This entanglement in a "web of subjectivity" is, of course, a classic problem which has long vexed those who would assume the role of a censor. As Alexis de Tocqueville pointed out in his great treatise on "Democracy in America," "the subtlety of human language perpetually eludes judicial analysis (and) offenses of this nature somebow slip through the fingers of those who try to grasp them." It is obvious that administrators can successfully grapple with such a problem only by acting on the basis of their own subjective evaluation of the formats or "sounds" in question. In my opinion, however, such regulatory intervention in the marketplace is inconsistent with the fundamental principles which undergird our system of broadcasting: free speech and competitive, free enterprise. Moreover, I am unconvinced that governmental involvement in the selection of entertainment formats will lead to greater diversity and public service. Instead, it may lead to increased programming conformity, and a general unwillingness on the part of broadcasters to experiment with new and creative formats. Unfortunately, based on comments from the bench during the recent arguments, some members of the Court of Appeals appear to see this issue in a considerably different light. Thus, the FCC (and the broadcast industry) may have to be prepared for a difficult and protracted battle, perhaps even to the Supreme Court, in order to vindicate the ideal that programming decisions should be made in a free marketplace and not be dictated by bureaucrats or even judges.

MOR with 2,046,900, country with 1,201,800, AOR with 1,076,600. Top 40 with 913,900, all-news with 929,300, black with 807,200, talk with 631,000, and disco with 533,100.

In the share colums AOR comes in with a 5.49 share followed by black with 4.22. Beautiful music is next with 3.60, then MOR with 3.08 and all-news with 2.79.

Except for WKTU-FM New York, disco was hardly underway on radio during October/November and as a result it only scores a .87 but it was already showing promise with teens for a 1.78 share, among men 18-24 for a 1.61, and among women 18-24 for a 1.67.

The most popular format among teens is, not surprisingly, Top 40, which scores a 11.18 share. This is closely followed by AOR with a 11.09 and contemporary with a 10.89.

# THE ELECTRIC WEENIE

Radio's most popular DJ Personality Gag Sheet since 1970, gets letters

GERRY MARSHALL, WRFC: "Athens really eating up the morning show and I have the Weenie to thank. Nice phone response from Senior Citizens to College kids (U of Ga)."

GARY GREER, CFOR: "Sign me up for another year. BBM figures just released give me 43% increase in adults qtr hrs 4-7 PM, how can you argue with numbers like that?"

For free samples of the greatest gag service in the world (Ganada included) write

# The Electric Weenle

660 N. Mashta Drive Key Biscayne, FL 33149 The black formats score heaviest with teens for an 8.05, followed by women 18-24 for a 6.67.

Classical music is a favorite among older men. The 45-54 age group give it a 1.66, while the 35-44 go for it with a 1.25 share. Women like classical music considerably less with the 45-54 age group giving it a .94.

Country doesn't do as well with women as men either. Its strongest age group among the feminine demographics is women 25-34 with a 9.88.

The mellow sound is strongest with women 18-24. It scores a 3.93 share verses a 2.27 among men of this age.

Progressive rock gets the highest share among men 18-24 for a 5.14, while the highest share among women is the same age, but the number is only 2.83.

Spanish is strongest among women 35-44; 2.53 and religious is strongest among women also, 45-55, 1.25.

A full chart of these figures is included on the radio-ty programming pages.

# For the Record

LOS ANGELES-WRQX in Washington, D.C., should have been identified in Billboard's March 3 issue as an FM station.

# Bubbling Under The HOT 100

- 101-LIWING ON A DREAM, Sea Level, Capricorn 0312
- 102-STAR CRUISIN', Greg Diamond, Marlin 3329
- 103-DISCO TO GO; Brides Of Funkenstein, At lantic 3498
- 104-DANCIN' IN THE STREETS, Boney M, Sire 1036
- 105-LAST NIGHT I WROTE A LETTER, Starz, Capitol 54298
- 106-A FUNKY SPACE REINCARNATION, Marvin Gaye, Tamla 54298
- 107-JUST THE WAY YOU ARE, Barry White, 20th Century 2395
- 108-I DON'T WANT ANYBODY ELSE, Narada Michael Walden, Atlantic 3541
- 109-KEEP YOUR BODY WORKIN', Rieer, Atlan tic 3559
- 110-SATURDAY NIGHT, SUNDAY MORNING, Thelma Houston, Tamia 54297



- 201-DESMONE, CHILD & ROUGE, Capitol SW 11908
- 202-BEE BOB DELUXE, Best And Rest Of Bee Bop Deluxe, Harvest SW 11870
- 203-FM, Black Noise, Visa 7007
- 204-TRILLION, Epic IE 35460
- 205-GREGG DIAMOND, Bionic Boogie, Polydor PD1 6123
- 206-LIVINGSTON TAYLOR, 3-Way Mirror, Epic JE 35540
- 207-DELLS, Face To Face, ABC AA 1113
- 208-MARILYN SCOTT, Dreams Of Tomorrow, Atco SO 38109
- 209-MOULIN ROUGE, ABC AA 1120
- 210-TANTRUM, Ovation 4735

In light of this conclusion, the Commission (during my tenure as Chairman) asked the court to reconsider its decision in Citizens Committee to Save WEFM, Inc. v. FCC, 506 F.2d 246 (D.C. Cir. 1974) that the agency has a duty to miximize the "diversity" of entertainment formats in each community.

The WEFM decision provided that, where a purchaser of a station proposes to change its existing format despite a public protest that the change would eliminate a format not otherwise available in the market, the commission must hold an evidentiary hearing to determine whether the public interest would be served by the proposed change in ownership.

This hearing requirement could be avoided where the evidence clearly indicated that the existing format was not "unique" or was not financially viable.

The question of the uniqueness of particular formats raises serious practical problems for any regulator or licensee who seeks to carry out the court's mandate. No clear or objective basis exists for defining what constitutes a distinctive format.

The Court of Appeals has made this inherently difficult task almost unbelievably complex by refusing to accept broadly defined categories, such as "rock music" or "classical music." Instead, it has required the Commission to distinguish progressive rock music from other forms of rock, Citizens Committee to Keep Progressive Rock v. FCC, 478 F.2d 926 (D.C. Cir. 1973), and, in WEFM, stated that distinctions might have to be made between 19th century and 20th century classical music.

Unfortunately, the problems involved in the identification of dis-

#### BMI Agrees On New Radio Fees • Continued from page 3

The blanket license has been simplified by increasing the optional standard deduction to 17% for the first four years and to 18% in 1983. As a result it is expected that more stations will use this standard deduction method.

The per program license, which was practically never used because of complex and detailed reporting requirements concerning both the compositions and the revenue derived, has also been simplified. Under the new contract reporting requirements have been simplified to four weeks a year.

The fee will now be 4% of gross revenue of programming periods using BMI compositions, subject to a monthly fee of four times the station's highest one-minute card rate.

There will be no additional fee or reporting with respect to commercial jingles, themes or signatures, bridge, cue or background music or music incidental to a public or sports event. This new approach will be of great benefit to all-news and talk stations.

The new contract also extended the terms and conditions of the last contract from Dec. 31, 1977 to Dec. 31, 1978 keeping all terms and conditions without change for that period.

# WBCN-FM Employes

Continued from page 30

sonville, Fla., both stations also owned by Wiener.

Along with Charlie Kendall, those filling in for the striking announcers include Scott Sherwood and Jim

# Radio-TV Programming\_\_\_\_\_ 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.

#### **BUFFALO** OCTOBER-NOVEMBER 1978

		AVER	AGE	EQU	ARTE	RHC	UR-	MET	ROS	SURV	EYA	REA				SH	ARE	S-M	ETR	o su	RVE	Y AR	EA	
ALL SIL	TETAL	TOTAL			MEN				W	OME	N		TEENS		TOTAL		M	EN			WO	MEN		TEERS
FORMATS	/ER10#5	10,70,00,00	18- 24	25- 34	35- 44	45- 54	55- 64	18- 24	25- 34	35- 44	45- 54	55- 64	12- 17	FORMATS	PERSONS 12+ %	18- 24 %	25- 34 %	35- 44 %	45- 54 %	18- 24 %	25- 34 %	35- 44 *	45- 54 %	12- 17 %
ADR	213	125	41	45	6	3	1	33	23	.11	4	2	58	ADR	12.7	36.6	20.4	5.9	2.7	23.4	16.2	7.5	3.0	34.8
MEAUTIFUL	244	243	1	9	11	18	30	4	23	15	41	44	1	RENITIEUL	14.5	0.9	6.6	10.8	16.4	2.8	15.2	10.3	30.8	0.6
HACK	82	52	12	11	2	2	7	6	5	12	z	2	20	BLACK	4.9	10.8	8.0	2.0	1.8	4.2	3.5	8.2	1.5	12.0
CONTEMP	102	76	16	12	3	Z	1	27	8	3	Z	0	26	CONTEMP	6.0	14.3	8.7	3.0	1.8	19.2	5.6	2.1	1.5	15.6
COUNTRY	90	89	1	10	1	12	4	5	14	17	6	5	1	COUNTRY	5.4	0.9	7.3	8.9	10.9	3.5	9.9	11.6	4.6	0.6
MDR	509	490	12	29	41	40	34	20	34	51	48	73	19	MOR	30.2	10.8	21.1	40.1	35.4	14.1	23.9	34.9	36.1	11.4
PROS NOCK	17	14	3	2	1	0	0	5	1	0	0	0	3	PROG RUCK	1.0	2.7	1.5	1.0	0.0	3.5	.7	0.0	0.0	1.8
RELIGIOUS	17	16	0	0	2	1	0	0	2	0	4	2	1	REJGIOUS	1.0	0.0	0.0	2.0	0.9	0.0	1.4	0.0	3.0	0.5
TOP-M	236	199	14	24	12	17	13	29	25	20	13	10	37	TOP 40	14.0	12.5	17.5	11.8	15.4	20.6	17.6	12.7	9.8	22.2

### **DES MOINES** OCTOBER-NOVEMBER 1978

		AVER	AGI	EQU	ARTE	RHO	DUR-	MET	ROS	SURV	EYA	REA		250 1		SH	ARE	S-M	ETR	osu	RVE	Y AR	EA	
FORMATS	TOTAL	TOTAL			MEN				W	OME	N	i.	TEEMS	C. Carlon	TOTAL		M	EN			wo	MEN		TER
	and the second second	PERSONS 18+	18- 24	25- 34	35- 44	45- 54	55- 64	18- 24	25- 34	35- 44	45- 54	55- 64	12- 17	FORMATS	18- 24 %	25- 34 %	35- 44 %	45- 54 %	18- 24 %	25- 34 %	35- 44 %	45- 54 %	100220	
ADR	39	33	10	1	2	1	0	10	z	1	0	0	6	AM	10.8	30.3	18.0	17	5.0	15.7	5.2	3.7	0.0	16.2
REALTIFIC.	45	46	0	5	4	3	3	z	5	6	6	7	0	BERHITER	12.6	0.0	12.8	15.4	15.0	7.1	12.9	22.2	27.3	0.0
CONTEMP	51	64	15		4	0	1	14	16	5	0	1	27	CONTEMP	25.1	45.5	20.5	15.4	0.0	50.0	41.1	18.2	0.0	72.9
COUNTRY	54	52	1	1	8	5	5	1	6	7	4	5	2	COUNTRY	14.9	3.0	17.9	30.8	25.0	3.6	15.4	25.9	18.2	5.4
MON .	108	106	7	9	6	10	9	0	8	7	11	11	2	MOR	29.7	21.3	23.0	23.1	50.0	0.0	20.5	25.9	50.0	5.4

## FT. LAUDERDALE-HOLLYWOOD OCTOBER-NOVEMBER 1978

AVERAGE QUARTER HOUR-METRO SURVEY AREA

SHARES-METRO SURVEY AREA

MARCH 17, 1979 BILLBOARD

37

Dunlop of WIVY, Michael Hunter of KOME and Bob Gallow, formerly of KWST in Los Angeles.

Wiener's contention is that WBCN has been overstaffed and mismanaged, and he defends his actions as the result of "a complete and detailed evaluation" of the station personnel.

"Hemisphere Broadcasting has offered to maintain as a nucleus the professional on-the-air staff, your favorite on-the-air talents," Wiener stated in an announcement aired shortly after the strike commenced. "We hope they will return."

But besides being graceless in his manner of taking over the station, Wiener seems to have overlooked certain crucial realities. One is the strength of the WBCN union, Local 262, which represents not only onthe-air talent but everyone who works at the station. And the other is WBCN's fierce community support, its unique status, its independencein short, its history.

WBCN was one of the first freeform rock stations in the country and became a model for progressive radio in the late '60s and early '70s. Although it experienced a decline a few years ago and was overtaken in the ratings by WCOE-FM, WBCN had shown signs of regaining its former strength.

#### N.Y. WKTU

Continued from page 30

ABC's FM AOR WPLJ climbed from a 3.3 to a 3.6. New York's jazz station, WRVR-FM went from a 1.3 to a 1.1, while WPIX-FM, gave up 1.1 to a .9. WPIX was into its new "pure" rock 'n' roll for only three days of the rating period, but this isn't a radical departure from the station's long-standing album format.

																								-
BR AL	TOTAL	TOTAL			MEN		-		W	OME	N		TERS	ALC: NOT	TOTAL		M	EN			WO	MEN		1田
FORMATS	PEASONS 12+	and the second se	18- 25- 35- 45- 55- 18- 25- 35- 45- 55- 12- F4	FORMATS	PERSONS 12+	18- 24 %	25- 34 %	35. 44 %	45- 54 %	18- 24 %	25- 34 %	35. 44 %	45. 54 %	12										
ADB	85	Π	24	27	1	0	3	14	1	0	0	1	7	ADN	6.5	26.1	27.5	1.3	0.0	14.5	7.0	0.0	0.0	1.
BEAUTIFUL	325	325	Z	1	23	36	27	12	17	20	26	64	0	NEAUTIFUL	24.9	2.2	1.0	28.9	48.0	12.5	16.8	26.3	27.9	0.1
HE SAND	17	17	0	1	0	1	6	0	0	Z	0	2	0	BIE BAND	13	0.0	1.0	0.0	1.1	0.0	0.0	2.6	0.0	0.
RUNCK	38	27	0	3	2	0	1	12	0	5	1	1	11	BLACK	2.9	0.0	3.1	2.5	0.0	12.5	0.0	6.6	1.1	11.
ANSKAL	34	33	0	0	1	3	7	0	1	0	5	1	- 1	CLASSICAL	2.6	8.0	0.0	1.3	4.0	0.0	1.0	0.0	5.4	11
COM TEMP	51	40	4		4	0	0	6	9	2	1	5	12	CONTENP	3.9	4.4	8.2	5.0	0.0	6.2	9.0	2.6	1.1	12
COUNTRY	63	62	0	3	13	1	9	1.	3	6	7	7	1	COUNTRY	4.8	0.0	3.0	16.3	9.4	1.0	3.0	7.8	7.5	1.
DISCO	22	22	1	3	0	0	0	T	2	0	3	1	0	01300	1.7	1.1	3.1	0.0	0.0	7.3	2.0	0.0	LI	0.
MELOW	45	44	10	6	1	1	0	12	9	5	0	0	1	WELLOW	3.4	10.9	6.1	1.3	1.2	125	8.9	5.6	8.0	11
	220	216	1	10	19	14	14	9	17	15	34	19	4	-	16.9	7.6	10.1	23.9	18.7	9.4	16.9	19.7	36.6	4.1
NEWS .	Π	75	1	2	3	4	8	0	1	1	- 6	10	z	AENS	5.9	1.1	2.0	3.8	5.3	0.0	1.0	1.3	6.5	21
TOP 40	256	200	40	33	10	6	2	28	33	15	6	8	56	TOP 40	19.6	43.5	33.6	12.6	7.9	20.8	32.7	19.7	6.5	58.4

#### **DENVER-BOULDER** OCTOBER-NOVEMBER 1978

		AVER	AGI	EQU	ARTE	RHC	UR-	MET	ROS	SURV	EYA	REA		Teres .	_	SH	ARE	S-M	ETR	osu	RVE	AR	EA	
THE SHE	TOTAL	TOTAL			MEN	10			w	OME	N		THEMS		TOTAL		M	EN			wo	MEN		TEER
FORMATS	PERSONS 12+	PERSONS 18+	18- 24	25- 34	35- 44	45- 54	55- 64	18- 24	25- 34	35- 44	45- 54	55- 64	12-17	FORMATS	PERSONS 12+	18- 24 %	25- 34 %	35- 44 %	45- 54 %	18- 24 %	25- 34 %	35- 44 %	45. 54 %	12-17
AGR	201	159	56	34	1	2	0	45	14	z	1	0	42	ADA	10.3	28.6	13.6	0.6	2.5	27.8	6.5	1,4	0.8	18.2
MEAUTIFUL	311	311	1	21	38	26	28	17	22	- 34	40	35	Ø	REAUTIFUL	15.9	3.5	8.4	23.9	22.4	9.6	10.2	24.1	32.0	0.0
CLASSICAL	69	69	1	11	15	4	2	0	8	6	11	3	0	GLASSICAL	3.5	0.5	4.4	10.0	3.4	0.0	3.7	4.3	8.8	0.0
CONTEMP	172	121	37	32	3	0	0	21	17	9	3	0	51	CONTEMP	8.8	18.9	12.8	1.9	0.0	11.8	7.9	6.3	0.8	22.0
COUNTRY	116	102	7	17	16	10	11	3	9	5	7	15	14	COUNTRY	5.0	1.0	6.8	10.1	8.6	17	4.2	3.5	5.6	6.0
DISCO	19	10	1	3	0	1	0	1	2	0	2	ū	9	01508	1.0	0.5	1.2	0.0	0.9	0.5	0.9	0.0	1.5	3.9
JAZZ	22	22	2	7	0	2	0	1	7	z	0	1	0	JAZZ	LL	1.0	2.8	0.0	1.7	0.6	3.2	1.4	0.0	0.0
WELLOW	60	51	1	10	2	3	Q	16	1	4	2	0	9	MELLOW	3.1	3.6	4.0	1.3	2.6	9.0	3.2	2.8	1.5	3.9
MOR	547	517	21	70	65	45	27	45	73	53	30	36	30	MOR	28.0	10.7	28.0	40.6	38.8	25.3	33.8	37.6	24.0	13.0
NEWS	33	33	1	1	3	3	3	0	0	1	-4	5	0	MEWS	1.7	0.5	0.4	1.9	2.6	0.0	0.0	0.7	3.2	0.0
MAGE ROCK	29	29	16	1	0	0	0	4	. 2	0	0	8	0	PROS ROCK	1.5	8.2	2.8	0.0	0.0	2.2	0.9	0.0	0.0	0.0
RELIENSUS	28	28	0	1	2	1	0	0	-1	3	2	1	0	RELIGIOUS	1.4	0.0	0.4	1.3	0.9	0.0	0.5	2.1	1.5	0.0
TEP 40	199	129	33	15	4	2	1	17	35	8	10	B	78	T02 40	10.2	15.9	6.0	25	1.7	9.5	15.2	57	8.0	30.2

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

Billboard SPECIAL SURVEY For Week Ending 3:17-74

(Ketter)

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38

By JEAN WILLIAMS

LOS ANGELES-After more than two decades in the industry, James Brown is about to move in another musical direction.

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The singer, known for many years as the "godfather of soul," will, for the first time, have someone other than himself producing his LPs. Brown and his personal manager Bobby Red have acquired Neil Diamond to produce his next effort, according to Red.

He notes: "We recognize that James should have outside production now, and Neil has to be one of the best. We want a new, fresh sound and we believe that Neil can give us that

He notes that Diamond will not only produce the LP but will have about eight of his own tunes included-Brown will have two. "Neil has people researching his catalog looking for songs for James," says Red.

The pair is expected to go into the studio in mid-April, following Diamond's current tour. The LP is expected to be released this summer. says Red

In another move, Brown became the center of a bit of controversy BILLBOARD concerning his engagement at Nashville's "Grand Ole Opry" Saturday (10)

# Billboard Hot Soul Singles

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92

NOW EXTRY

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REN CRIME

NEW ENTER

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	Last Week	Weeks on Chart	+ STAR Performer-singles registering great est proportionate upward progress this week TITLE, ARTIST (Writer), Label & Number (Ditt. Label) (Publisher, Licencer)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writed), Label & Number (Dist. Label) (Publisher, Licen
	2	11	I GOT MY MIND MADE UP-tertant Funk (K. Miller, S. Miller), Saltout 2078 (RCA)	34	38	8	YOU BRING OUT THE BEST IN ME-Defts ID Carter / Disg. ASC 70440 (Press), BMG
	1	14	BUSTIN' LOOSE- Chuck Brown & The Soul Searchers	由	42	7	CAPTAIN BOOGIE-Wordell Piper
	7	8	(C. Brown), Source 10967 (Nonneau Actent, BMU) HE'S THE GREATEST	36	36	7	(April Summer Diagonal, EMI) FREAK THE FREAK THE FUNK-Fathack Band
	5	11	DANCER-Sater Sledge (N. Rodgers, B. Edwardt), Colilion 44245 (Chic, BMI) 1 WILL SURVIVE-Gona Gamer	1	47	4	Gurtes Spring 191 (Polyder) (Clifa, EM)     STAR LOVE Cheryl Lann     U Fosthean, 1 Wieder) Columnia 3 (19907     (Colgern EM)/Specie Mis. ASCAP/Screen
			(D. Fekani, F. Perrett, Palydor (45087 (Perret Vible, ASCAP) DO YOU THINK I'M SEXY-Red Streamt	1	50	4	Gens (MicTiscs, 888) IN THE MOOD-Tyrune Davis (P. Wichmand, D. Elic, R. Lacke R.)
	11	8	(R. Stewart, C. Appice), Warner Bren, 8724 (Rina, 85CAP) ON RONEY-Delegation	39	24	16	Columbia 3-1090E (Collent: Tyrotca: BMI) WHAT'S YOUR SIGN GIRL- Danny Pearson (0 Pearson T Secol Welender (800
	9	18	(Gald & M. Denne), Shadybrook 1048 (Janut) (Screen Gensy-EMI BMI) LIVING IT UP- Boll & James	40	32	8	AT MIDNIGHT-1-Consection (Country, MacKaus, Dath 2018) (TK)
	8	9	C. Bell C James) A&M 2068 (Mighty Theor. BMI) DANCIN'-Grey & Hanks	41	23	19	NOW THAT WE FOUND LOVE - Think War
		ie.	ILR Hanks Z Greyt HEA (1860 Oceman Unichoppell BMI)	1	52	4	HIGH ON YOUR LOVE SUITE-Rick lane
	3	15	AQUA BOOGIE - Parliament (G. Clinton, W. Colline, B. Worreft), Casablanca 950 (Rubberband, BMI)	43	45	6	I WANNA' WRITE YOU A LOVE
	10	9	ID Summer, & Moroder, P. Bellattel, Catablance 958 (Ruk's:Say Yes, IBM)	*	54	5	(M. Gradnes, D. Dilatri, Mercury, 14143 (Dalles, Grandniego, EMI, Rr. Home, 805AP) TRAGEDY Bee Gees
	17	8	SHAKE YOUR BODY - Jacksons (R. Jackson, M. Jackson), Epst #50656 (Pagenek, BMI)	45	41	21	GEM # Gott RSD 918 (Stigwood, EMI) GET DOWN-Gene Chandler
	12	13	SOMEWHERE IN MY LIFETIME - Phyllis Wyman 11 Alvarez) Arista 0380 (Mid America Whee, ACCAP)	46	46	7	Cartana Cachand Cost. 840 HAVEN'T STOPPED DANCIN' YET- Gonzalles
	13	9	CONTACT-Edwin Starr (E. Starr, A.E. Pullan, R. Dickerson) 28th Century 2396 (ATQ/Zonal, BMI)	4	57	6	Buchwheatr Old Eyr, ASCAP) DON'T YOU WANNA MAKE LOVE-Shutgun (E. Lathenurs, T. Steels, UW, Talbert), ABC 12453
	14	9	FIRE-Pointer Sisters (B. Springsteen) Planet 45901 (Bruce Springsteen, 4500P)	☆	68	3	(Hume Free-Funk Rick, ABC-Duntill, BMD) STAND BY - Natalle Cale (N. Cole, M. Yancy), Capitor 4690
	21	5	I WANT YOUR LOVE - Che (B. Edwards, N. Rodgers), Atlantic 3557 Disc/Cartillion, BMI)	\$	59	5	(Ley S/Chappell Cole Arama, ASCAP/RMI) LIFE IS A DANCE-Chuka Kahn (C. Christopher), Warner Brog, 8740
	16	9	KEEP IT TOGETHER Rufus	50	43	6	(Ackee/Macrop ASCAP) CHOLLY-Fankadelic (W Colline: W Morrison G Cherton) Warner Bros.
	15	17	(Martaint/Warner Tamestane, BWI) NEVER HAD & LOVE LIKE THIS BEFORE-Tawares (J. R. Hanks, 2. Gery), Capital 4558	\$	61	3	R725 (Malibu, BMI) WOMAN IN LOVE - Three Degrees (D. Bugstti, F. Musker), Aciala 7742 (Chapper, ASEAF)
	4	21	(Medad (Inving BMI) SHAKE YOUR GROOVE	52	44	9	YOU CAN'T WIN-Michael Jackson (0. Junes), Epic 8-50654 (mit linked)
			THINGPeaches And Herb (D. Fekaris, F. Perrenti, Polydia: 14514 (Perren Vibes, ASCAP)	53	37	23	WHAT YOU WON'T DO FOR LOVE- sobby Caldwell
	25	6	KNOCK ON WOOD-Amit Stewart (B. Leng), Anola 7736 (Warner Brot., ASCAP)	-	64	6	(Culdwell, Hettner), Cloud: 13 (TK) (Sterfen: Liedsesenne, HMI) BOOGIE TOWN-F.L.B.
	28	D	KEEP ON DANCIN'-Gary's Gang (Matthew, Turmier), Columbus 3 10884 (Mideb/Eric, Matthew, ASCAP)	1	65	3	(C. Samer, D. Jamer), Fantary 349 (Parker, Womat, BMI) FEEL THAT YOU'RE FEELIN'- Mare
	31	6	DISCO NIGHTS-E.Q. (E.R. LaBlanc). Arota 0388 (6.0 /Arota, ASCAP)	-	70	z	(F. Beverly), Capital 4686 (Amajornent, BM/) SHINE-Bar Kays
	18	18	IT'S ALL THE WAY UVE-Lakeside (F. Lewis), Solar (1380 (RCA)			22	D. Riesander, L. Dodson, H. Henderson, C. Allen, J. Thompson, M. Beard, L. Smith, W. Stewartj, Mercury 74048 (Bar Rays, Warney Tamerlane, BMI) I. DOM'T, MNOW, 35
	29	7	(Spectrum VIII, ASCAP) I DON'T WANT NOBODY ELSE – Rarada Michael Walden (N.M. Walden) Atlantic 3541	57	48	22	I DON'T KNOW IF IT'S RIGHT-Evelyn "Champages" King (T. Life 1 M. Fidch). RCA 11185 CSia Continents/Mills And Mills, BMI)
	30	1	Cratitude Coldine EMI)	58	58	6	(A. Green, F. Jordan, H. Fairtán Jr.), Hi 765/2 (Cream) (A. Green/Jet. BMI)
1			REINCARNATION ~ Marvin Saye (M. Gaye) Tamia 54298 (Induste, ASCAP)	59	53	15	HOLY GHOST-Bar Kays (H. Thigpen, J. Backs, J. Maricel), 52av 3716 (Fantasy) (East Memphia, BMI)
	19	14	HANG IT UP-Patrice Rushen (D. Rushen) Elektra 45549 (Baby Fingers, ASCAF)	60	56	9	JUST THE WAY YOU ARE~ Barry White (B. Joeff, 20th Century 2015
	22 26	8 8	I WANNA BE CLOSER-Switch () Tackson) Gordy TE3 (Motowel) (Judiete ASCAP) POPS, WE LOVE YOU-Drana Rets, Stevie Wonder, Marvin Gaye, Smokey Robinson	61	35	13	VOU MAKE ME FEEL MIGHTY REAL-Sylvester
	51	3	(P. Sawyer, M. McLend), Midlows 1855 (Inducto: ASEAP) LOVE BALLAD Samege Benson (Scarbornugh), Warner Brox.	62	27	18	(Rev Respectingly ASCAP) EVERY 1'S A WINNER-Hot Checolate (C. Brown), televity Scott (Not Listed)
	49	5	8759 (Unschappell, 1991) HOT NUMBER-Face (L. Ledenna), Dath 5050 (TK) (Shelys, RMI)	63	63	6	SUPERMAN-Herbie Mann 01 Sotol, Atlantic 3547 (Perr. BMI)
	20	17	I'M SO INTO YOU-Paste Brysee	W	74	2	DANCE, LADY DANCE Grown Heights Attain <sup>35</sup> Necangur, B. Botton, De Life 917 (Delightful/Crown Heights/Catrini, BMD)
	39	6	(Warner Bres. / Peable: ASCAP) IT MUST BE LOVE-Alton McClain & Destiny	65 66	40	14 5	SHOOT ME-Tauba Thomas () K Glaser) Atlantic 3582 (Velocity BMI) I BELONG TO YOU-Rance Allen
	24		(J. Tsolman, J. Wieden), Polydia: 34532 (Specolite) Insta. ASEAP, 8MD)				(H. Allen), Max 3217 (Fantata) (Stara-Dector lack, ASEAP)
	34 33	7 7	SAY THAT YOU WILL-George Duke (G. Duke) Epic H50060 (Mycense, ASCAP) DON'T IT MAKE IT BETTER-Bit Withers (B. Withers P. Smith) Extumbus 3 10892		17	5	SATURDAY NIGHT, SUNDAY MORNING-Thelma Houston (N. Helms, M. Batter), Tunda 54297 (Millown) (Colgano, EMI Johete, RSCN7)
1			(Bhung, ASCAP)	ш	78	3	THIS YEAR-Curtin Mayfield (C. Mayfield) Curturn 319 (RSO Mayfield, EME)

lumber (Dist. Label) (Publisher: Lacensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher,
OUT THE BEST	69	67	9	SPANK-Jemmy "Bo" Horse (R.L. Smith), Sunshime Sound 1007 (TK) (Harrick, BMI)
OOGIE - Murdell Piper Crest) Midzerg 1001 (Diagonal EMI)	\$	80	3	TAKE ME HOME-Over (M. Aller, B. Esty). Cetablanca 565 (Rick ( B
FREAK THE	71	71	4	DANCE - Paradise Express (F. Johang) Fantazy S42 (Inorg. 5M)
ning 191 (Polydor) (Chita, BMI) - Cheryl Lann Wieder) Columbia 3 (19907 Special Ma. ASCAP/Scient - 880)	合	82	5	BABY, YOU REALLY GOT ME GOING-Brathers By Choice (E. Williams, E.J. Garren, L.C. Lanam, LA. W. ALA 164 (E.J. Garren, ASOAP
OD-Tyrune Davis D. Elic. R. Lacke W.J. 104. (Content: Tyruntal, EMI)	73	73	4	SOUVENIRS- Negage (M. Chatterone, P.A. Datas) Martin 200 (14)
UR SIGN Pearson Sept), Universed (199)	\$	84	2	Cletocs-Radmat, ACCAP) BRIGHTER DAYS-Versee Burch (V. Burch), Chocolate City 817 (Ceseblaces) (Unart/Sand E./Rock, EM)
HT-T Consection Fail, Dath 3048 (TK) et/T Con. RMD	\$	85	4	THE ROCK-East Coast (M. Fortman, C. Wallet, A. Gar), 850-822 (Moorsthud, Wich, Can, BRI)
WE FOUND LOVE - Third World Huff) formed BESS (Warner Bins.) SMSS OUR LOVE SUITE-Rick lames	76	81	7	I'M NOT DREAMING-Jainena (V. McCey) Leisent 34002 (Landor) (Warner Tameriann Van McCey BW)
WRITE YOU A LOVE	位	87	2	YOU CAN'T CHANGE THAT-Royde
6 Okver ) Diukri Mercury (4)43 rgs, EMI RI Home, RCCAP)	\$	88	2	IT'S ALRIGHT WITH ME-Path Label
Bas Coes RSD 918 (Stigword, EMI)	79	79	7	TURN ME UP-Ketts Barrow
Gene Chandler 20th Century 20th and Century 20th TOPPED DANCIN'	4	90	2	HERE COMES THE HURT-Manhattan
es Ind 4634 In Elit. ASCAPT WANNA MAKE	4	-		(Stone Siumond/She Nuff, EMI) CUT LOOSE - Namilten Balansen IH. Bufuncen), Merrury 78344
WARRA MAAL	4			(Bohannan Phase III Intercong USA, ASDAP)

LOVE AND DESIRE ~ Arpegoe 15 Sourcent, S. Bartes, J. Cest.), Poydar 1455 (Alizathorsh Co Beat BMI ASSAP)

17 wanted to get a performer of James' 4

type to perform there. They insisted, however, that the arust be someone well established and recognized by 2 the masses. This is how they came up with James," he adds. Brown's appearance seems to have upset some country music art-

ists, who reportedly feel that James' brand of music is not suitable for the "Opry." Country performer Jean Shepard reportedly was one of those objecting to Brown's appearance.

The objections are said not to be racially notivated but rather that Brown's music just does not fit the image of the "Opry."

On the other hand, country singer Barbara Mandrell says she's delighted Brown was invited to appear. noting that he should have been invited five years ago. Mandrell reportedly attempted about five years ago to have Brown perform at the famed country-oriented auditorium.

Hal Durham, general manager of the "Opry" says people of Brown's stature are welcome to perform there. He points out that the move is not a departure for the "Opry," but rather, it's a continuation of the policy to present acts which are dominant in their musical fields. Ivory Joe Hunter and the Pointer Sisters have performed there.

Red admits that there "may be some objections. This can happen with any group. But, the artists don't have a say-so; it's the board of trustees that has the final say on the matter."

He does point out that Brown was to unveil a totally new show. In addition to performing a medley of his greatest hits, he was scheduled to toss in a few country ditties along with some standard numbers. For the most part much of the show was (Continued on page 40)

	Ĥ	68	3	STAND BY - Natalie Gale (N. Gole, M. Yancy). Capitor 4690 (lav to Chappelli Cole Arama, ASCAP/EM/)	83	83	
	\$	59	5	LIFE IS A DANCE- Chaka Kahn (G. Dirustapher) Warner Broc. 8740 (Acken: Macron. ASCAP)	#	-	111
	50	43	6	CHOLLY Funkadelic (N. Collier, W. Morrison, G. Cherton), Warner Bros. 8725 (Malibu, RMI)	1	-04 (1	
	4	61	3	WOMAN IN LOVE - Three Degrees (D. Bugatti, F. Musker), Aviala 7742 (Enappel, ASCAP)	F		
	52	44	9	YOU CAN'T WIN-Michael Jackson (Q. Ameril, Epic 8:50654 (mit linded)	86	86	
	53	37	23	WHAT YOU WON'T DO FOR LOVE Sobby Caldwell (Caldwell, Hettner) Cloud: 11 (TK) (Sherten (Liedswanne, EMI)	1	-	
	1	64	6	BOOGIE TOWN-FLS. (L. James, D. James), Fastase 549 (Parker, Wonst, EMI)	+	-	-
	山	65	3	FEEL THAT YOU'RE FEELIN'- Maze	-	1	
	1	70	Z	SHINE-Bar Kays 17 Alexander L. Dodton, H. Henderson, C. Allen J. Thompson, M. Beard, L. Smith, W. Stewartj	89	89	
	57	48	22	Mercury 74048 (Bar Kars, Warner Tamerlane, BMI) I DON'T KNOW IF IT'S RIGHT-Evelyn "Champagee" King (T. Life, J.H. Tidch), RCA 11385	91		
	58	58	6	Clin Continents/Mills And Mills, 8M0) WAIT HERE-A Green (A. Green, F. Jondan, H. Faurtas Ir.), Hi 78522 (Cream) (A) Green(Int. 8M1)	92	94	
	59	53	15	HOLY GHOST-Bar Kays (H. Thigpen, J. Backs, J. Marcon), 52av 3716 (Fantacy) (East Memphi, BMG)	93	75	
	60	56	9	JUST THE WAY YOU ARE - Barry White	94	95	1 044
	61	35	13	18. Ineli: 20th Century 2395 Cloritungs: HMI) YOU MAKE ME FEEL MIGHTY REAL-Subvestor	95	96	
	62	27	18	Calvester Wench), Fantacy 840 (Ree Reeger/Total ASCAP) EVERY 1'S A WINNER-Hot Checolate	33	30	
				(f. Report) intenty 50022 (Not Listed)	96	-	
	63	63	6	O 1 Solar, Allantic 3547 (Perr RMI)	97	-	1111
ż	W	74	2	DANCE, LADY DANCE Grewn Heights Attain 15 Naraingus, B. Brittow, De Life 917 (Delightful: Convo. Heights: Catrino, BMO			
	65	40	14	CHE Glasses). Atlantic 3542 (Velocity, UMI)	98	-	m
	66	00	5	I BELONG TO YOU - Rance Allen (K. Allen), Stan 3737 (Fantara) (Stars (Sector Jack, ASCAP)			1
	T	17	5	SATURDAY NIGHT, SUNDAY MORNING-Therma Hauston (N. Helms, M. Botter), Tanda 54297 (Motowol)	99	72	
	4	78	3	(Colgans CMI Jobeta SCAP) THIS YEAR-Cartin Mayfield (C. Mayfield) Curture 319 (RSO Mayfield, EMI)	100	76	

SHOW BIZNESS Gil Scatt Herm (G. Scatt Herm), Arata (2390 (Broutate, ASCAP)	
AM ( TOO LATE-Glades Regist (J. Hart, L. Ketth), Columbia 310522 (Hause of God(/Windchime, SMI)	

HAPPINESS-Penter Seters (A. Toussaint), Planet 45502 (Elektra) Warner Tameriate Marsaut, (981)

NOTHING SAYS I LOVE YOU LIKE I LOVE YOU-Jerry Buller (K. Gamble, L. Huff, J. Butler), F.L.R. 3625 (DE) (Nighty Three, BMI/Fourtain, ASCAP)

THIS TIME I'LL BE SWEETER-Angela Refill (G. Guthrie, P. Grand). GRP-Arota 2500 (Pernumbra, 8MI)

ANY WAY YOU WANT IT-Exclusional IE solvesowi Roadshow [148] (RCA) (Desert Rain/Sky Tower, ASCAPI

CONSISTENCY-Onne (D. Marsh.) Warner Bros. 5756 (Star of Dove, SWI)

DANCE WITH YOU-Carrie Lacas IC Lincent Solar 11482 (RCA) (Spectrum VIL/Hindu: ASCAF)

SEA LEVEL - Smakers Fifty Four LL Nalls, Capricom 0314 (Under the Cover/No Exit, EMI)

**KEEP YOUR BODY WORKING-KING** (N. Durham), Atlantic 3558 (Kinem, BMI)

DANCING IN THE STREETS-Bonry # (Farian) See 1042 (Warner Bros.) (Al Galico, BMI)

**GET DANCIN'-Bunbers** (M. Innes. M. Simpel, West End. 1215 (Mandings, SMI)

START DANCIN'- Visian Reed (R. Willams). United Artists 1767 (Blackwood Tan & Fancy BMI)

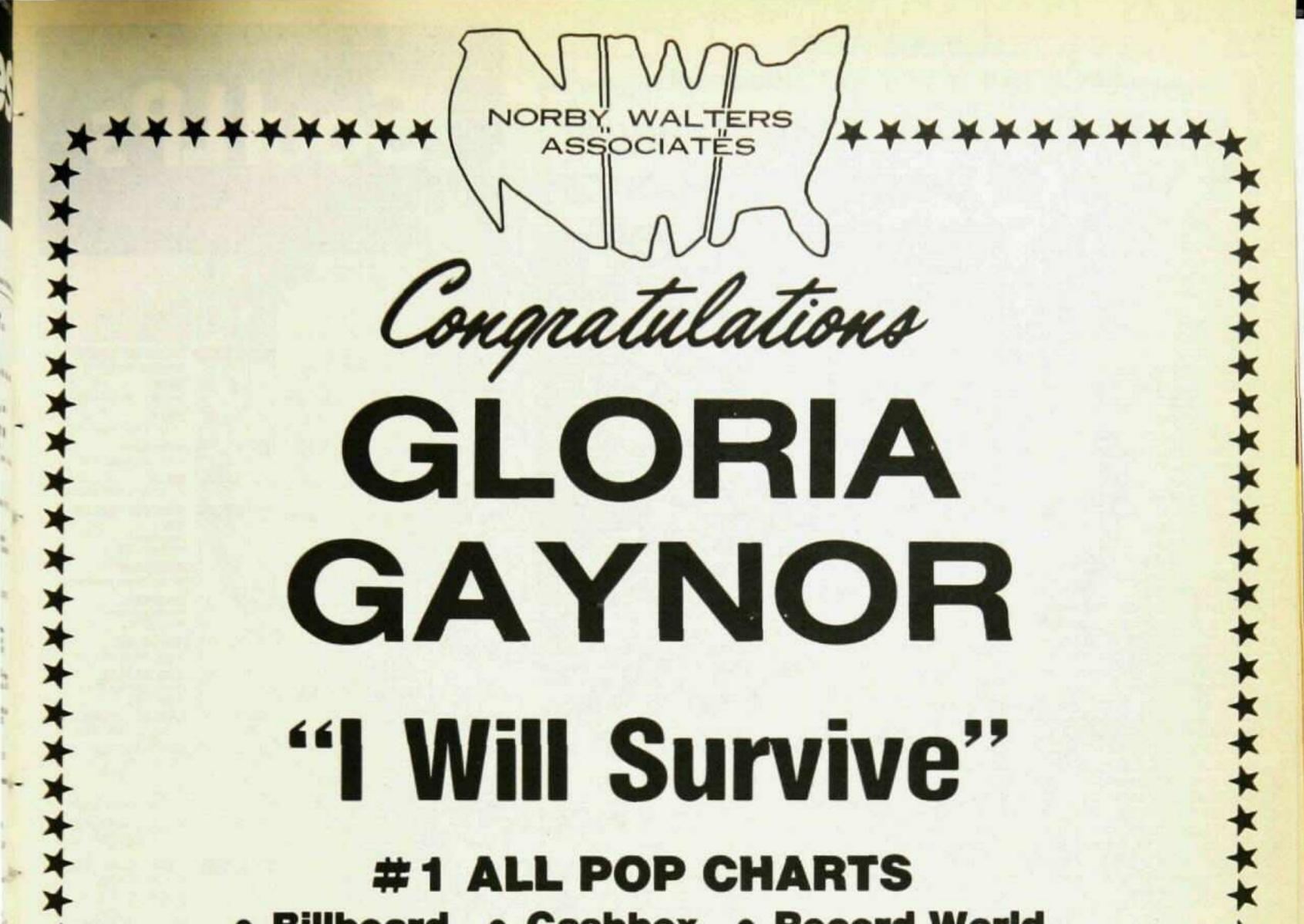
WHAT A FOOL BELIEVES -- Dealer Brathers (M. McDonald, R. Leggves), Warner Bres. 8775 Grog/HMI Mik Money ASCAP)

STRAIGHT TO THE BANK-BIT Summers (Chancier, Summers, Washington, Miller), Prestign 768 (Fasters) (Billson/Hey Skime 8MI)

I WANNA' GO HOME WITH YOU -- Miami Disco Band (1 Collies, P. Saca), Salseal 2004 (RCA) (Not Listed)

FIRE UP-ADC Band (M. Juffkim, M. Patterson), Cetilion 44245 (Woodsongs, Bus, BMI)

AMOROUS-Brides of Funkeestein (G. Shider, R. Ounder, R. Cortu) Atlantic 3556 (Mathiz, EMI)



## Billboard Cashbox Record World

APRIL 18-CLEVELAND, OHIO APRIL 19-PITTSBURGH, PA. APRIL 21-MONTREAL, CANADA APRIL 22-OTTAWA, CANADA APRIL 23-TORONTO, CANADA APRIL 25-SPRINGFIELD, MASS. APRIL 26-TARRYTOWN, N.Y. APRIL 27-BOSTON, MASS. APRIL 28-PORTLAND, ORE. APRIL 29-PROVIDENCE, R.I. MAY 2-ATHENS, GA. MAY 3-CHARLESTON, S.C. MAY 4-COLUMBIA, S.C. MAY 5-ATLANTA, GA.

#### **ON TOUR**

6-GREENVILLE, S.C. MAY MAY 9-BALTIMORE, MD. MAY 10-GREENSBORO, N.C. MAY 11-HAMPTON, VA. MAY 15-NASHVILLE, TENN. 16-MEMPHIS, TENN. MAY MAY 18-JACKSONVILLE, FLA. MAY 19-LAKELAND, FLA. MAY 20-MIAMI, FLA. MAY 23-NEW ORLEANS, LA. 24-HOUSTON, TEX. MAY 25-FT. WORTH, TEX. MAY 26-OKLAHOMA CITY MAY MAY 27-KANSAS CITY, MO.

MAY 30-DENVER, COL. JUNE 1-SALT LAKE CITY, UTAH JUNE 2-LAS VEGAS, NEV. JUNE 3-PHOENIX, ARIZ. JUNE 6-7-8-9-LOS ANGELES, CALIF. JUNE 10-OAKLAND, CALIF. JUNE 15-PORTLAND, ORE. JUNE 15-PORTLAND, ORE. JUNE 16-VANCOUVER, CANADA JUNE 17-SEATTLE, WASH.

JUNE 20-MINNEAPOLIS, MINN. JUNE 21-CHICAGO, ILL. JUNE 22-DETROIT, MICH. JUNE 24-NEW YORK CITY

> Personal Management LINWOOD SIMON American Worldwide Sound and Music

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# **General News** MAYBE THIS YEAR IT WILL SHOW PROFIT South Carolina State College: **5 Years Of Soul Extravaganza**

#### By CARY DARLING

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LOS ANGELES-The student government association of South Carolina State College is presenting its fifth annual Soul Extravaganza April 27. Reportedly the second largest amateur talent show in the state, 3,000 persons are expected to attend.

"It's done to give amateur talent a chance," says Doug Hawkins, associate producer of the event on the Orangeburg campus who originated Soul Extravaganza with Vernon Beatty, James Bryant and Jody Blackwell in 1975. "A lot of people are still shy about performing. Here, whatever area one feels talented in, one can show that talent by performing in front of an audience."

In addition to the music category, performers can place in drama, vocal and comedy groupings. Comedy was added this year.

So far, approximately 33 acts have been auditioned with more auditions to be held this week. 25 acts are needed for the show with each performer doing one song or routine. The entire event runs 212 hours.

"Lately, we haven't been getting the turnout we'd hoped for," says Hawkins of the school's effort to attract a large group of East Coast talent scouts and booking agents to the show. However, the ones who do arrive are generally impressed

17

MARCH



A MAZE-Frankie Beverly of Maze, second from left, chats with new Capitol vice president, black music division, Cecil Hale at Capitol's Studio B in Hollywood. Called "Inspiration," the group's third Capitol LP is in the final mixing stages. Shown, left to right, are John Nowland, engineer; Beverly, Hale and Bill Evans, owner of Studio In The Country, Bogalusa, La., where basic tracks were cut, and also an engineer on the LP.

One performer from a previous extravaganza, Stanley Snyder, has recorded an album. Last year's winner in the overall category went on to do a short North Carolina tour during a school break.

If it has not been as successful as hoped in attracting scouts and agents, the show regularly enjoys a full house at the campus' Memorial

Because it is free to the public, funds for the event come from the student government association's budget. Costs run approximately \$2,500. Plus, to publicize the event, advertisements are placed in local newspapers and on radio and television. Posters are also used.

"So far, we've gotten nothing but tremendous response," says Hawkins, who admits the show is staged mostly for prestige as the school makes no money from the event. Most of the acts involved come from the immediate Orangeburg area although this week's auditions will include cities in a 45-mile radius. around this South-central South Carolina town of nearly 40,000. "First, we have to include all the state and, eventually, I hope to get acts from outside the state," says Hawkins.

Billboard SPECIAL SURVEY For Week Ending 3/17/79

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	2 Last Week	17 Weeks on	TITLE Artist, Label & Number (Dist, Label)	This Week	Week	10 2	TITLE
		17		É	Last	Weeks	Artist, Label & Number (Dist. Label)
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4 5		6	PD 1-6172 BUSTIN' OUT OF L SEVEN	40	36	13	CLEAN Edwin Starr, 20th Century 1 529
4 5		16	Bick James Gordy G7 984 (Motown) DESTINY	41	41	35	STEP II Sylvester, Fantana 19556
5	7	15	LOVE TRACKS	4	52	4	SUPER MANN Herbie Mater, Atlantic 52(1871)
	5	21	Goria Environ Folydor PD1 6184 CRUISIN'	43	42	29	SWITCH Switch, Gordy G-7380 (Mintown)
6			Village People, Casablanca NELP 7118	\$	-		FEET'S DON'T FAIL ME
	3	16	C'EST CHIC Chic. Atlantic SD 19299				Herbier Raecock, Galumbie 30-33764
7	6	10	HERE, MY DEAR Marvin Gave, Tamla T 364 (Motown)	45	44	18	MONEY TALKS Bar Aays, Stax STR 4556 (Fastace)
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18 1	12	15	(E)ektra (Acelum) THE BEST OF EARTH,	55	51	22	REED SEED Grover Washington X., Mistown M7 810
			WIND & FIRE, VOL. 1 Lath, Wind & Fre.	56	56	6	SHIPWRECKED
19	15	5	NUMBERS	57	57	14	BONNIE POINTER
	23	5	Ruturi: ARC AA 1098 (MCR) ANGEE Angela Builit: CRP	4	-	1.00	BRITE LITES/BIG CITY Fathack Band, Sorrey SP-3-6721 (Pelyon)
1000	21	15	SHOT OF LOVE	1	69	2	ALL THE WOO IN THE WORLD
22	22	11	Selar BAL 3-2937 (RCA) T-CONNECTION	60	60	2	Berne Worrell, Anda AF 4018 BOUT LOVE Bill Withers, Calumbia 30 (1984)
23	19	17	BOBBY CALDWELL	61	61	4	MIND MAGIC David Oliver, Mercary SIM (3747
24	20	6	Hobbe Galdwell, Clouds AB04 (TK) YOU FOOLED ME Grey & Harks, RCA AFL3 (200)	62	48	43	COME GET IT
25	25	5	CARMEL Jos Sample, ABC AA 1125 (MCA)	63	49	19	Gordy G7 981 FOR THE SAKE OF LOVE
26	24	26	LIVE AND MORE Denta Summer, Catablanca NELP 2115	64	59	24	DNE NATION UNDER A GROOVE
27	29	5	PATRICE Patrice Russen, Elektra RE-160				Funkadelic, Warner Bris, 858 3209 LET THE MUSIC PLAY
28	33	17	JOURNEY TO ADDIS	65			Apeggić, Haren PD 1 6180 (Polydar)
4	39	5	PROMISE OF LOVE	66	47	19	FLAME Rosene Laws, United Artells
30	30	10	THE ADVENTURES OF CAPTAIN SKY	67	67	28	STRIKES AGAIN Ruse Royce, Whitheld WHR 3227
31	31	11	BELL & JAMES	68	58	3	(Warner Bros.) TAKE ME HOME Oher, Casabianca NBLF 7133
32	32	43	Bell & James, A&M £778 SMOOTH TALK Everyn "Champagne" Ring	69	63	11	TRUTH N° TIME Al Green, Hi HUP 5029 (Deam)
33	28	19	CHERYL LYNN	70	66	40	BETTY WRIGHT LIVE Betty Wright, Alston
34	27	22	THE MAN	71	58	9	ALST 4408 (T.K.)
35	37	4	Barry White, 20th Century 1.571 CUT LOOSE Hamilton Bohannee,	72	n	5	And Simon, Spring 1 6120 FACE TO FACE
36	40	3	Minutery SRNE3.3762 BREAKWATER	73	73	19	CHANSON
俞	53	2	Breakwater, Arista AB 8208 KNOCK ON WOOD	74	-	10101	Chartsen, Aviela SW 50039 NEW ORLEANS HEAT
38	34	17	Artei Stewart, Anula SN 58054 GET DOWN Gene Chandler, 20th Century 578	75	74	10	Albert King, Tomate TOM-7022 RAINBOW, VISIONS Side Effect, Fantate F-8569

lems," says Hawkins.

Center.

# Soul Sauce

#### Continued from page 38

to have country overtones, maintains Red.

Al & the Kidd, owners of the Washington, D.C.-based Al & the Kidd Promotions, have recorded a self-titled single. Max Kidd is in L.A. shopping for a label deal for the disk.

The disco-oriented single was written by Keni St. Lewis and deals with independent record promotion representatives, how they are largely responsible for the success of records and how they go about getting the records played in discos and on radio stations.

"Al & the Kidd" which features vocals by Max, is backed with a semi-ballad tagged "Planet of Love" on which Al Jefferson is spotlighted.

According to Kidd, if they can't make a label deal. Al & the Kidd will put it out themselves.

The Jacksons cancelled their scheduled series of South African dates. The dates were part of the Epic group's current world tour.

Cities included in the cancellation are Johannesburg, Durhan and Capetown: Joe Jackson and the group's management firm Weisner & DeMann say there are no plans to reschedule dates in South Africa.

Could the cancellation have anything to do with performing before segregated audiences?

The group is, however, scheduled to open the U.S. leg of its tour in April with a two-day engagement at the Painter's Mill Music Fair in Owings Mill, Md., April 7-8.

Richard Perry's Planet Records has received its first gold LP for the Pointer Sisters' "Energy." .... Blues singer Jimmy Witherspoon moves into the Marina del Rey's jazz spot.

the Bistro, beginning Thursday (15). Philadelphia International artist Lou Rawls is on a European tour covering England, Belgium and Holland Rawls began his tour in England Tuesday (6) where he performed at Birmingham's Odion Theatre

George Benson will be featured on the title song of the upcoming Warner Bros. film "Boulevard Nights." The Tony Bill/Bill Berenson Production is scheduled for release in April.

This is Benson's second effortsinging on the title tune for a film score-his first being "The Greatest Love Of All

Music for the new film is composed by Lalo Schifrin and the lyrics are by Gail Barnett. "Street Tattoo," title track, was produced by Larry Marks.

Oops ... Brenda Holloway did indeed pen "You've Made Me So Very Happy" but it was Blood, Sweat & Tears that popularized the tune, not Chicago. Arista's Phyllis Hyman joins Gino Vannelli on the first legof his 35-city U.S. tour. This is Vannelli's first major tour in nearly two years.

Remember .... we're in communications, so let's communicate.

#### 2-Month Promo On Benson Set

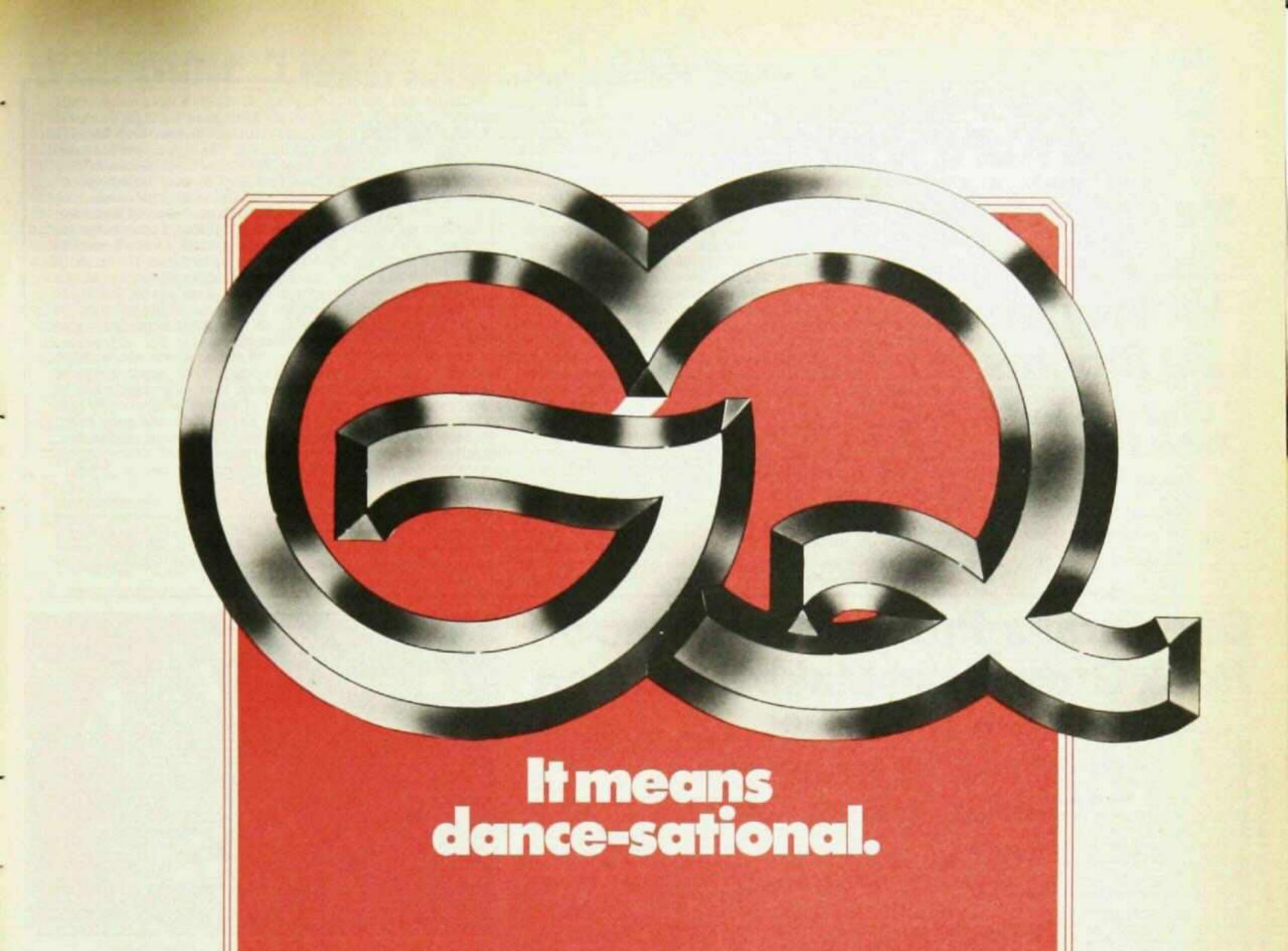
LOS ANGELES-Warner Bros. is backing George Benson's new "Livin' Inside Your Love" double album with a two-month advertising, merchandising, promotion, sales and retail campaign, beginning this month.

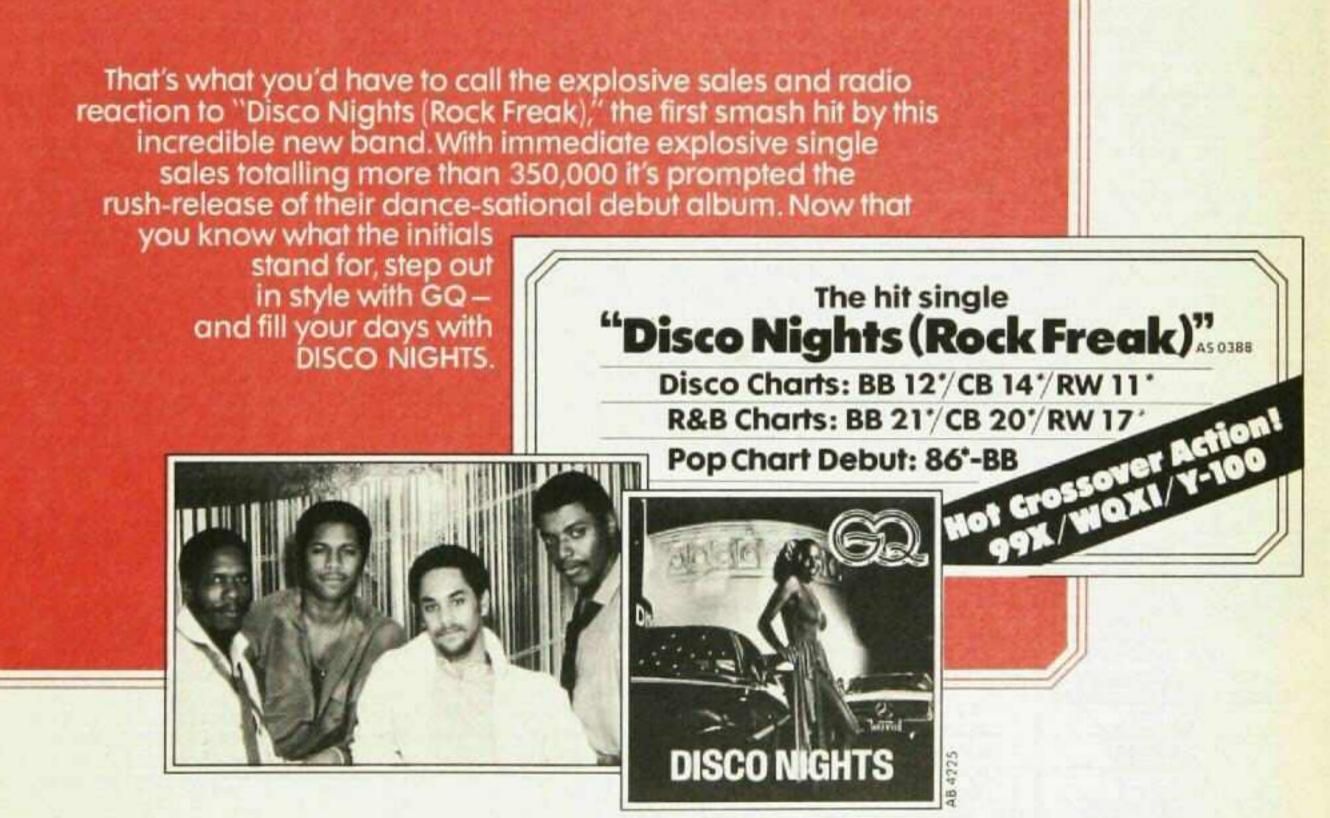
All WEA branches will be involved in advertising. The merchandising campaign will be initiated the first week in April and will run until the end of the month.

Among the various marketing aids available are 4x4 posters, album slicks, slickers, buttons, cubes and mobiles. A market study has been conducted to more effectively gauge sales and marketing approaches in each area. The twin-pocket LP bears a \$14.98 list price.

#### **45-Minute Concert**

LOS ANGELES Joe Cocker. Andrew Gold, Queen, Donald Byrd and Warren Zevon are the artists featured in a 45-minute "mini-concert" Elektra/Asylum is supplying to National Subscription Television (ON-TV) for viewing by its estimated 120,000 patrons in the month of February.





GQ's DISCO NIGHTS. Their dance-sational debut album. On Arista Records and Tapes.



# Talent

# MENOPAUSAL BOOKING PROBLEMS ENDED? -

LOS ANGELES-"We've broadened our horizons," says David Forest, entertainment director for L.A.'s legendary Whisky-A-Go-Go, or the Whisky as it is more commonly known. The popular nightspot is now booking various types of acts as opposed to featuring mainly new wave acts which it was doing until last July.

Operated by Elmer Valentine and co-owners, who also own the nearby 600-seat Roxy venue, the club was experiencing booking difficulties before Forest joined. "They were definitely having menopausal booking problems. It was difficult to keep both places booked simultaneously," notes Forest, formerly a Los Angeles area concert promoter.

"The Whisky has the same capacity as the Roxy, when you clear the tables from the floor and use standing room, but many acts prefer to play the Roxy."

To fill the void, unsigned local bands had to be employed. Most of these fell into the new wave category and the club offered a steady diet of punk bands. "As that scene started to dwindle, the crowds started to dwindle," says Forest.

"Talent agents would ask 'why should we put our acts into the Whisky?""

This is when Forest entered the scene and he launched an active campaign to lure the industry and non-new wave musicians and audiences back to the 350-seat club.

"A lot of people thought this would be the wrong room for their acts but we had some advantages," he says. Forest notes that the venue's location, in the heart of the busy Sunset Strip, and his reputation in addition to that of the owners, helped allay fears.

Initial appearances by Carl Perkins, Rick Derringer and David Johansen proved the room could still draw a non-new wave crowd. "Slowly but surely things started catching on. We had Sun, a black and white funk band here. At first, Capitol didn't want to bring the group in here because it said 'we don't want to get a bunch of red-haired punk rockers seeing Sun," states Forest. The show went off to evervone's satisfaction.

However, it was a soldout engagement by disco diva Grace Jones at the end of last year, says Forest, that finally put to rest any doubts about the Whisky's viability. Since then, Alicia Bridges and Chuck Brown & the Soul Searchers have had engagements at the club.

Although many acts playing the room are signed. Forest has not given up on the idea of giving new, unsigned talent a chance. Sometimes, as with the recent date by the Police, Forest will let a new act open the show. In that case, it was the Kats. Other times, two new acts will share a bill

Now that the Whisky books a variety of acts, as does the Roxy, there is a slight increase in competition between the two. "Well, it is and it isn't competition. The Roxy is more of a listening room. The Whisky is an action room," Forest says because of the latter's dancing area.

Another element in the club's success, according to Forest, is that tickets are available at the Ticketron computerized ticket outlets just as with concerts. Admission varies between \$5 and \$10, depending on the act. The venue operates a minimum of five nights per week with bookings running from one to five nights. Some acts perform two shows per night. He says the club is attracting large crowds, even for midweek shows.

Jazz is even making its way into the room. Fusion group Spyro Gyra recently completed an engagement. Upcoming engagements include those of England's Fabulous Poodles, disco's Peaches & Herb and hard rocker Dwight Twilley. "There's no set standard here. We may not put a classical orchestra in but we'll book any type of music into the Whisky," states Forest.

Forest himself is moving into management by getting involved with local bands Axis and Pegasus. Meanwhile, Whisky Presentations is moving into concert promotion with a recent date by the Boomtown Rats at the sporadically used Cocoanut Grove.

# **Dire Straits Proves An Unknown Rock Group Can Make It Happen**

NEW YORK-Miracles still happen in rock'n'roll. In this age of sixfigure budgets and sophisticated marketing techniques designed to break new artists, an unknown can still make it to the top of the album charts. Case in point is Dire Straits.

"Everybody said the record couldn't make it. The music was to

sparce. It did not have a rock n'roll

**New Wave** 

**Out As the** 

Whisky In

L.A. Blooms

All Kinds Of Acts

Now At Sunset Club

By CARY DARLING

#### By ROMAN KOZAK

radio play were calls from fans requesting the group be played. Berg says radio stations around the country have reported heavy audience response to the group.

"I like to think that this band is a little bit special. We have been very successful by not following the industry rules about what you're supposed to do," says manager Ed Bicknell. Dire Straits got its first push early last year when the band sent Charlie Gillet, a Radio London DJ, a copy of its demo tape. Gillett played the tape on his program, which had a&r men in Britain "leaping out of their baths" to sign the act, says Bicknell. At the time Bicknell was a booking agent in London looking for an act to open for the Talking Heads' tour of Britain. He booked Dire Straits for the tour, eventually abandoning his career as an agent to concentrate full-time on the band, which was signed to Phonogram worldwide. Bicknell says the contract with Phonogram stipulated that Phonogram would not place Dire Straits on a Polygram company in the U.S., but would give RSO Records first refusal on the band. After two weeks, when RSO did not pick up its option, Bicknell says he felt free to negotiate with other

companies. Warner Bros was first choice of the band members since it was a major company which had artists such as Randy Newman, Van Morrison and Paul Simon whom the band respected.

Supported by Roberta Peterson, a&r manager at the West Coast office and Karin Berg in New York, Dire Straits signed with Warners for the U.S. Its debut LP was released in Britain and Europe last May and early June, but did not appear in the U.S. until October. In November, when Dire Straits was already working on its second LP in Nassau, the debut album was beginning to get attention on the radio level, says Bricknell, and Warners asked the band to do an edited version of "Sultans Of Swing." Program directors in the U.S. were doing their own edits of the song to shorten it for radio, Bicknell says, which often destroyed the meaning of the song. The band then did its own edit of the single, with the full-length version appearing on the "B" side. Dire Straits is now on a tour of mostly clubs and small halls. The band plans to return in the summer for a more extended visit when it will play larger venues. At that time the second LP, produced by Jerry Wex-(Continued on page 44)



Cover, and there was no single. But it ARCI

97

made it on the music alone," says I Karin Berg, associate director, East Coast a&r of Warner Bros. Records ≥ referring to the debut Dire Straits LP that has gone from nowhere in the last three months to number four on the LP chart.

A subsequent single, "Sultans Of Swing," taken off the album is also in the top 10 of the singles chart.

It was word of mouth as much as anything that put them there. Though the LP had already broken in Europe, notably in Holland, Warner Bros. here eschewed heavy advertising and promotion on the group since the band itself did not wish to get on a corporate star-making trip.

Instead, says Berg, Dire Straits' initial push came from the fans. The LP was first picked up on East Coast radio, notably Dave Herman on WNEW-FM in New York, and then on the West Coast and the rest of the country. Providing an impetus for

Rodriguez Telethon: Johnny Rodriguez, right, is joined onstage by, from left to right, Leon Russell, Jody Payne, Willie Nelson's guitarist; Janie Fricke and Willie Nelson at his recent telethon in Corpus Christi.

# Rodriguez Raises \$250,000

NASHVILLE-More than \$250,-000 was raised March 4 to benefit the Johnny Rodriguez Life Enrichment Center for handicapped young adults, now under construction in Corpus Christie, Tex., as some 33 entertainers joined talent forces with Rodriguez for his fifth annual telethon in Corpus Christie.

The event officially kicked off March 3 with the traditional bar-bque and wheel chair football game sponsored by the local Corpus Christie Eagles Lodge 2249, and highlighted with an evening pretelethon hosted by Rodriguez at \$15

per person and drew such names as Willie Nelson, Leon Russell, Way-Ion Jennings, Tom T. Hall, Charley Pride and football celebrities Earl Campbell and Walt Garrison, among others.

NBC affiliate KRIS carried the March 4 14-hour activity, which began rocking the airwayes at 6 a.m., while performances throughout the day were accompanied by the auctioning of numerous mementos, including a Willie Nelson jacket that brought \$1,000 and autographed Nelson photos which went as high as \$500.



# Pablo Cruise Arriving At Its Early Targets

LOS ANGELES-Pablo Cruise apparently is reaching its potential as a topnotch nightclub draw coupled with expanding its musical career.

The A&M recording group recently matched the attendance record set by Elvis Presley at the Sahara-Tahoe main showroom, according to hotel officials.

Meanwhile, in the recording area. the four-man band has moved into film scoring, writing and performing its first movie theme, "Dreamer," from the film of the same name for 20th Century-Fox with composer Bill Conti.

Set for late April release, the

movie stars Tim Matheson and Susan Blakely caught up in the world of bowling. Cory Lerios, keyboardist, and lead guitarist Dave Jenkins, who pen most of the group's material, wrote the theme in the office of Lionel Newman, 20th's vice president of music.

"This is definitely something we wanted to consider writing, to exercise our different avenues of expression," Lerios says. "Albums and concerts will remain our mainstay though," he adds.

The 10-day project was completed Dec. 20 and follows numerous television and movie projects, including Oscar-nominated "An Unmarried

#### By HANFORD SEARL

Woman," which contained the group's song "A Place In The Sun."

Other Pablo Cruise material has been used as background music for CBS "Sports Spectacular," NBC's "Sports World" and ABC-TV's "Wide World Of Sports," "Monday Night Football," "Celebrity Superstars" and "Super Star Competition."

"Zero To Sixty In Five" was utilized in the coverage of the 1976 Olympics, points out Lerios, who also does vocals. The tune also was used in a surfing documentary. "Free Ride."

"As an element within the film's framework, the time slot for the movie song was much tighter than what we normally do in a studio," reveals Jenkins. "In that respect, it was a new form of discipline."

Claiming it was no great departure for the band, Jenkins adds that the group will tackle what it has time for prior to a new LP due out before a major summer tour.

Lerios reports Pablo Cruise's broad-based appeal is a key to the band's success and adds the upcoming fifth LP will be a slight departure from previous creations but remaining close to the AOR vein.

"We feel our most important strength is the group's versatility in (Continued on page 44)

# Talent Weisman: 'Unknown' But Potent

LOS ANGELES-Coinciding with his 30th anniversary as a songwriter-Elvis Presley recorded 57 of his tunes, more than any other composer's-Ben Weisman this week will sign an exclusive contract with Charles Koppelman and continue his efforts to shove his melodies up in the higher altitudes of the Top 100 chart.

Weisman's royalty checks and additional income from his ASCAP affiliation are about as lucrative as anyone's, yet he feels he is virtually unknown within and outside the music industry.

He was born in Providence, R.L. reared in Brooklyn and on a farm in Michigan near Saginaw, "When I was 13, 1 entered New York's Juilliard as a classical pianist, a sort of child prodigy, but I found myself more attracted to the big bands of Benny Goodman, Glenn Miller and Artic Shaw"

His confusion as to which music direction he should pursue ended in the U.S. Army Air Force, where for four years he beat a bass drum with a marching band and learned to arrange.

"The first break I got when the war ended," he recalls, "came when I landed a job playing piano and doing vocal charts for Charlie Ryan and the Smoothies, a slick vocal group which did a lot of radio and recording and which was briefly featured with Hal Kemp's dance band. Thus I got to be known, although modestly, around New York's Brill building and other spots where musicians and songwriters hung out."

One of his acquaintances was Sammy Gallop, a veteran lyricist with a hatful of ASCAP credits. Together, they turned out "Have A Little Sympathy" which Capitol producer Lee Gillette recorded with Dean Martin. Decca quickly covered it with Gordon Jenkins' orchestra. "It wasn't a smash," Weisman laughs, "but it was a start on records. Meanwhile, to eat, I gigged about, accompanying Vic Damone, Eddie Fisher and others, and played piano in Noro Morales' band. Publisher George Joy accepted several young Ben's tunes and procured records by Guy Mitchell, Patti Page and June Valli. And then, in 1951, Julian and Jean Aberbach of Hill & Range Songs signed him to a writer's binder. The Aberbachs, Austrians who now are no longer active in music, were concentrating at that time on Nashville, "They were the first publishers to get to Presley and Colonel Tom Parker," says Weisman. "The first tune I did for Presley was 'First In Line' and it went into his first RCA LP, 'Elvis.' So I was off and running-but I remember that at that time not one of us, not even the Colonel nor Presley himself, had any idea how phenomenally big he would become and how his popularity would sustain into the late 1970s." Ben's first movie song for Elvis was "Gotta Lot Of Livin' To Do" for Paramount's "Loving You" produced by Hal Wallis. "Wallis would get dozens of songs for each movie, weed them down to about 20, and then allow Elvis to make the final decision as to which would go into the picture. "I was lucky. Fifty-seven of mine were selected. Maybe someone remembers things like 'Follow That Dream,' 'Wooden Heart,' 'Rock-A-Hula Baby,' 'Don't Ask Me Why' and 'Fame And Fortune.' Kay Twoomey and the late Fred Wise were my collaborators."

By DAVE DEXTER JR.



**Ben Weisman** 

Weisman is little known. "I never had a press agent, and I'm more skillful as a pianist than I am as a horn-tooter," he says. Meanwhile, other of his songs went gold with million sellers for Conway Twitty, Johnny Mathis, Bobby Vee and Barbra Streisand.

One of his more recent tunes, "You Can Do It," has been on Billboard's Top 100 several weeks. It is sung by Dobie Gray on MCA's new Infinity label.

Along the way, Mike Curb, now

G 63 Other

heutenant governor of California; Neil Sedaka, Phil Spector and Cynthia Weill all received a helping hand from Ben through the years. And Weisman collaborated with lyricists like Johnny Mercer, Paul Francis Webster, Sammy Cahn, Carl Sigman, Mack David, Al Stillman, Sylvia Fine and his current partner, Evic Sands.

"Evie has a new RCA album with Richard Germinaro coming out," he says. "We contributed most all the songs for it."

Weisman and Sands will work closely with the Koppelman organization, which produces Dolly Parton, Dusty Springfield and Streisand LPs, but he hopes to compose and arrange some "serious" things, too, which would combine a jazz group with a symphony-sized orchestra.

And if his versatility isn't evident. for all his 60-plus gold disks as a songwriter, Weisman appears frequently as a regular member of the cast of the daytime soaper "Young & Restless" over the CBS-TV network as a pianist working the mythical Club Allegro.

# SCHER AT CAPITOL **Passaic Concerts Spur Vid Tapings**

#### By DICK NUSSEI

NEW YORK-Promoter John Scher has been offering broadcast quality video productions of concerts presented on the stage of his Capitol Theatre in Passaic, N.J. for the past six months and the success of the project has convinced him to launch a separate video division.

Monarch video is now part of Scher's Monarch Entertainment Bureau which includes booking, management and college concert production services along the East Coast. Len Dell'Amico is video director.

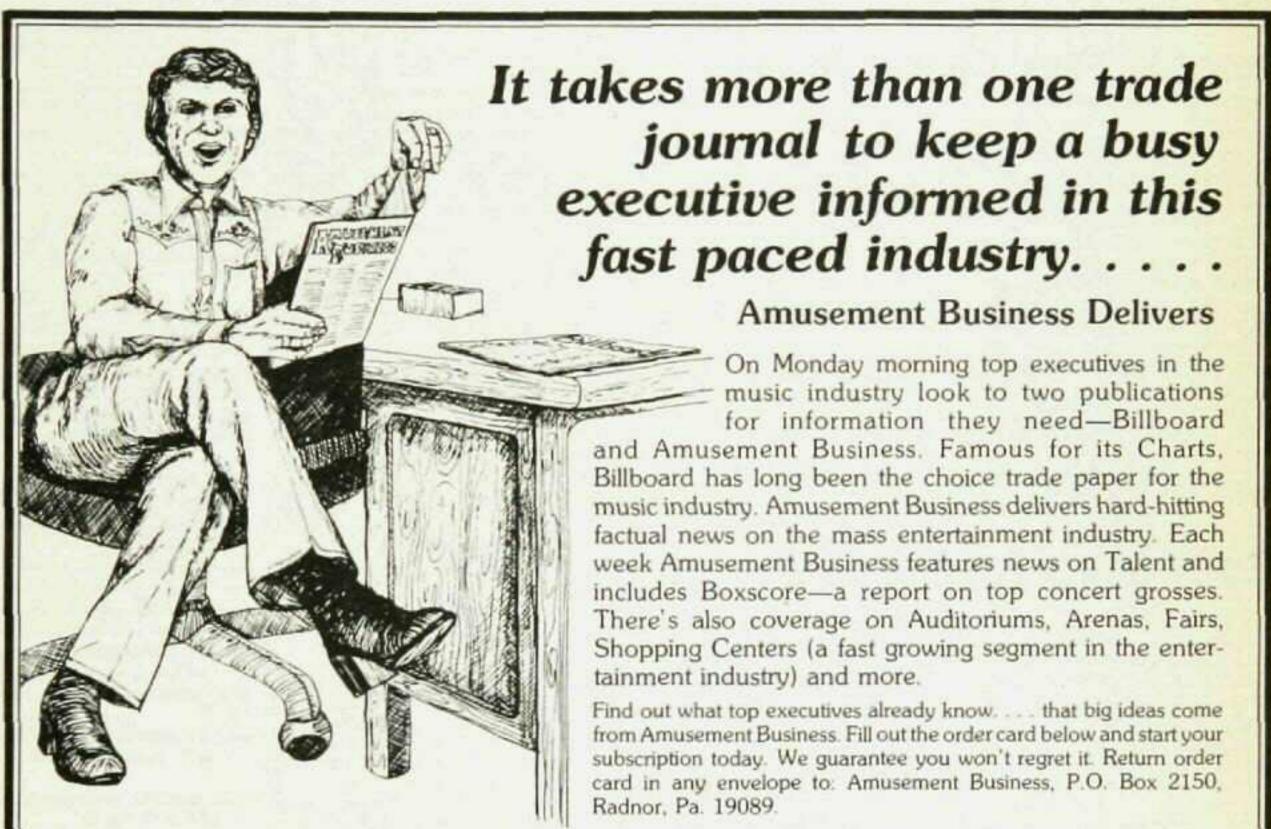
Video is not a new development at the Capitol Theatre, as Scher is quick to point out. Black and white large screen video projection has been a part of every Capitol concert for the past four years. What's new is the availability of high-end, oneinch color video tapings that could be an answer to the increasing de-

mand for economical video materials on the part of record labels.

Columbia, Arista and Epic Records have been among the first labels to take advantage of Monarch's video capabilities, with a tape of Arista's the Outlaws slated for airing on an upcoming "Rock Concert" television program. Acts taped include Al Stewart and the Grateful Dead (Arista): Pierce Arrow (Columbia); and Molly Hatchet (Epic).

"It's a fabulous idea," says Arista's video director, Marilyn Lipsius. "They have a sensivity to concert needs that makes the actual taping run smooth. They're not obtrusive. The fact that they're taping doesn't interfere with the concert itself, as is sometimes the case. We're pleased with the results."

Dell'Amico will be glad to hear that because he also thinks that's one (Continued on page 77)



But for all his astonishing success,

<ul> <li>Important: Your subscription cannot be processed unless you indicate your primary occupation in the appropriate box below.</li> <li>11 Arenas, Auditoriums, Legitimate and Summer theatres. Exhibit halls, Ice rinks, Night clubs, Ballrooms, and Movie theatres.</li> <li>12 Stadiums, Ball parks, Racetracks, Grandstands and drive-in movie theatres.</li> <li>13 Fairs, festivalis, Outdoor Exhibits, celebrations, Agricultural and Livestock expositions.</li> <li>15 Amusement parks, kiddlelands, theme parks, zoos, Roller rinks, Miniature and park3 golf courses, Arcades and Beaches.</li> </ul>	NOTE Lower price is for Peyment Enclosed order onl DOMESTIC 6 months \$27:\$25 1 year \$40:\$35 2 years \$75:65 3 years \$107:\$94 First Class	Ves! Start my subscription today Payment Enclosed Bill Me NOTE Save yoursell some money! Return your order with pay- ment in any envelope and pay the lower price indicated New Subscription Renewal
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23 Carnivals and other mobile independent midway attractions	FOREIGN	
24 Circuses	1 year \$54/\$47	Name
25 Personal and business managers booking agents press agents and public relations tims serving performing artists and shows	Via Air Mail	A STATE AND A DESCRIPTION OF A DESCRIPTI
27 Concert promoters, producers, impresarios and directors of public exposi-	Great Britain, USSR	Company
31 Food and drink concessionaites	Mexico. Central	Title
33 Souvenir, novelty, merchandise and game concessionaires, direct sale exhibitors, pifchman, antique shops, auctioneers and gift shops.	America, Colombia,	Addunts
40 Manufacturers. distributors, sales, service and rental firms servicing the indus-	Venezuela, Caribbean	Address
51 Financial institutions, Banks, investment firms, brokerage houses, lending	1 year \$113/\$100     South America	
institutions	Africa, Mediterranean	City, State, Zip
<ul> <li>52 Advertising agencies</li> <li>53 Feasibility and market research firms, real estate brokers</li> </ul>	1 year \$147/\$128	Signature
54 Government agencies. Chambers of commerce and convention bureaus	All other Foreign	890301
60 Entertainment and business editors, newspaper and magazine executives	Countries	Please allow 4 to 6 weeks for delivery of first copy A Subscription to Amusement Business is a tax deductible business expense

# Talent

# **Caesars Strives To Halt Booze Service**

LAS VEGAS-Caesars Palace and Culinary Union Local 226 officials are negotiating a hotel proposal to discontinue beverage service in the hotel's 1,139-seat Circus Maximus main showroom.

44

Such a move would mark the first time a major Las Vegas resort has not offered cocktails to its showroom patrons.

The negotiations follow March 2 meetings at which the hotel agreed to pay about \$1.5 million in back compensation to about 50 to 60 showroom workers whose incomes were affected when the hotel changed its seating policies in May.

That agreement followed threats by culinary leaders to strike the hotel and possibly extend sanctions to Caesars' New Jersey operations where the firm is building a hotelcasino expected to open May 24.

About 500 culinary workers from Caesars held a meeting with union leaders at union headquarters March 2 and voted to empower their officials to take whatever action they deemed necessary concerning the hotel proposal that beverage service be discontinued. Such a move would leave all but about a dozen showroom workers out of jobs.

It had been reported that the hotel planned to discontinue the beverage service March 4 but the hotel told the union it would consider such action at a later date

Union officials said the hotel was trying to "blackmail" the union by making the layoffs of culinary workers a condition of payment of the \$1.5 million in compensation awarded the workers by an independent arbitrator.

The hotel switched its showroom policy May 18, eliminating showroom workers from collecting ups on the price of shows. Instead, they received tips only on the prices of the optional beverage service.

The union claimed the change substantially reduced showroom workers' incomes and an arbitrator ruled the hotel must pay the workers 15% of the Ticketron ticket prices for shows under the "special events" provisions of the culinary contract with the hotel.

#### New 1,250-Seat Club In Boston

BOSTON-The Main Act Concert Club, a new 1.250-seat venue in Boston's North Shore area, opened its doors Feb. 13

Located in Lynn, Mass., and previously known as the Harbour House, the club has changed its policy of booking oldies groups and Top 40s show bands and now features name disco and tock acts Among the first artists scheduled are Shalimar, whose current disco hit is "Take That to the Bank," and a local rock favorite, the James Montgomery Band. MARCH "Basically, we want to provide a variety of entertainment," explains owner Dante DeCesare, who formerly ran a booking agency. Dante Productions.

"The idea is to use not just one kind of music but any kind that will bring people in-whether it's Isaac Hayes or Anne Murray or Gloria Gaynor I've seen this kind of club all over the country, but nobody's ever really tried it in this area." DeCesare also hopes to present some outdoor concerts this summer at the club, which is adjacent to a lounge and hotel still called the Harbour House.



Grover Washington Jr. to Elektra/Asylum Records with a scheduled release of a new LP "Paradise" in early April

Bill Nelson, formerly with Be Bop Deluxe, and his new band Red Noise to Capitol Records in the U.S. and EMI Records abroad except for Japan and Canada. The band's debut LP, "Sound On Sound" is due out this month. Jazz vocal ist/pianist Ben Sidran to Tommy LiPuma's Horizon Records Sidran begins work on his next LP in April and will share production credits with AI Schmitt and Mike Maineri.

Maria Muldaur to The Merlin Co. for management. Her fifth LP has just been completed for Warner Bros with a June release date, Stevie Wonder, Dr. John and Marshall Royal are guest artists. Currently on her first headline tour of Japan, Muldaur follows it with her second Austral ian tour and a summer U.S./Canada tour

Composer-conductor-arranger Peter Matz to write the music for the TriStar Pictures' production, "The Prize Fighter" which stars Tim Conway and Don Knotts Dana Kaproff to com pose and conduct an original score for an upcoming suspense thniler called "When A Northern California rock Stranger Calls group Thunderwing to exclusive worldwide management with MusicAmerica. The band is now working on its first LP ... Singer performer Jerry Freeman to star in a multi-media contemporary western project called "Bobby California." The program is being produced by EEU. Inc. The show will be introduced via a series of singles and an album, by Freeman, with a stage Don Perry Enterprises, Inc., show to follow to package the music score for the NBC TV series. "The Greatest Heroes Of The Bible," a continuation of a four part special which aired last Thanksgiving. Initial air date is Friday (23).

PRR International and its affiliated companies are set to represent the Beckworth Corp. in International territories. Included under the agreement are the rights to the 2,700 movie. soundtracks and the collection of performance royalties from the National Telefilm Associates library. Missouri restaurant owner and country. artist Bill Hanks to a multi-record production contract with Nashville producer Mick Lloyd

Composers/producers Gene McFadden and John Whitehead ("Eackstabbers," "Bad Luck,

# Billboard SPECIAL SURVEY For Week Ending 3/4/79 Top Boxoffice

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Rank	ARTIST-Promoter, Facility, Dates	Total Ticket Sales	Ticket Price Scale	Gross
	Arenas (6,000 To 20		ovaic.	Receipts
1	HEART/EXILE-Brass Ring Productions, Cobo Arena,	19,288	\$9-\$10	\$188,683
2	Detroit, Mich., Feb. 27 & 28 (2) PARLIAMENT/FUNKADELIC/BRIDES OF FUNKENSTEIN—Tiger Flower & Co., Madison Sq.	19,362	\$8.50-\$9.50	\$175,998
3	Garden, N.Y.C., N.Y., Feb. 28 PARLIAMENT/FUNKADELIC/BARKAYS/BRIDES OF FUNKENSTEIN-JOT Corp., Spectrum, Philadelphia.	15,776	\$7-\$9	\$139,630
4	Pa., March 3 ALICE COOPER/BABYS-International, Tour Consultants/Sunshine Promotions, Freedom Hall,	16,559	\$7.50-\$8.50	\$129,403
5	Louisville, Ky. March 3 STYX/ANGEL—Ruffino & Vaughn/Cedric Kushner Productions, Nassau Col., Uniondale, N.Y., March 2	13,564	\$8.59	\$117,285
б	STYX/ANGEL-Beach Club Booking, Civic Center, Baltimore, Md, March 3	12,616	\$7.50-\$8.50	\$103,872
7	STYX/ANGEL-Cedric Kushner Productions/Ruffino & Vaughn, Civic Center, Providence, R.L., March 4	10,684	\$7 \$9	\$88,862
8	STYX/ANGEL-Cross Country Concerts, Col., New Haven, Ct., Feb. 28	9,800	\$6.50 \$8.50	\$79,555
9	STYX/ANGEL-Cedric Kushner Productions, War Mem'L, Syracuse, N.Y., March 1	8.143	\$8-\$9	\$68,423
10	PARLIAMENT/FUNKADELIC/BRIDES OF FUNKENSTEIN-AI Haymon Productions, Civic	7.573	\$7.50.\$8.50	\$61,009
ü	Center, Springfield, Mass., March 2 OUTLAWS/UFO-Sunshine Promotions, Convention Center, Indianapolis, Ind., Feb. 28	8,322	\$6.50-\$7.50	\$55,054
iz	HEART/EXILE-Brass Ring Productions, St. Univ., E. Lansing, Mich., Feb. 26	6,640	\$7.50-\$8.50	\$53,58
3	SHA-NA-NA/DR. HOOK—Sunshine Promotions, Convention Center, Louisville, Ky., March 4	5,222	\$5.50-\$7.50	\$36,202
4	NAZARETH/BUDGIE-Mike Clark-Friends Productions/Pace Concerts/Louis Messina,	5,381	\$6.50-\$7	\$35,55
	Chaparral Center, Midland, Tx., March 2 Auditoriums (Under	6.000)		
1	SANTANA/SAD CAFE-Danny Kresky Entertainment.	7,400	\$8.50-\$9.50	\$68.40
2	Stanley Thea, Pittsburgh, Pa., March 7 (2) CHEECH & CHONG-Brass Ring Productions, Music	6.668	\$7.50.\$8.50	\$56,24
3	Thea, Royal Oak, Mich., March 2 & 3 (4) ROSE ROYCE/DETMAIR STRAUB-Feyline Presents,	4 546	\$7 50-\$8 50	\$34,719
	Rambow Music Hall, Denver, Colo., March 3 & 4 (4)			
4	SHA-NA-NA/DR. HOOK-Entam/Sunshine Promotions, Col., Knoxville, Tenn., Feb. 27	4,034	\$7.58	\$31,88
5	HARRY CHAPIN-Alex Cooley Inc., Fox Thea. Atlanta, Ga., March 2	3,872	\$6.50-\$8.50	\$31,31
6	NAZARETH/LEGS DIAMOND-Avalon Attractions, Civic Center, Santa Monica, Ca., Feb. 27	2,767	\$7.50-\$8.50	\$23,31
7	CHEECH & CHONG-Sunshine Promotions. Convention Center, Indianapolis, Ind., March 1	3,276	\$7.50	\$23,17
8	WAYLON JENNINGS/ CRICKETS-Entam, Municipal Aud., Charleston, W. Va., March 3	3,055	\$7.\$8	\$22,87
9	CHUCK MANGIONE-Entam, Aud., Knoxville, Tenn., Feb. 27	2,384	\$7.50-\$8.50	\$18,80
10	RAMONES/DAVID JOHANSEN/WILLIE ALEXANDER- Don Law Co. Orpheum Thea. Boston, Mass., March	2,000	\$7.50-\$8.50	\$16,99
11	CHUCK MANGIONE-Entam, Municipal Aud Charleston, W. Va., Feb. 28	1,957	\$7.50-\$8.50	\$16,41
12	TRIUMPH/BROWNSVILLE/EASY-Fantasy Concerts.	2,626	\$5.\$6	\$14,38
13	Co. Fieldhouse, Erie. Pa., Feb. 28 UFO/MOLLY HATCHET/JUDAS PRIEST-Entam.	2,194	\$6-\$7	\$14,00
14	Capitol Music Hall, Wheeling, W. Va., March 1 UFO/MOLLY HATCHET/JUDAS PRIEST—Entam,	2.110	\$6-\$7	\$13,18
15	and the second of the second o	1.845	\$6.50-\$7.50	\$12,17
16	Productions, Mt. Baker Thea., Bellingham, Wa.,	2,500	\$7.50	\$11,25
17	Presents/Col Presents, Zellerbach Aud., U.C.	1,939	\$5-\$6	\$10,55
18	Berkeley, Calif., March 4 PETER TOSH/PRISMATICS—Brass Ring Productions, Center Stage, Canton, Mich., March 2	1.027	\$7.50-\$8.50	\$7,89
19	HERBIE HANCOCK/SARA DASH-Monarch	1,078	\$6.50 \$7.50	\$7,74
20	A CONTRACTOR OF A CONTRACT	819	\$7.50-\$8.50	\$6,255
21	Productions, Center Stage, Canton, Mich., March 1 MUDDY WATERS/JERRY BROWN—Brass Ring	936	\$5-\$6	\$4,866
22	Productions, Center Stage, Canton, Mich., Feb. 26 STEVE FORBERT/RARE SILKFeyline Presents/C.U. Program Council, Glenn Miller Club, Boulder, Colo.,	751	\$4.\$5	\$3,375
	March 2			and the second se

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The club itself has two floors of table scating, several bars, and a dance floor. DJs Scott Jackson and Tony San Fillippo will be spinning records for dancing before the shows nightly.

## **Top Of Charts For Dire Straits**

#### Continued from page 42

ler, should appear. Bicknell says the album, titled "Communique," is finished and is scheduled to be released in Europe in May, in Britain the next month and then in the U.S. shortly afterwards, so as not to lose sales to imports

Bicknell says the summer tour is also scheduled for small and medium halls (and maybe Central Park in New York). He says the band has been together for such a short time, two years, that it still feels uncomfortable in large venues. Also, since it is a songs-oriented act without much of a stage show, it works that much better in smaller venues. Even should its popularity continue to grow, Bicknell says that it would still rather do multiple dates in smaller halls than one-shot appearances at arenas or festivals.

In the U.S. Dire straits is booked by ATL In Europe Bicknell continues to do the band's bookings through his new company, Damage Management. Bicknell also has an informal managerial relationship with Gerry Rafferty.

## **Pablo Cruise Arriving**

Continued from page 42

conveying different moods and styles," says Lerios

Started in the summer of 1973. Pablo Cruise moved away from the Bay Area to Vancouver, B.C., for nine months to formulate its sound and in February 1974, Bay Area stock market agent Bob Brown became its manager

The band's first four LPs progressively established its growth and depth, beginning with "Pablo Cruise" and "Lifeline."

The group received its first gold LP for "A Place In The Sun," produced by Bill Schnee. This effort was followed by a double platinum LP, "Worlds Away."

Although Lerios and Jenkins cowrite most of the band's material, newcomer Bruce Day, who replaced bassist Bud Cockrell in 1977, cowrote the title cut "Worlds Away" with Lerios and manager Bob Brown.

Drummer Sieve Price rounds out the group who, on the strength of selling out its first Sahara-Tahoe engagement within two hours, has been signed to appear twice more within the year, a hotel spokesman Silvs.

"It's all a step up from my days as a teen nightelub manager at several. now defunct places at the lake," says Lerios.

'You Stepped Into My Life'') signed as artists with Philadelphia International Records with an album and a 12 inch disco disk due out soon.

Singer Merle Miller, one of Bette Midler's original Harlettes and a popular Gotham session singer, to Moogtown Productions for recording and publishing



Chrysalis artist Nick Gilder, whose hit 'Hot Child In The City" has sold more than two million copies, has been nominated in three categories for the Juno Awards, the Canadian equivalent of the Grammys Gilder is nominated as most promising artist, best songwriter and best selling single. Gilder also will perform at the ceremony which is being held Tuesday (21) in Toronto and broadcast live over the CBC

Alice Cooper, who recently had newspaper ads for his concert four censored in Minnesota. has run afoul with NBC-TV's Standards and Practices Dept. Cooper was appearing on "The Midnight Special" to show when a dancer's elbow connected with his nose. Blood sported everywhere but Cooper wanted the show to go on saying this unanticipated special effect lended atmosphere. However, NBC insisted the scene be shot again.

Meanwhile, Alice's cross-country "Madhouse Rock" tour continues in the West and South An "April Ghouts Day" show has been scheduled for the Los Angeles Forum April 1 and Las Vegas Aladdin Hotel plays host to Alice on April 7

The remaining members of the Sex Pistols have released a disco medley of their greatest hits. Also entering the disco field is the Kinks with a new version of Superman Tavares played before 50,000 fans at the Vina Del Mar Festival in Chile recently .... London Records is recording the soundtrack of the PBS TV series, "Lilly."

The benefit organized by Todd Rundgren for the International Rescue Committee, held recently at the Palladium in New York, raised \$30,000 for the organization to aid Vietnamese. boat people

ROMAN KOZAK and CARY DARLING



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ust A State Of. Mind

# pus

# gency Now nal Grasp

sively represents Lifesong/CBS artist Nina Kahle, Mission Mountain Wood Band, One Man Johnson and Chris Bliss, all of whom regularly tour the national college circuit.

Artists represented on a part-time basis include the Guess Who (in cooperation with The Agency), Flash Cadillac, Hank Williams, Jr. and Larry Raspberry and the Highsteppers.

The Denver office will also handle the Good Music Agency's national act buying service. Currently a Commander Cody, Ozark Mountain Daredevils and Mission Mountain Wood Band package will tour the Northeast in late February. Erwin is coordinating the dates with ICM, Magna and the groups' managers.

Good Music Agency also has a management wing called Good Music Management with Nina Kahle and Patriot as clients.

Last year, Good Music Agency's offices in Montana and Minnesota produced a reported \$3.6 million in bookings. The Denver office will expand its Northwest regional market as well as serve as the starting point in its transition to national agency.

# rds And Mag ros. Contest

who enter will receive an honorary Blues Brothers membership card.

Those stations participating in the promotion and their respective student populations are WUSB-FM, State Univ. of New York, Stony Brook, 4,000-watts, 17,000; WVBR-FM. Cornell, a 3.000-watt commercial station, 20,000; WBCR, Brooklyn College cable, 35,000; WWUH-FM, Univ. of Hartford, o Conn., 3.000 watts, 8.000 population; WRUB-FM, Univ. of Vermont, 500 watts, 10,000; WIDR-FM. 10-watt station, West Michigan Univ., 20,000; WCBN-FM, Univ. of Michigan 10-watt and cable AM. 35.000; WMMR, Univ. of Minnesota carrier-current, 40,000; WTUL-FM, Tulane Univ., 9,000; and KALX-FM. Univ. of California, Berkeley, 10 watts with student population of 28,000. Essays will be based on creativity. appropriateness to subject and sincerity. Todate, between 500 and 600 essays have been submitted.

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# Welcome to Lynn Anderson's arms.

"Outlaw Is Just a State of Mind" 8035776 is a killer from start to finish. It's loaded with great songs, including Lynn's new hit "Isn't It Always Love." 5-10909 **On Columbia Records and Tapes.** 

Produced by David Wolfert for the Entertainment Company Executive Producer Charles Koppelman "Columbia;" 🖤 are trademarks of CBS Inc. 🖒 1979 CBS Inc.

Continuing his powerful stage presence and vocal mastery, the Hi recording artist spotlighted "Love And Happiness," new LP title cut "Truth'N'Time" and "Belle," teamed with What The World Needs Now.

Fast rocker "I Feel Good" closed Green's show, backboned by his nine-man band led by musical conductor Fred Jordan on trumpet, drummer John Toney, Ron Echols on tenor sax and lead guitarist James Bass.

The remainder of the band included bassist Reuben Fairfax, Hardis Harden on percussion,

tory and, or course, the outlond of oning current top 10 single. And it also premiered for the New York audience some new songs, "Lady Writer," "Single Handed Sailor" and "Once Upon A Time In The West," from its next LP which showed that here was a band whose crea-**ROMAN KOZAK** tive life has only just began.

#### **RICHIE HAVENS**

Bogarts, Cincinnati

Havens is one of the lew performers today who can perform in almost any given situation,

the country music club that has become a Boston institution since it opened 38 years ago, closed March L March L

The closing was ordered by the Boston Redevelopment Authority to make way for the construction of a new state transportation building which is part of the ongoing Park Plaza project to renovate downtown Boston.

one of washington's targest, which will house the more than 70 sessions planned for the weekend.

Many of the sessions are devoted to FCC-related matters. College radio stations, especially non-commercial FMs, were hard hit during 1978 by several FCC actions, most notably docket 20735 which calls for all 10-watt stations to either increase their power to 100 watts minimum or

#### k Meet In D.C.

change frequency to the "least preclusionary channel."

Several other FCC actions are pending. IBS expects about 13 commission staff members at the convention to explain the impact of recent decisions.

In addition to news, public affairs and sports sessions, numerous music panels are planned. The traditional record company panel has been split into three simultaneous sessions this year instead of one large one.

Extra time has been given to the record company panels with the audience rotated between three rooms.

The result will be more manageable panels with three or four record company representatives instead of the usual 12 and more reasonable audience size. Panel participants include Dan Blaylock of CBS, Jim Del Bazo, Polydor: Paul Brown, Bruce Tenenbaum, Atlantic, Rick Schultz, Warner Bros., Ken Benson, Capitol: and Peter Gordon, "Thirsty Ear."

### Country **Country Charts Reflecting Pop, Rock, R&B Revivals** Hits In '79 Come From Odd Sources the producer knows the title's going NASHVILLE-Once almost ex-

clusively the domain of country writers, today's country charts have changed into a spawning ground for revivals of former pop, rock and r&b hits. Spruced up with new arrangements and revitalized by contemporary country productions, these songs are taking on a fresh approach that is putting them in demand by both traditional and crossover art-ISTS.

Reasons for the successful reincarnation of this material in the modern country marketplace include the proven track record of the tune previously, its familiarity to disk jockeys at the radio stations, the new twist a country cut can give the song and the increasing blurring of barriers between country and various other styles of music. Rock, r&b and pop tunes adapt well to country arrangements, and country singers today are breaking away from traditional material to explore musical styles unheard of 10 years ago.

A scan of the Billboard Hot Country Singles chart during the past six months reveals such diverse entries as Bob Dylan's "Don't Think Twice, It's Alright," by Doc and Merle Watson; the Everly Brothers' classic, "So Sad (To Watch Good Love Go Bad)," by newcomer Steve Wariner, Chuck Berry's rollicking "Back In The USA," an unexpected visitor to the country charts by Linda Ronstadt; Hank Williams Jr.'s re-release of the Bobby Fuller Four hit, "I Fought The Law" and James Taylor's-Carly Simon's duct version of "Devoted To You," which enjoyed earlier activity with the Everly Brothers in 1958

Perusal of the same country singles chart for this week shows a substantial sampling of contenders that were once top-scoring hits in the rock and r&b fields.

"Happy Together," T.G. Sheppard's current release which hit number eight on the country chart, was a No. 1 pop hit in 1967 for the Turtles. Another former No. 1 song by the Beatles in 1965 is "Yesterday," which is Billie Jo Spears' current single at 60 with a star.

Barbara Mandrell's torchy r&bflavored country style is perfectly suited to her rendition of the classic soul-jerker, "If Loving You Is Wrong (I Don't Want To Be Right)," considered likely to repeat for the country charts its previous success in 1972 for Luther Ingram on the pop charts, checking in at 10 with a star.

"Slow Dancing," a notable hit for pop artist Johnny Rivers, is now on the country chart at a starred 26 by Johnny Duncan. "Everlasting Love," an r&b rocker on the charts by Robert Knight in 1967 and later by Carl Carlton in 1974, was recently on the country charts at the same time by two country artists, Narvel Felts and Louise Mandrell. Felts' edition went into the top 20 before beginning its descent; Mandrell's version, which did not fare as

#### By KIP KIRBY

well initially, has just been re-cut as a seven-minute disco number.

And a splashy debut onto the Billboard Hot Country Singles chart at a starred 27 sent Susie Allanson's cover of the Bee Gees' former No. 1 pop hit, "Words," skyrocketing upward to its present position at 9 with a star, proving that the song still holds its magic

The times, they are certainly a-changin'

Producer Buddy Killen, who works with artists as diversified as Joe Tex, O.B. McClinton, Bill Anderson and Sonny Throckmorton. feels that a good song has no limits in its audience appeal. "A song that's already been on the pop charts is a proven success," he says. "You know it can sell, you know people like it. You know it's a hit." When country singer Louise Mandrell's release of "Everlasting Love" conflicted with Narvel Felts' version of the same song, producer Killen simply took the song and rearranged it into a solid disco cut instead, giving both the song and Killen's artist a new thrust in the music marketplace

"The time is right for this broad country acceptance of old rock and blues material," notes L.A.-based producer Ray Ruff who claims credit for "Happy Together" by T.G. Sheppard and "Words" by wife Susie Allanson

Dear Andrea:

Corporate anniversaries are treated as *something special* at *to the* TOP BILLING. And your 10th anniversary of commitment out company is one of the most special events to ever occur in out

company is one of the most special events to ever occur in our corporate life . . . especially since TOP BILLING is ten years old:

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Today, people are standing in line and knocking on the door to have the opportunity to make your kind of commitment to the

Today, people are standing in line and knocking on the door to have the opportunity to make your kind of commitment to the corporation. But back then, you were alone

Publicly commend you for the role you've played in its field. great company to the top of the heap in its field.

I salute you. And I thank you. And I love you.

Andy Rice

Chairman of the Board

TOP BILLING, INC.

President and Chief Executive Officer

On behalf of our wonderful artist roster, our very special employee group, hundreds of buyers and thousands of fans whose lives your On behalf of our wonderful artist roster, our very special employee lives your group, hundreds of buyers and thousands of fans whose lives to commitment and dedication has ultimately touched. I want to

group, hundreds of buyers and thousands of fans whose lives y commitment and dedication has ultimately touched, I willing publicly commend you for the role you've played in environment commitment and dedication has ultimately touched, I want to publicly commend you for the role you've played in guiding this great commany to the ton of the heap in its field.

TOP BILLING. And your 10th anniversary of commitment to in our company is one of the most special events to ever occur in early of the most special events to ever occur in the especially since TOP BILLING is ten very of the especially since to the especial events to the events to the especial events to the events to the especial events to the especial events to the events to th

have the opportunity to make your kind or c corporation. But back then, you were alone.

Here's to the next decade!

Tandy C. Rice.

Sincerely.

Corporate anniversaries are treated as something special at TOP BILLING. And your 10th anniversary of commitment

a major commitment to a tirm which had on one telephone line, but, too, a grand dream

"A lot of these old songs were never exposed to country audiences the first time around, so they come off as new songs now. They're refreshing and different for country, and you can see it in the radio airplay and sales that they're getting." Producer Johnny Morris, who

counts Narvel Felts and Sammi Smith among his artists, attributes the success of revamped pop hits on country radio to the fact that "a lot of country deejays these days are former rock'n'rollers who remember the songs when they were first recorded by the original artists."

Producer Buzz Cason, who cowrote "Everlasting Love" with Mac Gayden, agrees with Morris, "I see the state of country music today at the radio airplay level of pop music in the mid-1960s. A lot of current product has that bright, bouncy uptown feel of songs which were Top 40 tunes 10 years ago. Many deejays on country stations now used to work at rock stations in the past, and they find these remakes of old pop hits real programmable in their formats. It helps balance out the traditional material from the hard-core country acts."

And he adds that he doesn't believe country's foothold in rock and r&b terrain is particularly revolutionary or daring. "Frankly," says Cason, "I think it's just an easy way of going in and cutting a hit record. The song's already proven itself and to ring some bells at the radio level."

Larry Butler, one of Nashville's busiest producers with clients such as Kenny Rogers, Dottie West and Billic Jo Spears, thinks the form of country artists into rock and pop waters wouldn't have been possible except for the strong crossover trend that has taken place in country mu-SIC:

"There used to be a real taboo existing between Top 40 and country music," Butler explains. "There were genuine boundaries which were rarely crossed. Now you don't find artists worrying about what category a song they want to cut will fit into, they just cut the song the way they feel it. Even labeling a song "country" or "not country" these days is misleading."

Emphasizing his point, Butler adds that Billie Jo Spears' follow-up single to "Yesterday" is going to be a cover of Gloria Gaynor's big smash "I Will Survive."

"The song's lyric is as country as anything else," says Butler. "The lyric is about a woman who's been left by her man, but she's strong she's going to survive and come through on her own. And that's the same message you'll hear in any number of country songs. It's a great song no matter what category you call it."

And along the same lines, country balladeer Sonny James has released his version of a Joe Tex rhythm 'n' (Continued on page 55)

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PAUL SCHMUCKER

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MAKIN' LOVE IS A BEAUTIFUI	This Week	Last Week
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					Ablications. Inc. No part of this publication may be mechanical. photocopying. recording. or otherwork	i			CIAL SURVEY For Week Ending 3/17/79
feek S art		feek	Week	ks hart	* STAR PERFORMER-Singles regin	stering	1.4	1	ionate upward progress this week.
Weeks on Chart	TITLE-Artist (Writer), Label & Number (Dist: Label) (Publisher: Lacensee)	This Week	Last W	Weeks on Chart	TITLE-Artist (Wotes), Label & Number (Dod, Label) (Publisher, Licensee)	This W	Last Wee	Weeks on Chart	TITLE-Artist (Writer), Label & Rumber (Dest. Label) (Publisher, License)

TITLE-Artist (Writer), Label & Number (Dist. Label) (Publisher: Licensee)	This Week	Last Week	Weeks on Chart	TITLE-Artist (Writes), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE - Artist (Writer), Label & Number (Dist. Label) (Publisher, Licenser)
GOLDEN TEARS-Dave & Sugar	\$	40	6	I WANT TO THANK YOU - Kim Charles	1	81	2	I LOST MY HEAD-Charle lick (J. Sate, S. Pippin, L. Reith), United Artists 100
() Schweers) RCA 11427 (Chess, ASCAP) SEND ME DOWN TO TUCSON/CHARLIE'S ANGELS Mel Tillis (C. Crofford, 1. Garrett/D. Gaskin), MCA 40983	\$	43	3	I'LL LOVE AWAY YOUR TROUBLES FOR AWHILE-Janie Friche () MacRae, B. Mernson). Columbia 310910	69	72	3	(House Of Gold/Windchime, SMI) YOURS LOVE-Jerry Malace (H. Howard) 4 Star 5-2026 (Harlan Howard/Time, EM)
(Peso-Malayle, BMI/Sawgrass, BMI) 1 JUST FALL IN LOVE AGAIN—Anne Murray (Dorff, Sklerov, Lloyd, Herbstrift), Capitol 4675, (Peso-Hobby Horse/Cotton Pickin Songs/BMI/ASCAP)	•	44	4	(Music City, ASCAP) SECOND-HAND SATIN LADY (And A Bargain Basement Boy)—Jerry Reed (D. Feller) BCA 11472 (Guitar Man. BMI)	山	80	2	1 THOUGHT YOU'D NEVER ASK-Louise Mandrell & R.C. Bassier (C. Putnam. D. Cook), Epic. 850668 (Tree. EML/Cross Keys, ASCAP)
IF I COULD WRITE A SONG AS BEAUTIFUL AS YOU-Billy "Crash" Craddlock	由	46	5	THIS IS A LOVE SONG-sal Anderson (J. Wratherly) MCA 40992 (Neca, ASCAP)	\$	88	2	LOVE ME TENDER-Linds Rentad
(J. Adrian), Capitol 4672 (Fick A Hit, BMI) I HAD A LOVELY TIME—The Rendalls (5. Throckmortum, D. Gook), Ovation 1119 (Gross Nevs, ASCAP)	\$	48	5	WALKING PIECE OF HEAVEN-Freddy Fender (M. Robbins) ABC 12453 (Maripesa, BMI)	72	73	3	(EVII Presley/Belinda, BM)) MAKIN' LOVE IS A BEAUTIFUL THING TO DO-Paul Schmacher
SOMEBODY SPECIAL - Donna Fargo (D. Fargo), Warner Bros. 8722 (Prima Donna, BMI)	Ŵ	45	6	LET'S KEEP IT THAT WAY-Juice Rewton (C. Putnam, R.V. Hay) Capital 4579 (Tree, BMI)				(P. Schmucker), Star Fox 578 (NSD) (Troy Shondell, SESAC)
STILL A WOMAN - Margo Smith (M. Smith, M. David, N. Wilson), Warner Bros, 8726 (Galamar/Ducty Roads/Al Gallico, BM1/Easy Listening, ASEAP)	\$	49	5	SHOULDER TO SHOULDER (Arm And Arm) Rey Clark (E. Merroom, J. Zertace), ABC 12402 (Munic City, ASCAP/Combine, EMI)	73	74 53	5	FOREVER IN BLUE JEANS- Not Diamond (R. Bennett, N. Diamond), Columbia 315897 (Shonebridge, ASCAP) I JUST CAN'T STAY MARRIED
IT'S A CHEATING SITUATION-More Bandy (C. Putnam, S. Thruckmorton), Columbia 310889 (Tree, BMU)	☆	52	6	CAN I SEE YOU TONIGHT-Jewel Blanch (D. Allert, R.V. Huy) RCA 11464 (Duchess Poney/Tene, BM/)				TO YOU-Cristy Law (Gillespie, Black, Bourke), LS 165 (Diappell, ASCAP/To-Diappell, SESAC)
WORDS-Susie Altanson (B. Gibb, R. Gibb, M. Gibb) Elektra/Curb 46009 (Casserole: BMI)	☆	57	2	ISN'T IT ALWAYS LOVE-Lynn Anderson (K. Bonoff), Calumbra 3 (1999) (Sky Harbor, SMI)	W	REN	LATER	UST LONG ENOUGH TO SAY GOODBYE- Wickey Gilley U Foster B. Rev. Emic 8 5067 (Juni, 40047)
(If Loving You Is Wrong) I DON'T WANT TO BE RIGHT-Barbara Mandrell	\$	59	3	DARLIN'- David Regers (0. 3. Blandemer). Republic 038 (September (Yellow Dog. ASCAF)	76	54	8	IF YOU COULD SEE YOU THROUGH MY
(H. Banks, R. Jackson, C. Hampton), ABC 12451 (Eact Memphis/Klondike, BMI)	45	3	11	I'LL WAKE YOU UP WHEN I GET HOME-Charlie Rich				(L. Henley, J. Hurt), Republic 035 (House Of Gold, BM/)
MY HEART HAS A MIND OF ITS OWN-Debby Boone (J. Rellet, H. Greenheid), Warmer/Curb		1		(S. Dorff, M. Brown), Elektra 45553 (Pesa Warner Tameriane/Malkyle, EMI)	77	64	5	DOWNHILL STUFF-Jate Dearer (J. Denver), RCA 11479 (Cherry Lane, ASO/F)
8729 (Screen Gems EMI/Big Screen, BMI) ALL I EVER NEED IS	46	8	13	TONIGHT SHE'S GONNA LOVE ME (Like There Was No Tomorrow)-Razzy Balley (S. Figure J. State) REA 11446 (House Of Cold, EMO)	78	78	5	GOING DOWN SLOW-The Cates (B. Boed), Ovation 1122 (Tree, BMD)
YOU-Renny Rogers & Dottie West (J. Hubday, E. Berves), United Artists 1276 (United Artists/Racer, ASCAP) TRYING TO CATISON YOU	4	67	2	DOWN ON THE RIO GRANDE-Johnny Rodriguez () Rodriguez & Boling, D. Teapley), Epic 8:50671	奋	89	2	THERE HANGS HIS HAT-Loda Noie (7 Stanton & Badale, 3 Astronom) Hidgetop IIIC746 (Century 21), (Mandy, ASCAP)
TRYING TO SATISFY YOU - Duttsy (W Jennings) IICA 11448 (Baron BMD) SON OF CLAYTON DELANEY - Turn T. Hall	48	12	13	Halincte/House Of Gold Dark Stream, BMU EVERY WHICH WAY BUT	80	82	4	MUSIC BOX DANCER-Frank Mills (F Mills) Polydor 14517 (Unichappel, BMI)
TOO FAR GONE-Emmylou Harris				LOOSE-Eddle Rabbitt (S. Dorff, M. Brown, T. Garnetto, Elektra 45554 (Pest) Warner Tamerlane: Malkyle, BMI)	Φ	91	3	TAKES A FOOL TO LOVE A FOOL-Burter Commings (6 Commings), Partnet E72024 (colleling), BMD
(B. Sherrill), Warner Brus, 8732 (A. Gallien, BMI) I'VE BEEN WAITING FOR YOU ALL OF MY LIFE—Con Hanley (M. Sherrill, L. Komballi, Warner Brus, 8723)	\$	58	4	MY LADY - Freddie Hart (D. Goodman, B. Reneza, R. Schulman) Capitol 4684 (Highball Lowball Cross Reys, BMI, ASCAP)	4	ste i	-	JACK DANIEL'S, IF YOU PLEASE-David Allan Cor (D.A. Cor). Columbia 3-10911
AL Gallico, BMI) SWEET MEMORIES - Willie Netson	50	50	5	I'M BEING GOOD-David Wills (A. Inidas N. Martin) United Artists 1271 (Chess, ASCAP (P) Gem. BMI)	83	83	4	(Warner Tamertane, EMI) GOODY GOODY- Relecca Lyne
(M. Newbury) RCA 11465 (Acuff/Rose, BMI) I'M GONNA LOVE YOU-Glass Campbell	t	REW	-	LAY DOWN BESIDE ME-Don Williams	-			(J. Metzer, M. Malneck) Szarpist (257) (Metzer (Malneck, KSCAP)
(M. Smotherman), Capitol 4682 (Seventh Sco./Royal Oak, ASCAP)	由	NEW		DON'T TAKE IT AWAY-Conway Twitty (T Seats M Barnes) MCA 41082 (Dance EMI)	Ŵ	97	2	TWO PEOPLE IN LOVE-Larie Margan (E. Rover), ABC Mickory \$4041 (MCA) (Minne, ASCAP)
THEY CALL IT MAKING LOVE—Tammy Wynette (B. Braddock) Epic #50061 (Tire: BMI) WHERE DO I PUT HER	53	37	14	BACK ON MY MIND AGAIN/SANTA BARBARA-Ronnie Miltap IC Guillen C Pierce/A Jurdan, H. David', RCA 11871	85	90	2	FINDERS KEEPERS LOSERS WEEPERS- Star Hitchcock with See Richards (M. Aelum, P. Mitchell), MMI 1028 (Jahony Mars), EMI White Stuff, ASCAP)
MEMORY - Charley Pride () Weatherly) BCA (1477 (Keca, ASCAP)	54	39	n	Chess: ASEAP/Chess/Casa Bavid: ASEAP) DREAMIN'S ALL I DO-Earl Thomas Conley	\$	96	3	I'VE SEEN IT ALL-Sandra Kaye (R. Naimz), Door Knob 8 053 (MIG) (Door Kant, BMI)
I WILL ROCK AND ROLL WITH YOU-Johnny Cash				(E. Conley), Warner Blue, 8712 (ETC: Easy Lotening, 45CAP)	87	87	3	JEALOUS HEART-Barbara Seam (Carson) Starship 109 (Acad Rose, SMI)
(J. Cash.), Columbia 3 (0888 (House of Cash. BMI). WISDOM OF A FOOL-Jacky Ward (A. Silver, N. Alfred), Mercary 55055 (Planetary, ASCAP)	55 56	42 47	11	EVERLASTING LOVE - Narvel Felta (B. Cason, M. Gajdeni, ABC 17441 (Rising form, HMI) SMOOTH SAILIN'/LAST CHEATER'S WALTZ - Sonny Throckmorton	88	92	3	DANCE WITH ME MOLLY-suit Therman (N. Bowlerg, S. Tatsie), ABC 12447 (MCA) (ATV, EML/Weitherk, ASCAP)
HEALIN'- Bobby Bare (B. McDill). Columbia 3 10/91 (Hall Clement, SMI)				CS Thrackmorton, C. Futnan/S. Thesekmantan) Mencary 55051 (Tree, 8MI/Tree, 8MI)	Ŵ	NEW C	NTRY	ONELY COMING DOWN-suit Budlers (P Wagner), Scorpins 0572 (Deepar, BMC)
TAKE ME BACK-Charly McClain (L. Rugers, R. Williams, C. McClaint, Epic 85065) (Bill Black, Partnership, ASEAP/Julep, EMI)	1	68	3	LOCK, STOCK & BARREL-Wood Newton (E. Stevens, E.J. Bourgonn), Elektra 46014 (Eleh Dave, HMI)	4		NTET	DISCO BLUES-Jay & Shaller (J. Chevalier), Credit Gald 1114 (NSD) (Jay Chevalier, BMI)
FAREWELL PARTY-Gene Watson (I. Williams), Capital 4688 (Western Hills, BMI)	T	69	3	CHEATER'S KIT-Tommy Overstreet (R. Bourke, G. Dobhins, J. Wilson), ABC 12456 (MCA) (Chappell, ASCAP)	91	93	2	FRECKLES-Style (S. Whispie), Columbia 3 (2918 (Tree, BMI)
U. Tempchin) Columbia 310915 (WE/Jazz End, ASCAP)	俞	71	3	THERE'S ALWAYS ME-Ray Price (D. Robertson), Monument 45:277 (Gladys, ASCAP)	92			EASY TO LOVE/EASY- Immine Rodgers/Immine Rodgers & Michelle (R. Wilkim, E. Martinez/L. Futler), Scientification 1315
THE OUTLAW'S PRAYER-Johnny Paycheck (8. Sheard), G. Satton), Epic 850655 (Juliop/Flagship, BMI)	\$	70	4	VESTERDAY - Billie Ja Spears (* McCartney, 7 Lennary Disted Actuals 1774 (McCartney, 8M1)	93	95	3	CAN YOU READ MY
FANTASY ISLAND - Freddy Weller 1F. Weller, H. Cason), Columbia 310890 (Young World, BMI/Buzz Cesun, ASCAP)	1	75	2	LIVE ENTERTAINMENT-Das King 10 King) Con Bire 149 (Wiles, ASEAP)				(I. Williams, L. Bricinee), Warner Cuth 8750 (Warner Tamerlane, BMI)
SHADOWS OF LOVE-Rayburn Anthony (W. Holyfield) Mircary 55053 (Maglehold/Vogue, HMI)	山	76	2	WHAT A LIE-Sames Smith (T. Skoney, J. Wadace), Earlose 100 (ERI)	94	94	2	HELLO TEXAS-Brian Callins (B. Caltins, H. Campbell), RCA 11478 (Beef Baron/Lively, EMI)
TOUCH ME WITH MAGIC-Marty Nobbins 15. Bogsed, M. Ulley). Columbia 310905 ILan Lou/Algen, IBM12	仚	17	2	(Mall Connent, BMI) NEXT BEST FEELING Mary X, Miller (D. Hice, G. Hardy), Inergy 1312 (NSD) (Hice Haus, ASCAP)	95	NEW C		YOU AND ME AND THE GREEN GRASS-Pai Rakes (R. Griff), Warner Bros. 8766 (Blue Echs. ASCAP)
LOVING YOU IS A NATURAL HIGH-Larry & Hudson (L.G. Hudson: Lone Stat 20th (Contena, HMD)	\$	-	-	YOU'VE GOT SOMEBODY, I'VE GOT	96	63	15	COME ON IN-Oak Ridge Boys (M. Clark), ABC 12434 (Brechwald/Wedge, BMI)
BACKSIDE OF THIRTY-John Conlee		_		SOMEBODY - Vern Gaudin (M. C. Johnson), Elektes 46021 (Earpos/Sea Dob. ASEAP)	97	NEW C	INT	MAMA'S SUGAR-treest Res (3. Throckmonton), MCA 40991 (Tree, BMD
(House Of Gold/Portmand, BMI) LOVE IS SOMETIMES EASY-Sandy Posey (S.P. Robinson) Warner Bios. 8731	合			LOVE LIES- Mel McDaniel (C. Datk, S. Basett), Capitol 4691 (Tri Champel: Condy Line, ASEAP)	98	99	3	SHE LOVES MY TROUBLES AWAY - Mickey Junes (M. P. Barnen, R. Anthony) Bayshory 501 (Screen Gens, BMI/Welbeck, BMI)
SOMEONE IS LOOKING FOR SOMEONE	m	HER L	ITRT .	I WANT TO WALK YOU HOME Porter Wagones	99	41	14	HAPPY TOGETHER-T.C. Shappard
UKE YOU-Gall Davies (G. Davies) Lifesong 81784 (CRS) (Deectwood/Dickerson, EMI)	4	79	2	(M. Gayden), RCA. 11491 (Whispering Wings, BMI) MEDICINE WOMAN - Kenny 0:Dell.	100	66	10	8721 (Hudson Bay, BMI)
	-			(K. B Della, Capricere 0317 (Hungry Mountain, 6Mi)				(E. Smith), Texas Soul 21/38 (Phone BMD

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PAUL SCHMUCKER

BUT NEVER UNTIL NOW HAS IT BEEN SAID THE WAY IT WAS MEANT TO BEI

# MAKIN' LOV LOVE IS A BEAUTIFUL THING TO DO

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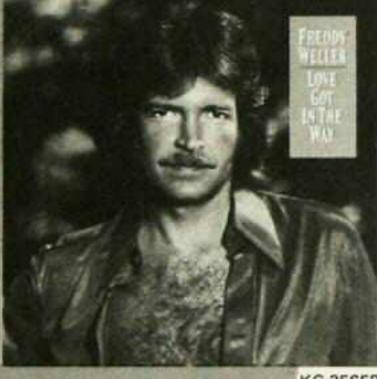
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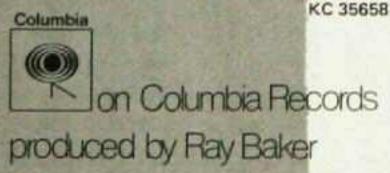
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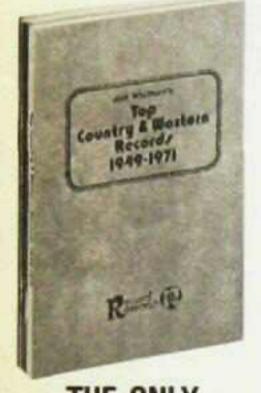
# from the LP "Love Got In The Way"





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#### THE ONLY COMPLETE RECORD **OF BILLBOARD'S** "COUNTRY" CHARTS

BILLBOARD Joel Whitburn's Top C&W book and supplements include every artist and record to hit Billboard's "Hot Country Singles" charts from '49 through '77. 979

•Date record hit charts

Label and record number.

PACKED WITH INFORMATION INCLUDING:

Highest numerical position record

Total number of weeks on charts.



Country

Fiddlin' Senator: U.S. Sen. Robert C. Byrd of West Va. presents a copy of his bluegrass album to the Country Music Hall of Fame and Museum in Nashville. With him, far right, is William Ivey, director of the Country Music Foundation.

## 'Concert' By Solon Byrd

NASHVILLE-U.S. Senate majority leader Robert C. Byrd played to a different kind of audience recently when he visited the Country Music Hall of Fame and Museum and entertained invited guests with an impromptu selection of fiddle tunes from his bluegrass album.

The West Virginia Solon, who is the first U.S. senator to record a nationally-distributed music album, presented the Country Music Foundation with an autographed copy of his LP, "Mountain Fiddler," on County Records, along with the red vest that Byrd always wears when he performs in concert.

Prior to his spontaneous half-hour set at the Hall of Fame Museum, the senator was taken on a sightseeing tour of the facility by Frank Jones, chairman of the board of the Country Music Foundation, and William Ivey, director of the foundation.

gathering of musicians and A



#### By SALLY HINKLE

The Statler Brothers have added a new tour ing band, the Cowboy Symphony Orchestra, and an additional bus to their road show. Look for a new single from the Statlers entitled "How To Be A Country Star," a song written for the group's appearance on the CMA Awards show last October. Epic's Jody Miller has recorded her first single effort outside Nashville in some 10 years, "I Don't Want Nobody (To Lead Me On)," co-produced by Larry Baunach and Bob Morgan for White Buffalo Productions, a division of the Jim Halsey Co.



Billboard SPECIAL SURVEY For Week Ending 3/17/79

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Country LPs.

Billboard

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Week	Week	Chart	* Star Performer-LPs registering proportionate upward progress this week.
H	Inst	* 8	TITLE-Artist, Label & Number (Distributing Label)
1	1	14	THE GAMBLER-Kenny Rogers, United Atlata SALA 334-8
4	2	11	EVERY WHICH WAY BUT LOOSE-Soundtrack, Dektre SE 500
3	4	17	TNT-Tanya Tucker, MCA 3066
4	5	15	TOTALLY HOT-Olivia Newton-John, MCA 3067
5	3	15	WILLIE AND FAMILY LIVE-Willie Nelson, Columbia NC 2 35642
4	9	4	NEW KIND OF FEELING-Anne Murray, Capitol SW 11845
7	6	32	HEARTBREAKER-Dolly Parton, RCA AFL 1-2297
8		38	WHEN I DREAM-Crystal Gayle, United Artists UALA 858 H
9	7	45	STARDUST-Willie Nelson, Gauntuu X 35305
ŵ	12	26	EXPRESSIONS-Don Williams, ABC AV 1969
11	11	18	LARRY GATLIN'S GREATEST HITS, VOL. 1, Manufact MG 7528
12	10	22	I'VE ALWAYS BEEN CRAZY-Waylon Jennings, RCA AFLI 2579
13	13	7	JOHN DENVER-RCA AQL 1-3075
14	14	40	ONLY ONE LOVE IN MY LIFE-Ronnie Milsap, RCA AFLI 2780
15	16	57	LET'S KEEP IT THAT WAY-Anne Murray, Gastal ST 11343
4	19	6	SWEET MEMORIES-Willie Melson, REA ANLI 3243
17	17	60	TEN YEARS OF GOLD-Kenny Rogers, United Artists UA-LA EDS-H
<b></b>	22	5	THE BEST OF BARBARA MANDRELL, ABC AV 1115
19	15	15	ARMED AND CRAZY-Johnny Paycheck, Epic KE 35444
20	18	16	PROFILE/BEST OF EMMYLOU HARRIS, Warner Briss. 85H 325H
21	21	6	WE'VE COME A LONG WAY BABY-Loretta Lynn, NCA 3873
22	26	26	TEAR TIME-Dave And Sugar, RCA APL 5 2865
血	NEW	ATET	OUR MEMORIES OF ELVIS-Elvis Presley, RCA AQL 13278
24	28	5	LEGEND-Poco, ASC AA 1099
25	27	5	NATURAL ACT-Kris Kristofferson & Rita Coolidge, ALM 4830
26	31	14	ELVIS: LEGENDARY PERFORMER, VOLUME 3-Elvis Presley, aca on same
27	24	23	LIVING IN THE U.S.ALinda Ronstadt, Arylum 6E 155
28	23	22	MOODS-Barbara Mandrell, ABC AV 3068
29	29	5	Y' ALL COME BACK SALOON-The Oak Ridge Boys, ABL/DH DODD-2081
30	32	49	VARIATIONS-Eddie Rabbitt, Elektra 6E 127
31	20	40	ROOM SERVICE-The Oak Ridge Boys, ABC 1065
32	36	59	WAYLON & WILLIE-Waylon Jennings & Willie Nelson, KCA AFL USIN
33	35	61	THE BEST OF THE STATLER BROTHERS, Marcury SRM 1-1037 (Prompton)
34	34	19	BURGERS AND FRIES/WHEN I STOP LEAVING (I'LL BE GONE)-Charley Pride, RCA APLI 2983
35	38	2	MEL TILLIS-Are You Sincere, MCA 3677
36	33	47	REDHEADED STRANGER-Willie Nelson, Columba NC 33482
37	37	79	HEAVEN'S JUST & SIN AWAY-The Kendalis, Ovation OV 1719
38	25	18	ROSE COLORED GLASSES-John Conlee, ASC AV 1105
39	44	9	DUETS-Jerry Lee Lewis & Friends, Sun 1011
40	42	19	JOHNNY PAYCHECK'S GREATEST HITS VOLUME II, EDE NE 35623
41	30	47	ENTERTAINERS ON AND OFF THE RECORD-The Statler Brothers, Mercury SEM15007 (Phonogram)
42	39	18	PLEASURE & PAIN-Dr. Hook, Capital SW 11855
43	47	115	GREATEST HITS-Linda Ronstadt, Anylum 7E-1092
44	-		LOVE LIES-Cristy Lane, 15 15 8029
45	45	4	LADIES CHOICE-Bill Anderson, MCA 3075
46	46	34	LOVE OR SOMETHING LIKE IT-Kenny Rogers, United Arters UA LA MILH
47	43	15	BASIC-Glen Campbell, Capital 3W 11322
48	48	3	AMAZING RHYTHM ACES-ABC AA 1123 (MCA)
49	49	2	NARVEL FELTS-One Run For The Roses, ANC AT 1115 (MCA)
50	50	3	DIAMOND CUT-Bonnie Tyler, RCA AFL 13072

17 MARCH

#### PLUS

reached.

- Cross-reference alphabetically listing by title every record to hit Billboard's Country charis.
- Picture Index of Top Artists.
- Trivia Index of Interesting and useful facts.

Be an authority on charted music. Order your set today!



guests, among them Mac Wiseman, Jerry Rivers (formerly a member of Hank Williams' Drifting Cowboys), Rufus Thibodeaux, Buddy Spicher, Buddy Durham, Herman Crook and Benny Martin watched as the senator concluded his tour and then launched into his spontaneous show of singing and fiddling, which included his renditions of "Cripple Creek," "Will The Circle Be Unbroken," and "There's More Pretty Girls Than One."

Byrd, who received his first fiddle at the age of 10, has become known as "the fiddlin' senator" during his 33-year political career on the campaign trail and in the Senate.

KIP KIRBY

#### Nevada Getting Big **Country Act Display**

NASHVILLE-Country fever is hitting Las Vegas this month as the Jim Halsey Co. presents seven of its roster acts at the Frontier Hotel, the Silverbird Hotel and the Nugget in Sparks, Nev.

Hank Thompson and his Brazos Valley Boys opened the month at the Nugget Tuesday (6) with a run that continues through Sunday (18).

On Thursday (8) Roy Clark. teamed with "Grand Ole Opry" comedian Minnie Pearl, began a run at the Frontier that will continue through Wednesday (14). March 22-28. Clark will be joined by Ray Price and Buck Trent at the Frontier

At the Silverbird, Johnny Rodriquez and Jody Miller headline with comedian George "Goober" Lindsey March 23-April 17.

According to Jim Halsey, president, the company has always strived to bring country music to Vegas, and continuing efforts have resulted in "at least one of our acts booked on the Strip every month for the past four years."

INITIAL PROJECT-Epic artist Ronnie McDowell, right, seems pleased at the playback of his first session with producer Buddy Killen. The two have been working on McDowell's initial single for the label at Nashville's Soundshop.

Phonogram/Mercury's Glen Sutton, whose single, "The Football Card," turned out to be a leading novelty record, is at it again with "Should Old Acquaintances Be Forgotten," for which he lends his own brand of humor to the age old question. His current effort is from his forthcoming LP, "Close Encounters Of The Sutton Kind. Ronnie Prophet, host of the Canadian CTV television program. "Grand Ole Country," has renewed his contract with the show for the 1979-80 season, which marks his fifth year with the program.

Johnny Cash is working with producer Brian Ahern on a new LP project for Columbia in Nashville. In addition, Cash will be taping a television. special at the Grand Die Opry House April 9-12. with guests George Jones, among others,

Capricorn Records has released the Allman Brothers' first LP project in three years, "Enlightened Rogues" and recorded at Miami's Criteria Studios with producer Tom Dowd at the helm. A major four of the U.S. is expected to be gin in April Merle Kitgore, a songwrifer/art ist/actor, will be appearing in the Loretta Lynn. film, "Coal Miner's Daughter," which begins filming in Nashville in April Kilgore has appeared in several movies recently, including the upcoming "D.I\_" which was also filmed in Nashmille, Kilgore is touring with Hank Williams. Ir. and the Bama Band

Sonny Limbo International has a new address and phone number, P.O. Box 9869, Atlanta, Ga. 30319 Tel 404/346-0700 Warner Bros. artist Margo Smith has taped a series of public service announcements on behalf of the U.S. Meg Christian, one of the lounders of Navy.

Olivia Records in Dakland, Calif., appeared in Nashville recently at the Meharry Learning Resources Center. The concert was sponsored by Nashville Women's Alliance.

WHN in New York recently broadcast RCA art ist Robert Gordon's midnight concert from the Lone Star Cale. Gordon, whose rockabilly style. has been compared to Elvis, Carl Perkins and

Conway Twitty, has his first release out for the label entitled "It's Only Make Balleve" Mickey Gilley made recent appearances on "De nah!" and the "Mike Douglas" ty programs. Lynn Anderson taped several upcoming sea ments for tv on such programs as "Dinah" the "Mike Douglas Show" and "Hollywood Squares."

# **Country Charts** Reflects Oldies

#### Continued from page 50

blues tune, "Hold On To What You've Got," with a country flavor that lends a new feeling to the song.

"Tve just finished cutting the old Boxtops' hit, 'The Letter,' on Sammi Smith," notes Morris, "as well as 'I Got A Thing About You, Baby,' and 'Dancing The Night Away,' and this material fits Sammi perfectly. A lot of today's country artists are really letting loose and experimenting in the studio. The roots of Memphis and Nashville are finally blending into a distinctive sound for contemporary country artists as never before."

Morris mentions that in his opinion, "a lot of the acts which were big in the late '50s and early '60s, like Gene Vincent and Buddy Holly and Elvis, were really country. 'A Little Bit Of Soap' by the Jarmels could easily have fit into the country format of today, but back then, the lines were distinctly drawn between rock and country and you didn't cross over."

Artists such as Barbara Mandrell and Narvel Felts have had previous success with pop and r&b songs. Mandrell has scored on the country charts with "Show Me" and "Do Right Woman, Do Right Man," while Felts has had hits with "Reconsider Me," "Funny How Time Slips Away," "Lonely Teardrops," and "To Love Somebody."

Other former pop hits which have found homes on the country charts in the past year include "The Rhythm Of The Rain" by Jacky Ward: "I'm Leaving It All Up To You," by Freddy Fender; Chuck Berry's "Maybellene," recorded by the duet of George Jones and Johnny Paycheck: "Drift Away," by Narvel Felts: "Come A Little Bit Closer," reissued by Johnny Duncan with Janie Fricke: "Chains Of Love," the Beatles hit, by Mickey Gilley: "I Love How You Love Me" by Joni Lee: "Every Day I Have To Cry Some," Joe Stampley's cover of the Arthur Alexander classic; "Save The Last Dance For Me," once a hit for the Drifters, more recently by Jerry Lee Lewis; "I'll Cry Instead," a Lennon-McCartney remake by Ron Shaw and "Something's Burning" by Kathy Barnes. The cross-pollenation between r&b and country is not new. Says Barbara Mandrell, who has managed to bring the traditional roots of the two music forms closer together than most other country singers: "The similarity has always existed, especially lyrically. I don't think anyone showed this better than Ray Charles when he cut his country album and sang Hank Williams and Don Gibson songs."



Nutty Promotion: Mitch Torok, center, writer of Hank Snow's latest single, "The Mysterious Lady From St. Martinique," receives assistance from Cedarwood Publishing Co. president Bill Denny, right, and promotion director Curley Rhodes, left, in wrapping promotional cocoanuts to be mailed to country radio stations across the U.S.

#### COCOANUTS PLUG SNOW

NASHVILLE-Cedarwood Publishing Co. has devised an ingenious promotion to spark radio airplay on Hank Snow's latest RCA single, "The Mysterious Lady From St. Martinique," written by Cedarwood writer Mitch Torok.

According to Bill Denny, president of the publishing company, several hundred cocoanuts have been mailed out to primary country radio stations around the U.S. to promote the record and the album of the same title. The islands-flavored promotion was designed by Curley Rhodes of Cedarwood and writer Torok, who shrink-wrapped the cocoanuts in special plastic mailing pouches and attached tags inscribed, "From The Mysterious Lady From St. Martinique," addressed in distinctively feminine handwriting.

# Music Park Proposed For Nashville Area

Country

NASHVILLE The gospel industry will soon have its own gathering place for tourists visiting Nashville with a proposed gospel music park, owned by the Hemphills, now undergoing construction.

Under the direction of a sevenmember board, composed of prominent persons associated with the field of gospel music, Gospel Land USA, Inc. is set for location on 25 acres of land on Dickerson Pike, 10 miles from Nashville and six miles from Opryland, U.S.A., with construction to take place in three phases. Phase one, now under construction, calls for a 12,000 square foot Gospel Music Museum on grounds complete with waterfalls and a picnic area. The museum will house the sculpture work of museum director Will Lambert. Approximately 100 sculptures of distinguished gospel individuals will be displayed, many of which have already been completed. Among these are J. D. Sumner, James and Cecil Blackwood, Rex Nelon, Hovie Lister, Doug Oldham, Alphus Le-Fevre, Claude and Will Hopper, Dave Kyllonen, Neil Enloe, Rusty, Howard and Vestal Goodman; James and Naomi Sego and members of the Hemphills. Commitments have additionally been obtained for sculptures of Jimmie and Anna Davis, Bill and Gloria Gaither, the Rambos and the Chuck Wagon Gang The museum will also house other donated and loaned gospel and Christian-related memorabilia. Persons wishing to contribute should contact the Hemphills at P.O. Box 22637, Nashville, Tenn. 37202. Or call 615/226-5199. The projected opening for the museum is summer of 1979.

# TOPS 500,000 Hall-Museum Crowds Hang Up New High

NASHVILLE—The Country Music Foundation's Hall of Fame and Museum reports a banner year was enjoyed in 1978 as paid attendance for the attraction broke the half-million mark for the first time in its 11year history.

Located at 4 Music Square East in Nashville, the attraction drew 556,095 sightseers in calendar year 1978, indicating a 15% increase over 1977's total of 483,895.

The foundation's other major attraction. Studio B, formerly RCA Studio B and located two blocks from the Hall of Fame and Museum, drew 78,315 paid customers in 1978, its first full year of operation. The studio, Nashville's only major label recording facility open to the public, opened as a "working exhibit" in June of 1977.

Studio B. a 16-track operation still used as a recording studio by major labels in its off-hours, hosted sessions by Elvis Presley, Eddy Arnold, Chet Atkins and Jim Reeves in its years as a full-time active studio. Among the artists who still utilize the studio are Jim Ed Brown, Jerry Reed and Dickey Lee.

The Foundation's Hall of Fame and Museum opened in April of 1967. An indication of the attraction's growth since that time is comparative in figures that show the attraction drawing as many customers in 1978, with 556,095, as it did in the first 3½ years of its operation.

# 13 Acts Due At Silverdome For Festival

PONTIAC, Mich — A stellar biliing of 15 top country entertainers will headline the second annual country music spectacular at the Silverdome Saturday (24).

The show, which begins at 8 p.m., is scheduled to feature Conway Twitty, Loretta Lynn, Jerry Lee Lewis, John Conlee, Ronnie McDowell, T.G. Sheppard, Jerry Reed, the Earl Scruggs Review, Johnny Paycheck, Jim Ed Brown with Helen Cornelius, Stella Parton, Cal Smith, Terry McMillan, Con Hunley and Eddie Pride.

Last year's festival, the first of its kind to be held at the Silverdome facility, drew nearly 60,000 country music fans in March and was billed as "the world's largest indoor country music show." The 1979 edition will take place in the special minidome arena, with 41,000 reserved seats being sold for the event. Only half of the stadium space will be used to insure unobstructed viewing and acoustical detail.

An edited two-hour version of the 1978 event was taped and shown as a network tv special on NBC's "Big Event," the first non-sports network television program to originate at the Pontiac Silverdome Negotiations are underway for televised coverage of this year's show.

The following day, Sunday (25). ≨ the first annual Pontiac Silverdome gospel spectacular kicks off at 1 p.m., featuring 14 singing gospel acts. On the bill will be the Kings- N men, the Happy Goodman Family, the Blackwood Brothers, the Hinsons, the Thrasher Brothers, the Scenic Land Boys, the Hemphills, Wendy Bagwell and the Sunliters, the Cathedral Quartet, Hovie Lister and the Statesmen, Teddy Huffman > and the Gems, the Dixie Echoes and Don Butler. This marks the first time a gospel event has been held in the Silverdome An attendance figure of 82,000 is expected for the two-day event.

But a surprising number of chart climbers these days in country music are being drawn from past rock'n'roll and pop hits, and judging from the response in both sales and programming, it's a trend that shows no signs of abating.

#### **1980 Dates Firmed**

NASHVILLE-Dates and location for the gospel industry's Gospel Music Week and 11th annual Dove Awards program have been slated for March 23-26, 1980 at Nashville's Opryland Hotel.

 The four-day event will feature seminars, workshops and panel discussions directed by a slate of top industry executives from the various music related fields, and will culminate with the Dove Awards on March 26. "We preceded the shipments of cocoanuts with postal 'Cedargrams' to announce the release of the record," says Denny, "and we are following up with an extensive telephone campaign. We think this single represents a departure in style and material for Hank that deserves a unique promotion."

#### Miller Plugged By Inergi Label

NASHVILLE-Inergi Records has launched a promotional campaign, including posters and trade advertisements, in support of Mary K. Miller's new release, "Next Best Feeling."

The label has also planned several appearances for Miller this month, kicking off Saturday (10) with her performance at the Country Radio Seminar's "New Faces" Show, held at Nashville's Hyatt Regency, and Sunday (11) with a headlining billing with Larry Gatlin and Roy Head at a benefit show at Houston's Summit Performance Center.

The benefit performance was taped by Houston's channel 26 for rebroadcast at a later date. Proceeds from the concert go toward providing for underprivileged children in association with the Houston Oilers. Phase two calls for an amphitheatre for summer concerts and religious services. Construction for this phase will begin in 1979.

The Gospel Land motel and recreational facilities comprise plans for the final phase of the park, which are slated to begin as soon as Metro sanitation facilities permit. Contributing factors to this growth have been an "increase in the Foundation's advertising campaign and an abundance of television exposure." notes Emmasue Lambrecht, head of group sales and marketing.

Various syndicated shows and specials in 1978 focused on the Country Music Foundation and its attractions, or used them as backdrops for segments of their shows, including "Good Morning America," "Today," "ABC's Wide World Of Sports," The Country Music Assn's annual awards, an Alan King special, plus segments filmed by tv crews from Japan and Britain's BBC

#### Truth On D-To-D

NASHVILLE-Paragon recording group. Truth, has marked a first for a religious singing group with the release of the first direct-to-disk LP.

Entitled "Departure," the disk also marks this 17-member touring group's 13th album for the label.



Billboard photo by Jerry Wolfe

GUEST SHOT: Columbia's Freddy Weller, left, previews his current single, "Fantasy Island," for actor Ricardo Montalban, center, and director Earl Bellamy at his recent taping for the ABC-TV series "Fantasy Island." Weller's segment is tentatively set for airing Saturday (24).

# Classical

# 80 Musicians For New Chicago Orch.

#### By ALAN PENCHANSKY

CHICAGO—A new major orchestra is being built up here by players associated with Chicago's Lyric Opera. About 80 musicians, many of them pit orchestra members, have incorporated as a new group to be called the Orchestra of Illinois

Group will make its official debut March 27 under the direction of conductor Margaret Hillis, moving up onto the stage of the Civic Opera House. Three concert pairs, the entire debut season, are devoted to operatic repertoire.

Opera luminaries Anna Moffo, Clamma Dale, James McCracken and Donald Gramm have been booked by the orchestra which is preparing only two non-operatic works including Mahler's "Songs Of A Wayfarer."

Orchestral selections such as Benjamin Britten's "Four Sea Interludes" from "Peter Grimes" and Berlioz' "Royal Hunt and Storm" music will alternate with arias and duets. According to manager Bob Harris, an all-opera season was chosen to emphasize the orchestra's association with the well-received, nationally broadcast Lyric Opera performances.

ALBUMS LIST AT \$4.98

Harris places the group's first year budget at \$200,000 with about half to come from ticket sales. The orchestra, self-governing like the London Symphony, is seeking private sources of donation. Government monies aren't expected until sometime after the start-up year, says Harris.

In addition to playing a spring concert series in Chicago, plans call for touring throughout Illinois.

Other attempts to found a second orchestra in Chicago have been centered around a conductor or board of directors, says Harris. "We're starting with an orchestra. They have a good ensemble sound and they've played together for years," he declares.

Conductors Akiro Endo and Calvin Simmons also will lead the group this season. Ellen Shade and Sandra Warfield are among other singers taking part in the debut season, billed as "Festival Of Opera Stars."

Concerts are scheduled for March 27 and 28, April 6 and 8 and for April 10 and 11. Programs will feature symphonic excerpts from operas in addition to arias and duets.



TOMITA KITE-Limited edition 40foot-long Tomita kite is draped around the perch of Irwin Katz, RCA Red Seal merchandising director. The special in-store accessory will be offered to outlets planning Tomita

displays and promotions.

# London Bows Digital Disks In Manhattan

CHICAGO-London Records plans to bow its groundbreaking new digital recording of the Vienna Philharmonic at a special auditioning session this month in New York City. Party will be staged Thursday (15), release date for the new \$19.98 list two-record set.

According to John Harper, London's classical sales manager, the special listening session is being hosted for Alpha Distributors, London's local wholesale outlet. Formal auditioning for distributors in several markets is planned. The recording of the complete 1979 New Year's Day concert by the Vienna Philharmonic was made with a digital system developed by Decca/London engineers (Billboard, March 10, 1979). Willi Boskovsky leads the orchestra. Selections performed include the "Blue Danube" and "Wine Women And Song" waltzes of Johann Strauss Jr. in addition to several well-known polkas by the composer. Also heard on the recording are works of Johann Strauss Sr., Josef Strauss, Eduard Strauss and Von Suppe. London, which marks its entry into digital audio with the disk, also becomes the first to market a digital recording through mainstream record distribution channels. It's indicated that the company will be using the digital system in sessions with American orchestras to be held this year.

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Week	Report	Weeks on Chart	TITLE, Artist, Label & Number
1	3	22	HITS FROM LINCOLN CENTER: Pavarotti London OS 26577
2	1	27	BRAVO PAVAROTTI: Pavarotti London-PAV 2001
3	-		ANNIE'S SONG: Galway National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061
4	4	5	DONIZETTI: Don Pasquale Sills, Kraus, Gramm, Caldwell, Angel SBLX 3871
5	5	108	PACHELBEL KANON: Two Suites; FASCH: Two Symphonies Paillard Chamber Orchestra (Andre), RCA FRL1-5468
6	7	9	UP IN CENTRAL PARK: Sills, Milnes Angel S-37323
7	8	53	RACHMANINOFF: Concerto #3 Horpwitz, N.Y. Philharmonic (Ormandy) RCA CRL1-2633
8	6	14	VERDI: OTELLO Domingo, Scotto, Milnes, Levine, RCA CRL 3-2951
9			BIZET: Carmen Berganza, Domingo, Cotrubas, Milnes, London Symphony (Abbado), DG 2709-083
10	2	9	BOLLING: Suite For Violin & Jazz Piano Zukerman/Hediguer, Columbia M 35128
11	1071		MASCAGNI: CAVALLERIA RUSTICANA LEONCAVALLO: PAGLIACO Pavarotti, Feni, Varady, Cappuccilli, Wixell, National Philharmonic Orchestra (Gavazzeni/Patane), London OSAD 13125
12	11	162	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Plano Columbia M 33233
13	-		GERSHWIN SONGS: Morris Bolcom Nonsuch H 71358
14	-		ROMANTIC OPERA DUETS: Scotto & Domingo National Philharmonic Orchestra (Adler), Columbia M35135
15	13	36	RAMPAL: Japanese Melodies for Flute & Harp Rampal & Laskine, Columbia M-34568
16	9	9	DEBUSSY: Preludes Volume 1 Michelangeli, DG 2531-200
17	18	9	PUCCINI: Madama Butterfly Scotto, Domingo Philharmonia Orchestra (Maazel), Columbia M3 35181
18	19	5	JOSE CARRERAS SINGS GRANADA Philips, 9500-584
19	12	176	LUCIANO PAVAROTTI: The World's Favorite Tenor Arias
20	10	57	HOROWITZ: Golden Jubilee Recital 1977/1978 RCA ARL 1 2548
21	21	104	THE GREAT PAVAROTTI
22	25	9	VIVALDI: Concerto In D Minor Teleman Suite In A Minor, Stern/Rampal, Columbia M 35133
23	22	70	GREATEST HITS OF 1720 (Kapp) Columbia 34544
24	14	9	TCHAIKOVSKY: The Nutcracker American Ballet (Baryshnikov), Columbia M2 35189
25	15	22	NYIREGYHAZI PLAYS LISZT Columbia M1 34598
26	16	5	VERDI: La Battaglia II Legnano Ricciarelli, Carreras, Gardelli, Philips 6700-120
27	24	66	SUTHERLAND & PAVAROTTI, Operatic Duets London OS 26449
28	34	5	RAMPAL: Favorite Encores Tokyo Concert Orchestra, Columbia M 34559
29	29	57	BEETHOVEN: Complete Symphonies Berlin Philharmonic (Von Karajan), DG 2740172
30	-		SONG RECITAL: Frederica Von Stade Columbia M 35127
31	26	5	MAHLER: Symphony #6 Karajan, Berlin Philharmonic, DG 2707 106
32	30	36	LEHAR: The Merry Widow N.Y. City Opera (Rudel), Angel S-37500
33	20	5	HANDEL: The Water Music Concentus Musicus (Harnoncourt), Telefunken 6.42497 (Landon)
34	36	22	MOSTLY MOZART VOL. III De Larrocha, London CS 7085
35	23	18	THE LEGEND: Maria Callas Angel 5-37557
36	27	9	SCHUBERT: String Quintet Mstislav Rostropovich, DG 2530 980
37	-	1	TCHAIKOVSKY: 1812 OVERTURE Detroit Symphony (Dorati), London CS 7118
38	35	5	HOROWITZ: Encores Columbia M 35118
39 40	40	9 5	THOMAS: Mignon-Horne, Welting Vanzo, Columbia M 4-34590 MEHTA: BOLERO: Orchestral Showpieces
			L.A. Philharmonic (Mehta), London CS 7132 pyrighted male

NEW YORK - Moss Music
 Group adds another facet to its marketing mosaic this month with first shipments of its "chamber music series," a new line under the firm's Turnabout logo.
 Although the company, through its acquisition of the vast Vox catalog, carries a large number of active chamber music titles, the new series represents an attempt to focus in more directly on chamber music collectors.

New Hungarian Quartet, the Caecilian Trio, the Concord and Melos String Quartets and several small ensembles composed of chamber music specialists

Seven albums make up the initial release, carrying a suggested list of \$4.98 each. However, normal trade discounting is expected to result in an average store shelf price of \$3.98.

All but one of the albums feature new performances not released here on disk before. Artists include the Repertoire, is varied, including works by Debussy, Ravel. Beethoven, Brahms, Haydn and Bruckner, among others.

Packaging conveys the series concept. All covers are headed by the rubric, "chamber music series" and carry renderings of drawings by famed artists.

Ira Moss, president, says five more albums in the series will be issued this year. He adds that the product launch will be supported by dealer point-of-purchase aids. No cassette duplicates are scheduled at this time.

# Classical Notes

**Turnabout Tees Chamber Music Line** 

By IS HOROWITZ

Advertisements for the four new EMI/Angel Philadelphia Orchestra recordings place heavy emphasis on the choice of recording locale and boast of the sonics. For RCA sessions, Philly's Scottish Rites Temple is base, however Angel engineers moved into the old Philadelphia Opera House built in 1908 by Oscar Hammerstein and now a church. It is a first for the orchestra.

Cellist Anne Martindale Williams, 26, has been selected to replace Tcharkovsky Gold Medal winner Nathaniel Rosen in the Pittsburgh

#### L.A. Symph Airs

LOS ANGELES—The 1978-79 subscription season of the Los Angeles Philharmonic Orchestra will be broadcast locally by KUSC-FM, beginning April 4 at 8 p.m. The 26week series, produced for broadcast nationally by KUSC, is being distributed by National Public Radio to its more than 200 member stations.

KUSC will carry the concerts on Wednesday evenings from 8 to 10 p.m., with repeat broadcasts Saturday afternoons, beginning at 3 p.m. Symphony Andre Previn and the auditioning committee named Lauren Scott, 31, as assistant principal, placing two women in the front desk of the cello section. The San Francisco foundation has awarded \$112,500 to the Gakland Symphony to help pay conductors' salaries for three years.

John Lasher, head of Entr'acte Recording Society, fed up with climbing snow banks in Chicago last January, has turned his sights West. He'll reopen the label this month in San Francisco. Music from the film "The Best Years Of Our Lives," newly recorded by the London Phil harmonic, is Entr'acte's latest release.

Four soldout concerts greeted the debut American engagement of baroque specialist Nikolaus Harnoncourt who conducted the San Francisco Symphony in an all Bach program premiered Feb. 28. Harnoncourt's Concentus Musicus ensemble has toured here, but it was the first U.S. orchestra he has faced.

Varese-Sarabande Records takes over production/marketing for Citadel Records, both L.A. based companies. Future Citadel refeases will be co-productions with Varese. Film histonan Tony Thomas is topper of Citadel which specializes in classics and pictures music.

ALAN PENCHANSKY

#### Berlin, Karajan Lead Schwann

NEW YORK The Berlin Philharmonic conducted by Herbert von Karajan is featured in 155 works currently available on LP, leading all other artists or orchestras listed in the new Schwann Artist Issue, due for publication in mid-April.

Dietrich Fischer-Dieskau is most represented among vocalists in the upcoming catalog with 113 entries. Leading planist in terms of titles is Alfred Brendel with 77 Jascha Heifetz is tops among violinists with 68 listings.

Among the more exotic instrumental listings are performers on the sackbut, shakuhachi and hurdygurdy. Last artist issue was published by Schwann three years ago.



BEACH BASH-Stan Getz and his quintet perform on the beach at Caravelle in South America. Vacationers basked in the sun while listening to some good jazz.

# **Campus Jazz Alert** In Pa., New Jersey

NEW BRUNSWICK, N.J.-Jazz has moved out of the dormitory halls and campus coffeehouses to assume a position of major importance at colleges in Eastern Pennsylvania and New Jersey. Sharing the attention showered on rock and contemporary artists are the jazz offerings that range from an Ella Fitzgerald concert on March 11 at Somerset County College, North Branch, N.J., to a "Grand Piano" jazz series at Community College in Philadelphia. Of special significance among the college crowds is the activity of the Institute of Jazz Studies at Rutgers Univ. here.

Partially funded by the National Endowment for the Arts and dedicated to the memory of the late Charles Mingus is the Great Jazz Composers Series of free workshops, clinics, lectures and concerts at Lucy Stone Hall on the local campus.

Participating performing musicians in the composer concerts will be the Rutgers Jazz Professors and the Rutgers College Jazz Enesemble directed by Paul Jeffrey. Narrator is Dan Morgenstern, director of the Institute of Jazz Studies. Schedule of events started with a drum workshop and clinic conducted by Philly Joe Jones, noted jazz drummer. The next day it was the music of Tadd Dameron with guest soloists Barry Harris, piano; Virgil Jones, trumpet, and Jones, drums. On March 6, the music of Charles Mingus with trumpeter Virgil Jones guest soloist. Pianist Barry Harris will be soloist for the music of Bud Powell next Tuesday, March 13, and returns on March 15 to lecture on "The Genius Of Bud Powell." Set for March 27 is Sonny Rollins with Ricky Ford, saxophonist, and trumpeter Jones and soloists. A \* trumpet workshop and clinic, conducted by Bill Fielder, is set for April 2, returning the next day for the music of Lee Morgan as guest trumpeter.

22

cologist Isabelle Ortiz on April 12, on "The Origins and Development of Afro-Cuban Music."

Earlier in the month, it was a fourday Jazz Festival at Glassboro (N.J.) State College with the big finale offering the world premiere of "A Musical Tribute to Alec Wilder" by Manny Albam, performed by the Concerto Soloists of Philadelphia. The jazz suite was commissioned by the jazz festival, which featured the jazz music of Clark Terry Big Bad Band of New York, Harvey Phillips, Steven Harlos, the campus GSC Lab Band, and flutist Virginia Nanzetta.

At the same time, at West Chester (Pa.) State College it was a weekend "Jazz Farm" program that opened with "The Music of Fats Waller" performed by his son, Maurice Waller & Co., with a jazz retrospective, "60 Years Of Black Music," by the Channel One group.

For the second night it was saxophonist Junior Cook playing his music and the music of John Coltrane. followed by guitarist Pat Metheny and his jazz group. The "Jazz Farm" was so successful. West Chester plans to make it an annual event. Community College of Philadelphia is attracting wide attention with its Tuesday night jazz series dubbed "Grand Piano" featuring jazz pianists. In recent weeks it was Al Haig, once Charlie Parker's pianist, and his trio; pianist Buddy Harris with bassist Arthur Harper and drummer Bobby Durham; pianist Harper and trio with vocalist Evelyn Simms; and this week the jazz combo led by Terumasa Hino, one of Japan's finest trumpeters For Atlantic Community College at May's Landing, N.J., it was the ragtime piano playing of Donald Kawash in concert, joined by vocalist Karen Saillant for the song lyrics associated with the red light districts. Widener College, Chester, Pa., is featuring its own Widener Jazz Ensemble for concerts on March 13-14 on campus, welcoming back the college jazz crew from a week's tour of high schools in New York state.

# **PAYING TRIBUTE TO 4 IMMORTALS** Las Vegas Jazz Society Ups **Activities All Over the State**

LOS ANGELES-The Las Vegas Jazz Society, a 500-member organization involved in showcasing jazz in the Southern Nevada area, has gotten involved in three large projects, one involving the entire state.

Jazz

The first, called "The Late, Late Show," began this past weekend (11) with a 2:30 a.m. show which featured Sarah Vaughan, trumpeter Waymon Reed and Louie Bellson's big band. Held at Las Vegas' 750seat Crystal Room in the Desert Inn Hotel. Society president Monk Montgomery expects more fundraising shows for his non-profit group in the future.

"A Tribute To The Late Greats" is the second project. "This is a series that will continue all summer," says Montgomery. The first in the series of three is a tribute to Duke Ellington. It takes place April 29 at the Univ. of Nevada at Las Vegas.

To be funded in part by the Expansion Arts arm of the National Endowment for the Arts and the AFM Musicians' Trust Fund, the tribute features a big band consisting of local musicians as well as such guest artists as Herb Jeffries, Clark Terry, Kenny Burrell and Cootie Williams, A 100-150-voice choir is to be brought in from local churches tobe under the direction of Anthony Thomas. The tribute is free to the public.

"We're trying to get the key people who worked with Duke's music and was a part of his life," says Montgomery.

Billie Holiday is to be the subject of the second tribute, set for late June or early July. Singer Marlena Shaw is responsible for coordinating this tribute while Joe Delaney is the project director of the Ellington fete. The third tribute, set for September, is to commemorate John Coltrane. Montgomery would like to have four such tributes each year although a fourth has not yet been scheduled for 1979. April 29 is also the kickoff day for Nevada Jazz Month. This annual season of free concerts is given in conjunction with the Reno-based "For The Love Of Jazz" organization. Festivities include a concert at the governor's mansion in Carson City. "Basically, it's our own people,"

#### By CARY DARLING

states Montgomery. "It's the people from Vegas and Reno playing." However, possibly some name acts may appear for an afternoon show which serves as a prelude to the Ellington tribute in Las Vegas. B.B. King, Joe Williams, Marlena Shaw and Lockjaw Davis may be part of the Carson City concert.

In the month of May, the Reno and Las Vegas jazz organizations each sponsor 12 to 15 free concerts in various locations throughout the state. "We divide it up. Reno takes the Northern half of the state. We take the Southern half," says Montgomery. At the end of the month, the Society sponsors a picnic and concert. Last year, 2,000 attended.

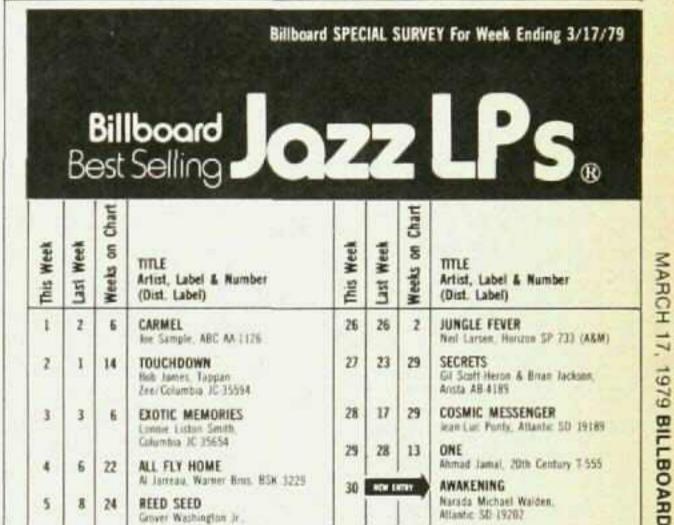
Montgomery says the scene for jazz in Las Vegas is improving at a

rapid rate. "We're waking up a sleeping giant here. Vegas is a mecca for entertainment and jazz is a part of entertainment. There's a market for it."

To keep up with the burgeoning atmosphere, the Society's newsletter is being expanded into a regional magazine to cover the Vancouver, Seattle, Texas and Arizona areas as well as other Western markets.

In addition, Montgomery would like to begin workshops and educational programs in area schools on 1322

The Society, which has recently added actor/comedian Bill Cosby to its board of directors, charges members \$15 per year for individuals, \$15 per year for families and \$5 per year for students.



MARCH 17. 1979

The series will conclude with a concert by Machito and His Orchestra, featuring Afro-Cuban jazz, on April 10; and a lecture by musi-

MAURIE H. ORODENKER

# **Corea Creates** Management Co.

LOS ANGELES-Jazz composer, keyboardist and Grammy winner Chick Corea has formed a new management company which has assumed management of his career and those of several other artists.

The name of the firm is Artists International with Martin Samuels as president and Paolo Lionni as vice president in charge of artist management and special projects.

Other artists on the roster are singer-songwriter Gayle Moran, Columbia Records group Return To Forever, arranger-producer David Campbell, Atlantic Records jazz guitarist Gabor Szabo, composer-pianist Mike Garson and classical pianists Cyprien Katsaris and Istvan Nadas.

The music publishing arm of Artists International is Paradigm Music

	4	6	22	ALL FLY HOME A Jarreau, Warner Briss, BSK 3225	30
	5	8	24	REED SEED Grover Washington Jr. Matuwer M7:910	31
	6	9	10	ANGIE Angela Bobill, GRP 5000 (Arista)	34
	1	4	22	FLAME Runnie Laws, United Artists UALA 881	32
	8	5	17	PATRICE Patrice Rushen, Elektra 6E 160	33
	9	10	25	CHILDREN OF SANCHEZ Chuck Mangione, A&M 5P 5700	34
	10	7	22	MR. GONE Weather Report. Columbia 70 35358	35
	11	11	33	PAT METHENY Pat Metheny, EDM 1 1114 (Warner Brus.)	36
	12	14	5	ME, MYSELF & EYE Charles Mingus, Allantic SD 8803	37
	13	13	11	IN CONCERT Milestone Jazzstars, Milestone M 55005 (Fantasy)	38
1	14	12	4	LIVE Return To Foreset. Columbia JC 35547	39
	15	25	3	SUPER MANN Herbie Mann, Atlantic 50 19221	40
	16	15	18	INTIMATE STRANGER Tem Scott, Calumbia 3C 35557	41
	17	-		FOLLOW THE RAINBOW George Duke, Epic JE 3570 (CB5)	42
	18	18	74	FEELS SO GOOD Chuck Margone, A&M SP 1658	43
	19	15	18	WE ALL HAVE A STAR Witton Felder, ARC AA 1109	44
	20	N(** 1)		FEETS DON'T FAIL ME NOW Herbie Hancack, Galumbia IC 35264	45
	21	20	20	MANHATTAN SYMPHONIE	

Dexter Gordon, Duartet

MAGIC IN YOUR EYES

Earl Weigh, United Artists UA 14 872

Ruy Ayers, Polydor PD 16159

Chick Cores, Polydor PD-16176

Galumbra JC 356b8

YOU SEND ME

SECRET AGENT

Michael Franks.

TIGER IN THE RAIN

Warner Brus. BS# 2394

21

22

19 13

25 NEW AMERICA

41

30

22

23

24

20		10	ican Lie: Ponty, Atlantic 50 19189
29	28	13	ONE Ahmad Jamai, 20th Century 7.555
30	8(94 S	-	AWAKENING Narada Michael Walden, Atlantic 3D 19207
31	24	24	CARNIVAL Maynard Ferguson Columbia IC 35480
32	27	35	IMAGES Crusaders, Blue Thumb BA 6030 (ABC)
33	31	25	BEFORE THE RAIN Lee Oskar Bektra 6E-150
34	33	21	SOFT SPACE Jeff Lorber, Fusion Inner City IC 1056
35	35	17	CRY John Riemmer, ABC AA 1106
36	40	4	THE INSIDE STORY Robben Ford, Elektra 6E 169
37	39	2	RED HOT Mongo Santamana, Columbia/ Tappen ZEE JE 35996
38	41	7	LEGENDS David Valentin, GRP GRP5001 (Ansta)
39	34	11	CROSSCURRENTS Bill Evans Tro. Kalitasy F 9568
40	42	30	LARRY CARLTON Larry Carlton, Warner Bros. B5N 3221
41	ata ta		IRANERE trakere, Columbia JC-35655
42	32	14	PASSING THRU Heath Brothers, Columbia 20:35573
43	30	18	THANK YOU FOR F.U.M.L. Donald Byrd, Dektra 6E 144
44	47	4	IOUST Occar Peterson & The Trumpet Nings Pablic 2310817
45	44	14	SUN BEAR CONCERTS IN JAPAN Neith Jarrett, ECM ECM 1100 (Wumer Bris.)
46	46	23	LEGACY Ramsey Lewo, Columbia JC 35483
47	48	2	DREAMS OF TOMORROW Maniyer Scott, Atlantic SD 38 109
48	36	5	ANIMATION Cedar Walton, Columbia JE 35572
49	29	13	ANOTHER WORLD Stan Getz, Columbia 1G-35513
50	49	3	WEAVINGS Charles Lloyd, Pacific Artz, PAC-7-123

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# Jazz Beat

LOS ANGELES-Jazz comes to the Univ. of Texas at Austin Friday (23) The Pablo Jazz Festival plays here with Ella Fitzgerald, Oscar Peterson, Joe Pass and the Paul Smith Trio all blowing under one roof in the school's Special Events Center. Bassist David Friesen and his associate, guitarist John Stowell, are now touring the Far East and Europe. Dates in Australia - and on the West Coast are to follow.

The Universal Jazz Coalition in New York City is presenting The Three Sides of Evelyn Blakey Monday (12). Blakey will appear first with the choir from the Church of God and Saints of Christ Tabernacle No. 1 from Brooklyn. Then, she performs the songs of composer Paul Knopf with Clare Johnson dancing, Lastly, Blakey will perform with her group, Celebration. A paramedic specializing in pediatrics, the coordinater/administrator of Manhattao Valley Chil dren's Choir and the daughter of jazz musician Art Blakey, Evelyn's appearance here is one of many in clubs, churches and lofts in the U.S. and abroad.

Also being presented by the Jazz Coalition, which holds its concerts at the Third St. Music School Settlement, are reedman Peter Yellin Sunday (18) and "Bone Works," a concert featuring the music of bone instruments-antlers, gourds, shells and bone-is set for March 26.

	op!		d
This Week	Last Week	Weeks on Chart	These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order. TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	9	CRAZY LOVE
2	2	8	Poce, ABC 12439 (Piroting, ASCAP) I JUST FALL IN LOVE AGAIN
			Anne Murray, Capitol 4675 (Peso/Hobby Horse, ASCAP/Cotton Pickin' Songa, BMI)
3	1 00	8	FOREVER IN BLUE IEANS Neil Diamond, Columbia, 3 10897 (Stonebridge, ASCAP)
4		7	MUSIC BOX DANCER Frank Mills, Polydor 14517 (Unichappel, BMI)
5	1.000	15	LOTTA LOVE Nicolette Larson, Warner Bros. 8664 (Silver Fiddle, BMI)
6	12	10	NO TELL LOVER Chicago, Columbia 3 10879 (COM/Street Sense/Polish Prince, ASCAP)
7	7	9	LADY Little River Band, Capital 4667 (Screen Gens EMI, 8MI)
8	8	10	DANCIN' SHOES Nigel Olson, Bang 240 (Canal, 8MI)
9	16	4	JUST ONE LOOK Linda Romstadt, Apylum 46011 (Premier, BMI)
10	13	6	SONG ON THE RADIO Al Stewart, Arista 0389 (D.I.M./Frabgous, ASCAP)
n	n	16	A LITTLE MORE LOVE
12	15	7	Olivia Newton John, MCA 3067 (John Farrar/Trying, BMI) WHAT YOU WON'T DO FOR LOVE
13	5	14	Bobby Cawdwell, Cloud II (TK) (Sherlyn/Lindseyanne, BMD SOMEWHERE IN THE NIGHT
14	9	8	Barry Manilow, Arista 0382 (irving/Rondor, BMI) 1 WILL SURVIVE
15	17	5	Gloria Gaynor, Polydor 14508 (Perren Vibes, ASCAP) CAN YOU READ MY MIND
16	10	9	Maureen McGowern, Warner Bros. 8750, (Warner Tamerlane, BMI) GOODBYE, I LOVE YOU
17	18	8	Firefall, Atlantic 3544 (Steven Stills, BMI) HEAVEN KNOWS
18	28	4	Donna Summer & Brooklyn Dreams, Casablanca 959 (Ricks, BMI) STUMBLIN' IN
19	-	5	Suzie Qualto & Chris Norman, RSO 917 (Chinnichap, BMI) TRAGEDY
20		21	Bee Gees, RSD 918, (Stigwood, BMI) THE GAMBLER
21	23	4	Kenny Rogers, United Artists 1250 (Writers Night, ASCAP) THE LAST TIME I FELT LIKE THIS
22	26	5	Johnny Mathis & Jane Oliver, Columbia 3 10902 (Leeds, ASCAP) WHAT A FOOL BELIEVES
100		3	Doobre Bros., Warner Bros. 8725, (Snug) BML/Milk Honey ASCAP) I'LL COME RUNNING
23	33	3	Livingston Taylor, Epic 850667 (Morgan Creek/Songs of Bandier/Koppelman, ASCAP)
24	19	18	DON'T CRY OUT LOUD Melissa Manchester, Arista 0373 (Irving/Woolnough/Jemava/Unichappell/ Becoma Unichappell/Becoma BMO

# General News

MIAMI RETAILER DOES IT ALL **Marks Completes the Circle** 

MIAMI-Morty Marks is one of those rare industryites who's run the gamut from retailing to independent distribution to racking and back to retail.

A fixture in the Miami area since the late 40s, Marks has put together a chain of three local vicinity record and retail outlets since he opted his partnership with Alan Wolk of United Records and Tapes, the major rack based in the south up of Florida in 1971.

Marks is a disciple of the theory of acquiring locations carefully, then taking them to their zenith. His first Record Land, a 1,200 square foot Cutler Ridge Shopping mall location has doubled in size since he opened there in 1971

The Fashion Center Mall Record Land bowed at 1,600. square feet In 1976, Marks doubled the space to 3.300 His third store, opened in 1974, was 2,100 square feet. In 1976, Marks enlarged to 3,200 square feet.

"Record Land lived through some trying times," Marks recalls. "There was a time when the department and discount stores ruled the record roost down here. But today the retailer rides the crest. Record Land stresses service. There is no right or wrong ap-

proach. You have to sense what the customer wants. That is what we try to develop in our clerks," Marks states.

"I favor individual store autonomy. Each of my stores does its own huying. Our fiscal growth has been upward every year. We anticipate cracking \$2 million gross volume by 1980.

"The videocassette and videodisk will help. Coincidentally, I use the wording, "Audio & Video," for years in my storefront logo. Right now. I handle videocassettes in my Hollywood, Fla., Fashion Center only. They move slowly," Marks SIT'S.

Marks emphasizes repertoire and title coverage in all departments in his store. It impacts along with the service he so strongly encourages. He's found that tourism in the locale triggers consistent ethnic recording purchases.

Cutouts are important to Marks. He feels that carefully chosen pertinent recent schlock at \$2.99 impels customers as much as current top hits. But he cautions the dealer must choose wisely from the proliferating stock of mediocre cutouts. Marks got to know deletions and their value when he spent several years representing Manny Wells"

Surplus Records in the South.

About two years ago, Marks isolated his jazz and classical stock in a store front he added to one store. The result has been a steadily growing cliente at that store, where a separate sound system plays favorite albums.

Marks devotes a major portion of his institutional and advertising allowance budget to radio. He reports an especially strong sale from tv spots he took with RCA and CBS on midrange catalog. The spot was produced by a local Miami station under Marks' acgis.

There is no definite store opening pencilled in on the 1979 calendar above Marks' desk. But the one-time Pan American Distributing sales executive does not deny that if the right location in the immediate area presented itself he would sign a lease.

Even with more chains coming, into Miami, Marks sees the area's record business growing. His specials prices indicate his attitude about competition.

He gets \$4,99 and \$5.99 for \$7.98 and \$8.98 list, respectively. And his shelf price is about a buck off list. Singles, of which he stocks the Top 40 pop, country and r&b, go for 99 cents.

Sales Of Videocassette Software Are Good At Big Ben's 7-Store L.A. Chain

	2.5	-	Johnny Mathis & Jane Oliver, Columbia 3 10902 (Leeds, ASCAP)
22	26	5	WHAT A FOOL BELIEVES
			Dooble Briss, Warner Bross, 8725, (Snug) BML/Milk Honey ASCAP)
23	33	3	I'LL COME RUNNING Livingston Taylor, Epic #50667 (Morgan Creek/Songs of Bandier/Koppelman, ASCAP)
24	19	18	DON'T CRY OUT LOUD
in-	1 Casa		Melissa Manchester, Arista 0373 (Irving/Woolnough/Jemava/Unichappell/
25	29	3	Begonia Unichappell/Begonia BM()
23	10	3	Gino Vannelli, A&M 2114 (Alma/Giva, ASCAP)
26	27	6	EVERY WHICH WAY BUT LOOSE
	1		Eddie Rabbitt, Elektra 45554 (Peso/Warner Tamerlane/Malkyle, EMI)
27	42	2	I WANT YOUR LOVE
28	31	4	Chic, Atlantic 3557, (Chic/Cofilien, BMI) I NEVER SAID I LOVE YOU
20	1 31	1 1	Orsa Lia, Infinity 50004 (Cass Gavid/Ghess, ASCAP)
29	21	9	FIRE
- 25			Pointer Sisters, Planet 45901 (Bruce Springsteen, ASCAP)
30	25	22	PROMISES Enc. Clapton, RSO 910 (Narwhal, BMI)
31	37	4	TAKE ME HOME
			Cher, Casablanca 965 (Ricks, BMI)
32	24	14	BABY I'M BURNING/I REALLY GOT THE FEELING Dolly Parton, RCA 11429 (Velvet, BMI/Snings Of Bandier Koppelman, ASCAP)
33	34	9	DOG AND BUTTERFLY
	30		Heart, Portrait 70825 (Wilsongs/Know, ASCAP)
34	30	7	BABY I NEED YOUR LOVIN' Eric Carmen, Aritta 038 (Stone Agute, BMI)
35	-		LOVE IS THE ANSWER
			England Dan & John Ford Coley, Big Tree 16131 (Earmark/Fiction, BMI)
36	36	10	SHAKE IT Ian Matthews, Mushroom 2039 (Steamed Clam, BMI)
37	47	3	JUST WHEN I NEEDED YOU MOST
- 10	22	9	Randy Vanwarmer, Bearsville 9334 (Fourth Floor, ASCAP)
38	22	2	STORMY Santana, Columbia 310873 (Low Sat, BMI)
39	-	CATET	BLOW AWAY
			George Harrison, Dark Horse 8763 (Ganga, BMI)
40	49	2	I'M GONNA LOVE YOU
41	48	2	Glen Campbell, Capitol 4682, (Seventh Son/Royal Oak, ASCAP) SONG FOR GUY
			Elton John, MCA 40993, (Jodrell, ASCAP)
4Z	46	3	ALMOST GONE
			Barry Mann, Wather Bros 8752 (Screen Gems EMI/Summerhill, BMI)
43	43	5	FOUR STRONG WINDS
44	41	3	ALL THE TIME IN THE WORLD
			Dr. Hook, Capitol 4677 (Deb Dave/Evil Eye, BMI)
45	50	3	EVERY TIME I THINK OF YOU
			The Babies Chrysalis 2279 (X Ray/Jacon BMI)
46	40	9	1 GO TO RIO Pablo Crucse, A&M 2117 (Irving/Woolnough/Temaux, BMT)
47	44	3	OH, HONEY
			Delegation, Shadybrook 1048 (Screen Gems/EMI, BMI)
48	NEW 1	INTET	PRECIOUS LOVE
40	-	1	Bob Weich, Capital 4685 (Glenwood/Cigar, ASCAP)
49			George Benson, Warner Bros. 8759 (Unichappel, BMI)
50	-	ATRY	BELLAVIA
	-		Chuck Mangoone, A&M 2118 (Gates, BMI)

LOS ANGELES-Big Ben's Rec	×
ords & Tapes, a Southern California	æ
retail chain owned by the Integrity	ę.
Entertainment Corp. with seven out	2
ets in the area, reports sales o	ſ
videocassette software, prerecordeo	ł.
ind blank tapes are good.	

"They're selling well." says Ben Bartel, president of Integrity, Big Ben stocks both prefecorded movie

#### By CARY DARLING

and musical tapes although emphasis is on films. This is due more to the industry than with any policy of Big Ben's, says Bartel.

"Music is the minor part of our catalog," he notes. "It really isn't very much and it's a shame too. I think there really is a demand for it. For example, I can't wait to see an Aerosmith tape."

# **Top 100 Chart Utilized** By Chain To Up Sales

LOS ANGELES-Albums on Billboard's 100 Top LPs & Tape chart go on sale every other Wednesday at the six Wisconsin 1812 Overture stores in what founder/president Alan Dulberger says is his best midweek traffic builder in years.

In comparing daily sales graphs from 1977 to 1978. Dulberger and his key subalterns noted a dip in midweek volume. At a brainstorming session that lasted until 2 a.m. one November morning last year. the chain's district manager Bob Szymakowski suggested Billboard as the base for a sales promotion idea. Jim Bertram, vice president, operations, Gerri Summers, advertising coordinator; and Jim Howard, purchasing chief and haison with vendors/labels, agreed Billboard was the tool the store depended upon in selecting key push merchandisc.

The Badger state chain customarily ran sales sporadically. On four or five Sundays annually, the store extended its hours from 10 a.m. to 8 p.m. and discounted storewide.

The first pilot sale in late Novemher boosted clientele considerably. Each subsequent Wednesday response to the Billboard album sale has improved. The \$7.98 list albums in the select 100 sell for \$4.88 that day only, while \$8.98 charted albums go for \$5.88.

Dulberger primes the pump for Wednesdays with a radio spot/print campaign and customers are handed 8-by-10-inch reduction of the top 100 numbers in Billboard's album chart

#### Salary Dispute Names 20th-Fox

LOS ANGELES-Leonard J. Beer has gone to Superior Court here to try to get approximately \$21,000 he alleges 20th Century-Fox Films & Records owes him after terminating him in August 1978.

Beer claims he made a verbal deal with Harvey Cooper, then senior vice president of the label, in which he was to receive \$55,000 per year as national promo chief and, in the event of termination, a 24-week sevcrance payment. When discharged, Beer said he got eight weeks' sevcrance. He claims he is still owed \$16,923.04 in fulfillment of his verbal deal, along with \$4,442.03 as statutory penalty for 30 days' pay.

Bartel maintains that those who are purchasing home video recorders are not skimping when it comes to software. "It's interesting to see someone who has spent \$800 on equipment come in and buy seven. eight or nine films," he states.

"People are adding to their collections. I recently talked to a guy who tries to buy all the Charlie Chaplin material available," says Bartel. He also believes that what is licensed to he on videocassette is appealing to customers even though it may not be the most current or the most popular.

Both prerecorded music and movie tapes which list for \$49.95 sell at Big Ben's for \$44.95. The chain does not carry any videocassette hardware equipment

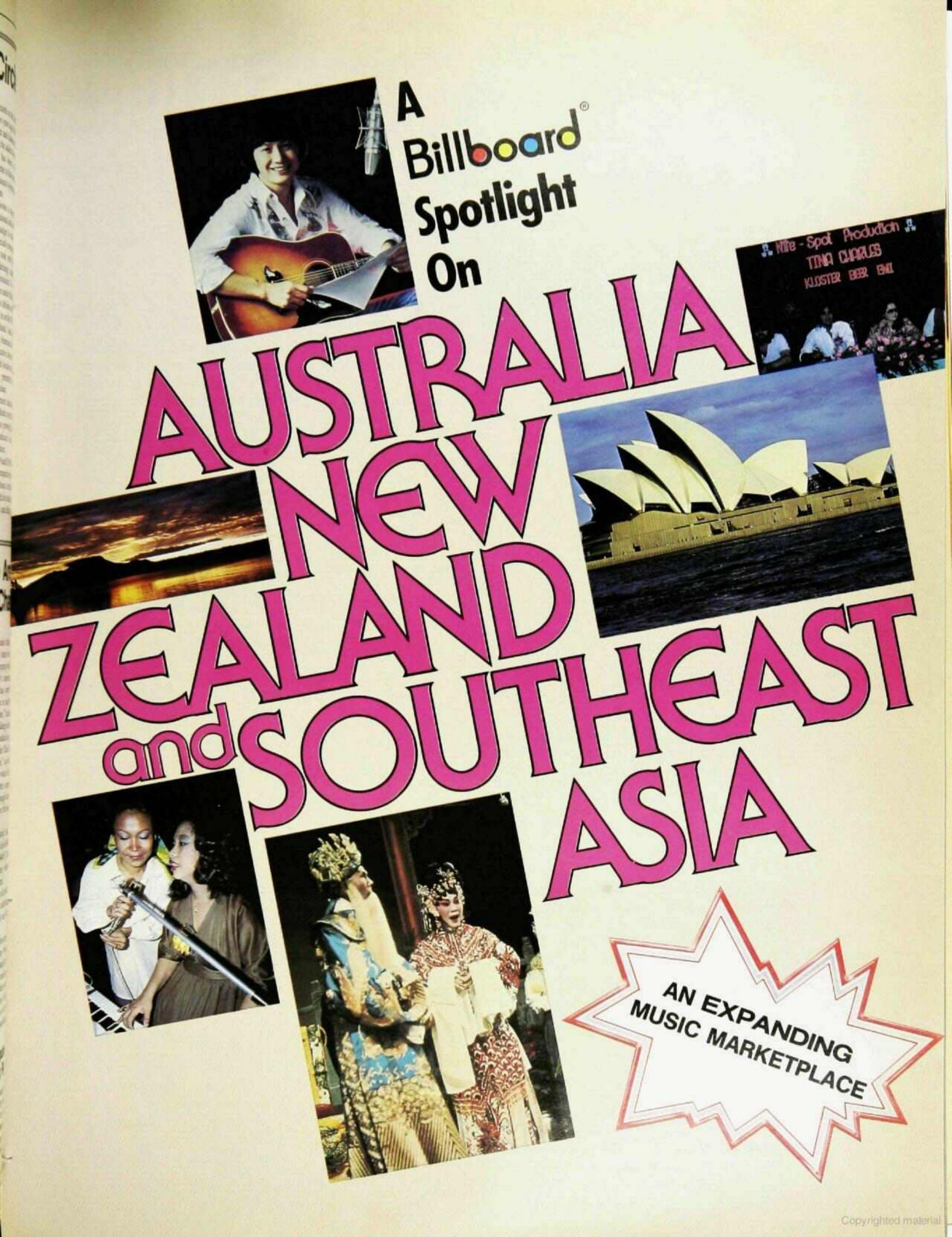
Big Ben's carries all product that has been licensed to distributors Allied Artists, MEDA and Nostalgia Films

Bartel notes that the current court case in which Disney Productions and MCA. Inc. are suing Sony Corp. over the manufacture and sale of the Betamax home recorder system has had no effect on sales of software. "If a customer wants to be entertained, he'll find it," says Bartel.

#### Midsong Acquires **RMO** Catalog Right

NEW YORK-Midsong Music has acquired the North American rights to the catalog of the English publishing firm RMO Music, where Midsong obtains the songs of Gary Benson, who has a worldwide deal with RMO.

Midsong has also set new foreign deals for its catalog with Interworld (Holland), Vogue (France), RCA (Italy), Penjane (Australia), and Beechwood (Mexico). It has also renewed deals with Siegel in Germany and Noel Gay in England.



# INTERNATIONAL MUSIC



AC/DC



111

# AC/DC

AC/DC have criss-crossing been Europe and the U.S. for three years building awesome their now, reputation as one of rock's greatest live acts. Now only a handful of 'heavies' stand between AC/DC and live concert supremacy. There are more major live acts in America that will not allow AC/DC on their bill than those who will. This powerhouse group's most recent (live) album 'If You Want Blood You've Got It' debuted on the U.K. album charts at 14, an amazing testament to the band's vast legion of loyal fans. The atomic microbe, Angus Young, and the blueswailing, Bon Scott, form the most exciting rock frontline seen in the seventies and, on record, are an incredible, exciting combination of fire, fervour and fury.







without setting foot on a stage. Both 'Hey St. Peter' and 'Down Among The Dead Men' have cracked various European charts and the duo's album is shaping up as a monster Euro seller. The maudlin, dramatic, semi-spoken music and themes of Flash & The Pan is unlike any other charting material, anywhere in the world.

# THE ANGELS

Australia's premier exponents of the 'new music', The Angels, have shot from a hot pub band to a highly popular national entity in less than a year. Their music is intelligent, innovative and totally exciting; their visual image is captivatingly bizarre. As national support to David Bowie, The Angels, captured tens of thousands of new devotees, enabling them to shatter attendance records at every venue at which they subsequent performed.





KORIN PAUL YOUNG

# **JOHN PAUL YOUNG**

Australia's finest One of rock ambassadors, JPY is no stranger to the world's pop charts. Over the past three years John has notched up six consecutive South African number ones, a U.K. number 3, two U.S. top 40 smashes ('Yesterday's Hero' at 40 and 'Love Is In The Air' at 7) and countless European top fivers. 'Lost In Your Love' is currently bullet-performing on the American charts and John Paul Young is set for another phenomenal year of global success, aided and abetted by the incredible Vanda & Young.

# **FLASH & THE PAN**

Flash & The Pan is the hit making alterego of legendary producers/songwriters/arrangers Harry Vanda & George Young. In a country where no local act scores a hit without constant touring, this amazing duo have notched up two consecutive top 5 national hits





# **ROSE TATTOO**

It ain't no joke when we tell you that Rose Tattoo make Status Quo sound like The Carpenters. They roar, they thunder and they rock & roll, so primally and so aggressively that you wonder how Australia can contain them. 'Bad Boy For Love' and 'Rock & Roll Outlaw', produced by master rockers, Vanda & Young shook the Australian charts during 1978 and their debut album will shake the world during 1979.

J. ALBERT & SON Pty. Ltd., 139 King St., Sydney, Australia CABLE: MUSICSYDNEY TELEX: 27194 Ph. (02) 232 2144 / 232 2441

ALBERT INTERNATIONAL MUSIC, 1790 Broadway, New York CABLE: MARKBRO TELEX: 620960 Ph. 212/7574840/1/2

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Retail browsing in Singapore. NZEAL

ustralia, New Zealand and Southeast Asia: the

first two may seem to have little in common with the latter aside from geographic proximity, but to the world's music industry, that proximity and the universal language of music are enough to spell a potentially enormous marketplace that is largely untapped. With a joint population of some 300 million people, it is a potential that cannot be overlooked. Australia and New Zealand, with predominately

Western cultural influences, have long held their own in the international record industry. In the Australian music market of over \$200 million per year, the past year has brought the monster hits that have dominated the rest of the world ("Saturday Night Fever," "Grease," "Rumours"). Reciprocally, Australian artists such as the Little River Band have enjoyed worldwide success. Australia's concert market is the third most lucrative in the world, behind the U.S. and Japan. Likewise, New Zealand, where last year 40,000 people in Auckland

showed up for a Fleetwood Mac concert. In Southeast Asia, estimates of current annual music sales are difficult to come by, partly because of the characteristic Oriental hesitancy to divulge business details, but primarily because piracy, particularly in those countries which are not signatory to any international copyright agreements, is rampant. It accounts for as much as 95% (some say 100%) of the sale of recorded music in some areas. Pirated product can be bought virtually anywhere in these countries, from a regular retail outlet to sidewalk stalls and local candy The situation varies, however, from country to country. Indonesia, where only piracy of local recordings is stores. considered illegal (and even then incurs only a \$10 fine) piracy is a \$105 million a year business. There is evidence, however, of an enormous pool of talent, with approximately 10 million cassettes sold per year being locally produced. In Malaysia, interest in preserving the

cultural heritage of the country has similarly led the government to protect local recordings, but piracy of international repertoire stands at 97%. Even so, "Saturday Night Fever' sold over 20,000 legitimate units and in the capitol, 17 discos indicate a booming interest in

In neighboring countries, the situation is more hope-

ful. The Philippines are fighting piracy through an

agreement between record manufacturers and retail-

ers, whereby those dealers agreeing to halt sale of pi-

rated product are rewarded by reduced wholesale

prices and those not agreeing are refused product.

Thailand is also moving ahead, having signed the Gen-

eva agreement, and expecting a new copyright law which will soon impose heavy fines and jail terms for offenders. In Hong Kong, the music business is booming due to a recent piracy crackdown and companies estimate anywhere from 30 to 100% growth in the past year. Hong Kong also boasts a Southeast Asian superstar in the person of singer/songwriter/actor Sam Hui, whose "Canto-rock" style and enormously popular soundtracks have broken sales records all over South-

Obviously the eradication of piracy would be the key

to unlock the door to a booming area of growth for both

local and international music industries. Rich in local

talent and cultural appreciation for many types of mu-

sic, it awaits the forging of this key, which industry lead-

ers there and throughout the world are working to ac-

Western culture.

east Asia.

Free rock concerts on the steps of the Sydney Opera House are common occurrences during school holidays.





Rock artist Sampaguita was a big hit at the New Moon Christmas Rock Concert in the Philippines.

LLBOARD

SA-3

Directly above, Hong Kong's Ternsa

Carpio. WEA plans to record her In America in 1979. In center, Hello Sailor, New Zealand's recording group of the year for 1978.

By SUSAN PETERSON Special Issues Assistant Editor

#### By GLENN BAKER

SA-

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978 in Australia was, as in America, the year of the 'gorilla." The record market was dominated by a small number of multi-platinum sellers which effectively took away the bucks from standard hit sellers and back catalog.

Despite this proliferation of "gonllas," actual growth in the overall market was stagnant, if in fact it did not actually regress. Polygram, the company which handled the two biggest selling albums of the year ("Saturday Night Fever" & "Grease") estimated a nil growth, as did the independent Festival Records.

Such was the huge gap between the sales of the top three albums and the remainder of the chart, that No. 1 became a somewhat inadequate term of achievement. During a week in November, the national top 4 albums were "Grease," "War of the Worlds," "Bloody Tourists" (10co) and "Dire Straights," yet the approximate cumulative sales of the four were (in or der) 500,000, 300,000, 55,000 and 47,000.

1978 also saw radio lose a great deal of its hitmaking power, as more and more singles were broken by discos and television. For the first time, actual radio resistance to a single was able to be overcome by ancillary exposure. At least half of the year's disco hits were discovered by discos themselves and subsequently carried over to radio as a result of significant sales. Disco itself grew enormously in the Australian marketplace during 1978, accounting for approximately a quarter < of all hits.

Another notable feature of the charts in 1978 was the sudden emergence of monster selling new acts, unknown in 1977 yet chart topping in 1978. Meat Loaf came from literally nowhere to seven platinums on its debut album: Bob Marley, with virtually nil airplay and little previous awareness of his catalog, scored the 12th highest charting album; Village People burst wide open later in the year with two top three singles, and the list goes on.

Not so dramatic however, was the chart action of local artists 1978 was the worst year since 1968 for the number of Australian singles in the top 100 (10 only) and likewise for albums (nine only). When Dragon's "Are You Old Enough" hit No. 1 in October it became the first local No. 1 for 17 months ("You" by Marcia Hines being the previous), and was only number 14 on the overall annual singles chart. Ironically 1978 was the year when Australian recording truly came of age on the world's charts. In September there were two Oz singles in the U.S. top 10, an incredible achievement in anybody's lano guage

Not so excited, it seems were Australians in their own global hits. "Reminiscing" peaked here at only 35. Little River Band was more than compensated though by having the largest selling Australian album of the year-"It's A Long Way There-Greatest Hits" (double platinum plus). 8

With the RSO cyclone abating, the "gorilla" syndrome will ikely ease off next year and we will see a return to normalcy. particularly in the back catalog area, the "bread & butter" of companies such as RCA and Astor.

#### At right, Sherbet, top-selling artist for the independent Razzle Records.

Throughout 1977 and the first half of 1978, the giant EMI was not enjoying the share of chart dominance it had in previous years. However the second half of 1978 saw an enormous revival by the company which gave it a quite exceptional 261/2% of the singles chart (almost 10% in front of its nearest rival) and a close second place in the album charts. Little River Band, Paul McCartney, Kate Bush, The Rolling Stones and La Belle Epoque were major contributors to this boom.

EMI actively pursues international placement of local product and were very much responsible for the success of Little River Band outside of Australia. LRB have now been placed in 22 countries, Jo Jo Zep & the Falcons in six and Stylus in six. There is, in fact, a separate self-administrating company within EMI, handling local recording activity, headed by adar director John Kerr. At his disposal is excellent distribution. studios and marketing, as well as experienced staff.

Over the past two to three years WEA has comfortably dominated the top 10 album positions with its parent's high volume sellers. In 1978 Fleetwood Mac. Linda Ronstadt, Leif Garrett, Bette Midler and Rod Stewart continued the company's success run.

WEA's Australian setup, running since 1970, is steered by some of the sharpest young men in the industry and is renowned for its modern and progressive attitudes. Local recording activity is yet in its infancy but already acts such as Cold Chisel and Jeff St. John have made impressive waves.

A unique company is Festival, operating on a totally independent basis without direct link to any multinational recording corporation. 1977 was virtually all Festival on both the alburn and single charts, as was the first half of 1978. The latter

At right, Leif Garrett, whose first visit to Australia sent his debut aloum to No. 1. From left are Paul Turner of WEA; Stan Moress, Garrett's manager. Garrett, and Peter Ikin of WEA.

Directly below, the famous Festival Fling, performed in honor of gold record achievement by Richard Clapton, From left are Gill Roberts and Barry Peacher (Festival promo); Clapton; Noel Brown (Festival creative director) and Mervi Gross (Festival International product manager.





#### THE MAJOR LABELS

The seven major distributing companies in Australia-As-tor. CBS, EMI, Festival, Polygram, RCA and WEA-account for more than 80% of the annual \$200 million turnover of the Australian record/tape market. These companies also employ approximately 88% of the industry workforce. EMI and Festival have recording studios and all but WEA and Polygram have their own manufacturing plants.

The second half of 1978 saw a swift about face as regards supremacy of the charts from a label point of view. Following is a brief resume of the seven company's performances during 1978.

Glenn Baker is Billboard's correspondent in Australia.

# DOWN UNDER IN OZ

A Year Of Gorillas, Disco, International Hits Heavyweight Tours, TV Rock, Studio Boom And A Halt To Piracy

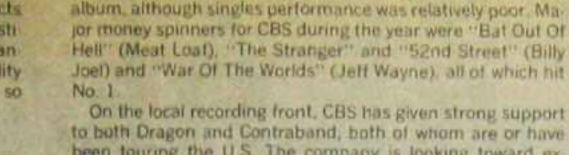


Marcia Hines, Waard Records" "Queen of Pa

portion of 1978 saw Festival plummet rather seriously in the album charts (5th) while remaining strong with singles.

Gerry Rafferty, Bob Marley, Rita Coolidge, and local acts Sports & Dave Warner have all sold and charted well for Festi val during 1978 and the company confidently predicts an other boom for '79. Festival has often shown its expert ability in turning the most unexpected product into hit material, so such a prediction should be taken seriously.

Below, AC/DC, who record for Albert Productions and have enjoyed international success.



to both Dragon and Contraband, both of whom are or have been touring the U.S. The company is looking toward expanded local recording activity in '79.

1978 was probably CBS's best year on record in this coun-

try. Clever promotion brought the company hit album after hit.

As a result of the RSO "gorillas," Polygram had its best year ever in 1978 but must now reevaluate its activities and catalog. for 1979, Managing director Ross Barlow says "Stigwood has been great for us but I learned a lesson from Bob Cook at RCA, who had similar success with Abba, and that is that you should always nurture artists below the level of the 'gorillas' so that when the bubble bursts the company remains strong. That's what we've done."

Apart from the RSO material, Polygram has had good chart fortune with Dire Straights and 10cc and strong sales with lo-

Below left, John Paul Young and the Alistar Band perform an outdoor concert at Sydney's Victoria Park.

Below right, CB5's Dragon, who hit No. 1 with "Are You Old Enough."





"I think 1979 will be a much better year," says Gudinski, "Things are moving so well now that I almost can't believe it. in TMG has just been picked up by Atlantic for the U.S., Dave Warner is selling so fast that we almost can't keep up supply. Split Enz has just finished an incredible new album at The Manor Studios in England and we're about to finalize a new international record deal for it, the Sports have been picked up by Stiff and are going to tour Europe with Graham Parker & the Rumour, Ferrets have been released by Charisma in England and Stars have a stunning new album to coincide with their Linda Ronstadt Australian tour support. I haven't had so many good things happen to Mushroom since the Skyhooks/ 01'55 boom of 1976."

Vying with Mushroom for supremacy in the independent stakes is Albert Productions, the recording arm of music publisters J. Albert & Sons, Alberts is the leading Australian company, major or independent, in overseas hitmaking. With act producers/writers/arrangers Vanda & Young at the helm. Alberts has topped the world's charts during 1978. John Paul. Young singles have hit No. 1 in South Africa, Holland, Germany, and France; number three in England and number seven in the U.S. AC/DC's most recent album debuted in Britain at number 14 and Flash & the Pan singles (Vanda & Young in disguise) have hit No. 1 in Holfand.

Alberts has two other excellent rock acts in the wings, ready to duplicate the success of its labelmates. The Angels and Rose Tattoo are both high powered aggressive bands produced by Vanda & Young, currently achieving strong home 2 popularity. The Angels, in particular, have had an exceptionally swift rise to the top and have, over the past six months. shattered attendance records at virtually every venue they play.

Robbie Porter and Tony Hogarth's Wizard Records is the third powerful independent label, recording local talent. The company's viability for the past three years has been based upon the multi-platinum sales of "Queen of Pop' Marcia Hines and the moderate success of other local acts such as the Studs and Supernaut.

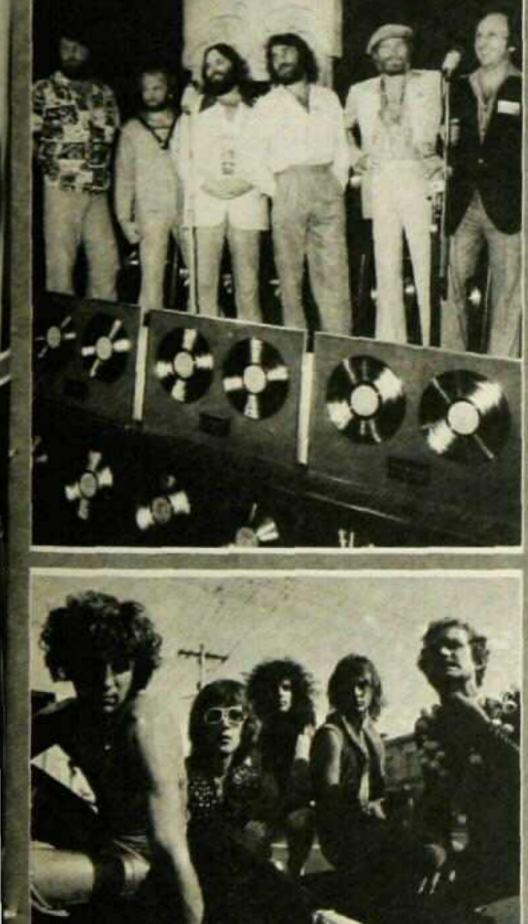
Wizard splits its activities between local recording and the leasing of selected overseas masters, particularly in the new

At laft. Jon English, signed to Polygram.

Below, David Bowie is presented a plaque for outstanding sales in Austratia by RCA staffers during his Australasian tour.



MARCH 17, 1979,



hose has charted for india Mushroom



hove, international stars, Little River Band.

At left, the Brach Boys are presented with more than 50 awards by EMI Australia's managing director Stephen Shrimpton during their successful 1978 Australia New Zealand tour.

cal acts Jon English and Kamahl. The company also leads in the classical market but believes it could increase sales considerably if Deutsche Gramophon would allow them to press locally.

Disco brought its most consistent success during 1978 and RCA is throwing itself into that field with no reservations. The Disco Deejays Assn. of Australia voted RCA "Best Disco Record Company" for 1978. Best charting product for RCA in 78 was Village People, David Bowle, Bonnie Tyler, Abba and Eruption.

RCA became particularly active in the distribution of local independents through 1978 and labels such as 7, Junction, Laser & Slockade along with RCA's own acts Renne Geyer, Peaches, Hawking Bros., John St. Peeters and Trevor Knight seem certain to bring the company a bigger share of the chart pie in 1979. Releases by RCA's local artists are planned for U.K., Holland, Sweden and Brazil in '79.

Like RCA, Astor has been pursuing small local labels and is now distributing seven of them. The company also picked up Motown (previously with EMI) during the year, and thus joins Casablanca and MCA in a triumvirate of strong international tabels which should bring Astor far more than the 3%-5% of the chart share which it usually captures.

#### THE INDEPENDENT COMPANIES

When any sort of slump or recession hits the record market. it's always the small independents who feel it first. Michael Gudinski's Mushroom Records, which once rivalled the majors for chart success during the 1975-77 boom is the first to admit that 1978 was not a good year for those companies relying solely on local recording for their livelihood.

Gudinski's Melbourne based company, now six years old. has an exceptional background of success. Of the 10 highest selling Australian albums of all time. Mushroom can claim number one, two and six. Jim White, general manager of Festival Records, insists that Gudinski is "the best a&r man in this country" and indeed most of Mushroom's achievements are attributable to his "street awareness" of bands, trends and talent.

wave field. Showing commendable initiative, the label secured the Sex Pistols, 999, Sham 69, Buzzcocks, Derek & Clive and Otway & Barret, among many others. Chart action has not yet been forthcoming on this material but sales have been strong. Mushroom, similarly, has established a Mushroom International label for selected overseas one offs and struck gold with the very first release. "5705" by City Boy hit national top ten during the second half of 1978 but the label has yet to is sue a second disk, preferring not to blot its so far perfect track record with a flop.

Oz Records, based in Melbourne and run by LRB manager Glenn Wheatley and producer/artist Ross Wilson, is another imaginative creative house for developing local talent Although the label has been rather quiet of late, its achievements are impressive. Stylus has been released in the U.S. on Motown and by EMI in a swag of European countries, Leon Berger won the Australian Popular Song Festival and Little River Band, an original Oz act, needs no explanation.

Razzle Records has so far carried the high-selling product of Sherbel, lead singer Daryl Braithwaite and r&b star Rockwell T. James, and will soon expand its catalog with an album of 10 leading Australian rock guitarists-"The Australian Guitar Album."

Fable Records, launched in 1970 by industry veteran Ron. Tudor, originated Australia's first Australian global pop hit "The Pushbike Song" by the Mixtures and has since notched up 13 gold and 12 silver record awards from 80 album and 230 single releases. It has been a few years since the last Fable Top 40 single but Tudor is confident that '79 will be more favorable to the label. An album titled "Beginnings," featuring the roots of Little River Band, is currently being placed by Tudor in various international markets.

Image Records is a broad based Melbourne independent with a catalog of around 200 albums of which one third are by local (mostly MOR) artists, such as Lee Conway. Johnny Chester, Cash Backman and Linda George. The label's biggest rock act, Kevin Borich, was recently lost to Polygram so current activity is centered around specialist material such as a new Bushwackers album of traditional Australian music, produced in London by John Wood.

7 Records and its rock subsidiary Junction Records, are (Continued on page SA-12)

# NEWZEALAND

# **Tax Clouds Growth And Dampens Local Talent Development**

#### By PHIL GIFFORD

ax on records is the key issue facing New Zealand, with a massive 40% sales tax on every single, album and cassette sold here. Record Industry Association president Tim Murdoch, of WEA Records, calls the tax "punitive."

Murdoch has urged all music industry figures to speak out against the tax, which is making it increasingly difficult for local artists to get a fair share of the market here, currently dominated by overseas acts.

In the past 12 months only one single by a local performer. "Tania" by John Rowles, has topped the Radio New Zealand sales charts. No local performer has achieved a No. 1 album.

As Peter Jamieson, local head of EMI Records, says: "You have a situation where 95% of the records sold here are manufactured right here. The materials used, apart from the master tape, all come from this country, right down to the wood in the covers. These are local factories, creating jobs for New Zealanders. Then there's the advertising promotion side, that means more money spent and more jobs. Yet this industry is taxed as if records were a totally imported luxury commodity."

The sales tax was established at the current rate in 1975 by a Labour government. But it's been retained by the current National government, with no guarantee of an early respite.

The government collects over \$5 million a year from sales tax on records, and even the head of the national Arts Council.

in New Zealand. Despite the costs and lack of available finance there is still regular local recording here. In 1978 an estimated 100 albums and 60 singles will have been produced here. In the year ending June 1978, 90 New Zealand artists will have been recorded.

Says Murdoch: "It's important to stress such figures because the notion the industry is somehow ignoring local artists has had a most damaging effect." McCready believes the most important factor in recording local performers is a belief in the artists. "The worth of a company should not be judged by the number of overseas hits it can press and sell, but by the number of local records it makes, and the number of local artists it can break."

Certainly there is no doubt of the interest of local people in popular music, in all shades from hard rock to easy listening.



Some visitors see the prospects of a movement, for recording at least, the other way. American producer John Boylan (Boston, Little River Band), who has visited New Zealand twice to help at seminars, believes New Zealand should look to the same operation that made Abba a worldwide success Boylan has urged the industry to bring in American producers for two to three month stays to work with selected local acts The recording facilities are already here, in both Auckland and Wellington, Chris Hillman of the Byrds took a break in an Australian tour to produce an Auckland band Street Talk in two tracks that will be used as A-sides for singles. Hillman was amazed at the facilities available.

He says the 24-track board at Stebbings, the studio here corded Street Talk in, compares favorably with most Los Angeles studios. Boylan, who has seen the other studios available echoes Hillman's comments. And a 24-track studio in New Zealand can be hired for \$50 an hour.

Association president Murdoch says the interest in the development of New Zealand artists extends beyond New Zealand. "All the member companies of my association are constantly trying to get New Zealand artists released overseas Over the past 12 months I estimate our member companies have each made at least two trips abroad to promote New Zealand talent. Our ambition is to identify talent, develop it, and then launch it onto the world scene."

Getting local talent launched in New Zealand often centers around the amount of airplay offered to local product. New Zealand is served by a network of 49 Radio New Zealand stations, overseen by the government appointed broadcasting





1979, BILLBOARD

MARCH

Sharon O'Neill, New Zealand's female recording artist of the year for 1978

Hamish Keith, has said his body must become involved because "the collection of (sales tax) revenue is seen to be distorting the situation of artists in this country."

Largely because of the sales tax many record companies have been struggling. In 1977 association chairman Murdoch estimates a \$600,000 loss for the industry. Says another industry figure: "This industry would be better off if it uplifted all its capital and put it in the savings bank." In 1977 EMI made no profit, and cut its staff from 400 to 270, including the loss of three full-time record producers.

In response to largely static overall sales for the past three years the industry has poured an estimated \$1.5 million (or 50 cents for every man, woman and child in the country) into television advertising.

New Zealand is a country in which true saturation coverage is possible because of the tv setup. There are only two networks, both set up by the government, but now run by independent corporations. The power of tv is thus enormous. One of the biggest selling local albums ever was a comedy album by a ty performer John Clarke, who works under the name Fred Dagg. Dagg began in 1974 when there was only one channel, and in several polls at the time was found to be better known than the prime minister of the country.

Though New Zealand is geographically a South Pacific country, with more Polynesians in Auckland than in any of the countries of Polynesia in the Pacific, most of the population is European in origin, with English the official language, and a lifestyle that in the South Island, which is backed by a range of rugged mountains, reminds many visitors of England. The North Island, where the climate is warmer and there are more surf beaches, reminds some of California. Though Polynesians have brought their own styles of music to the country the dominant culture is European, and New Zealand has a lot more budding John Travoltas than it has emerging Don Hos

Saturation ty campaigns helped make "Grease" and "Saturday Night Fever" the biggest selling albums of the year in New Zealand, with both topping the 250,000 mark. But the fact so much is needed for advertising budgets has limited the amount available for local recording.

But Murdoch, CBS local head John McCready, and other industry leaders are still optimistic about the future of recording

Phil Gdford is Billboard's correspondent in New Zealand

There are no problems for visiting artists of language or culture shock. Auckland, the largest city in New Zealand with a population of 800,000, supports an outdoor venue. Western Springs, which is also a speedway track, has seen such major performers as David Bowie, Elton John, Rod Stewart, Neil Diamond, Boz Scaggs, John Denver, the Rolling Stones and Fleetwood Mac perform there in recent years. The top drawing act was Fleetwood Mac, which attracted 40,000 people to the stadium for an afternoon show in 1977.

Indoor venues are not as spacious, with only 2,000 seat halls available in Auckland, Wellington and Christchurch. On the indoor circuit such diverse acts as B.B. King and Lou Reed have built up followings with regular New Zealand legs added to a tour of Australia

Few local acts can command sellout concerts. Rowles, who reached the British charts in 1969 with a big ballad "If I Only Had Time," is one who can. He tours hard, playing up to 20 towns a tour, and his live success is reflected in chart action.

For many New Zealand acts and producers, the path to success lies overseas. Rock band Dragon, now based in Sydney. and signed to U.S. based Portrait Records, is made up of New Zealanders. Portrait a&r man in Los Angeles, Peter Dawkins, is a New Zealander. CBS a&r man in Sydney, Alan Galbraith, is a New Zealander. So many New Zealanders go to Australia to seek work in music that it's commonly said New Zealand's major export is talent. The reasons are obvious. With such a major market so close the financial rewards are too good for a gifted New Zealander to ignore. One prime example is Malcolm McCallum, a singer songwriter, who has cut one album for Galbrith in Sydney. Says McCallum: "The working scene is that much better in Sydney than in New Zealand. If I stayed in Auckland the best I could look at would be \$10,000 to \$15,000 a year making commercial jungles. If I can just make it into the clubs in Sydney that's \$3,000 to \$4,000 a week, playing my own music."



An attraction of touring in New Zealand, sailing in the Auckland provides some leisure activity for Mick Fleetwood.

corporation, and nine commercial stations. Opinions are divided over whether the stations play enough local music, and whether they should be forced into a minimum quota for local records. A 5% quota for local music between 6 a.m. and 9 a.m. and 9 p.m. to midnight was written into the rules of broadcasting in New Zealand four years ago, but it has apparently not been enforced.

Some strange things happen to local records at the hands of programmers. Ballad singer Rob Guest made the national top 20 with a single "Hangin" On" that finished second behind Japan in a television "Song for the Pacific" contest. But in his hometown, Auckland, one private station never playlisted the single.

There are some local records that sell well without the benefit of any radio play. An album "Songs of New Zealand" by the New Zealand Maori Chorale reached the top 10 through a \$15,000 television campaign selling mainly through chain stores, which were featured in the tv campaign.

Probably the brightest prospects for a dramatic improve ment in the music industry here come from moves by the arts council to force the government's hand on a scheme that would feed half the sales tax money back into the industry. The government would keep 20%, the level it took before 1975. The other \$2.5 million would be available for recording local artists. The industry questions are first, whether the scheme will get government approval, and second, if it is approved, who would allocate the money. Says one company head: "I don't think the problems of the industry or the local artist are going to be helped much by the setting up of another government bureaucracy."

In the end the fate of the New Zealand music industry will probably rest with the talent here, and in that respect an en couraging sign is that the record association's awards to art ists for 1978 included recognition of a group, Hello Sallor, and a female singer Sharon O'Neill, who both write their own songs. Los Angeles producer John Boylan says he is impressed with the number of international class songwriters in New Zealand. "If there's going to be a breakthrough," says Boylan. "it will probably come from a writer."

# **WEA International** our first priority is our artiststheir discovery, their support & their protection

ANKIE LAU

LOWELL LO

LUCINDA LI

JOIES LEUNG

STEPHEN LEUNG

TERRENCE CHOY

**ROWENA CORTES** 

WEA Hong Kong

**TERESA CARPIO** 

LOUIE CASTRO



COLD CHISEL

WEA Australia





THE HERITAGE

NORAZIA ALI



THE X-PERIMENT

AL-MIZAN GROUP

# WEA Singapore





VOLTES GANG

**WEA Philippines** 



L.P. RICHARD









KHADIJAH IBRAHIM



BROERY MARANTIKA

YASMIN YUSUFF

GABRIEL

AZEAN IRDAWATY

DELL

HEAVY MACHINE

# **WEA Malaysia**



STREET TALK

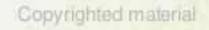


**WEA New Zealand** 

THINK







An Area Of Vast Potential Fights To Loosen The Piracy Stranglehold

SA-8

#### HONG KONG By HANS EBERT

The Hong Kong record industry's turnover went up a healthy 50% to 100% in 1978 with the outlook for 1979 being even brighter.

Underlining this optimistic forecast is the International Federation of Producers of Phonogram & Videograms' (IFPI) director of the Asian and Pacific Regional office. Steven Neary, who comments: "We have had reports from some of our members that their profits during the last six months of 1978 were up by around 100% which by anyone's standards is a sizeable increase. Others say that their turnover has gone up between 30% and 50%. But whichever way you look at it. everyone's business is getting even better."

In a colony where plagiarism of copyright material has been a virtual way of life to hundreds of street-vendors, the reason for the rosy outlook for the future of the recording business is (Continued on page SA-28)

Hans Ebert is Biliboard's correspondent in Hong Kong

The Wynners, one of the most popular groups in Hong Kong. The group's popularity has spread throughout Southeast Asia.



#### INDONESIA By PETER ONG

BILLBOARD

979.



Oma Irama, top Indonesian recording star and actor

Leo Kusima is a very unhappy man.

As president of Yukawi Corporation, one of the biggest record companies in Indonesia, he laments day in and day out over the loss of potential business.

Kusima is also president of ASIRI, the Indonesian Assn. of Recording Industries, a position which makes him worry even more.

His only source of worry-the pirates.

Says Kusima, an Indonesian Chinese. "Ninety-nine percent of all records and cassettes sold in Indonesia are pirated. We in the recording industry are absolutely helpless because the copyright law is far too weak."

A recent survey carried out by the International Federation of Producers of Phonograms & Videograms (IFPI) estimates that the pirates rake in some \$105 million annually from sales of 120 million cassettes

(Continued on page SA-27)

Peter Ong is Billboard's correspondent in Singapore.



Leo Kusima, president of Yukani Corp. and the Indonesian Assoc. of Recording Industries.



WEA's big chiefs. From left: Plut floor, WEA international vice president: Paul Ewing: regional deoctor WEA Southeast local and Franklis Chesh, general manager WEA Malaysia.



The Tin Mine Disco, one of Joliana's of London's establishments in Kuala Lumpar, and one of the lap discos in the growing Malaysian disco marketMALAYSIA

#### By CHRISTIE LEO

Stagnant. That's precisely what the music industry in Malaysia is. It is not an industry as such. It is more a business, a trade which nets enough revenue to sustain itself. And if so, what is being done to elevate its status?

The music industry here has always remained behind the curtains. Only recently has its existence become noticeable, with the rampant pirate trade overwhelming the legitimate business of the record and tape industry.

Added to this, the local government, in its quest to build up a locally based music industry with representations from artists and composers here in line with the national identity, has taken more interest in aiding the legitimate concerns with their persistent fight against piracy.

Says an official from the local Ministry of Trade and Industry. The dent made by international product is quite obvious, but we are not discouraging it. It is a good business and certainly helps enliven the economic status of our country. But to (Continued on page SA-18)

Christie Leo is Billboard's correspondent in Malaysia

# PHILIPPINES

#### By ERNIE PECHO and EMMIE VELARDE

Some 50,000 youths gathered Dec. 16, 1978 at the Rizal Memorial Football Stadium to see their favorite local folk rock idols in the biggest all-Filipino concert todate.

The nine-hour show was sponsored by the Folk Arts The ater, a semi-government entity, and Nilsan Productions, a private group which manages a number of the best-known rock. performers, for the benefit of the Drug Abuse Rehabilitation Network.

It starred veterans-Joey Smith, Wally Gonzales and Mike Hanopol, who were the first to try to infuse the Filipino lan guage into contemporary rock rhythms-together with new names and faces, including Sampaguita, a female rock personality and a handful of folk-rock music groups, like Banyu hay, Asin and Horoscope.

If the state of the local music industry were to be judged by the audience's acceptance of every solo artist and group fea-(Continued on page SA-26)

Pecho and Velarde are Billboard's correspondents in the Philippines.



The signing of PARI PREDA agreement to combat piracy in the Philippines. Shown from left are Vicor's Vic Del Rosario, Hidcor's Fred Tayengco, Dyna's James Dy (PARI president), Disc Corp.'s Danny Olivares and Reliciano Reyes. Seated is Teordoro F. Valencia, PARI's chairman.



SA-9



Tracy Huang, EMI artist in Singapore



Bacchus International's dj Abi King at the Black Velvet disco in Singapore.

# SINGAPORE

hit, "Anak."

"Piracy is killing us," says Jimmy Wee, general manager of WEA Records in Singapore. "It's got such a stranglehold that if we don't break loose from it soon, we could be wiped out."

Like Wee, many record executives in this sunny island nation feel very strongly about the pirates. The Singapore Phonogram Assn. formed about two years ago, estimates that pirates control about 70% of total annual sales of records and cassettes.

"We're trying our best to fight the pirates, but there is not much we can do if the government does not lend us a helping hand," says another executive who prefers to remain anonymous.

John Forrest, newly appointed managing director of EMI's Pte. Ltd. says, "The government must realize that piracy is illegal, and if it is wiped out, as in the case of Hong Kong, then I'm sure, the music industry here will grow."

Artists, he says, are losing money because of this blatant < stealing of their works. "They are reluctant to perform or > make records because there's no money in it."

Wee cites examples of two of his top singers, Tracy Huang I (Continued on page SA-14)







Liu Wen Cheng, one of Taiwan's most successful recording artists.

Taiwan, or the Republic of China as it prefers to be called, is something of an oddity in the music world.

Politically, few countries recognize that Taiwan exists and it is for this reason that enforcing the copyright on product imported from overseas is so difficult.

Records under the WEA, Polygram, RCA and EMI banners. are distributed through licensees, but many of these companies' regional directors report that their agents are permanently fighting an uphill battle against piracy.

The IFPI is powerless in Taiwan, unable to hold discussions with the local authorities due to the body's association with the United Nations.

Despite this situation, the outlook is gradually improving There is a growing feeling among people in the local recording industry that it's getting easier to register copyrights than ever before. In fact, in the past two years, the required procedures for registering copyrights have been greatly simplified by the government.

With these improvements, local record companies and licensees are feeling more confident. They are now at the stage (Continued on page SA-20)

Fong Fei, a top female vocalist in Taiwan

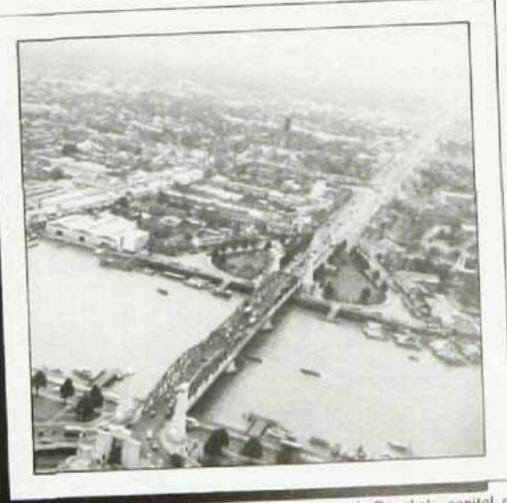
# THAILAND

The Thai music industry is exposed on a subtle level. It is a very conspicuous facet of Thai daily life and yet it bargains from behind the counters of its rich flavored local cultures and vast contact with various western countries.

Much of today's musical interest in Thailand is derived from the leftover influence of the American armed forces based there for a good many years. Also, the influx of tourists in Bangkok and other capitals of the world has seen the penetration of western music appeal seep into the strict and rigid Thai cultures.

Being underdeveloped, the economically poor country depends immensely on agro-based products for economic stability. But in recent years, Thailand has developed as one of Southeast Asia's most frequented tourist spots. And to cater to this lucrative trade. Thai cultures have been intermingled with western influences and wound up with a mixed fare of entertainment.

On close examination of the Thai music industry, one will find a degree of shady practices exploited to unlimited ends. Coupled with one of the world's lowest per capita earnings and the disproportionate demand for western music, Thailand today rates among the forerunners of the bootleg record (Continued on page SA-20) and tape trade in this region.



A view of the Chao Praya River running through Bangkok, capitol of Thailand.



Thaveechai Jariya-Iam-U-Dom, EMI Thailand's sales manager.

# **EXPANSION AND PIRACY IN S.E. ASIA**

# WEA, EMI AND POLYGRAM ON SOUTHEAST ASIA

Billboard's Hong-Kong correspondent Hans Ebert talked with the three heads of Southeast Asian operations from EMI, Polygram and WEA about their views on the current situation and potential of the area. The following comments resulted.

#### Malcolm Brown, EMI

INTERVIEWS

Q Could you give me some background information on EMI's setup in Southeast Asia?

A: EMI can fairly claim to be the largest international company currently operating directly in Southeast Asia.

With studios in Singapore and Hong Kong, and using local studios in Kuala Lumpur and Bangkok, EMI has four repertoire development centers. These cover a variety of languages, Thai, Cantonese, Mandarin, English, Bahasa Malay and Bahasa Indonesia. The last two are similar but distinctive.

A Bilboard

Spotlight

Production facilities to support this creative activity are centered in Singapore where EMI has for some time had a modern plant for disk production and more recently cassette and cartridge duplication facilities. Spreading its wings from there EMI shares with Phonogram a factory in Kuala Lumpur in which the government also has a share. This is actually managed by Phonogram on behalf of the partners. Together the company becomes Malaysia Records S.B. or as we call it. MRSB.

Additionally in Kuala Lumpur EMI (Tape) operates a tape duplicating and winding facility. This is

particularly important because there still exists in Malaysia a significant market for cartridge products. A somewhat strange situation today Import duties are high and the cost advantages of manufacture within the country are more than worthwhile.

**GROUTING** EMI (Thailand) operates its own pressing plant and carries out tape winding for its own requirements. Here the demand is almost entirely for cassette and once again there are heavy tariff barriers on all imported products, connected with our industry, that is

In Hong Kong it will therefore be deduced that EMI does not have manufacturing facilities. While freight rates and tariff barriers remain as they are there seems no need to change this basic operating philosophy.

Aside from recording, EMI markets other EMI Group repertoire, notably from Capitol and EMI (U.K.). At the same time EMI is pleased to have been associated with a number of the other international companies for a good number of years.

The other operational function is that of retailing. EMI has 10 outlets in Singapore, 5 in Kuala Lumpur and 4 in Hong Kong and 1 in Bangkok. The original underlying reason for developing these was to insure that legitimate product was present in the marketplace. The industry was at least guaranteed that some shops were non pirates. They have become a

significant retail chain and of course are substantial purchasers of competition products. The EMI Music Center is indeed well established.

While piracy is no doubt dealt with else where in this feature, it is a dominant factor and cannot be over looked. The whole region has been riddled with piracy for years and the ready availability of blank tape and tape duplicating facilities has insured (Continued on page SA-22)

#### PIRACY IN SINGAPORE: A VERY INFORMED SOURCE

Piracy, says the Singapore Phonogram Association, easily skims off 70% in sales from bona fide record companies

The seriousness of the situation can be assessed by any visiting record company executive, or for that matter, anyone who has the slightest inkling of the record business whether it be through involvement in the industry itself or merely through casual music shopping.

Pirated cassettes can be seen in every conceivable place-Chinese medical halls, confectionery stores, electrical appliances shops and even large department stores.

One record company executive believes there are no fewer than 60 pirates who concentrate on making illegal cassettes. How do these pirates operate?

To answer this question, Billboard's Peter Ong sought out a self-styled pirate. The man, in his 20s, regards his business as "perfectly legal" because, he says, "it has been ruled by the high court that we are not pirating." (Billboard Oct. 28 issue).

This is his story:

"My elder brother and I have been making these cassettes for the past 15 years, although I joined him in the business only recently after I completed my national service.

"I think what we are doing is perfectly legal. I mean, there cent ruling by the chief justice says it is legal.

"But I'm not the only one making these cassettes. There must be about a dozen or so big companies which produce them, plus about 40 to 50 other small-time manufacturers some of whom make the cassettes in their own homes or backyards.

"The business is becoming increasingly competitive, especially in the last one or two years. There are too many of us making these cassettes.

"In fact, my sales have gone down by about three to four percent compared with last year.

"Luckily, I don't concentrate on the local market. We mainly export to Sabah (in East Malaysia), Sarawak, and the Middle East. The Middle East is a very big market for us. We export something like 30,000 cassettes a month. But that's not very much compared to the bigger manufacturers.

(Continued on page SA-24)



At left, Malcolm Brown, EMI's director of music operations for Southeast Asia Center, Norman Cheng, Polygram (Southeast Asia) supervisor and managing director of Polydor (Hong Kong) Ltd. and Phonogram (Singapore/Malaysia) Ltd. At right, Paul Ewing, director of the Southeast Asian region for WEA.

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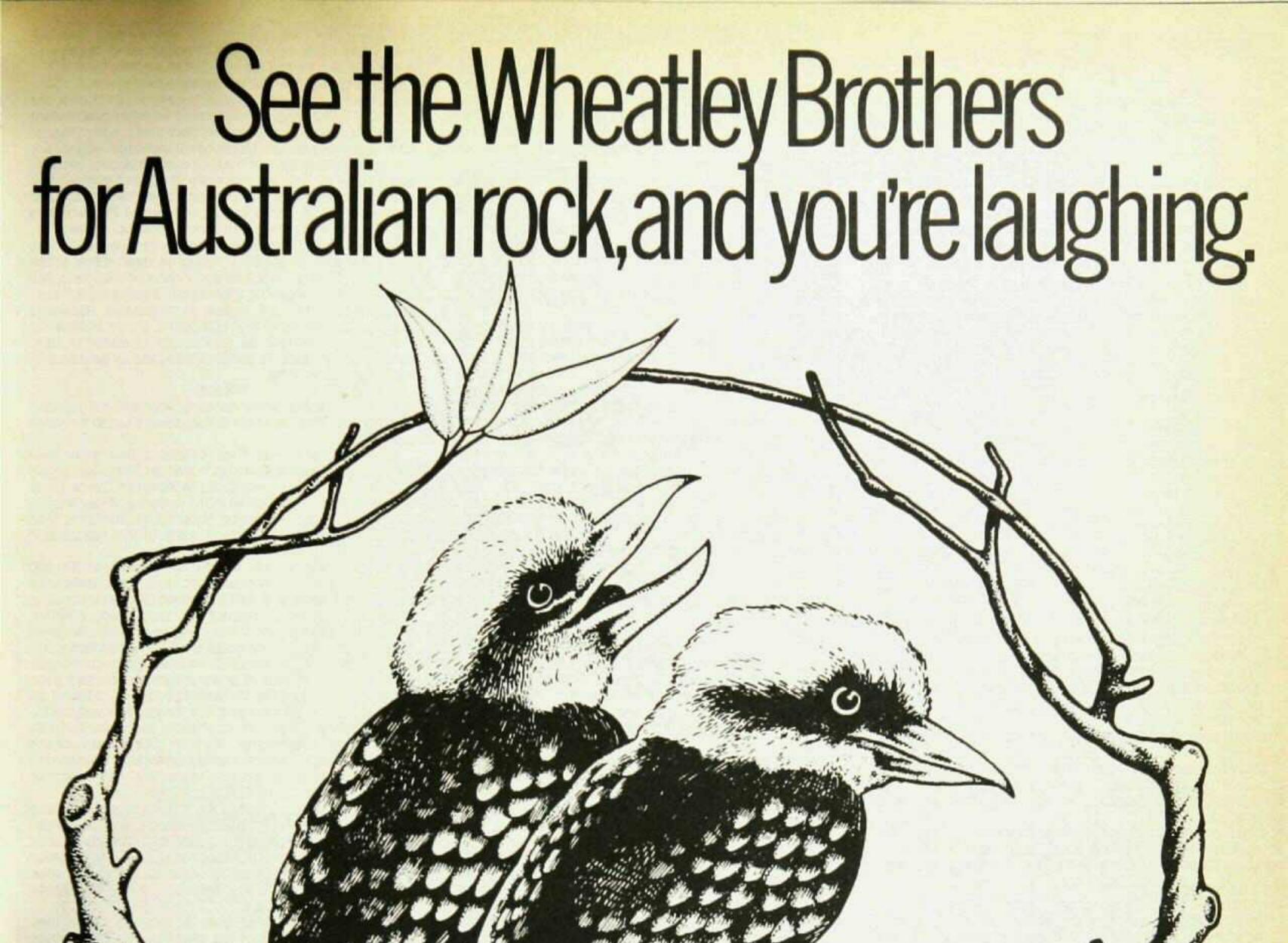
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# AUSTRALIA

#### Continued from page SA-5

wholely owned by the National 7 TV Network and Fairfax Newspaper empire. Apart from seemingly unlimited free television time for product advertising, 7's greatest asset is a modern, efficient pressing plant and cassette duplication facilities—the only such plant operated by a non-major company. Tony Wade Farrall, a&r manager for the Junction/ Powderworks rock labels, claims that 7 is seriously attempting to break into the lucrative rock/ pop market and will escalate its activity through 1979. Already two rock album releases, by new wavers Midnight Oil and rock revivalists 01'55, performed moderately well in their specialized markets.

Of the many other independents, Eureka/Stockade is notable for its fine catalog of Australian blues and its expert handling of leased George Thorougood & the Destroyers product (which achieved its highest per capita world sales in this country); Laser Records is active in the local disco market with such acts as Dark Tan & Deborah Gray and ATA, a long-established country/MOR label, is currently moving into rock with its new Southern Star label.

#### CONCERT TOURS

The Australian concert tour market is now, officially, the third most lucrative circuit in the world (after U.S. and Japan, before U.K.). Once the dumping ground for third rate cabaret acts, Australia is now successfully bidding for the biggest acts in every field of entertainment.

"What our audiences don't realize," insists seasoned tour manager "Scrooge" Madigan, "is that we are getting the absolute cream of the live act market, at the very beginning of their world tours, not when they are shagged out after four months on the road. Dylan, Bowie, Frampton, Scaggs—they all came to Australia first and then tackled Europe, England and America. And they didn't come here to try out their act on an indiscriminate audience, they came here because we have some of the most critical audiences in the world."

Madigan, who has been managing tours for more than 12 years, works freelance for the leading promoters—AGC/Paradine, Duet, Gary Van Egmond, Kevin Jacobsen, Michael Edgley and others. He has also toured the U.S. with Daddy Cool and Little River Band.

Promoter Paul Dainty came to Australia nine years ago while acting as an agent for Roy Orbison. Since then he has toured the biggest pop acts in the world, including the Rolling Stones, Paul McCartney and Wings, Fleetwood Mac, David Bowie, Abba, 10cc, Bryan Ferry and Roxy Music and Linda Ronstadt.

Dainty admits he has made a fortune out of promotion in Australia and the comedy threatre he runs in Melbourne where he produces hits from the West End and Broadway.

But he is worried about the future.

plan and rehearse their new albums last year and that is a rare thing in Australian music.

"What I am concerned about though is the further withdrawal of airplay and support by radio stations. By support I mean their knowledge of the working situation of Australian bands. Because radio rarely comes to gigs, programmers are just not aware that the biggest groups in the country are not necessarily the biggest recording acts, they are often the hottest live acts."

John Sinclair, a director of the national Solo Premier talent agency, reported great strides in 1978 for the expansion of venues for contemporary recording artists. "Clubdom, the biggest entertainment sphere of all in this country, has suddenly opened its doors to rock acts and everyone is making a big buck. Important, lavish clubs are throwing out tired cabaret acts, replacing them with quality rock acts and doubling their takes. There are now three times more club venues for our acts than there were two years ago and the trend is still continuing."

One major level of exposure for Australian pop/rock talent is still the radio station stage promotional free concerts. 2SM (Sydney), 3XY (Melbourne) and 41P (Brisbane) present major outdoor shows at least three times yearly and attendances have been as high as 80,000. The exposure value of these shows for emerging acts is quite inestimable.

#### COMMERCIAL RADIO

The music director of leading Sydney radio station 2SM, Russell Powers is blaming the public for what was the worst year since 1965 for Australian recording chart success. "Australian bands are better than ever before," he insists, "they are delivering the goods on record and radio is supporting them, the problem is—the public isn't. I think it all comes down to priorities, money is tight and instead of buying two to three albums a week, the average record buyer is only shelling out for one, and it's more often than not a 'biggie' like 'Grease,' "Saturday Night Fever' or 'War Of The Worlds' and not an Oz album.

"Our overall policy is to play good rock 'n' roll, if it's available and not bad rock 'n' roll when it's not and, although we support Australian talent to the 'nth degree, that policy remains solid. We have a wide format of 120 tracks a day and we are broadening our outlook all the time. But change is slow, our ideas have been the same since Barry (Chapman) and I started here three years ago but they only really took shape in 1978.

"As far as I am concerned, the single is dead, the public wants albums not singles. During the six months that we have been compiling our combined (LP and single) chart, there has not been one single in the top three, which must say something."

2SM's chart is compiled solely from store surveys and, it insists, not from disco or television "buzzes." When asked his opinion on the commonly prevailing industry attitude that disco is taking some of radio's supreme decisionary powers away, Powers retaliated, "We don't take much notice of what's popular in discos; what a guy likes at night under swirling lights with a chick on his arm is different to what a guy waking up at 7 a.m. wants to hear." In the most recent rating survey 2SM swept the board by winning every time zone, with points as high as 30%. In a 15 station market this is a phenomenal achievement which speaks well for Powers & Chapman's wide playlist and rock dominated format. Since November, the "cat among the pigeons" in Sydney radio has been brand new western suburbs AM station, 2WS. With a slick professional format of mature pop and classy flashbacks, the station is predicted to snatch up to 10% of the overall market within a year and, because of similar formats, much of that share will have to come from 2SM. Subsequently, competition will become fierce.

'n' roll and that's what counts to us. In one month Elvis Cos tello, David Bowie and Kim Fowley recorded at Trafalgar. I guess that says something about what we have to offer."

George Young, one half of the legendary Vanda & Young team, has similar ideas: "At Alberts we have two studios, the original studio 1 has a very live sound while the new modern studio 2 is an acoustically treated 'dead' room. Harry (Vanda) and I prefer the old room for our needs because I really believe that as long as you have 24 tracks, a reasonable desk and adequate monitors, you can make hits. It doesn't matter if you have Westlake systems with computers and the works, it's all useless if you don't have a good man behind the desk. Hits can be made in a garage if you know what you're doing."

Alberts also has a 24-channel mixdown room, which was used extensively by Vanda & Young on their "Flash & The Pan" project. Other major studios in Australia are Festival's modern 24-tracker with Neve desk and "floating room," Armstrong Audio's twin 24 system in Melbourne, Richmond Recorders in Melbourne and TCS Studio, also in Melbourne.

One thing is certain, be they simply functional or technologically advanced, Australian studios are as good as anywhere else in the world.

#### PIRACY

Swift and decisive action by Australian record companies during 1976/77 resulted in a virtual piracy-free 1978, though at a cost.

Local RCA head Bob Cook estimates that more than \$400,000 has been expended over the past three years on the eradication of record/tape piracy in Australia. These funds have been primarily allocated to the engaging of specialist legal counsel, by the Australian Record Industry Assn. ARIA represents all of the major and many of the independent record concerns in the country.

Cook, who was once faced with the problem of 200,000 bogus Abba cassettes in circulation, says, "Now, there is no piracy in this country. Total cooperation of courts, customs, police and the record industry has been totally effective. Southeast Asia now remains our biggest problem. We must convince governments to accept the Geneva and Rome conventions and to develop respectable laws to protect the rights of all recorded product. If governments would adopt these standards and recognize the overall panorama of loss of tax revenue then companies could look forward to investment in local recording in these areas with the assurance that they would receive a reasonable return on their investment and that composers and artists would be protected. If that was the case then Malaysia, for one, would become a huge music market."

A united front of all Australian and Asian legitimate record companies is how Ross Barlow, managing director of Polygram Australia, sees piracy being defeated. "We should all be lumped together to fight our common enemy," says Barlow. "Having cleared pirates out of Australia doesn't mean that we can afford to be complacent. Now we must turn our fight to the Southeast Asian region."

BILLBOARD

"To be frank," he says, "the bubble has burst, especially as far as open-air concerts go. The public is turning up to openair concerts in only half the numbers they were a year ago. The reason is that several big concerts have been forced to go on during violent storms with the audience standing in mud to their ankles. And the costs have risen to the point where Australia is now the most expensive country in the world to promote a tour.

"Artists coming to Australia will have to be more realistic in the future. After all, this is an important market, equally important as the British one, and it is a market that is still growing. Artists will have to realize that they have to cut costs, and that they will have to do several indoor shows at a smaller venue than one big outdoor concert."

Pat Condon, head of David Frost's Paradine company, says that risk capital on a major tour can be as high as \$1 million but profit is rarely higher than 15% and often lower. Most large scale tours gross more than a million with a few rare, higher, exceptions such as Abba (\$2.5 million), Neil Diamond (\$2 million), Dylan and Beach Boys (\$1.5 million).

Over the past year, concert audiences have dropped back on previous levels. Madigan feels that it has a lot to do with high youth unemployment and, the perenial problem, unsatisfactory outdoor venues. "Look, we've come under so much flak from the public and the Consumer Affairs Bureau about outdoor shows that most people think we're all masochists who want to get complained about in Parliament," says an exasperated Madigan. "We are not gods, we can't stop rain falling, nor can we conjure up a large capacity stadium in this country when none exists. If we had put Dylan or Bowie on indoors we would have had to have staged more than 10 shows each in Sydney and Melbourne. No major artist will agree to that."

However there is relief in sight, for Sydney anyway, N.S.W. Premier Neville Wran has recently announced plans for the construction of a large covered mid-city entertainment complex which should relieve the discomfort suffered when attending concerts along with 40,000 other sodden souls at Sydney Showground.

#### LOCAL TALENT

Michael Chugg, experienced tour manager and personal manager/booker of leading live acts Richard Clapton, Kevin Borich Express and Stars is most definite in his opinion about the marked changes in the live talent situation during 1978.

"1978 saw a consolidation of the Australian live market, it saw a lot more good bands making good money when and where they wanted and it saw a general improvement in the standard of venues available.

"It's gradually getting to the point where bands can go off the road to write and record for a few months and not have to worry about staying alive by working seven nights a week. Skyhooks, Kevin Borich, Stars and Sports were all able to carefully

#### STUDIOS

The hottest recording studio noise in Australia at present is the amazing near-completed EMI Studio 301. Studio operations manager Brian Walker claims it to be "the most advanced studio complex in the world." Visiting English producer Alan Parsons has said of it, "The studio represents everything that state-of-the-art technology can achieve."

The main features of Studio 301 are: two acoustically identical "dead" studios and control rooms with 16, 24, 30 and 45 track facilities at 15 or 30 i.p.s., a computerized mixdown suite with Neve desk, Studer recorders, dbx or Dolby noise reduction, overdub studio, broad-band sound absorber, frequency selective video PPM and VU monitoring, choice of JBL or Tannoy studio monitors, Necam auto mixdown system, computer interlocked tape transports and expert operational staff.

At an estimated cost of \$2 million, Studio 301 will become a sound buff's dream, particularly as all product from the studio will be cut by EMI's new patented "Maxicut" process which is able to provide the cleanest, most responsive disk mastering in the country. Already bookings are months in ad vance.

Charlie Fisher, boss of the independent 24-track Trafalgar Studio in Sydney takes a different stand on the importance of studio facilities. "While a certain technical standard is obviously necessary, I do not believe that lavish studios make hits. Virtually every big rock act in this country has recorded at Trafalgar because it is a true rock 'n' roll studio. Every staff member, including administrative staff, has been on the road with bands and knows how musicians think. At Trafalgar there are no rules, artists have total treedom of hours, behavior, equipment and everything else.

"We have only been operating for four years and certainly our rate of expansion is slower than the major record companies who can build big studios as tax write offs but we have a studio that is comfortable, adaptable and responsive to rock

www.americanradiohistory.com

Before piracy was eradicated in Australia, more than 750,000 illegal cassettes found their way into this country, both from Asia and from local production.

#### **TELEVISION EXPOSURE**

It is claimed that the Australian music industry has access to the highest level of television exposure of any country in the world.

One man who takes every advantage of such fortunate exposure is EMI's national promotions manager, Rob Walker. "In promotional terms, the Australian record market is unique because of the strong influence exerted by television. Apart from the weekly rock shows, we have over 70 other tv programs that recognize the importance of contemporary music and have formats flexible enough to allow the regular inclusion of film clips, interviews and live appearances. The question is no longer who has broken in this market primarily through film clips, it is more relevant to ask who hasn't."

The most influential tv music medium is the national "Countdown" show, telecast out of Melbourne with no advertising breaks. Well-paced, lavish and meticulously up to date, the show exerts inestimable influence on the pop singles market and can, with just one play and an endorsement, shoot a single into the charts. According to host lan Meldrum, "Countdown" has been notably changed by its own immense popularity. "When we first went to air (1975), our target audience was definitely between the ages of say 13 to 18. But since it's become so popular it's become almost an MOR show, as regards who's watching it."

"Countdown" is well balanced by both "Nightmoves" and "Sound Unlimited." The former is a weekly two hour late night showcase of more serious "mature rock," hosted by 3XY deejay Lee Simon and coordinated by Mushroom Records boss Michael Gudinski.

"Sound Unlimited" is a staunchly pro-Australian three hour Saturday morning program with a casual blending of clips, live appearances, interviews, contests, information and record reviews. The show is hosted by top disco DJ Donnie Sutherland (Best TV Compere—Australian Rock Awards 1977 & 1978) and has no real target audience. According to the show's creator Graham Webb, "We try to please as many viewers as we can by having a lot of fun and not taking ourselves too seriously. Our aim is to give exposure to as many artists as we possibly can and we honestly hate to say no to anybody with something good to offer to both music and the public."

Many a hit has been broken in Australia solely as a result of an intelligent film clip. Mike Nesmith's "Rio" is a prime example. Gill Roberts, promotions head for Festival Records has these words to offer. "I would tell anyone overseas who wants to get a hit in our market to spend their money on an exciting film clip. I would assure them that it will be money well spent."

(Continued on page SA-31)

# The force...



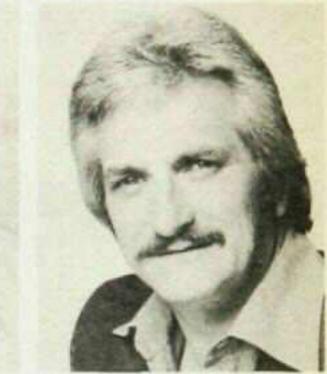
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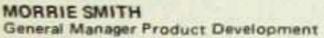
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# SINGAPORE

Continued from page SA-9

and Anita Sarawak, who sell about 10,000 copies of their LPs each. The pirates, he claims, sell seven to 10 times this figure.

"Imagine the amount of royalties that are just taken away from them. Anyone in their right minds would be reluctant to work."

Forrest maintains that pirates are killing the goose that lays the golden eggs. "Very soon, they'll find that they have nothing to pirate."

Norman Cheng, regional supervisor of Phonogram Southeast Asia and managing director of Phonogram Singapore, agrees.

"Piracy is downright thievery," he lashes out.

Cheng agrees there are hundreds of talented people in Singapore who are reluctant to become full-time musicians "because they know there's no money in it.

"Piracy has become so rampant in Singapore that musicians and artists simply can't make a living out of their talent. They know their works will be pirated, so they'd rather remain in the shadows. In fact, we have a list of names of good musicians whom we are willing to sign up once piracy is wiped out.

"I think it's a vicious cycle; because there's piracy, there is no strong local music scene, and so on."

Derrick Coupland, managing director of Decca Orient (Pte.) Ltd. feels equally strongly about piracy. At an Assn. of Southeast Asian Nations (ASEAN) International Business Forum held in Manila last May, Coupland delivered a paper urging governments of the five member countries (Singapore, Malaysia, Thailand, Indonesia and Philippines) "to protect us (the recording industry) against this thievery."

He said investors were disappointed because they were being "unscrupulously robbed in every country. Practically everything produced was pirated or copied to the detriment of the countries and all concerned."

Coupland suggested that the ASEAN secretariat form a committee to study copyright, mechanical and performing rights, institute a common policy and laws, adjusted for local circumstances, throughout the five countries.

As a result of his pleas to make ASEAN a "heaven" for talented stars (240 million people live in the five countries), a model copyright law was submitted to the ASEAN secretariat for study. This was done in cooperation with Dr. S.M. Stewart, director general of International Federation of Producers of Phonograms & Videograms (IFPI). However, nearly a year after the forum, no word has been heard of the study, industry sources here say.

In fact, says WEA's Jimmy Wee, pirates have become bolder and more aggressive in their operations than ever before.

"I believe all this has to do with a recent high court ruling."

he said. High court chief justice Wee Chong Jin recently ruled that the pirating of recordings was not illegal since the law specifically provided that only "an exact copy" was to be considered illegal.

Like many of the Southeast Asia countries with weak copyright laws, pirated cassettes and cartridges can be found in the most inconceivable places—in large and prestigious department stores, Chinese medical halls, sundry and provision shops, the thieves' market, and in one instance, a dentist's clinic.

"Their operation is so huge it is frightening," says Wee.

Pirates, it is generally believed, export their products to Sabah (East Malaysia), the Middle East and Europe. Each pirated cassette is sold locally for about \$1. In a tropical country like Singapore, tapes wear out fast, so people find it more economical to buy the pirated stuff which they can discard after a few plays. The SPA estimates that although it is an offense to own them, seven or eight out of 10 music fans knowingly buy the pirates' products.

Department of trade statistics show that Singapore exported 6.5 million units of "gramophone records and other recorded media," worth about \$5.5 million, from January to June. However, record companies and retailers/wholesalers claim they export "only small quantities" of genuine records and tapes, so what the rest is made up of is rather obvious.

The statistics also show that Saudi Arabia is the biggest importer, taking in 2.7 million units in the same period. The other major importers include the United Arab Emirates, Kuwait, West Germany, Nigeria, Sabah and Papua New Guinea.

The SPA believes that if it is strictly enforced Singapore's Copyright Law, although 10 years old, is strong enough to deal with the pirates

However, in the light of the recent high court ruling, the SPA now feels the copyright act needs to be amended to make it an offense to make a copy or copies of recordings.

Association chairman, S.P. Sim, who is also managing director of Cosdel Records, recently said "it would appear from the recent decision of the chief justice that the pirates can now make, reproduce or sell any number of pirated cassettes or cartridges so long as each of these does not contain an exact reproduction of a gramophone record.

"It would also appear that the sale of a pirated cassette containing, for example, 25% of each of four different gramophone records is not an offense.

"Further, if a pirate sells a cassette or cartridge containing an exact reproduction of a gramophone record, he is not committing an offense as long as he sells only one copy.

"Hence, instead of affording protection to gramophone producers and manufacturers, it would seem that the act, in fact, aids and abets record piracy."

The association, he adds, would have to make representations to the various government departments to try and get the act amended. Piracy, however, is not the sole problem facing record companies, whose next big headache comes from home tapm. Many record shops charge a nominal fee of \$1.50 to tape ne ords selected by their customers. A cassette pre-recorded the way is sold for \$3.

What is attractive to customers is that they can choose songs from various LPs or the entire record.

Says the owner of a retail chain who prefers not to be named: "I would say about 30% of our business comes from home taping. No one says it is illegal and as long as it remains this way, I'm not too concerned about it."

It is estimated that at least three-fourths of the 400-odd retail shops throughout Singapore do "custom-taping."

Singaporeans have to find their own musical entertainment because the government-owned radio and television station does not provide enough. TV Singapore, for example, has only two musical programs—the "Donny and Marie Show" and "The Brady Bunch Hour."

Radio Singapore is worse. It officially frowns on rock music so the only time listeners get to hear Led Zeppelin, Black Sab bath or Queen is during sponsored programs. In fact, Radio Singapore has a list of songs which advises its DJs not to play. Included in this list are "Puff The Magic Dragon," "Mr. Tam bourine Man," "Lucy In The Sky With Diamonds," and "White Rabbit," all because of their so-called "drug connotations."

These songs are "detained" by the ministry of culture, which means you can hum to the melody, but the lyncs are certainly outlawed. Some songs, however, are banned. These are mostly political songs and others with out-and-out drug influenced lyncs.

Over the years, the number of songs "detained" and banned has swelled to about 200, but Singsporeans generally do not complain.

However, people can still listen to rock music over the air, provided by Rediffusion's cable service. Rediffusion claims to have 90,000 subscribers in homes, hospitals, factories shops, clubs, schools and restaurants. There is also talk that it will introduce cable television in the near future, but this is still being planned.

In line with the growing musical entertainment, there has been a growth in the number of discos. In the last year, six discos have opened up in posh hotels.

Juliana's of London holds the franchise for three of these, another is held by Bacchus International Discotheque Services and the rest are Singaporean-run. Five of the six discos are membership clubs which cater to the young executive, indicating the growing affluence in the Republic.

With a per capita income second only to Japan, Singapore's music industry looks promising, but mostly for the pirates.

31 \*\*\* set

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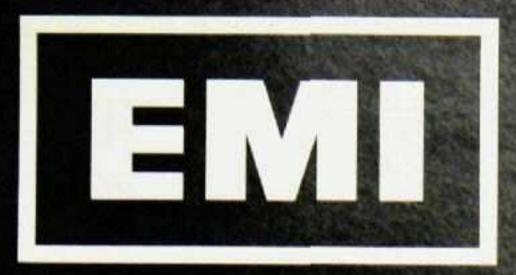
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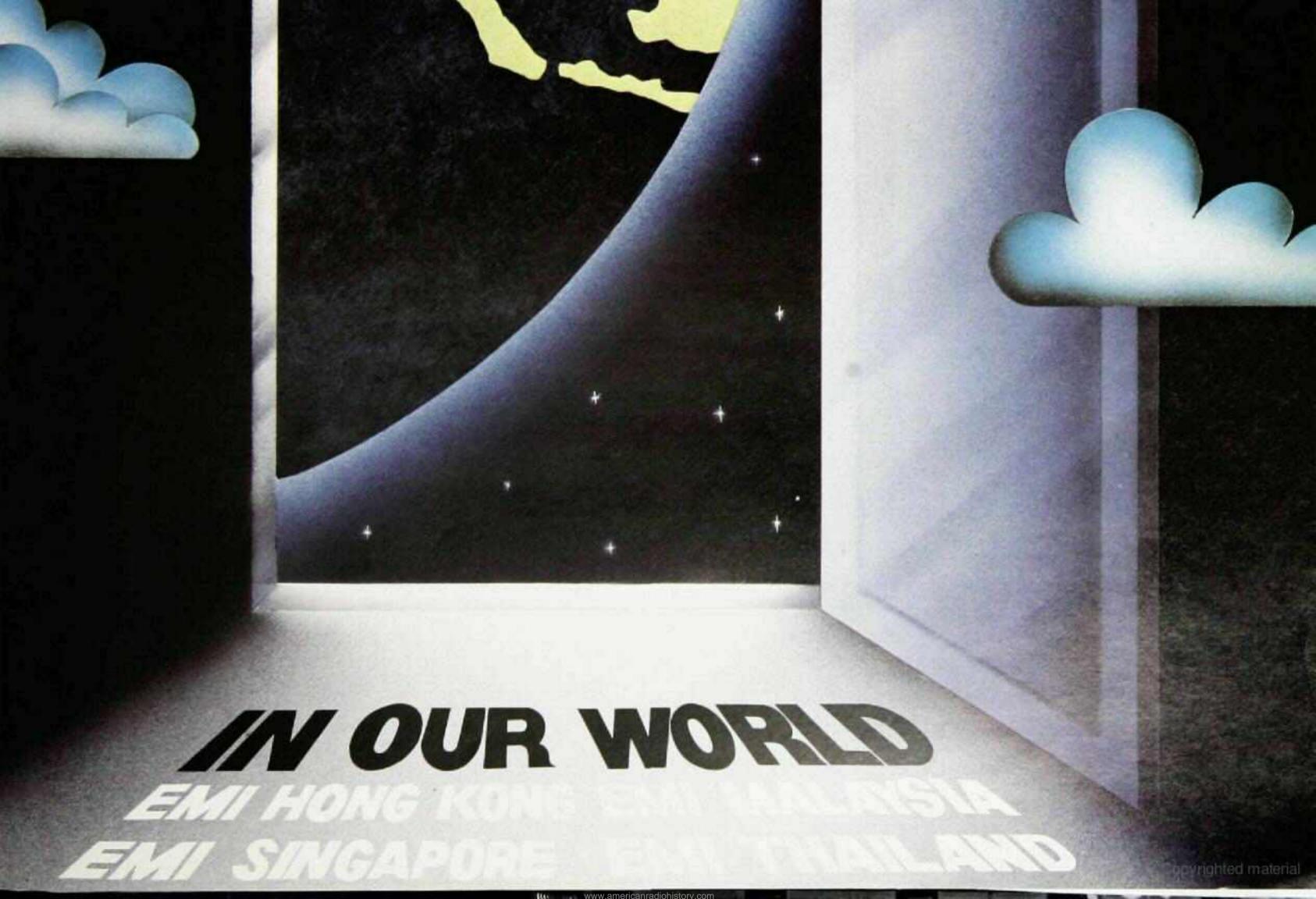
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#### Continued from page SA-8

fashion a music industry of our own is a must. We must project our national heritage, which is why these past few years have been devoted to securing a profitable market for our local talents."

An estimated market for records and tapes here puts it at a conservative figure of two million, which means that it is a potentially rich market. However, because of the penetration by pirates which has given rise to discrepancies in pricing, local consumers feel that the legitimate trade is a lobby for western exploitation.

This view is generally shared by those from the rural areas, which net in a high percentage of sales. Also with the lack of government intervention to check the growth of the pirate trade, the legitimate companies have been relegated to the background, despite firm measures by them to establish their trade.

"Millions of dollars are lost because of the infringement by the pirates. Our appeals to government officials have seen some headway recently, in that local recordings are now protected, but still, our credit balances show negligible progress as piracy for the international repertoire continues to rage," remarks James Quah, general manager of Baal Records.

Johnny Lee, regional director for Phonogram, however is of a different mood on this subject: "The government is aware of our problems. Maybe it will take a little while longer to establish our claims. But look at the industry—sales of hi fi sets and tape players have risen by almost 350%. This alone is promising enough. Despite the setbacks, sales of records and tapes have scaled up and I should think that it will maintain an upward swing in the coming years."

WEA, which was set up in July 1978, prefers to project the market focus as an equal balance between local and international repertoire. The company has already signed up a number of local artists and groups to the credit of its setup here.

"We are not doing this because it is obligatory. There is an abundance of local talent waiting to be discovered. What we intend to do is establish sales of local artists, to capitalize and gain a foothold of the vernacular market while expanding our range of international product," offers Frankie Cheah, general manager of WEA Malaysia.

It is a general consensus among the local record distributors that the market focus for this region is geared more for local recordings. However, international product still sells well and with improved conditions, could exceed six times the present volume of business.

"Statistics have it that piracy of records for international product has dropped to an all-time low of 15%, which when compared with the 80% of five years ago, is drastic. The market concentration now is on tapes, which has outgrown itself to undesirable proportions. Piracy in the tape medium now stands at 97% for international repertoire." comments Wong Kah Wai of Araco, who has just acquired distribution rights of the Ariola and Chrysalis labels.

The market focus is thus subdivided into sections. Local recordings command 57% of the market, with inconsequential pirate trade; 36% locally pressed and manufactured record and tapes of international repertoire; and 7% imported product. Of the three divisions, locally pressed items suffer most from infringement. Import products are minimal only because taxes imposed are far too high.

Meanwhile, the behind the scenes activities of the industry heavies in negotiating for a better investment condition is beginning to result in some action being taken. Promises have been made but the likelihood of something definite evolving is as yet uncertain without the pressures of the parent companies.

"With the affiliation and cooperation of the International Federation of Producers of Phonograms & Videograms (IFPI) in negotiating with the government here, it is highly possible that they may relent." says WEA's Cheah. "After all, if copy right laws are passed to protect international product, it only serves to improve the music industry here. It is a circle which will inevitably contribute to the overall entertainment circuit."

In spite of the improved attitude of the local government to boost the record industry, one tends to wonder about its motives. In the past two years especially, moves have been formulated to instill local talent consciousness.

Both radio and television mediums have curbed the practice of importing shows and instead concentrate on local productions.

"With the nationalization of radio and tv, programs have been geared to local orientation. The basic reason for this is to promote the Malaysian culture, incorporating all aspects of entertainment via the mass media. We also intend to slash the number of commercial programs on the air now to cater to the growing number of vernacular artists so as to establish them with the masses," comments the Director of the Entertainment Division of Radio-Television Malaysia (RTM).

Most of the broadcasters with RTM have rigid views on this subject. They feel that the scheme to emancipate local artists from the stiff competition posed by international artists is a step in the right direction. RTM's endeavour to shape a market for local product is, however, being wrought in a rather forced manner.

Says Patrick Teoh, one of the freelance DJ's doing commercial programs on the air. "It inhibits the progress of music here quite evidently. The restrictions imposed by the government are definitely not favorable. It constitutes a lack of fore sight in the lucrative industry." All radio stations and both the television networks are government controlled. The FM station which was introduced for the Kuala Lumpur area is currently one of the more popular stations as it features a wide variety of material, both international and local.

Alan Zachariah, a producer and broadcaster with the local FM station, feels that the format, which is non-stop music ex cept for periodical breaks for public announcements and newsreadings, is "unique."

"The radius coverage is only 15 miles, although the frequency waves reach 250 miles. Perhaps the good response will encourage the government to set up more FM stations in this region. As there are no commercials aired, it is primarily a station which caters to the musical enjoyment of its listeners. In short, it is a luxury," he says.

Another broadcaster with the national AM station, Constance Haslem, is of the view that there is a balance in programming now.

"We play everything from MOR, pop, and classical to current hits. There is no limit to the kind of material we can play. Of course the official restrictions against offending the religious and national culture are imposed. Also, four letter words in lyrics and offensive meanings are banned. But this is limited to the minimum."

However, music fans in this country are limited in what they can listen to. There is only so much that is aired on radio stations. Judging from the locally compiled charts, it would seem that although the range is quite diversified, the stigma of a commercially oriented sound is glaring.

Also the delay in getting good albums out retards the music industry to a great extent. This is perhaps one of the prime reasons why some songs have a long lifespan. Songs like "Feelings," "Handy Man," "Play That Funky Music" and the like sustain for as long as a year because of the lack of good material.

Because of the instability of the market for international shows, there are only three ranking show promoters in town. Of the three, only Spotnight Productions persists in bringing a regular flow of international artists. The remaining two are more actively engaged in promoting local talent and culture groups.

"There is a problem with shows because of pricing," explains Siva. "The tax rates are so high that we have no choice but to offset costs by charging expensive ticket prices. As experienced from previous shows, there is a market, but we must be given allowance to promote them. Presently, we have lined up an array of international acts to perform here and depending on ticket response, will have to act accordingly in pursuing the business."

Recent implementations by government bodies to include local acts in nightclubs and other places of entertainment have also reduced the number of foregin acts here.

This has of course created awareness of indigenous talent among the locals. It has also increased the commercial va-



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In the wake of promoting local talent, the one company which has infiltrated the market very deeply is Hup Hup. Eschewing the licensing rights of CBS and MCA, the company went into full force to expand its local range and establish its artists in the market.

As it stands today, Hup Hup is one of the forerunners in the recording industry here for local artists. Gross sales for a year exceed \$2.5 million which is reputedly the highest registered revenue among the record companies based here.

"We only have a limited group of artists and yet we've man aged to prove a point. Yes, definitely, there is a vast market for local recordings. Lately however, we find sales slipping very slightly. Perhaps we have reached the saturation point. What we need to do now is to reassert ourselves, find more local talent and push harder than before." says Ng Cheong Keng, the marketing manager for Hup Hup.

Keng also says that Hup Hup does not intend to vie for any international labels as yet until the government takes ap propriate measures to give protection against piracy as outlined in the Geneva Convention Act.

In Malaysia, there seems to be a current wave of rejuvenation in the industry. Entertainment spots are slowly beginning to show signs of recovery despite the lack of international show artists and acts. In the federal capital alone, there are an estimated 17 discotheques, the biggest chain of which is run by The Music Machine.

"When we first started two years ago, there was practically no competition except from international chains like Juliana's of London," says Patrick Teoh, Music Machine's general manager. "But our breakthrough locally has given a new lease on life to the entertainment circuit. It is contributory to the music industry as a whole in that it creates excitement in international material."

International material aside, the surge into local output is getting off the ground with a healthy sign of capital returns. To cater to local songwriters, both EMI and WEA have set up publishing companies which sell material, provide protection and generally market the songs for international recordings.

Unlike five years ago when promises of the copyright law being implemented were disappointingly squashed, the prospects of the record companies here trading with bigger profit margins are improved. Optimism among the company chiefs suggest a more active role for the record industry here in the coming years

The age old pledges are being repeated, but it looks like at long last. Malaysia can boast of an industry which will attract attention worldwide if the loose ends are tied up to enable the

represented record companies to pursue their plans

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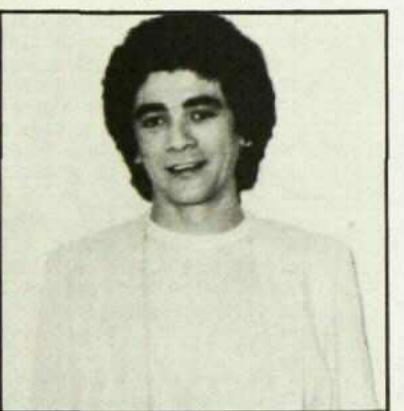




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THAILAND

Continued from page SA-9

An International Federation of Producers of Phonograms & Videograms (IFPI) report compiled recently stated that the il legitimate tape and record industry is the third highest in this region, valued at close to \$450 million a year. This is consid ered conservative since there are less than four represented record companies dealing in legitimate product.

Of the four represented companies, three are licensed deal ers and one a recognized distributor. EMI. Appeals from the various record associations and international distributors have met with governmental inattention in the past.

Two years back, the government, in an effort to boost local artists, instituted a provision for the protection of homegrown acts. Phase one of the government's interest in the music in dustry spawned an urgent need to develop local talent to fill the void of international acts.

"The government's pledge to support local talent has given us the impetus to explore and utilize local talents in the broadest sense. Also, it has created awareness of the availability of good local acts among our consumers," says Pramahn Boodsakorn, EMI Thailand's regional manager.

EMI, being the only independent distributor in Thailand, handles the licensing rights of such labels as CBS, A&M, Polydor, RSO, Arista, Motown, United Artists, EMI International and a host of other labels. Other reputable labels such as RCA. ABC, Ariola and Chrysalis are handled by licensed dealers. EMI, however, holds 70% of the market share for the legitimate record and tape industry.

Since EMI's representation in Thailand, sales of legitimate product have risen commendably. The government has obviously realized the value of foreign investment and has made inroads into reorganizing the copyright control act.

Says Boodsakorn: "The existing copyright act is almost 50 years old. Perpetrators of this act are fined a maximum of \$25. The negligible fine has encouraged the pirate trade tremendously. However, amendments are being formulated to introduce the new copyright act which is due to come into effect early this year with heavy penalties and even jail sentences for the perpetrators."

Following the successful implementation of the clause to protect local artists, the government has, by common consent, signed the Geneva Convention Act which will protect international artists and composers. This enforcement is expected to rejuvenate the Thai music industry and clean up its buccaneer image as one of the lucrative centers of the piracy trade

With this security pact coming into force soon, renowed distributors like WEA and Decca have indicated possible setups and representation in Thailand, WEA's director of business affairs, Lee Mendell, who made stopovers in the Far East capitals late last year, says that "Although the pirate trade in Thai land was thriving, there was a distinct chance of a collaboration if the market situation for original product improved."

Although the present market for original LPs is figured at around 60%, as compared with the 37% five years ago, sales for original tapes is only accounted as being in the region of 2%

Thaveechai Jariya lam-U Dom, sales manager of EMI Thailand, remarks, "Like most other countries in this region, the market for tapes has grown to astronomical proportions. Almost all the 100-odd retail outlets in Bangkok stock wide ranges of pirate tapes. And the prices, being very low, suit the consumer very well. This has discouraged the sales of original tapes and has also inevitably lessened the sales of LPs. Pirate editions of popular selling albums have dropped tremendously but the concentration has now shifted to tapes. Singles are, however, still pirated flagrantly."

The piracy trade in Thailand is acknowledged as a commonplace affair. People know of the difference and admit the quality aspects, but still choose original product for long term possession and pirate editions for the temporary rundown.

The trade is so exploited that even the radio stations quite freely use them for broadcast.

Says Phisal Prahasdangkura, a leading Bangkok deejay: "An estimated 40 new songs are introduced on air weekly. It is virtually impossible to rely on the legitimate distributors for speedy delivery. As such, we have no choice but to resort to pirate product. They are faster, well equipped with the latest international hits and the reproduction is of fair quality."

Phisal's arguments are justified. But if this kind of support for the pirate trade goes on unheeded or unchecked, what are the grounds for the establishment of copyright control acts?

'We are primarily concerned with the governing rules as stipulated by the Geneva Convention for the protection of international artists and composers," comments Phiboon, the newly elected President of the Thai Record and Tape Association. "Also, with this recognition, our local music industry can be boosted to a greater extent. As it stands, the abuse of rights and rules operate only because there is no active participation by the local government. But with its support, there's a more than good chance that things can be set straight. It is also expected that with the new copyright control act being enforced, import tax dutires for international product will be reduced as deemed fit."

The reduction of import duties for records and tapes is quite favorable in the face of the new copyright act being implemented.

Unlike EMI Thailand, which has its own pressing plant and tape duplicating machinery, most other licensed dealers have to compete with higher prices due to the heavy taxations imposed

Still, despite the discrepancies, the music industry is very much alive. Its vibrancy is backed by the fact that there are about 40 FM stations and 104 AM stations in Bangkok alone. These are all government controlled, but airtime for commercial slots takes up the bulk of broadcasting hours. Prahasdangkura averages seven hours daily on various stations. He says that the demand for pop music over the air is simply fantastic. Says Prahasdankura, "About 80% of the programs on the air are commercially sponsored. When the government nationalized local radio stations two years back, the only restriction was that foreign language programs were banned. We can still play English songs but all voiceovers are done in Thai. And what's more, there is no ruling on the kind of material we must play," he adds.

"This kind of rowdy setting may provoke the government and perhaps, drastic measures could be taken to ban sh altogether. Prices are more than reasonable and are dable by the average income group," remarks Soraphan

Thaveechai notes that the focus of the Thailand music m ket adheres to the needs and wants of its consumers.

He comments, "The Thai music lovers are highly motival by new sounds, but persistent efforts to introduce new brids of music on a commercial level have not succeeded Th consumers are also chart conscious. This is because the dejays here rely on international chart listings in their choice selections."

The basis for the market focus is quite apt as can be en denced from the top sellers-Tina Charles, Boney M. Be Gees, James Last and the like. The estimate for sales nexts around 4,000 units per album. The trend however is switching to disco material, taking over the reins of MOR repertoire

Sales estimates for local recordings command a fairly good sales mark of between 5,000-6,000 units.

Most of the recordings in Thailand are produced in an elaborate 16 track studio outside the suburbs of the city. Most of the equipment used for dubbing, mixing and tracking is not up to professional standards, but this again is because of the massive taxes levied on any kind of equipment related to use in the music field.

The general consensus among the record distributors and dealers is that the vigilance is over. No longer do they have to exercise foresight in trading in the field of records and tapes.

Boodsakorn puts it authoritatively: "When the antipiracy clause comes into effect with the enforcement of the new copyright law, the Thai music industry is guaranteed an up swing trend. Our patience has been worth the cause. Now we can look forward to better years ahead with the complete and final elimination of pirates in this country."

All said, with moves to act more aggressively by the independent record companies, plus the firmness of EMI in lead ing the industry as the premier force, there is a bubbling excitement being bred to keep the industry very much a highlight issue in Thailand CHRISTIE LED

## TAIWAN

Continued from page SA-9

where they are trying to set up their own industry association. This, they hope, will encourage the government to take a more active role in combatting piracy.

At the moment the government itself has no copyright protection agency to enfore the law. Therefore it is largely up to whoever takes out the copyright to find out who is pirating their product and then take private legal action against them.

8

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Apart from the regulated airplay of chart hits from the international catalog, the music industry in Thailand is further activated by regular live concert shows.

A representative from Nite Spot Productions, one of the more adventurous show promotion establishments in the capital, Soraphan Jantarach says, "Since we started two years ago, we have scored many successes with international acts. When we first brought in Sherbet, an Australian based group, we were actually quite skeptical about the prospects of a breakthrough. Surprisingly, the show recorded a full house attendance, and from then on, there was no looking back."

Soraphan adds that Thai audiences generally go for the MOR sound blending pop, commercial favorites and disco, which is currently the most popular music genre in the market.

Nite Spot Productions is the only agency which handles international acts. Two or three other show promoters stick to local acts which are proving to be equally successful in terms of monetary returns.

"The government does not restrict the type or number of artists performing here, unlike Singapore, where acts are thoroughly scrutinized before permission for performance is granted. What's even better is that the climate for live shows, both international and local, is very healthy. Our government does not impose any sort of taxation for show promoters, thus making it a very viable business." says Soraphan.

This tax free condition afforded to show promoters is rather contradictory when allied with the booming pirate trade which has incurred losses in revenue for both the home government and the various record companies.

Boodsakorn offers this view: "Perhaps no one really valued the magnitude of the record and tape business here. The rectifications planned by the government for the betterment of the record and tape industry for original product only serves. to prove their concern."

An average show in Bangkok draws an estimated 5,000 people. In recent months, show promoters have taken necessary precautions to move shows to hotel venues rather than theatres and concert halls to avoid riots.

Taiwan has a population of around 16 million. Last year some 10 million pirated units with a total retail price of \$6 million were sold to the public. Cleared in this same penod were only one million units of legitimate product worth \$2 million.

The major companies involved in producing legitimate local product are Kolin, Hai Shan and Four Seas.

With local repertoire being far less complicated to protect, the pirates tend to concentrate mainly on international recordings.

For instance, Kolin Records which distributes "Saturday Night Fever, " claims that 14 separate pirate operations took it upon themselves to put out copies of the soundtrack.

Some international companies have partly solved the piracy problem by having their licensees treat their Chinese product as their own.

One of these companies, Polydor (HK) Ltd., has registered its Hong Kong product in Taiwan through its licensee Kolin Records and by adopting these tactics has achieved high sales with the soundtrack albums from Cantonese films by their artists the Wynners and Chelsia Chan.

Formed almost six years ago, Kolin Records has in the past concentrated mainly on local product.

"In 1975 we signed a distribution deal with Polydor (HK) Ltd. for all our product that is released outside of Taiwan," says the general manager of the company, Lui Yee Shiung-"Our local product is purely Mandarin, and has been very successful in Singapore, Malaysia and Hong Kong. For the last couple of years artists from our stable such as Fong Fei Fei, Kao Ling Fung, Liu Wen Sheng have become household names in Singapore and Malaysia. In fact, Fong Fei Fei is definitely the biggest star in Taiwan today. Her albums can clear anything between 100,000 and 200,000 units."

A promoter's life in Taiwan is not an easy one. The main reason they shy away from Taiwan is that the government levies a 30% tax on all gate receipts, making the business a risky one.

In addition, the Taiwanese seem generally uninterested in paying to see foreign artists. Television is partly to blame for this state of affairs as it devotes most of its prime time to musical and variety shows featuring only the most popular local stars.

With an end to piracy forecast to occur within the next five years, most international record companies have adopted a wait-and-see attitude regarding the country.

One industry source, who describes piracy as "smallpox, which takes time to eradicate," says Taiwan doesn't need piracy or the stigma attached to it. "The country's economy is growing so rapidly that one day it will be one of the region's largest markets as far as the recording industry is con-HANS EBERT cerned."

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## INTERVIEWS

Continued from page SA-10

that piracy has flourished. A determined, constant and united effort by the industry with full emphasis and direction coming from and being supplied by the national industry of the particular country is essential if the problem is to be resolved.

All is not as bleak as it was. At last some light appears to be present at the end of the tunnel, but the end is still a long way off.

EMI has some 300 employes in the region covering all aspects of activity. Additionally EMI has long been associated with Dyna Products in Manila, Oasis Record Co. in Korea and Four Seas in Taiwan. Indonesia presents separate problems and while EMI has researched the market, it has yet to make any significant impact there.

Publishing is in its infancy in the region. EMI is the best established in this field. EMI Music Publishing (S.E. Asia) Ltd., formerly Pathe Publications, must control the largest catalogue of Chinese music currently in existence, and has every intention of developing its sphere of influence.

Regional activities are controlled from Hong Kong. Hong Kong with its excellent communication facilities and the government's reluctance to interfere in trading activities makes it an ideal center.

Q: What makes the Southeast Asian market such a unique one?

A: The aspect of the market that fascinates me most is the variety which exists in almost every aspect of the region. While it is possibly fair to say that the market is dominated by a Chinese influence, within the Chinese influence there are many cultures and many different dialects which are in themselves quite distinct. Add to that the Korean, Filipino, Indonesian, Malay, and Indian influences and you have a very interesting list of ingredients for the music market.

I am also inclined to think that music is more indigenous here than it is in England. That may just be a false impression but one is conscious of many, many, more people playing instruments or being able to sing, than I was ever conscious of in England. In general there are many more work opportunities for them, or so it seems.

Q: What areas need to be improved as far as the general Southeast Asian market is concerned?

A: To me the biggest single factor probably is to improve the standard of retailing. I would like to see shops more "westernized." Many still seem to be open shops, having little regard for display and thereby not having any room for merchandising aids which would benefit both the retailer as well as the record producer.

Studio facilities are already being improved generally and I would expect this trend to continue.

Another area requiring considerable improvement is the area relating to songwriters and the publishing aspects attached to writing. Generally there is little recognition of what publishing is all about and many people do not even appreciate that a song has many potential sources of earning income. At the moment many companies jealously guard their copyright which in fact often deprives it of earnings. This will gradually change.

are mainly related to our local repertoire. You see in 1973 started with a very small roster of talent. Today, our roster of local talent continues to grow and continues to be successful in the entire region, which means we need more staff to coord with the increased work load.

Q: Polydor artists seem to have led the way as far as the new-found popularity of indigenous music is concerned. Was this a calculated marketing step?

A. Polydor started in Hong Kong with only an English repertoire. Sam Hui, the Wynners, Chelsea Chan, all artists of purs who are presently enjoying such success with their Cantonese recordings, were recording only Western material in 1973. At that time, I felt that we should diversify and go into some typi cally Chinese music, namely Mandarin music. Actually, Man darin music was on the decline when we decided to make this move. But I believed in the necessity of increasing our local repertoire, not by numbers, but by the repertoire we represented. So, I decided to pick whom I considered to be the best artist in the field of Mandarin music, a singer called Teresa Teng, and I signed her for Hong Kong, Singapore, Malaysia as well as Japan.

As soon as we signed her we decided to send her to Japan in order for her to progress both as a musician and a performing artist. And she has progressed. Like Sam Hui, another of our artists, who introduced what has been dubbed Cantorock to the masses, Teresa has given audiences something new with her recordings which incorporate pretty Japanese melodies with Mandarin lyrics.

Our Cantonese recordings began with Sam Hui, We had. talked a lot about diversifying his abilities together with our overall plan of expanding our repertoire to cover various markets. When in 1974 Sam began work on a film with his brother, we took the opportunity to convince him to record a Cantonese album. We decided we didn't want to produce a typical Cantonese record-which at that time meant recording with Chinese instruments and rather backward arrange ments. Instead we decided to employ a rock backing over which were sung some coloquial Cantonese lyrics. The result was the soundtrack album from the film "Games Gamblers Play," which changed his whole career.

Todate, that album has sold over 150,000 units in the region. The followup release, "The Last Message," also a soundtrack album from one of his films, sold over 200,000 units Sam's most recent success was with the soundtrack album from his film "The Contract," which has sold over 500,000 units todate, making it the largest selling album in the history of the Southeast Asian recording industry.

Q: What about piracy-riddled countries like Thailand and Taiwan? How do you view them in Polydor's expansion program in Southeast Asia?

A: Thailand is, first of all, very much a piracy market and, secondly, we don't have a company in the country, so it's one of the last countries I would say our company would get actively involved in. But Taiwan is guite a different story. In Tail wan, I see the piracy situation gradually improving. The gov ernment is ready to accept copyright protection. And once that's established everything else will be very easy, I think. Taiwan is also a very important source of repertoire-when I say "repertoire," I mean Mandarin music. You see for guite some time the Taiwan repertoire has found some acceptance in Hong Kong, but has really taken off in a big way in Singapore and Malaysia during the last two or three years.

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Q: Could you talk about the problems and opportunities of the Southeast Asian market?

A: There are many problems and indeed many opportunities. Perhaps the obvious statement is to say that the market potential is huge, again in a variety of languages as well as for international repertoire. It is a developing market with a theoretically enormous potential.

The problems are legion covering all aspects of the business from recording techniques to untrained studio engineers, lack of artists' management, lack of concert halls capable of seating large audiences. Radio stations and television stations too are not all they might be and have themselves an enormous development potential in turn giving further opportunities to artists and writers alike. There are problems of space and distance in Malaysia, the Philippines, Indonesia, for example, and problems of lack of space or distance as in Hong Kong or Singapore.

O: What are your thoughts regarding the piracy problems in Southeast Asia?

A: The IFPI ought to give you the definitive legal situation in each country rather than me, but it is an enormous problem. Also what must be understood is that in many countries what we call piracy is not in fact illegal. This means that two points need to be distinguished, these being: (a) the law, and (b) the enforcement of it.

Furthermore, I firmly believe that in improving the laws or encouraging its enforcement as the case might be, it is imperative that the effect on indigenous artists and composers and traditions is emphasized and presented as the primary reason for having a copyright law. It must not be done in such a way as to indicate foreign dominance. All the countries here, rightly, have great national pride and wish to see their own people develop and be given the opportunities in all walks of life which are currently available to the Western world. Copyright happens to be an aspect in achieving that.

#### Norman Cheng, Polygram

Q: Would you say that 1978 looks like Polydor's most successful year in Hong Kong todate?

A. As far as Hong Kong is concerned, 1978 looks like the most successful year for Polydor. We've been making significant progress in this city since 1973 with a lot of reorgan. ization and changes within the structure of the companychanges like setting up different divisions and having various people responsible for different jobs to cope with the company's expansion plans. These different divisions I mention

Q: Why has Mandarin music regained its popularity in Sneapore and Malaysia, but not in Hong Kong?

A: I think that has a lot to do with the talent within Hong. Kong itself. And that talent had drawn a lot of attention from the local consumers. For instance, our company began to get very active in local repertoire, and the same thing happened with our competitors. So, all of a sudden, the local consumers were confronted with a lot of music that they could call their own-music by artists like Sam Hui, the Wynners and people like that. So that has marked the very sharp decline of Mandarin repertoire in Cantonese-speaking Hong Kong.

Another factor is that Taiwan has not really progressed that much in terms of creativity. The Mandarin repertoire that exists today is basically what it was about 10 years ago. In Singapore and Malaysia most of the Chinese over there are ongo nally from Taiwan and are, naturally, sentimental towards Mandarin music. Also, the main dialect in Singapore and Malaysia is Hokein, which is the same dialect spoke in Tawan. Another point that adds to the success of Mandarin musc in these two countries are the films that are screened there. A lot of the really successful Mandarin music is from the sound tracks of these films, films which have not been very success ful in Hong Kong.

Q: Do you have any plans to upgrade or update your talent roster in Singapore and Malaysia?

A: Our companies in Singapore and Malaysia somehow have not actively involved themselves in local repertion until very recently. We have now signed up two acts for Singapore. one artist called Paul Cheong whose first album of Western material released only three months ago has sold very well. The other signing is a group called The Alley Cats who will be concentrating primarily on recording Malay material. At this moment, we have no plans of producing any Cantonese recordings in these two countries because of the fact that Hong Kong is the real source of creativity as far as recordings of this ilk are concerned.

Q. What other areas within Southeast Asia are you presently looking at as being possible sources for further success?

A: The Philippines is one of them. Polydor has been in the Philippine market for over 10 years now. We have two different licencees. In fact, we are in the process of reshuffling our plans for the Philippines. We are going to bring both the Poly dor and Phonogram catalogues under one company. We be (Continued on page SA-24)

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Kevin opened Australia's first pop management agency representing, amongst others, the now internationally famous Bee Gees. ATA Allstar Artists remains Australia's top agency. Prior to his launch on the American market the Kevin Jacobsen organization nurchered Andy Gibb in personal appearances and recorded and published his works under ATA Management, Joye Publishing and ATA Records.



Kevin formed ATA Allstar Artists, promoting tours, television packages & booking acts. The agency is still one of Australia's biggest.



Kevin Jacobsen established Australia's first 16 track recording studio in the 1960's and extended to 24 track in the 1970's. The studio produces a large percentage of the Australian recorded product.

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## **INTERVIEWS**

#### Continued from page SA-22

lieve that this could give us a better penetration into the market-although I'm not saying that we have not been successful over there. In fact, we have been very successful

There's also Indonesia. Now I think the situation for Polygram in Indonesia is exactly the same as other companies. Indonesia is a very big potential market that everyone recognizes. Indonesia has a huge population and the people are very music oriented in the same way the Filipinos are. But it's a very difficult market to crack because of various govern ment rigmaroles and its 100% piracy problem. How to eradi cate this piracy problem in Indonesia really depends on our achievements in Singapore and Malaysia. As you know, we are very concerned with the legalities surrounding the piracy problem in these two countries. The law seems to be unable to protect the legitimate industry.

Q: What about China as a potential market?

A: It certainly looks as if China is opening up, and of course, music is something we could bring in or take out. It's a two way street. We have always been watching China's development, but at the moment. I think it's a little too early to speculate as to what might happen. But if anything does happen with China, it has to start with probably light music or classical music. Because China, being closed up for so long, I think it would be relatively very difficult to put out Anglo American pop recordings. I mean, I doubt that even our present Cantonese repertoire will be easily accepted over there.

Q: What was considered a big seller a few years ago and what is considered a big seller now? I mention this because of your incredible success with the soundtrack album from "Saturday Night Fever "

A: About three years ago, any international album that sold over 15,000 units was considered extraordinary. I mean, to reach gold status in Hong Kong an international album only has to sell 7,500 units. But "Saturday Night Fever" has bro ken every conceivable record. In Hong Kong alone, this double album has sold over 70,000 units, to date. The same thing is happening in Singapore, Malaysia and the Philippines. It is setting records that have never been reached before.

Q: Apart from "Saturday Night Fever," soundtrack albums have proved to be very successful vehicles as far as breaking your local acts regionally is concerned. Was this move towards marketing soundtrack albums a calculated one?

A: It was definitely a calculated move. After we gained success with Sam Hur's "Games Gamblers Play," we realized the benefits of this total promotional package. So, we have been going into film soundtracks in a big way, and it's also because of these film soundtracks that we have been able to be so suc-

cessful in other markets too. Because the easiest way to break an artist in Southeast Asia is through a film. Many of these films that are produced in Hong Kong or Taiwan are eventually shown in Singapore and Malaysia.

Q. Can you tell me about Sam Hur's forthcoming tour of Canada and what other plans you have for this artist?

A Sam's repertoire has really gone extremely well as far as acceptance by Chinese around the world is concerned. His records are selling very well in other Chinatowns. like in the States and in Canada. I think that today he is the best known Chinese recording artist in the world. On top of that, he is also a movie star, which means that he is very much in demand by promoters around the world. In fact, he has been approached by promoters to tour the States for quite some time now. In the past, we always felt that he wasn't ready for a tour of that scale. But now, I think he has had enough successes and feel that it's time to further expand his territories. So we have decided to let him embark on a tour of Canada. Basically, he'll first be touring the three big cities Vancouver, Toronto and Montreal

We don't want him to make a very big tour by crossing over to the States just yet. We just want to start something and see what the reaction is. His stage show will include Western and Cantonese material. I must say that although his repertoire is mainly of Cantonese origin, most of this material is based on his roots in Western rock music. And, really, most of his compositions, if produced properly and re-arranged to accommodate English lyrics, could really suit most Western markets.

Another step in our plan to break Sam Hui internationally has come about with the news that one of his films "The Private Eyes," will be the first of his films to be screened in Tokyo. That will be in January. We are going to release the Cantonese soundtrack album without any Japanese adaptations so that it will retain its originality.

#### Paul Ewing, WEA

Q What is the growth potential of the Southeast Asian mar ket as far as WEA is concerned?

A: If we can get rid of the piracy problem that prevails in Southeast Asia, then the potential is fantastic. For example, in Malaysia piracy probably accounts for about 80% of the total. market. In Singapore it's probably about the same. In Thailand, piracy probably accounts for about 90% of the market, whereas Indonesia is a 100% piracy market.

Our growth, hopefully in addition to being affected by the disappearance of piracy, is also, we think, going to increase as we get more and more involved in local recordings in all these countries. Already in Malaysia we have released two albums by local Malay artists, and we think within the next 12 months. our turnover in Malaysia will be about 50% local repertoire. and probably about the same in Singapore. In Hong Kong we expect local repertoire to account for about 25% of our local

turnover by next year, and probably rise to 40% within the

Q. What are the problems/opportunities of the Southes: Asian market?

A: Again piracy is a big problem. Piracy really affects usin every aspect of the recording business. Because of pirace there's no inclination by local people to write songs because there's no financial reward. If we can get rid of piracy then the whole ballgame changes completely. And I think this is been ning to show. There are definitely signs that there are good writers around. From Hong Kong, the Philippines, you name it, there's. I think, going to be emerging within the next five years, writers of international standard. They may be writing in their own language, but I think the songs will be so strong that they will be translated into English.

Q: Why has it taken so long to set up WEA Southeast Asian office?

A. WEA International is a very young company, and the couldn't do everything at once. They've been opening com panies every year, and obviously they started with the base ones such as U.K., Germany, Australia and so on Southeast Asia has always been down there on the list.

Q. How will WEA being in this region benefit local artists!

A. As I've said before we're going to be very heavily involved in local recordings. In addition to benefiting local artists, we definitely want to involve local writers, and local atrangen and local session musicians. And, if we're successful then ob viously other companies will do the same thing and so thing should snowball.

Q: Will you comment on the piracy laws in Southeast Asia?

A. Hong Kong has to be the perfect example of what can happen with perseverance. Five years ago Hong Kong was in just the same situation as Singapore and Malaysia areinnow and today there is virtually no piracy, no parallel importing and no counterfeiting. This came about by the hard work of the local industry and Dave Young who was formerly with IFPI and is now with WEA. It's difficult for a new company such as ours to really see what the disappearance of piracy has really meant in the increase on last year's sales, but taking to people in the industry, the differences are dramatic. Unfortunately, in the rest of the region, changes haven't really happened. Singapore is as bad as ever and doesn't really show any signs of changing. We do, however, feel that the governments in Thailand and Malaysia are sympathetic to our problem and it looks as though changes will take place within the next two years in those two countries.

## PIRACY

Continued from page SA-10.

"People in the Middle East like English music a lot so we

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Spot



supply them with the latest cassettes such as 'Grease.' 'Satur day Night Fever' and 'Greatest Hits' by Abba." (He showed su cassettes which he had made. These were shrink wrapped copies of "Grease," "Saturday Night Fever," "Abba's "Great est Hits" and Bee Gees' "Live At last" bearing his brand name and with their own catalogue numbers.)

"Sometimes we simply cannot cope with the orders. Mytac tory is very small. We only have about 40 workers. We veget two duplicating machines, one of which we bought second hand. I can only produce 1,500 cassettes a day, which is not very much. We buy the blank cassettes from a local company for a few cents each. The tapes we either import from Japan or buy from the distributor here. We've got girls who assemble the cassettes after they have been duplicated but they re quite slow. Otherwise we could easily increase the production to 2,000 cassettes a day.

"We sell one cassette for 60 cents and our profit margin is very small.

"If I'm lucky, I make nine cents on each cassette

"I believe Singapore exports one million cassettes to the Middle East every month. So you can see I'm not a very bg manufacturer or exporter.

"I don't know who in the Middle East buys our products be cause I deal through a middleman. He gets the orders and ships them out. He has his own shipping agent.

"If you visit to the go downs at the whart, you'll see contain ers full of these cassettes, marked out for the Middle East.

"I would think between 80% and 90% of my cassettes go to the Middle East and the rest to Sabah and Sarawak as well as for the local market. I also export small quantities to West Germany and Nigeria. Before, we could export to Britain, but lun derstand they're very strict now, so that's one market down for me.

"How do I know what to manufacture?"

"Oh, it's very easy. All I do is look at the Billboard charts of the English charts. It's the best guide to what's the latest mu sic. From that list I know I have to specially import certainal hums either from the States or London. We have an agent in the States who supplies us with records. (He refuses to dis close the supplier).

"The record companies here are very slow in releasing rec ords so we can't depend on them. For example, I got hold of Saturday Night Fever' long before it was released in Sing apore. We would die if we had to wait because the other cas sette manufacturers also have their own suppliers

"We then make a recording of the LP onto our own master tape. From there, we can duplicate as many cassettes as we like." Copyrighted mate



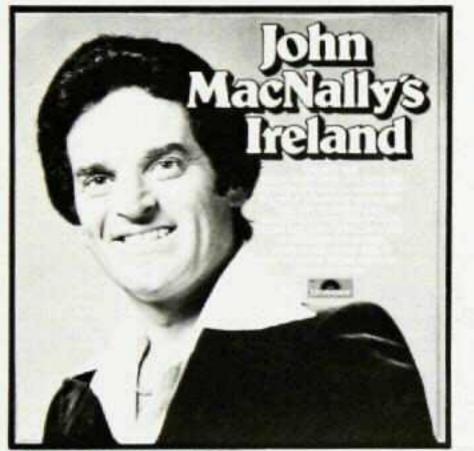
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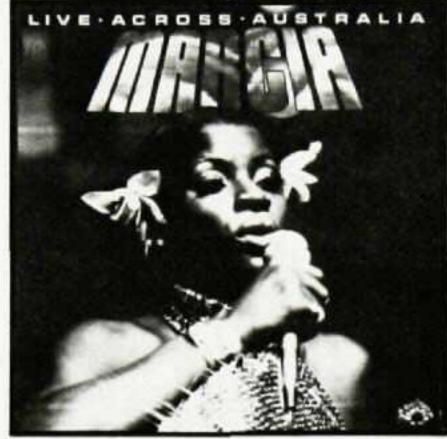
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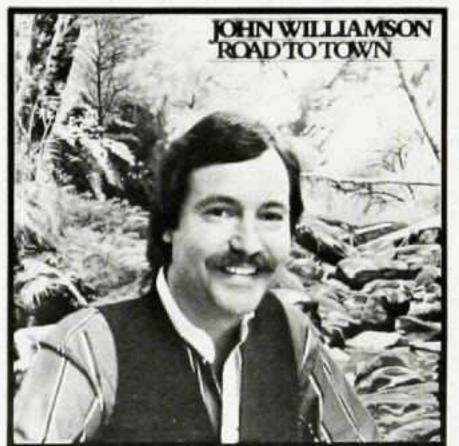


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TREVOR WHITE Out Of The Shadows

**POLYGRAM** RECORDS-AUSTRALIA

B PHILIPPINES

• Continued from page SA-9

tured, it is very safe to say that the industry is indeed flourishing.

The performers in the New Moon Christmas Rock Concert represent the current breed of recording artists who register the highest in sales. They are the most popular exponents of local rock and folk, the two types of music that characterize the mood of the Philippines musical trend in the past year.

It was a year of renewed interest in Filipino lyrics—although for this rock 'n' roll age, set to contemporary beats. The year's achievements in turn, are a direct result of the previous year's efforts by all concerned sectors.

The auspicious start of the veritable "renaissance" came in the form of a ruling from the Kapisanan ng Mga Brodkasters sa Philipinas (KBP, Phil. Association of Broadcasters) about two years ago, requiring all radio stations to play one Filipino song for every hour.

Compliance did not prove to be too difficult. There were enough local materials just waiting to be tapped. In fact it proved promising as a venture, as requests for local pop music poured in. It was also profitable for the industry in the long run, as record producers started eyeing their local catalogues with invigorated interest.

Even the erstwhile exclusive concert (rock and pop) artists were lured to recording. Blackgold Records, local licensee of CBS-Sony has built an impressive local catalogue, along with sister company Vicor Music Corporation. Even Dyna Products, Inc. and WEA Records Philippines, which have an almost allforeign catalogue, signed a number of local talents, unable to ignore the trend. Another company with a largely local repertoire is Jem Recording Co., local distributors for the CTI label. A newly organized outfit resulting from the split of Vicor's founders. Octo Arts International, has their share of leading local groups and solo artists.

At first there were mostly pop hits in English given Filipino lyrics. But as the demand for local artists' records increased, more and more ventured into original compositions.

Local rock went commercial with the airplay success of former hard rockers like Mike Hanopol and new finds such as Sampaguita, which capitalized on a Beach Boys type sound

On the other hand, non-rock success went to sentimental ballads, as interpreted by both male and female artists. Currently riding high on this musical genre are Dyna's Claire Dela Fuente, the reigning "jukebox queen," Blackgold's Basil Valdez, Vicor's Anthony Castelo and Jem's Hajji Alejandro, this year's performer of the Grand Prize winner in the first Korean International Song Festival participated in by 16 countries. The greatest boost to contemporary songwriters was the creation of the Popular Music Foundation of the Philippines in 1977. The foundation's first big project that announced its existence and immediately endeared it to all in the music industry, was the First Metro Manila Popular Music Festival, which culminated in March early this year.

The festival was dubbed "a tribute to Filipino talent" by newspaper columnist Teodoro F. Valencia, and was the first big organized search for original compositions in an attempt to improve the working conditions of local composers. What usually happened was that all credits for a hit song went to the interpreter, and the composer was promptly forgotten.

For the first time in years, therefore, the composer had the spotlight. The 14 original compositions that made it to the finals—and eventually to the local top 50 list—were interpreted by established artists.

The biggest commercial success among these, though, was the underdog, a composition that did not win any of the major awards. It was composed and rendered for the festival by a virtual unknown, Freddie Aguilar.

Aguilar's song, "Anak," is a folksy tune which tells of parent-children relationships. Without the benefit of an award, it nevertheless caught on quickly with audiences, and significantly with disk jockeys.

It generated unprecedented sales records and after about three months was recorded in seven languages, including Nippongo The song, according to Vic Del Rosario, president of Vicor Music Corporation which eventually signed Aguilar, was as big a hit in Japan as the original version was here.

The success of the song and its singer again signaled many "rebirths" in the business. Suddenly Pinoy (colloquial for Filipino) rock had to share center stage with new folk artists. Talent scouts resumed trips to folk houses which gradually felt the pleasant turn of events via their cash registers.

Filipino talent finally regained its place in the hearts of local pop-generation music buffs. The "revolution" did not stop there. Hits began to count among the top slots, disco-music composed and sung by local artists. Lately, these numbers have become near-permanent fixtures on top of sales charts, although foreign acts like the Bee Gees (with their best-selling "Saturday Night Fever" soundtrack album), Frampton, Shaun Cassidy, Leif Garrett, Olivia Newton John and Anne Murray have the lion's share in 1978's top selling albums and singles.

Where local radio stations used to play only one Filipino song per hour, most stations have hour long programs devoted to the Filipino talent now. Pop songs in the vernacular are heard everywhere, including hotels and restaurants featuring major and minor artists as regular performers. The same artists, the same songs are likewise often heard on television. The only medium that is left to be conquered are the discotheques, where only a handful of local recordings are played as staples. Two lucky groups which have succeeded with the disco crowds are the Boyfriends (Octo-Arts) and the VST & Co. (Vicor) both of which have adopted the Bee Ges sound.

In short, the popular acceptance of local artists has ceased to be a problem of the industry. Artists have become jukebon favorites, especially in the provinces. Even now, the record producers have started making plans for their major artists to do recordings in different dialects for different regions

On the other hand, looking out, so to speak is Dyna Products, which has programmed some of its best selling artists for recording contracts in Hong Kong with WEA International One of these artists is ballad singer and Philippines "jukeboi queen" Claire Dela Fuente.

Meanwhile, the fight against piracy saw a breakthrough with the singing of an agreement between the Philippine As sociation of the Recording Industry (PARI) and the Philippine Record Dealers Association (PREDA).

Reacting to repeated warnings of the PARI against dealing with music pirates—in the Philippines, the most rampant form of piracy involves cassettes and cartridges—members of PREDA sought meetings with PARI During said meetings problems were discussed and remedied.

The record dealers reasoned that they dealt with record prates primarily because pirate products promised more protits. PARI threatened to pull out supply of recorded products permanently from erring dealers, but agreed to adjust whole sale prices of the same to insure more lucrative profit for those who pledge cooperation.

"The privilege," PARI president James G. Dy stressed, "is only for PREDA members. Non-members of PREDA will have to pay higher wholesale prices."

For its part, the PREDA reassured PARI that its members will comply with the agreements. Both organizations, as fur ther security measure, have formed "police" squads to perodically check on the outlets. Penalties have also been set: 15 day suspension of supply for second offenders, and total out off and expulsion from PREDA, for third offenders.

"It is the first significant step in the drive against piracy," Dy pointed out. "But we will need a lot more patience and strength to finish this battle. We have only begun."

Bittort

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ECORDS

INDONESIA

Continued from page SA-8

Like Malaysia and Taiwan, Indonesia is not a signatory to any international copyright agreements such as the Berne Universal Copyright Convention 1952, the Rome Convention 1961 and the Geneva Convention 1971.

"It is a big problem," comments Kusima. "Our copyright law is based on the 1912 Netherlands 'Austerswet.' It does not make the pirating of foreign records illegal, but anyone who pirates a local recording can be brought to court.

"The penalty, however, is too small. Most people, for example, get away with a \$10 fine, although the maximum is about \$1,900 and/or a jail term of two years.

"This makes the situation very delicate for us. Pirates are not worried about being charged in court because the fines are very low. A pirate may pay a fine today and go into his business again the next day."

In Central Java, legitimate record companies suffer for the lack of government control over the pirates. For every genuine cassette sold, the pirates sell 19. However, the law provides for companies to take out warrants of arrest against pirates. But this has not been effectively used until the last nine months when ASIRI was formed.

"Much more can be done, of course, but this is our only weapon against the pirates at the moment," Kusima states.

Kusima says there is one noticeable difference after each warrant is successfully used-sales go up by 30% to 50%.

To give more teeth to the fight against the pirates, ASIRI is to introduce catalogue numbering of cassettes in the new year.

"We hope that with this added measure, the pirates will be deterred. This is because we will ask the government to make it an offense for these numbers to be reproduced on any product other than the genuine cassettes."

ASIRI is also working hand-in-glove with at least two government departments. The attorney general's chambers, Kusima says, has sent a representative to various countries to study the copyright laws, which it hopes will be implemented in Indonesia.

"We are working very hard at it," he says of the association. ASIRI has 30 members, of which about 20 are cassette manufacturers.

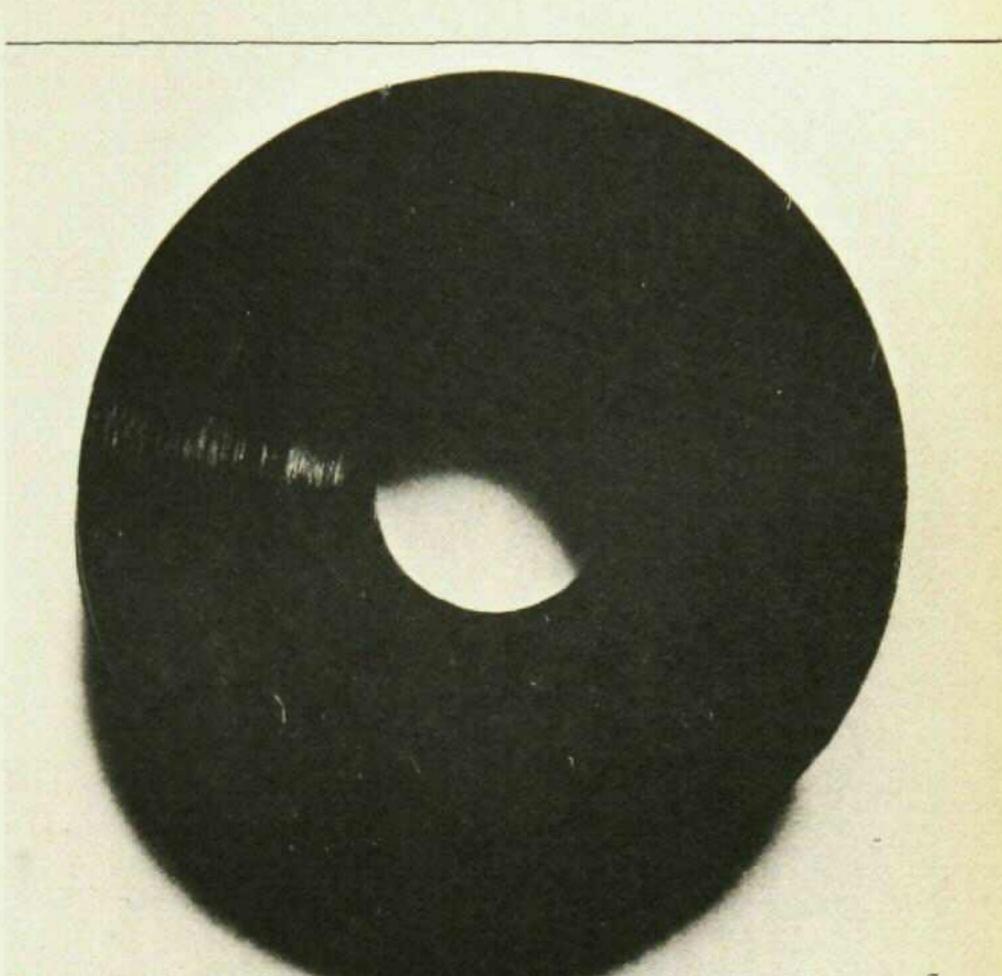
This may not be an encouraging sign, considering that there are some 200 cassette manufacturers, big and small, in Jakarta alone.

Cassette manufacturing is big business in Indonesia. Of the 150 million or so cassettes sold annually throughout the country 70 million are locally produced.

"We don't sell very many records. In fact, many of us have stopped selling or making records since 1972," says Ferry Iroth, a director of Remaco Republik Manufacturing Ltd. (Remaco). "There's no money in it."

It is estimated that only 100,000 units are sold every year, a majority of these being imported material. The range of pirated foreign recordings is amazing.

## CASSETTES HIGH OUTPUT LEVELS



SA-27

ILLBOARD

The cassette business is so huge, in fact, that it has attracted some of the leading names such as Maxell and BASF to the country.

ASIRI, in another attempt to check piracy, has asked some of the big blank cassette manufacturers to stop selling their product to the pirates.

"All but one has agreed, so we are now trying to persuade that company to follow the example of the others," says Kusima.

Of all the music recorded onto cassettes, about 98% is local. Talent in Indonesia is formidable, but would have been a greater force if it had not been for the pirates, says Remoco's Iroth.

For example, Remaco, one of the big recording companies in Indonesia, has a roster of talent that would make executives of international record companies blink their eyes in amazement. So has Yukawi, Irama Tara, Musica Studio and the other record companies.

Among the top names in Indonesia today are Oma Irama, A. Rafiq, Titiek Puspa, Eddy Silitonga, Melki Goeslaw, Koesplus, Broery, and a host of others.

The large talent pool has also contributed to the growth of radio stations, of which there are 352 throughout the country. In Jakarta proper, there are 27 commercial radio stations which devote a large percentage of air-time to local music.

For example, Prambors Rasisonia, on of the top commercial radio stations, claims that only 10% of air time is used for advertising. Like many of the other commercial stations, Prambors begins broadcasts at 6 a.m. and goes right up to midnight, seven days a week.

English programs are negligible, says Prambors' director, Johnny Tjondrokusumo, because they are not in demand.

The government-owned national broadcasting station, Radio Republik Indonesia, also devotes only a small section of its air time to English programs. Housed in a prestigious six story building in downtown Jakarta, RRI broadcasts programs through 47 stations.

Estimates on ownership of TV sets put it at about 350,000 last year, which is negligible in a country with a population of more than 140 million.

Indonesians, especially those in Jakarta, therefore, have few things to do. In the rural areas, entertainment is confined to listening to cassette recordings of the top acts.

Nightclub activity, discos and other nocturnal "habits" can be found only in Jakarta, the capital. But even in Jakarta there is not much going on since there is only a handful of discos and nightclubs.

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#### Continued from page SA-8

that as of March 1978, piracy was brought under control so effectively that it all but ceased to exist.

"There is, as far as we are concerned, no longer a pirated cassette problem in Hong Kong," confirms Neary, "And pirated cassettes were what caused all the trouble. Pirated records were never really a problem here because of the costs involved in pressing them. Cassettes took relatively little capital outlay—a few cheap blank cassettes, a tape machine, and you were in business."

The Hong Kong government's Customs and Excise Service's Copyright Protection Unit is the agency responsible for the clampdown on pirates, who up until a few years ago, were churning out 50 cassettes for every legitimate article sold.

The full-scale operation against pirates began five years ago when a copyright ordinance was introduced into Hong Kong legislature.

As the managing director of Polydor (HK) Ltd., Norman Cheng, recalls: "Up until then, it was an almost pointless exercise to release a record. Profits were minimal, that is, if you were going to make any profits at all. But the situation gradually changed. More people in the industry became more aware of copyright laws through the ordinance, and things got a little better. However, the big changes really took place in early 1978."

When the Copyright Protection Unit was first established, the initial strength of the unit amounted to seven officers. Up until early last year some 42 pirated tape manufacturing plants were closed down, more than 500,000 pirated tapes confiscated, and 340 people prosecuted.

In March 1978, the unit's strength was increased to 41 officers, and the street-vendors who were selling the tapes were finally forced out of business. (The question of street-vendors, or "hawkers" as they are known here, has always been a sensitive community issue, and the unit had to tread carefully.)

"IFPI estimated that money spent on pirated product in the 12 months up until February 1978 was \$10 million," states EMI's director of music operations for Southeast Asia Malcolm Brown. "Gradually over a two year period I expect that money to be channeled slowly into legitimate product. This won't happen all at once, of course, because of the price difference between units."

According to Neary, a very small-scale counterfeit operation has surfaced since piracy was halted, and so far some 500 counterfeit units have been seized.

Also, some of the Hong Kong pirates have moved to the neighboring Portuguese province of Macau, where inade quate legislation allows them to operate freely. Negotiations are underway with the Portuguese government to curtail this practice, but due to the current political climate in Portugal, the process is moving at a painfully slow pace.

"Piracy is rampant in Macau," says Neary. "I even came across a church which had a little stall out in front where they sold their own pirated cassettes—in the name of the church, of course. Our head office in London has been making representations to the Portuguese government, but Portugal has no copyright legislation at all. The same applies to its colonies and provinces. We did get somewhere when the government said that it would be bringing in copyright legislation, but unfortunately, that government didn't last long."

Meanwhile, local authorities are trying to prevent the export of pirated cassettes to Hong Kong from Macau by keeping watch at the ferry and hydrofoil terminals that provide the only link between the two colonies. This vigilance has so far proved relatively successful.

Neary says that parallel importing has also come into vogue with Hong Kong's fast buck merchants.

"We recently won a case against an offending importer who brought in copies of Polydor's 'Saturday Night Fever' from the Philippines. However, we're still awaiting sentencing as the judge called for a two week recess to consider the case. Some legitimate companies have also been indulging in parallel importing, and one is being taken to court at the moment. I'm sure it was through ignorance and I don't think they'll be doing it again."

One recording industry source claims that some of the former pirates have been "forced to go legitimate."

"Suddenly there are several new record companies in town," he says. "And they are all run by people formerly associated with piracy who now have all this equipment which they are putting to legitimate use by signing up their own talent. It's quite an amusing twist of fate when you think about it."

The latest IFPI figures available on the local industry's situation in terms of legitimate sales are for the 12 month period preceding February of last year.

Though these figures have vastly increased because of the lack of piracy, they reflect the vast growth potential of the market.

Hong Kong's present population is around 4.6 million. Legitimate sales at retail before February 1978 cleared \$10 million, which represents unit sales of 2.5 million.

These are the nearest to actual record sales figures one can obtain in Hong Kong because of industry members' reluctance to divulge details regarding their real volume of business.

"No one in the Hong Kong business world, in general, gives out information of this sort," says Brown. "It seems to be something peculiar to this part of the world. As far as I know, the Chinese especially have always been very secretive about their business transactions."

In fact, this fear of not letting competitors know how their

products are faring has led to much in-fighting over how location pop charts are compiled.

Most, if not all, record companies in Hong Kong say they would like to see a realistic pop chart being produced. How ever, all are reluctant to release information on the number of units they have shipped.

The industry, radio stations, newspapers and music magazines are again looking to IFPI to solve the problem.

"Preparing a realistic chart is more of an administrative problem than anything else," says Neary. "Collecting the in formation from the retail shops would prove tricky because some outlets sell their stock to other outlets and so on."

Program director for Commercial Radio, Mike Souza, de fines the problem more clearly by saying, "Some of the smaller retail outlets rarely even keep sales records which makes the problem of accounting that much more difficult, if and when figures are required by an organization like IFPI."

The two stations, Radio Television Hong Kong, a government-owned body, and Commercial Radio, compile separate charts.

#### LABELS

Although the record companies are reluctant to give out sales figures and profits, they will talk in percentages and ratios.

EMI's Brown thinks its Hong Kong operation accounts for about 28% of the entire local market.

He says Polydor probably has a 1 or 139% lead over ENI "under normal circumstances."

"By normal circumstances," says Brown, "I mean at a time when Polydor doesn't have two good successes to its name in the form of albums such as 'Saturday Night Fever' and 'Grease.' "

In terms of proportion of international and local product. EMI tries to maintain a 50-50 split.

"50% of our sales, we hope, will be derived from recordings made in the region, not necessarily Hong Kong. Perhaps half of that figure would come from recordings actually made in Hong Kong. At present though, our balance is slightly in favor of international repertoire," says Brown.

Polydor's Cheng says his company's share of the market is probably about the same as Brown's estimate.

He also sees the demise of piracy providing the opportunity to improve the industry, in general.

"We will update our equipment, the quality of our recordings, and use the extra money for supporting more local composers and, generally, try to raise the creative standards of the business," says Cheng.

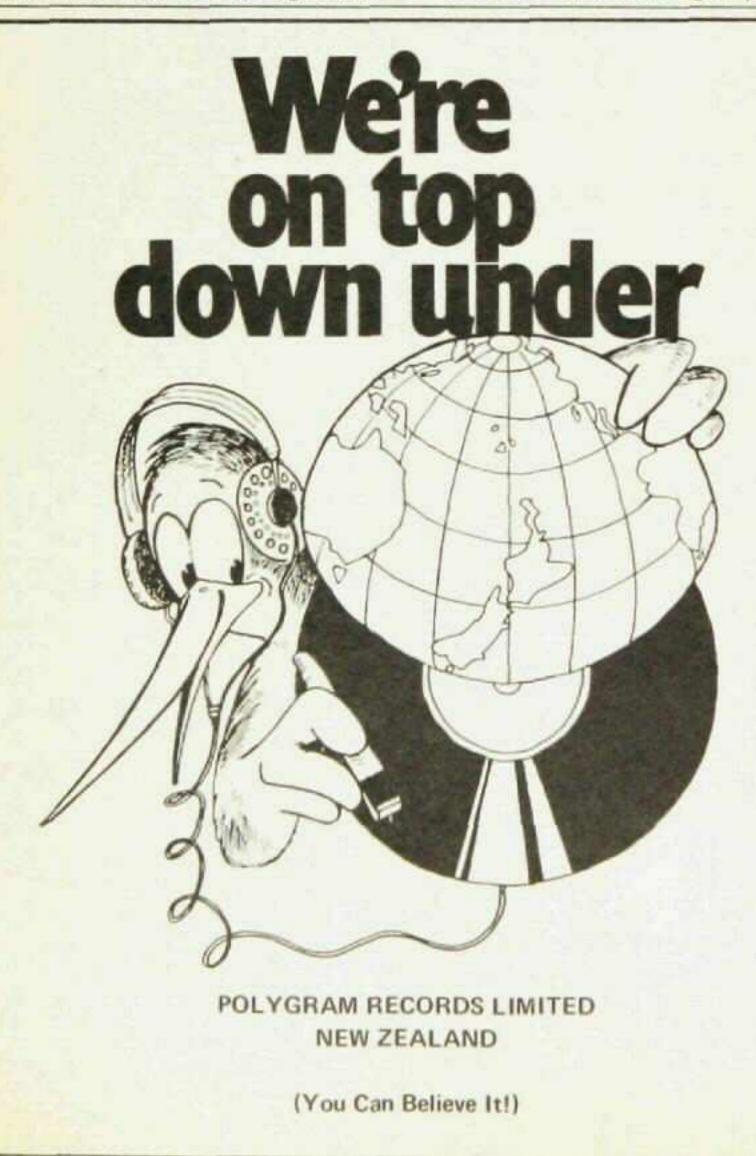
"There hasn't been much incentive for exploiting creativity in the past, but I can see this changing now that we have pracy under control."

Cheng remembers that previously a musician had to main tain more than one job to keep his head above water.

"Now though, we try to boost our artists' revenue by exploit

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979,



ing their product outside of Hong Kong, mainly throughout Southeast Asia.

"We also encourage our artists to get into films, which are useful promotional tools for both them and us."

Says Steve Beaver, who handles pop repertoire for HK Rec ords: "The biggest money to be made from both international and local product comes from soundtrack albums. You can sell the soundtrack of any film which hits here."

In fact, HK Records' biggest success to date has been the soundtrack album from a skin-flick titled "The Fruit Is Ripe." The film grossed close to \$400,000 and the soundtrack album has sold over 20,000 units.

But the label that struck both gold and triple platinum in 1978 with soundtrack albums, proved to be Polydor.

Apart from scoring heavily with overseas releases like "Salurday Night Fever" and "Grease," Polydor struck a ventable gold mine with its Cantonese soundtrack albums, the most notable success story for the label being that of singer songwriter and actor, Sam Hui.

Hui, the pioneer of what has been dubbed the Canto-rock sound—colloquial Cantonese lyrics sung over a hard-rock Anglo-American instrumental backing—has gone from strength to strength. His last release, the soundtrack album to his film "The Contract," has sold over 500,000 units in the region to date, making it the largest selling album in the history of Southeast Asian recording industry.

Hui's success has been responsible for the strong re-emergence in the popularity of Cantonese material, so much so that most record companies have either jumped on the Cantorock bandwagon, persuaded artists who have never prevously recorded Cantonese material to do so, or else are attempting to come up with something new within the Cantonese music genre.

As Hui himself explains: "I'm changing all the time with my albums. I always make a survey of the market before I make an album. For instance, I check all the Cantonese songs released at that particular time and then look for areas I can improve on.

"I feel that we can still do a great deal more with Cantorock. On a recent album I featured more traditional Chinese instruments. I added the 'pippa,' a stringed instrument called the 'tsang' and Chinese flutes."

Artists like Roman Tam and Cheng Sao Chow, both contracted to Crown Records, are already offering Chinese audiences an alternative to Hui's brash brand of rock by recording slightly more MOR inclined Cantonese material.

In fact, with his albums now averaging sales close to 70,000

units, Tam is slowly emerging as the only real competition to Hui's complete dominance of the charts.

CBS-Sony is yet another company making headway with Cantonese recordings. Although only established in Hong Kong in January 1978, the label recently opened its own local pressing plant and has scored a runaway success with its deout album by Cantonese recording artist Pauls Tsui. To date, he album has sold over 30,000 units.

Says Peter Chiu, managing director of CBS-Sony: "For the next three months, we intend establishing our artists and lapel. Although prediction for the next year and a half or two oresees us increasing our number of artists to four, or maybe even six. We don't intend to record any particular sort of artst; we'll just follow the market. If trends show good returns in Cantonese songs, then we'll put out Cantonese albums."

Moutries, a member of the British Inchcape Group, which distributes Decca and also owns retail outlets in Hong Kong, is contemplating starting a label under its own name.

Another major outlet, Cosdel, which formerly handled NEA's distribution prior to the setup of that company's Hong (ong office, is content being sole local distributor for RCA Records and has no plans to follow the trend of gambling on ocal recordings.

On the other hand, the owner of another distribution outlet. 2. H. Koh, has been dabbling in local product with her own label, Kinster. The Booker Sisters debuted for the label and shipped 5,000 units with their album release.

"I was pleased with the reaction to the label's first album" says Koh. "I'm now looking around for more talent to record. The Booker Sisters will also be cutting a second album here sometime in the near future."

Her company, Hong Kong Kingyoko, mainly handles Japanese labels, among them, King, Victor (called JVC here) and Toho. She also handles 20th Century Fox, Butterfly, CTI and Denon.

Pro-Grammy, a new company which opened at roughly the same time that the Customs and Excise Service started its drive against piracy, has had a fair share of success, although

he company's managing director, Geoff Hardy, likens the success of Pro-Grammy in Hong Kong to that of RSO in Amerca.

Hardy's Pro-Grammy label concentrates on churning out oudget-priced albums for the less discriminating record ouyer, albums that are going a long way towards filling the gap which the pirates left behind.

Hardy, who records most of his material in London and hen ships it to Hong Kong for release throughout Asia, also plans setting up budget-priced local recordings.

Other local companies such as Sun Cheong, which currently distributes United Artists, Casablanca, Barclay, Prelude and others, cannot see any need to move into local product at present, though they say that there is always the possibility they will do so in the future.

HK Records has also stayed away from local product in the pop field, though it has started a local label for classical recordings. Polydor has had some success in the classical field, and this repertoire now takes up about 25% of its total furnover.

#### LOCAL TALENT

Most local artists have, in the past, regarded recording contracts with a degree of suspicion, due to the fact that many of their peers have failed to earn money after signing with a label.

According to freelance producer Anders Nelsson, who was at one time with a group called Ming on the EMI label, this will all change.

"With the end of piracy comes more money for everyone in the business. Suddenly it's going to be worthwhile for singers to sing, and composers to compose. Before, recording was seen as a promotional angle—something to get people into the club you were playing.

"Studios in town are also becoming more fully booked, and artists sense that things are getting better. I think their percentages are also going to increase from a ridiculously low 2% or 3% to a more fair amount such as 5%."

One of the areas that local artists tend to neglect regarding their careers is that of professional management.

As WEA's Paul Ewing points out: "There hasn't been much professional management in this town because there hasn't been any money for artists due to piracy. Now that piracy has only just been terminated in Hong Kong it'll take a while for the situation to change. I see artists taking the subject of management more seriously because their incomes will go up, and they will be able to pay for somebody to look after their business affairs. There just wasn't any money in it before."

Just Good Productions has proved exactly what a good management agency can do for an artist by guiding the careers of the Wynners and Chelsia Chan, two of Hong Kong's leading acts who are now just as popular throughout Southeast Asia.

In fact, the Wynners have been voted the most popular group in Bangkok twice and Chelsia Chan was the recipient of the 1978 Golden Horse Best Actress Award, which was awarded by the Republic of China's government.

"The important thing to remember when dealing with an artist's career is direction," emphasizes Pato Leung, managing director of Just Good Productions. "You must create the right image they should project to the public. Once you've established that, you gradually progress, step by step. For instance, with the Wynners, I got them together and groomed them to perform material suitable for the group, I gained a wider audience for them by arranging a tv contract for their own series which was screened during prime time. After that came films."

"In fact, their most recent film, 'Making It,' has broken all boxoffice records in Taiwan. Now, Japanese promoters are interested in launching the Wynners in a big way over there. But what worries me is that to really make it in Japan you have to spend a great deal of time over there, constantly touring and constantly making tv appearances. I would hate them to give up the Southeast Asian market in order to take a gamble on Japan."

#### DISCO

Meanwhile, the local public's ability to keep abreast of new musical trends can be reflected in the unqualified success of films like "Saturday Night Fever" and "Grease" (both films grossed close to \$2 million at the boxoffice) and the burgeoning success of discos.

Even hotel supper clubs have closed down and been renovated into discos. The Hong Kong Hilton's supper club, the Eagle's Nest, which featured 'live' cabaret entertainment for over 10 years, is today an elegant discotheque run on the same lines as Julianna's in London. The hotel also has plans to turn another of its outlets, the nitery known as The Den, into a disco. The Excelsior Hotel's Talk Of The Town, which has always featured two regular ''live'' bands also has plans to go disco.

Although musicians are seeing red because of the disco boom, disco operators are seeing dollar signs.

Musical director of the Taipan Club, Andrew Bull, says his establishment clears over \$6,000 on Saturday nights and half that figure every weekday, including Mondays. Drinks at the Taipan Club are more expensive than at New York's Studio 54, but those who pack it every night to shake their booties don't seem to care.

According to Bull, the club's sound system is easily comparable to the best in the world. As he emphasizes: "We have invested about \$24,000 on Cerwin-Vega sound equipment in the Taipan Club. We also use Technique SP 1500 Mark Two turntables, and a Portman-Sure Sound Sweep. We have invested a further \$30,000 in similar sound equipment for our new place, Taipan II. An engineer is also being brought in from Lite Lab, the people who did the set for 'Saturday Night Fever,' to do our light show. We're having all the latest gear; a snow machine, an air cannon to blow ping-pong balls and promotional sponges out to the dance floor, bubble machines, lazers, fog machines which with the modified dance floor will make the fog come out of the floor itself, beacons from the bottom of 747s, a 16 light 'helicopter,' moving neons, as well as a specially constructed concrete DJ's booth."

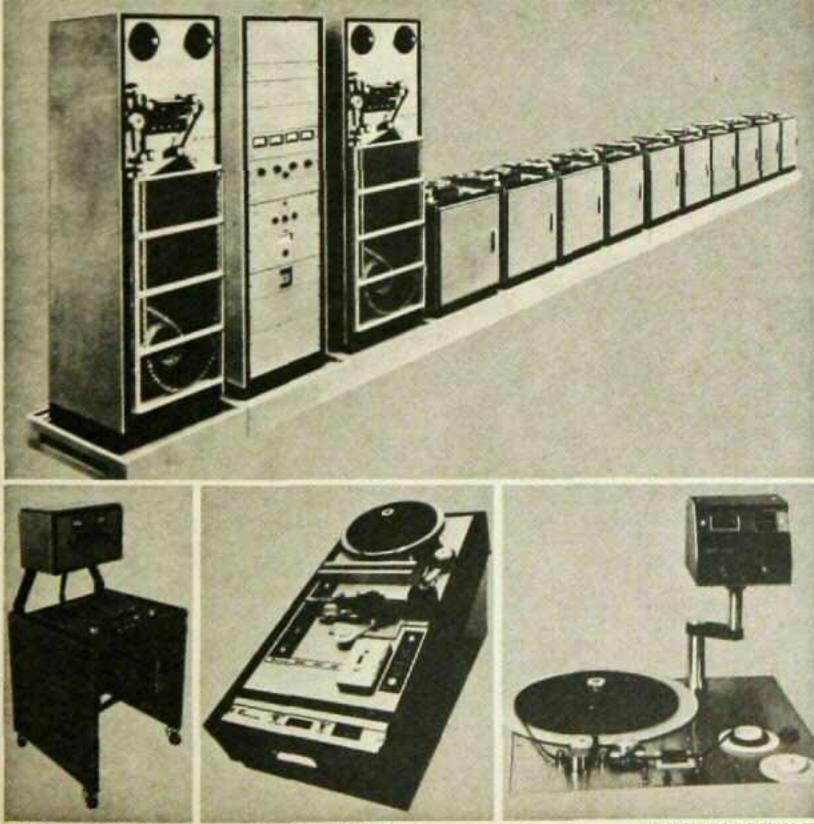
#### CONCERT TOURS

Also on the upswing are the number of international acts stopping over in Hong Kong for performances between concert dates in Japan and Australia.

In recent months, there have been seen such diverse acts as hard rockers Suzi Quatro and the Pleasure Seekers, French singer-composer Charles Aznavour, the soft pop sounds of England Dan & John Ford Coley, Roberta Flack, the Stylistics,

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## HONG KONG

Continued from page SA-29

B.T. Express, Van McCoy, jazz violinist Stephan Grapelli, Cleo Laine and John Dankworth, the Fifth Dimension, Paul Mauriat, and three artists who continue to be an almost permanent fixture in Hong Kong's calendar of show business events, Jose Feliciano, British pop superstar Cliff Richard and Sergio Mendes and Brasil 88.

"Hong Kong, the Philippines, they're great for recharging my creative batteries," says Mendes. "I enjoy playing in the United States, but Hong Kong is different. How it is different, I can't exactly tell you. But I think it's the people. I feel so at home here. The venues are good, the promoters are incredible. Sometimes I'd much rather come here to Hong Kong than even go to Europe. I wish more artists from America would come out here so that they'd know, first-hand, what I'm talking about."

Although there are plans this year to bring in current big name artists such as the Eagles, Linda Ronstadt, Fleetwood Mac, the Rolling Stones and Billy Joel, most local promoters are at present, a little hesitant to take the risk.

As Rigo Jesu, general manager of Capital Artists explains, top overseas acts can now command up to \$30,000 and more for a single performance. But the lack of sizeable venues make it almost impossible for a profit or even a return to be made on the initial investment.

"Most acts that come here have to be persuaded to do so almost as a favor. They either like Hong Kong as a place to shop or visit, otherwise they don't come," says Jesu.

To somewhat alleviate this problem regarding the lack of venues, Capital Artists recently opened the Baptist College's Academic Hall, which has a seating capacity of over 1,400. This means that the promoters now have two venues of their own, the other being the Lee Theatre with seating for up to 1,200 people. (In the past few years this theatre has played host to everyone from Diana Ross, Nancy Wilson, Helen Reddy and Sammy Davis Jr., to Santana and the Carpenters.)

What most promoters fail to understand is that, at present, the local public's tastes towards Western music is changing drastically.

Whereas in the past MOR-inclined artists like Mendes, Feliciano, Mauriat and Richard were only people capable of gaining a receptive audience, today, an act like Quatro is also accepted.

In fact, Quatro's two concerts here last year were unqualified successes, with Hong Kong's usually staid audiences getting off their seats and actually dancing in the aisles to the diminutive lady's brand of hard rock.

As Souza correctly points out, "Over the past 10 years the taste of the record-buying public at large has changed dramatically. Relative to that, their taste in concert acts has also changed making it now possible to break an act like Ronstadt or the Eagles on record, and with that breakthrough I would feel it's about time to break these same acts concertwise." Adds Souza, "There is an acceptance here that was lacking before. And given the right venue and a reasonable cost for the acts there's no reason why we shouldn't be seeing them in the near future." This present reficence to book in acts other than the proven successes was underlined recently when promoters turned down an offer for concert dates in Hong Kong by jazz vocalist. Al Jarreau. Says local jazz columnist Carl Myatt: "Al Jarreau was offered to local promoters at an extremely reasonable price and they called me to ask me who he was. None of them seemed prepared to take a risk. They're terrified of losing money. What they don't seem to realize is that there's a strong underground movement in jazz out here. Most of the adult record buying public I know buys jazz. There are a couple of regular jazz venues in Hong Kong and they're always packed." Although promoters may have passed up a relatively new artist like Jarreau, they had no hesitation in booking veteran French singer songwriter Aznavour.

The Urban Council also does occasional promotions in its venue, the City Hall. In recent years they have organized concerts by jazz guitarists Barney Kessell and Jim Hall, the Stylis tics, and B.T. Express.

A sister body, the Urban Services Department, is at present building two indoor stadiums, one on Hong Kong Island in Wanchai (seating capacity 3,000), and the other in Kowloon at Hung Horn (seating capacity 12,500).

#### PUBLISHING

With things finally beginning to happen in a big way for the local industry, artists, and in particular, composers, have not been forgotten.

The Composers and Authors Society of Hong Kong (CASH) is more active than ever.

The organization took over from the Performing Rights Society of Britain in October 1977, after the latter had been operating successfully in the colony since 1946. During that time, PRS issued more than 700 licenses, and had a gross in come of more than \$500,000.

By the end of 1978 CASH hopes to have increased the number of licensees to 850.

More than 60% of the Society's present income comes from the two radio and tv stations.

"The other important licensees are the hotels, onemas, and the Reditune background music system," says general manager Kuo-li Chong.

"CASH now has 70 members of its own, including over 10 authors and composers from Taiwan. The members particpate in the policies and administration of CASH. The Society is controlled by 8 to 12 directors, and half of them are elected by members, the rest are nominated by PRS."

CASH also controls the music belonging to over 40 other national composers' societies and agencies in 26 Commonwealth countries.

#### BROADCASTING

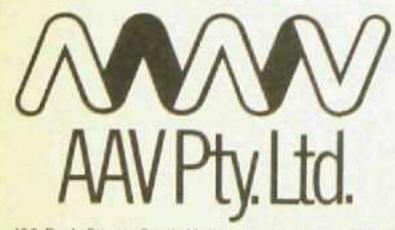
Hong Kong's two tv stations, RTV and TVB, have also contributed towards the present healthy state of the local music industry.

For instance, the annual RTV-organized Asian Amateur Song Contest has not only attracted competitors from countries throughout the region, but has also helped to discover promising local talent such as Patricia Chan, a singer recently signed to the Polydor label, and presently being groomed for superstandom in Southeast Asia and Japan.

On the other hand, the Hong Kong Popular Song Contest, organized annually by TBV, offers local songwriters the only real opportunity to prove their talent with the winners of this contest going on to represent Hong Kong at the Yahama World Popular Song Contest in Tokyo.

Furthermore, both tv stations have also begun to purchase more overseas ty musical specials and shows than ever be fore; shows like the British production "And So It Goes" and the American "In Concert"-series, One of the more controversial moves in the area of tele vision has been the live telecast by IFPI organized Hong Kong Gold Discs Awards presentation. According to Eddie Xavier, managing director of Baal Rec ords. The Gold Disc Awards should be brought into perspec tive. "At present, it's just a tv show," complains Xavier. "Only the top 10% of the artists can achieve gold status. For an independent you have to work your pants off to get one super hit to achieve gold. But what does that mean? You're allowed something like 15 seconds on the show. But major companies can get 10 to 15 golds because they have 10 to 15 labels. So they hog the majority of the show. Right now the industry s restricting the number of gold awards because it can't fit too many into one tv program."

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At the moment, one of the few outdoor concert venues is the Hong Kong Government Stadium.

With seating capacity for about 28,000 people, the stadium charges a \$400 minimum fee plus 14% of the gate receipts for any commercial function. Tom Jones and the Bee Gees have performed at the stadium, but because of the colony's erratic weather conditions, outdoor venues are rarely popular with promoters.

Explains Pato Leung of Just Good Productions, which has the distinction of having brought the Bee Gees to Hong Kong three times and plan to do the same again this year: "The weather is not the only subject you have to take into consideration when booking an act into an outdoor venue. There is its popularity to consider."

"Will they be able to draw a sizable audience? Local audiences also have the misconception that all stadium shows are marred by bad sound systems. That's another thing that would keep them away. Promoters need to do a great deal of market research before deciding on organizing a stadium show. For instance, Tom Jones didn't fare very well in Hong Kong mainly because he came here at a time of year when the weather was too cold. People here are not accustomed to cold weather and so decided not to venture out to catch the shows. With the Jones' concerts, the promoters also tried to sell all 28,000 seats, which was a ridiculous thing to do since the arrangements at the stadium are such that only half the audience is able to see the performer. The others see the back of the stage."

www.americanradiohistorv.com

While such tv shows may come under fire from within the industry, the situation on radio appears to be somewhat quieter.

Commercial Radio's Souza says there is far more profes sionalism on the air these days.

"Everything in the music industry has improved 1000% in the past 10 years" says the veteran broadcaster, "and radios no exception."

Commercial Radio is still mono, and is waiting to see which AM stereo system becomes the most widely used overseas be fore making any changes.

Across the road, the government radio station RTHK has already introduced stereo on its FM service, though Ken Warburton says there are no plans as yet to go quad.

RTHK has also built a new sound studio with 24-track faciities which was set to open in December 1978.

With the local recording industry becoming more motivated and thoughts of increasing sums of money to be made being the order of day, certain industry members are already setting their sights on the new horizons that lie across the border in China.

China is less than an hour away from Hong Kong's business center, and with the country rapidly opening its doors to the rest of the world, several enterprising record companies are looking towards tapping the country's enormous potential market.

In fact, links between Hong Kong and certain parts of China have recently been reopened for the first time since the Communist revolution of 1949.

"Some of our company executives have been to China at the invitation of the government," says WEA's Ewing-

Of course, I wouldn't want to make any rash predictions but suffice to say that at the moment, anything's possible



Continued from page SA-12

#### PROMOTION

A major bone of contention beween Australian artists and record companies has long been the probem of applying promotional support commensurate with the size of the market and obvious maximum eturn.

Artists, aware of the extent of the promotional campaigns utilized in oreign markets (and even utilized in their own markets for surefire overseas product) tend to demand he same sort of treatment for their ecordings. Record companies. lowever, are painfully aware of the small market size which confronts hem in a vast land of just 14 milion inhabitants and tend to limit heir promotional exercises accord ngly.

Imaginative marketing work can uring exceptional results in Ausralia and two labels in particular are well aware of this-CBS and Fes-Ival. On a scale of 1 to 10 CBS should score 11 for their excepional onslaughts. Under the direcion of marketing manager Barry Bull the company has maintained a totable chartshare with nonstop promotional activity which began with its "Boz is the Buzz" campaign or Boz Scagg's "Silk Degrees" alhum in 1977 (seven time platinum esult). Last year the company aunched Meat Loaf's "Bat Out Of Hell" album to retailers with a team of Draculas on big black motorvcles-the result, another five platinums. In November, the lucralive Christmas market was attacked with "The Great Eight" campaign, gain with exceptional platinum repults for Billy Joel, Chicago and antana albums.

The key to CBS' amazing sucess, lays with it's expert liaison with retailers and radio. Retailers re wooed with regular presentaion preview evenings designed to amiliarize them with new product

15,000, and d) "gorillas"-the sky's the limit.

Another exceptionally successful means of promotion are visits by international acts. More and more breaking acts are flying into Australia for one week "meet the media" visits and the results are sometimes staggering. Artists who have recently made flying visits are Johnny Cougar (top 5 single result), Leif Garrett (twice, No. 1 album result), Graham Bonnett (two top 5 singles result), Kate Bush (2nd alburn platinum as result), Blondie (later tour and No. 1 single). Bonnie Tyler (No. 1 single as result), John Inman, Lonnie Donegan, Bruce Johnson, Shaun Cassidy (No. 1 single result) and many others.

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vision is sparingly used because of its high cost, except by K-tel type companies, though when it is employed on general MOR items (Olivia Newton John, Roy Orbison, Nana Mouskouri, Kamahl) it is invariably successful. Radio spots are commonly used, particularly on local product by independents such as Mushroom.

The most impressive promotional exercise of 1978 marshalled

the forces of Polygram, RCA, Kevin (n Jacobsen Concert Promotions and ? the 2SM/2NX/3XY/4IP rock radio S network. Together they staged a free four city October tour by Thin Lizzy, Wha Koo and local acts Jon English & Cold Chisel. The Sydney concert, on the steps of the Sydney Opera House, drew 50,000 people. As a result, all participating acts increased their market viability considerably. Billboord



MARCH 17, 1979,

ell before release dates. These venings are characterized by corny ut effective theatrics and stunts nd have proven effective beyond ven the company's expectations. he second aspect is an enormous llocation of giveaways to radio. 'rior to Christmas, top Sydney rock tation 2SM was giving away hunreds of CBS albums virtually every ay for almost two months: About 0% of the station's giveaways in hat period were CBS releases. Festival, on the other hand, has a

enchant for cute gimmicks. To romote the Styx album "Pieces of ight," eight odd shaped gold rapped packages were sent out to he media on eight consecutive ays. When each package was pened and the pieces joined toether, a giant promo poster of the Ibum cover was assembled. The Izark Mountain Daredevils new It's Alive" LP was announced with small plastic tub of children's play lime infested with toy worms and n accompanying large badge prolaiming "Get it before it gets you" nd, for Cat Stevens "Back to arth" album, small packets of garen seeds were covered with a ticker of the album cover and nailed all over the country.

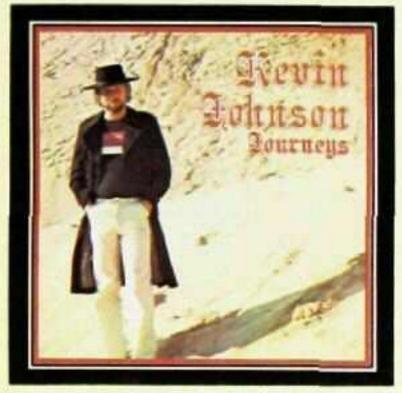
Paraphernalia such as badges, tickers, teaser ads, press recepons, souvenir kits, posters, intore displays etc. are all quite efactive in the Australian market lace and all companies make full se of them. Of course it is imposible to generalize the average outly by record companies on unit alum promotion but a reasonable stimate would be: a) minority apeal items, \$500-\$1500; b) standrd rock/pop acts, \$2,000-\$5,000; proven large selling acts, \$5-

ssistance in preparing this story provided / Jim Oram

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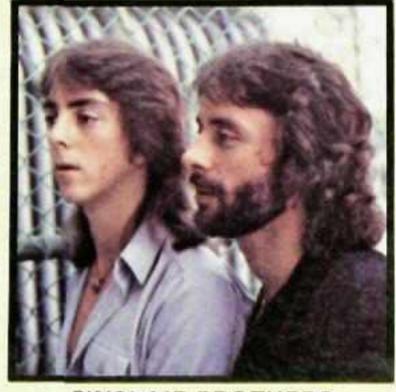
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## Asia/Pacific Conference Report Malaysia Meet Tackles Asia/Pacific Issues

## May Bolster C'right Act, Reveals Deputy Minister

Delivering the kickoff speech for the first Billboard Asia/Pacific Music Industry Conference, held at Kuala Lumpur's Regent Hotel Feb. 9-11, the Malaysian deputy minister of trade and industry, Dato' Lew Sip Hon, disclosed that his government—''very aware of the problem of piracy''—has set up an interministerial committee to consider strengthening the country's existing Copyright Act.

In an address welcomed by delegates for its recognition of the music industry issues at stake in the Asia/Pacific region, Dato' Lew said that the committee, with submissions from the relevant bodies, is "actively looking into the possibility of incorporating registration and



Billboard's publisher and editor-inchief, Lee Zhito, welcomes delegates to the conference.

enforcement provisions in the Act, in order to enhance the protection already conferred. We look forward to any proposals and ideas to strengthen the Act which may emanate from this conference."

(Addressing delegates the following day, Ahmad Sa'adi, deputy secretary general for the same government department, specifically documented the Copyright Act changes submitted. Full details appear elsewhere in this conference report.)

Yet while not denying "the detrimental effects of piracy to the artists, composers and recording industry," deputy minister Dato' Lew asked that they be placed in what he called "the proper perspective." and said that legal measures alone are not enough to overcome the problem.

"Piracy continues to thrive largely because there is an increasing demand for recorded music, particularly from the low income sector who cannot afford to buy at the prices currently charged by the record industry for the genuine product.

"While it is true that the pirate does not have the overheads and costs that you have to meet." Dato' Lew directed at delegates, "he does lucrative business because he caters to the needs of a certain segment of the public that you are unable to.

"While the government can cooperate with you in curbing piracy.



Deputy minister Dato' Lew Sip Hon officially opens the conclave.

within the context of the laws of the country, you can do your bit by finding ways and means of selling your products at price levels more within the reach of the average consumer. I am sure, with the technological resources at your command, this should not prove too difficult a task. A two-pronged attack of lower prices and legal action would be more successful in combatting piracy than just legal action alone."

Describing prospects for the music industry in the region as extremely bright, Dato' Lew called upon his audience to implement a "more equitable" two-way flow of music between Asia/Pacific nations and Western markets.

None of the East's rich and diverse musical forms seems to have excited the interest of the international companies, he suggested. "What we see is a one-way flow of music from the West, which, in the case of popular music, is tantamount to a flood tending to sub-(Continued on page 93)

## Eradication Of Piracy Is Priority, Urges Ertegun

#### By ADAM WHITE

"The one way to halt record and tape piracy," Nesuhi Ertegun suggested at one point during his Kuala Lumpur keynote address, "is for all the world's record companies to stop making records."

The WEA International president made the remark for dramatic effect, rather than serious consideration, but it did not undermine the gravity with which he believes the disk industry must regard piracy in the world's developing music markets, specifically those in the Asia/ Pacific region. "The time for action in this area and other danger zones is now," he exclaimed. "If we don't act, it may be too late."

Ertegun began his speech by delineating the industry's development—as he sees it, B.C. and A.C.

"Before Cassette, there was some piracy and bootlegging. It was minimal, because to do it with records required very expensive equipment, a major investment." Instead of undertaking this investment, he said, the pirates used facilities already in existence, which made it relatively easy to trace the source, and stamp out the counterfeits.

"But After Cassette, the floodgates opened. It was an invitation to capitalize on someone else's property. I don't blame the inventors of the cassette, it was inevitable, and technology cannot be stopped."

Indeed, pointed out Ertegun, the

greatest victim of piracy during 1978 was probably the cassette's inventor. Philips, which handles through its Polygram offshoot what may be the most pirated albums in recording history, the "Saturday Night Fever" and "Grease" soundtracks. "I don't know how many millions of units of those have been lost to pirates.

"Yet I was told by a senior statesman in South America how very easy it would be to eliminate piracy. (Continued on page 65)

## Pass Twin Antipiracy Resolutions

The immediate result of Billboard's first Asia/Pacific Music Industry Conference was the drafting of two resolutions for distribution to governments of nations in the region, to members of the International Federation of Producers of Phonograms and Videograms, and to other concerned interests.

The resolutions, unanimously approved by delegates at the close of the conference, urge those governments to take all necessary measures to stamp out the production and sale of pirate records and tapes

(Continued on page 65) 979

## Legislation Is Key To Antipiracy, Agree Panelists

Panelists at the conference's antipiracy session, chaired by WEA International president Nesuhi Ertegun, moved straight into the vexing topic by outlining the state of their individual markets, and what progress (or otherwise) has been made against pirate operators.

James Dy, president of the Philippine Assn. of the Record Industry (PARI) and president of Dyna Products, offered an encouraging portrait of action there. The organization, which enjoys full membership from the nation's 19 record companies, has worked out an agreement with the Philippine Record Dealers Assn. (PREDA), whereby the former agreed to lower the wholesale price of cassettes and cartridges if the latter will refuse membership to retailers dealing in pirate product (Billboard, March 10, 1979).

With provisions for penalties and sanctions against errant PREDA members, the agreement seems to have had a swift effect against the pirates, bolstered by strong government support.

On Jan. 27 the minister of trade ordered 10 Manila stores to cease pirate sales, and on Feb. 1 raids were conducted on six pirate outlets, yielding more than one million pesos worth of stock and manufacturing equipment. Those apprehended will be prosecuted by both taxation officers and local recording artists.

Dy, who predicted more successful raids in future, added: "With the cooperation we are presently getting from all quarters, including the government, music pirates in the



WEA International chief, Nesuhi Ertegun, delivers a stirring keynote speech to the assembly.

#### By GLENN BAKER

Philippines are nearing their demise."

PARI has financed the production of radio and television spots for the antipiracy drive, he continued, and these are airing nationally with the cooperation of broadcasters. "This all out advertising campaign will encourage record buyers to shop at official outlets, to be sure of getting legitimate, high quality products."

Noting PARI's action, Nesuhi Ertegun stresssed the importance of a nation's record industry instigating its own program—but added that the PARI moves would have been virtually illegal in the United States, where complex antitrust regulations apply.

Singapore Phonogram Assn. president, S.P. Sim, also managing director of Cosdel, Singapore, detailed that industry's efforts to encourage a basically disinterested government in drafting and passing copyright and antipiracy legislation. With legitimate to pirate product at a ratio of ten to one. Singapore has become the new center of Asian counterfeits, primarily because of its export situation. Bogus tapes of Singapore origin have been found in Norway, New Zealand and the U.S.

Sim said that prior to 1976, when the SPA was formed, there was no organized action against the pirates. But during the last three years, it has instigated up to 40 private prosecutions annually, although many have lost on appeal.

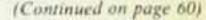
Said Sim: "The Chief Justice has ruled than a pirate copy of a gramophone record or tape must be an exact reproduction of the original. The main reason why piracy is flourishing in Southeast Asia is simply the lack of effective government action, and I wish to take the opportunity of appealing to those governments to protect the industry."

But Sim also asked for more sensitivity from the multinational record companies operating in Southeast Asia markets, and for a greater awareness of their effect on legitimate local firms. Singapore can counter piracy, he said, only in an environment that is healthy for all involved, including indigenous independents.

He urged that the international majors give more consideration and cooperation to these companies, at least while they're fighting a common enemy.

The victorious war against piracy in Australia was reported by Bill Smith, president of the Australian Recording Industry Assn. (ARIA) and managing director of CBS Australia.

Acknowledging that the country is a prime target for pirates based in Singapore, the Philippines and Hong Kong, and even Papua, New Guinea, and that three million bogus cassettes worth over \$15 million had entered Australia before 1975, Smith said: "Our industry has fought piracy at a cost of more than \$300,000. Once, pirate cassettes were sold in regular retail outlets. Then ARIA threatened hundreds of prosecutions, and finally, with between 70 and 80 Supreme Court injunctions and 20 actual prosecutions, the problem was eradicated. There is one way to kill this industry disease, and that's to unite to fight a common problem." Stanley Gortikov, president of the





Kuala Lumpur's Regent Hotel greets conference participants in banner style. alerta

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## Asia/Pacific Conference Report Industry Must Join Forces To Fight Piracy



Panelist S.P. Sim, right, of the Singapore Phonogram Assn., contributes his antipiracy views. His fellow panelists are PARI's James Dy, and RIAA's Stanley Gortikov, left and center respectively.

#### Continued from page 59

Recording Industry Assn. of America, addressed his comments to those who "foster piracy's practice either by action or inaction," and detailed a history of elimination in the U.S.

Reporting an instance of a gun attack on the home of a piracy investigator, Gortikov commented "Our enemy is hooked on dope, and the dope is money. But we are spending well over \$1 million each year and we will not stop.

"We have three attorneys, five investigators and the support of the FBI. The result is that, whereas at one time four out of every ten 8track tapes in America were forged. now there are none visible in any major market area.

60

"The nature of piracy is always changing, always becoming more insidious, but our counterattack continues. Late last year, 300 FBI agents carried out a coordinated

C.Y. Liao, president of Taiwan's Four Seas Record Co., said that foreign disk firms were actually forfeiting a possible protection available. under the country's laws, by not acquiring licenses for the repertoire.

Infringement of copyright is punishable by up to three years' imprisonment, but for a published work to be recognized as copyright, it must be submitted to the ministry of the interior for registration.

Because most foreign firms rarely do this, explained Liao, the pirates operate with absolutely no fear of reprisal. Around one million cassettes and one million records are sold each month in Taiwan, with approximately 50% comprised of local recordings. Of the remaining 50%, some 40% are pirate copies of foreign material.

The Four Seas chief announced that as of last December, "our government has cleared the way for applications for copyright protections from all nations which grant reciprocal treatment to copyright holders from our country."

At the same time, he said, a number of Taiwan's leading record companies, including Kolin, Sony, Four



Panelist Bill Smith, right, of the Australian Recording Industry Assn., sparks a moment of wit for the audience and his fellow panelists, from left, S.P. Sim, EMI consultant Sir Derek Empson and WEA International topper Nesuhi Ertegun.

Seas and Hai Shan, have decided to form a committee for the protection of record copyrights. "With the support of the Assn. of Copyright Holders in the Republic of China, this committee will set up a special group charged with taking positive action against violators of the law. much the same way IFPI fought to protect copyrights in Hong Kong-

The committee will form a group to pressure the government to bring copyright law into line with those of advanced nations.

While many of the piracy panel ists dealt with case histories of investigation and eradication, some spoke forcefully on the moral and economic philosophies behind the fight.

Stanley Gortikov eloquently explained: "You cannot evade the reality that piracy is a form of thievery, plunder, larceny and stealing, Pl racy literally emasculates opportunity for a healthy, growing, local music recording industry. It contaminates the local creative environment, it aborts the careers of national recording artists, it denies an outlet for songwriters, it obstructs any chance that a national artist ever has for international acceptance. "In short, piracy is a spoiler. It sterilizes your country of any natural creative force. Continue piracy and you guarantee creative and intellectual isolation from the world community." "I am staggered by the threat of piracy and the theft it imposes on artists and national cultures." Sir Derek Empson told delegates. "Our opposition is highly intelligent and sophisticated, and the way to defeat them is to continually put our case to ministers and senior government officials. Like water dripping on a stone, it will eventually wear the problem down." Steve Neary gave figures on the global extent of piracy, which indicated that more than \$800 million is being generated each year-with more than half emanating from Southeast Asia. Then he observed: "Pirates have become very wealthy creatures. They are anxious to protect themselves, and have a propensity towards violence. But without the security of laws to fight them, finance will not be forthcoming for local recording investment. Thirty countries have ratified the Geneva convention on copyright, but this must be expanded. Each pirate infested country needs laws with strong penalties, powers of search and entry, dissemination of international information on the problem, and the coordination of en forcement." At question time, John Forrest, managing director of EMI Records. Singapore, pointed out that piracy has been omnipresent in Southeast Asia as long as 20 years. The intro-CofContinued on page 931



Panelists, from left, Steven Neary (IFPI), Inspector Lo Man Hung (Hong Kong Customs & Excise), C.Y. Liao (Four Seas Record Co.) and S.P. Sim (Singapore Phonogram Assn.)

five-state raid which seized \$150 million of equipment and stock."

2 News of last December's Thai MARCH land copyright law was presented by Steven Neary, regional director, IFPI Hong Kong, and Sir Derek

Empson, consultant to EMI. Sir Derek said the law "looks good" and that pirates have been given three months to cease operations, while Neary informed the conference that fines for copyright infringement has been dramatically raised.

The most enthusiastically received address of the session was by Inspector Lo Man Hung, head of the copyright division of Hong Kong's Customs & Excise service. He gave details of what has come to be recognized as one of the most effective attacks on piracy yet mounted anywhere: a veritable blitzkrieg which cleaned out a market where, just six years previously. only one in every 50 tapes sold was legitimate.

Now, it was reported, the ratio of pirate-to-legitimate tapes is three to-two, with the situation still improving

From 1974 to 1978, the seven man copyright unit concluded in vestigations of 200 retail outlets and 46 manufacturers, resulting in the seizure of over half a million items and 303 arrests, plus fines of over \$1 million (Hong Kong).

With the expansion of the unit from seven staffers to 41 last year, a new series of raids on 150 retailers was mounted with similar success. Many of the pirates have now turned to legitimate activities, and above-board business has increased sharply.

Inspector Lo told the audience: "Copyright infringement investigation is similar to other types of commercial crime investigation. The need for professional skill, expertise and planning in each operation is essential."

## **Beefing Up The Copyright Law**

#### By CHRISTIE LEO

Four proposals to improve and strengthen Malaysia's Copyright Act, including provisions for more effective enforcement, were outlined by Ahmad Sa'adi, deputy secretary general at the ministry of trade and industry.

Submitted primarily by organizations concerned with the protection of printed works, but appropriate to the struggle to outlaw disk and tape piracy in the country, they are:

 That the Act be amended to make infringement of copyright a criminal offense, and that the relevant enforcement provisions be embodied in the Act;

 That the government should appoint an existing agency and if that is not practical, create a new agency responsible for enforcing the Act;

 That a system of registration of works eligible for copyright protection be put into effect. In this way, owners of copyright can easily prove their ownership as and when disputes arise;

 That Malaysia should accede to any of the international copyright conventions.

The proposals are currently being considered by the ministry of trade and industry's copyright committee, said Sa'adi.

The deputy secretary general went on to detail the background to the Malaysian Copyright Act, including its present eligibility and protection provisions.

The legislation was enacted in 1969, consolidating various existing statutes of the time, and based upon the 1956 and 1962 Copyright Acts of Britain and New Zealand respectively

It was introduced, said Sa'adi, to

serve the "longfelt need" of Malaysian writers, composers and artists to provide adequate protection for their works, and also to curb and suppress any organized piracy in records and books, and other publications produced by Malaysian composers, authors and publishers.

Under its terms, eligible for copyright protection are literary, musical and artistic works, movies, sound recordings and broadcasts. Protection is conferred on the basis of Malaysian citizenship, permanent residence and first publication in Malaysia, but in the case of gramophone records, protection is granted "only if the manufacturer of the original sound recording is the body corporate constituted under the laws of Malaysia, or if the original sound recording is made in Malaysia."

Term of copyright for records is



Deputy secretary general, Encik Ahmad Sa'adi.

20 years after the recording takes place (a proposal to lengthen this to 50 years is under consideration), while copyright is transmissible by way of licensing, among other means.

Infringement of the law is currently only a civil offense, actionable by the copyright owner. Any person found guilty, on conviction, is liable to a fine not exceeding \$909 for each infringing copy-subject to a maximum of \$45,000-or to imprisonment for not more than a year, or to both.

It's possible, explained Sa'adi, for copyright owners to get the assistance of the Customs to prevent the importation of infringing copies.

National organizations which cater for writers and other producers. of intellectual works are not yet fully developed in Malaysia, admits the deputy secretary general, though several bodies do exist-and it is these which have submitted the proposed changes to the Copyright Act.

Malaysia is at present not a member of any international copyright conventions, although the Act provides the necessary legislative instrument for the nation to accede.

Sa'adi agreed that infringement of copyright is rampant, and that law enforcement agencies (the police, Customs) are not empowered to battle this, at present.

He confirmed that "copyright, if properly enforced, could play a very important role in the development of culture, education, science and technology in any developing country, and helps to transmit a smooth flow of knowledge from one country. to another."

## Asia/Pacific Conference Report **Multinationals Benefit Local Marts**

The value to each Asia/Pacific nation of an economically healthy. legitimate music business, and its two-way contribution to the international industry, underscored the keynote address delivered to conference delegates by Dick Asher, president of CBS Records International.

Articulating six key ingredients, he began with the point that the presence of multinational companies in a country stimulates the growth of the local record market: not only by direct financial investment, but by the sale of international repertoire, generating income which can be channelled into developing local talent. This latter move also fosters and strengthens the national culture of the host country.

The introduction of artistic and technical expertise from outside presents greater opportunities for local training and exchange of ideas, tending to accelerate the nation's own technological and creative development.

Local broadcasting is improved. opined Asher. "We know how important recorded music is to radio. If there's no local music industry, there's less music to play; programs are not so interesting. The same applies to television."

Record companies are instrumental in bringing music to the media, he added. "Although it's commercially motivated, it's all part of communicating. And we all know that if the public doesn't like what it hears, the product won't sell-and will not continue to be broadcast."

Local employment is boosted, Asher went on, both directly by through the existence of disk operations, and indirectly via the services they have to call upon to conduct their business.

Finally, the music business provides opportunities for indigenous music and talent to be heard worldwide. "The international com-

**BILLBOARD PRESENTS ITS** 

NDUSTRY CONFERENCE

IST ASIA/PACIFIC MUSIC

Chairman Dick Asher leads his panel in discussion. From left, RCA's Bob

Cook, Dyna Products' James Dy, WEA's Paul Ewing, Asher, A&M's Jack Los-

mann, WEA's Tim Murdoch and Polygram's Tony van der Haar.

By ADAM WHITE

panies whose job it is to maximize their assets, creative talents and music, are geared up to do this efficiently," observed Asher. "They spread national cultures internationally, and enable artists to be heard in lands where they might otherwise not be exposed."

The CBS executive illustrated his point by citing the company's \$7 billion (at retail) business, approximately 50% of which, he added, is generated outside the United States.

"We have 27 subsidiary companies in every major market in the free world, all fully functioning record companies. But we send only a small handful of Americans overseas; we've always tried to use nationals in establishing and running these operations." The parent company prefers a low profile, with the emphasis more on national identities. "The key word is 'local.' " Asher noted.

Earlier in his address, the CRI president detailed the shaping of one of the firm's earliest foreign offshoots, CBS Mexico, which started in 1946 with some 28 employes and around \$100,000 investment.

"Back then," Asher said, "the company had nothing to sell but international product. But it began signing, developing and recording local talent, to the point where this gained 70% of sales-a figure that has more or less stabilized today."

This blueprint was one which CBS followed in subsequent years in other lands: the initial invest-

poor management and other fac-

now, he said, especially with the es-

tablishment of international record

companies in New Zealand. "We

can do our bit by stronger bonds of

friendship and better contacts,"

suggested Murdoch, adding that

managers are now becoming aware

of the wealth of material from other

countries. He spoke specifically of

Leif Garrett's management, who

recently solicited songs from the

Asia / Pacific region, where the teen-

Tony van der Haar, chairman of

Polygram Australia, speculated

that in non-competitive areas of the

music industry, companies might

benefit from closer liaison, from

joint ventures. "The profit margins

of the last two years have tumbled

by more than 50%," he claimed,

calling this "disturbing develop-

ment" good reason for closer coop-

In the question period, Kou-Li

Chong, general manager of the

Composers & Authors Society of

Hong Kong (CASH), asked panel-

ists whether the work of more Asia/

Pacific composers will be recorded

and promoted globally-"and will

Panelist Paul Ewing responded

with the view that pirate operators

they be paid their royalties?"

eration between companies.

age star is immensely popular.

But standards are improving

the coming months.

ment, the growth of business which provided employment for thousands of people directly and indirectly, the contribution to national income via taxes, the nurturing of local artists and, most important, the spreading of that talent abroad.

Asher then dramatized his speech with a film depicting the work of CBS Records International. specifically showing how three projects, from three different countries, were developed and handled around the globe.

First was America's Meat Loaf, subject of a campaign which conquered one territory after another. Canada, Britain, Germany, France, Australia, Holland, Denmark and more. The result to date has been sales of over 21/2 million albums worldwide.

Second was Jeff Wayne's "War Of The Worlds" concept package, launched from the U.K. into other territories, perhaps most notably Australia, where the disk is the biggest-selling item in the CBS company's history. News of foreign language versions of "War Of The Worlds" was also disclosed, specifically Spanish and French.

Third project was Spain's Julio Iglesias, targeting Latin-oriented na tions in Europe and South America to strong effect, then spreading elsewhere via an English-language

"We're all involved in spreading music, talent and creativity around the world," concluded Asher, "without considering from where it originates."



**CBS's Dick Asher** 



WEA's Paul Turner



MARCH 17, 1979

## Send Asian Acts To Foreign Lands



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Nothing is more vital to an individual nation's music industry than the export of local talent overseas, agreed panelists analyzing "The importance of global music/record sales to your country," under the chairmanship of CBS' Dick Asher.

And multinational record companies want to do everything in their power to encourage this aspect of the Asia / Pacific region's developing markets, as panelist Bob Cook, managing director of RCA Australia, was the first to emphasize.

"We all agree that there's a role that can be played by the international companies, and equally by independent companies in collaboration with licensees, in the development of local artists. It's certainly our ambition at RCA."

Cook spoke of the tremendous "Australian explosion" of the last 10 to 15 years, in which acts such as the Bee Gees and Olivia Newton-John have made it big globally. And the world can look forward to more such talent coming out from the region, he added.

The RCA executive also forecast that composers and authors would play an important role in this future, perhaps initially more than recording acts themselves, and instanced Filipino writers, among others.

James Dy, president of the Philippines' Dyna Products, pointed out that there's been an increase in the proportion of record sales by local talent, as against international repertoire, in his country.

One of the main reasons for this. he said, is strong government support. It's now a standing rule that every Filipino radio station must

#### By PETER ONG

tors.

play at least three local records for every broadcast hour. "But many disk jockeys now play more than this, and some stations play 100% local repertoire," Dy explained.

Filipino music was as good as that by international stars, he opined, citing various musicians who have broken through elsewhere. Among them: Freddie Aguilar, who scored strongly in Japan, and "jukebox gueen" Clare, who registered big hits in the region and who will now be recording for WEA Malaysia and Hong Kong.

"With a reservoir of talent of international caliber, I know Filipino products will invade global markets very soon," predicted Dy.

Paul Ewing, regional director of WEA Southeast Asia, echoed Dy's views, instancing further Asian artists who have succeeded outside their homeland, like Samuel Hui, plying his own particular brand of Cantonese songs performed over a rock beat: 'Canto-rock. Added Ewing: "There's no reason why this region cannot develop another Abba. Silver Convention or Boney M."

Jack Losmann, international marketing director of A&M U.S., said that his company constantly encourages its local affiliates to bring strong local acts to its attention, for worldwide promotion.

"We'll also encourage our acts to record in other languages, if the affiliates ask for it," he added, and pointed to the Captain & Tennille and the Carpenters as stars who have done just that.

Losmann went on to discuss several of the label's artists with global reputations, and talked of upcoming projects, including the Yellow Magic Orchestra. This "disco-fla-

had much to answer for in that revored electronic band," as he despect, and, instancing Hong Kong, scribed them, comes to A&M via its said that there'll be more profesdeal with Japan's Alfa Records, and sionalism among record companies will be launched internationally in now that piracy has been defeated there. "Anyone who doesn't abide Tim Murdoch, managing director of WEA New Zealand, spoke of the by fair practices will be out on their failure of prior attempts to launch. ear soon." Ewing admitted, howtalent from that country overseas, ever, that publishing affairs are still badly organized in the British colattributable to lack of expertise,

ony.

Tim Murdoch pointed to the problem of the media utilizing songs and copyrights without consideration of such matters as broadcast fees, though he said that an agreement has now been reached in New Zealand that existing copyright material will not be used in advertising.

Billboard's Singapore correspondent, Peter Ong, urged that record companies should encourage and promote the use of indigenous musical instruments, to augment their efforts on behalf of recording artists. There are many instruments from Indonesia and Malaysia which could be effectively employed in rock settings, he suggested.

"If there's a lag in the usage of such instruments," responded chairman Dick Asher, "it's because musicians elsewhere haven't heard them. If they haven't heard them, it's because recordings may not be available-and they may not be available because of piracy."

WEA International president, Nesuhi Ertegun, agreed that musicians throughout the world must be exposed to the sound of these instruments, but is confident that, once exposed, they would welcome their use.

(Continued on page 65)



Polygram's Dieter Bliersbach



Polygram's Tony van der Haar



RTVHK's Ray Cordeiro

CBS' Dick Asher chats to the Regent Hotel's public relations director, Cindy Wee, during the CBS-hosted cocktail reception.

Rei



Above, right, Ng Lian Chin of Life Records, Malaysia, and his son, Ng Cheong Hock, center, converse with Arthur Ngiam of Capitol Magnetics, Singapore.

Below, from left: Raymond Hon of WEA Malaysia, IFPI's Steve Neary and Michael Choong of Cosdel, Malaysia.



Trading views over coffee are, left, Black Gold's Vincent Del Rosario Jr. and Joseph Senkiewicz, CBS Records International.



Glenn Wheatley, left, manager of Australia's Little River Band, greets Geoff Hardie of Hong Kong's Pro-Grammy Records.



Delegates and panelists take a break from the conclave's intensive antipiracy deliberations.

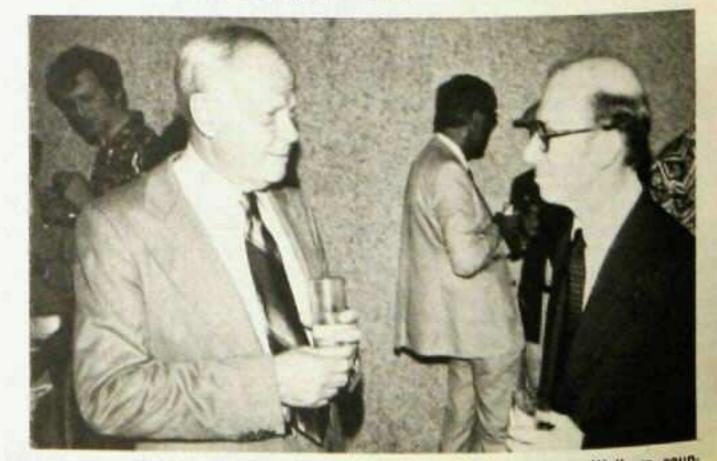
Above: WEA singer Kathy Ibrahim enter-

tains.

Lending an ear to Billboard publisher, Lee Zhito, right, is WEA International executive, Phil Rose.



Michael Choong, center, of Cosdel, Malaysia, talks with Christie Leo, right, Billboard correspondent in Malaysia. At left is Billboard's international editor, Adam White.



In discussion are RIAA president Stanley Gortikov, left, and Bruce Welhorn, councillor for economic and communication affairs at the U.S. Embassy in Kuala Lumpur.

## Asia/Pacific Conference Report

## Asian Markets Are Growing—Yamamoto

There are four keys to the growth of the music industry in the nations of Southeast 'Asia and the Pacific, according to Tokugen Yamamoto, director of regional markets development (Asia/Pacific) for RCA Jaoan.

Firstly, he said, where there's beter copyright protection, there's a higher growth rate, and the per capta purchase of records and tapes is higher.

Secondly, local product boasting an international flavor catches the attention of young buyers. This is where the local language plays an important role, Yamamoto opined, siting the fact that in Korea, for instance, 10,000 sales of an interhational album make it a hit-but 100,000 units have to be sold for a korean-language title to be considared successful.

Thirdly, growth of local product sales does not prevent foreign repertoire from prospering. In fact, in many countries, international product sales have almost grown to the same proportion as local repertoire, he explained. And the new popularity of foreign disco product, such as "Saturday Night Fever," has sparked the success of local disco titles.

And for his fourth point, Yamamoto claimed that Asian nations especially Korea, the Philippines, Malaysia and Thailand—will prove to be strong markets, with greater industry investment in terms of people and facilities, despite the past liabilities of economic weakness and legal loopholes for pirates. Accompanying this outline, the RCA executive offered a market-bymarket analysis of the Asia/Pacific region, kicking off with Japan.

In 1978, he said, the country's music industry was estimated at \$1,025 million (wholesale), with local repertoire taking around 60-65%—in contrast to several years ago, when foreign product captured that share of sales.

The same ratio of local-to-international product is expected to continue through the current year, with industry sales projected at \$1,115 million.

Despite the increased popularity of local repertoire, Yamamoto described Japanese chart progress made by such international acts as Village People, Abba, Boney M, John Travolta and Olivia Newton-John, Billy Joel and Frankie Valli as an "amazing" development. "Today's young Japanese seem to feel as comfortable listening to these artists as they do listening to local acts like Godeigo, Julie, Pink Lady, Saijo, Alice and Kuwana," he said.

Korea's music market is one of the fastest growing in the area, continued Yamamoto, claiming that all manufacturing plants there are at capacity, with record sales increasing as 50% annually.

The nation's \$10 million business (between 60-65% is local product) is clearly ready to explode beyond that figure, he suggested, though better protection for both local and international copyright owners should be provided, and more studio and manufacturing in-



RCA Japan's Tokugen Yamamoto offers his analysis of Asian markets.

vestment (with government cooperation) is also considered vital.

In the Philippines, current estimates put sales at around \$12 million per annum—small when compared to some other nations of similar size populations (40 million), said Yamamoto, but potentially ready to triple in the next five years.

Product ratio is 55-to-45 in favor of international repertoire, he added, "but it is, again, the local music which has contributed to the steady growth of the business."

"As radio and television expose more local artists, sales of their music will grow. The Philippines is one of the countries where English is spoken and understood as one of their national languages, so they will not find as many language barriers as we find them elsewhere."

Considering the population (4.5 million) of Hong Kong, continued Yamamoto, "the industry has grown tremendously, partly due to the efforts of local and inter-(Continued on page 93)

## C'right Meet: Good For Disk Industry

#### By ERNIE PECHO

Last December's New Delhi regional seminar on copyright and neighboring rights for Asia/Pacific territories should be regarded as "satisfactory" by the international music industry.

This was the view offered by L.G. Wood, group director, EMI Ltd., as he discussed the event and out come. Calling the fact that it dealt with copyright and neighboring rights "a recognition of the rights of record producers and performers, alongside those of authors and composers," Wood said that 20 years ago, perhaps even 10, such recognition would have seldom been evident.

"The interests and rights of record producers would have been dealt with incidentally if they would have been dealt with at all. No representatives of the record industry would have been invited to participate. If they had wanted to make their views known, all they could have done would have been to lobby people in the corridors. They would have had no opportunity to speak at the conference or seminar itself."

Fortunately, continued Wood, that has changed. "As a result of sheer hard work and persistence on the part of IFPI, we are at last in the fortunate position where record producers are treated as copyright owners, not only in certain legislations—not all, as we know too well but accepted as copyright owners by the international organizations which have the responsibility of looking after the international conventions."

The New Delhi event was a matter of some satisfaction for the industry, the EMI executive went on, because the problems of piracy were again and again emphasized. "There was detailed discussion on the need for copyright enforcement, on the need for stronger penalties and for other remedies for copyright infringement, and senior representatives of IFPI were able to put forward our case, and well."

Represented at the seminar were 15 countries, including India and Russia, together with all Asia/Pacific nations with the exception of Singapore.

There was no disagreement at all (Continued on page 65)



EMI's L.G. Wood discusses the New Delhi copyright conference.

979

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## Panel Probes Prospects For Sales In 1979

63

Rates of growth throughout Asia/Pacific markets will vary considerably this year, judging by the projections of panelists discussing the region's future potential and attendant topics, under the chairmanship of RCA Japan's Tokugen Yamamato.

Vincent Del Rosario, Jr., president of the Philippines' Black Gold Records, foresees dramatic increases in sales in his nation, as antipiracy measures begin to bite.

Breaking down 1979 sales estimates further, he expects singles to run to seven million units, albums to 1.6 million, and tapes to 2.6 million.

The Black Gold chief also believes the 60-40 ratio of international-tolocal product will shift to 55-45 this year.

"The total industry sale of legitimate records and tapes in 1978 was estimated at \$13 million in wholesale value," Del Rosario continued. "Pirated tapes sold around \$5 million.

"The estimated figure for 1979 is around \$18 million. We expect to reduce the sales of pirate product by 60% this year, or an additional \$3 million in sales."

In contrast, Paul Turner, managing director of WEA Australia, estimated the Australian business, put at \$180 million retail last year, would not increase in 1979.

"Last year was slightly inflated with the sales of two double alburns, 'Saturday Night Fever' and 'Grease,' " he said. "Sales in Australia have doubled since 1973, but there has been a flattening out since 1977. I would predict another sales boom in 1983, when inflation should be under control, produc-

#### By PHIL GIFFORD

tion up and unemployment lessening."

He reiterated the benefit of the Australian record industry's \$300,000 campaign against pirate operators, then predicted further international conquests for the country's burgeoning talent wave, while citing the current success stories of acts such as AC/DC and the Little River Band.

Graeme Broughton, managing director of Polygram New Zealand, observed that his nation's market rose from \$14.5 million to \$18.5 million last year, largely as a result of the soundtrack business generated by "Grease," "Saturday Night Fever," "Thank God It's Friday" and "Sgt. Pepper's Lonely Hearts Club Band."

"The record companies saw the potential of these, and really got behind them in a big way." Broughton added, continuing that the worldwide industry would do well to explore further such movie-disk avenues. "We ignore the potential of the visual and physical aspects of the music business at our peril," he warned.

For growth in 1979, Broughton commented, this would, in New Zealand, depend on promotion, and the money spent on it—particularly on television advertising of records, which increased by 50% last year.

Dieter Bliersbach, president of Polygram Japan, revealed statistics dissecting the Asia/Pacific region. From data compiled by his company, he pointed out that penetration of record-playing equipment in Japan in 1977 stood at 64% of the population, compared with 23% in Hong Kong, 16% in Malaysia/ Singapore, and 1% in India. For these same markets, tape-player P penetration stood at 74%, 48%, 18% and 0.5% respectively.

Recorded music purchases figured at \$11 per capita (Japan), \$2.30 (Hong Kong), \$0.65 (Malaysia/Singapore) and \$0.04 (India).

Bliersbach went on to speak of the necessity of international disk companies promoting artists abroad. This is a challenge up to which every major must face, he emphasized.

Len Wood, group director, EMI Ltd., said that, for the most part, Western markets were always looking for a new sound. "They're receptive to anything that's unusual or novel."

As an example of how a little luck is needed for a national act to break through internationally, he recalled (Continued on page 93)



Graeme Broughton of Polygram, New Zealand

Malcolm Brown of EMI, Southeast Asia Vincent Del Rosario Jr. of Black Gold, Philippines Paul Lloyd of Infonics, Hong Kong

Michael Comerford of EMI, Malaysia Copyrighted material

Left: The delegates' mood is thoughtful during this conference session.

Billboard photos by Alan Tay.



Nesuhi Ertegun takes to the floor during the conclave's closing banquet, as (below) do other participants.

In deep discussion, from left, are Graeme Broughton of Polygram New Zealand, CRI chief Dick Asher, Paul Ewing of WEA Southeast Asia and Paul Turner of WEA Australia.



RIAA president Stanley Gortikov shares a joke with Nesuhi Ertegun.



1

Talking here are, from left, WEA's Frankie Cheah and Paul Ewing, with Ray Cordeiro of Radio-TV Hong Kong.



In conversation: S.S. Goh, left, of Kuala Lumpur's Uni Enterprise, and Paul Lloyd of Infonics, Hong Kong.



Delegates take a coffee break.



IFPI's John Hall chats with Mrs. Dieter Bliersbach.

www.americanradiohistory.com

## Asia/Pacific Conference Report

## **Piracy's Elimination** s Priority-Ertegun

#### Continued from page 59

selling our cassettes at the same rice as the pirates."

Citing that official's ignorance as imptomatic of many in governients around the world. Ertegun ent on to outline the costs inurred in producing a record-anyning from \$10,000 to \$500,000 er LP, he said, excluding advance ayments to the artist or the money pent on packaging, promotion, adertising and marketing. "The total um is a very considerable amount.

## Copyright Meet

#### Continued from page 63

s to the need for adequate and efctive copyright protection among nose present, said Wood, calling it encouraging" that the topic of ppyright and neighboring rights is aining attention in such countries s Indonesia, the Philippines. orea and Bangladesh.

"In its final recommendations," e continued, "the seminar urged hat governments should consider ppropriate amendments in their ational copyright legislation, to enure that copyright protection is trengthened by means of appronate penal and civil remedies.

"It recommended similar measres for the protection of the rights f producers, performers and roadcasting organizations.

"A further recommendation was hat there should be established a uitable organization to ensure that opyright laws are properly implehented, with appropriate adminisration and expeditious enforcenent of the rights granted." Adherence to the Berne and Uniersal Copyright Conventions was iso strongly recommended, as was dherence to the Rome Convention nd to the Geneva Convention for he protection of producers of whonograms against unauthorized luplication. Wood also urged that "very careul thought" should be given by the ecord industry to the New Delhi eminar's final recommendation, hat copyright owners in developed ountries should note the need to nodify their terms for the transfer of their translation and reproducion rights to developing countries jutside the copyright conventions. was argued that such action yould encourage the developing ountries concerned to join the opyright Conventions, rather than ind it more advantageous to renain outside them. "We are copyright owners," oberved Wood, "and most certainly he international companies are opyright owners in developing ountries. The companies owning ecorded repertoire are being isked, in fact, to reconsider the erms on which they are currently prepared to license their repertoire o firms in the developing nations. "The language of the official recmmendation refers to 'the transer of rights on easy terms." What is meant by 'easy terms' is naturally a matter for the commercial judgment of each individual producer. Nevertheless, the message comes across that we are being asked to take careful account of the socalled limited resources of many of the countries represented at this Kuala Lumpur conference." The industry should note this well, and understand that action is vital. "But that action is up to us." he concluded.

and many records and tapes have to be sold to make a profit.

"And then, if and when everyone's efforts and expenditure result in a hit record, the pirate goes to work. His total investment is the cost of the blank tape, and some modest duplicating equipment. His costs being next to nothing, of course he can sell his product for one-third. one-quarter, one-fifth of our price.

"Record companies pay artists, musicians, composers, publishers. When pirate copies are sold, those people get paid nothing.

"The pirates never take chances, never take risks. The record companies gamble every day, finding and investing in new talent, spending money on recording and marketing. The result: we win some, we lose some."

in fact, argued Ertegun, the labels in the U.S. lose more often (70% of cases) than they win. "We just hope to make enough with that other 30% to make up," he said.

"Now in some countries, piracy is not illegal. In some instances, the pirates are-I hesitate to say 'respectable'-businessmen. So we need strong national record industry associations to combat this menace, and they must work in close cooperation with the International Federation of Producers of Phonograms and Videograms, the most experienced body to deal with piracy.

"In other countries, antipiracy laws are vague and useless. There, industry groups should work with IFPI to lobby governments for stronger laws and better enforcement."



WEA's Frankie Cheah



A&M's Jack Losmann



CASH's Kou-Li Chong

## **Export Asian Acts To Global Markets**

Continued from page 61

Polygram Japan's president, Dieter Bliersbach, exampled his company's recent recording of Ravi Shankar in Japan, with material specifically written and arranged for performance on Japanese instruments.

Questioner Ray Cordeiro, head of light music for Radio Television Hong Kong, asked if the U.S. was now ready to accept more artists. from the East, to which Asher responded that there was, indeed, no reason why such talent shouldn't find this acceptability now.

Continuing this theme, Frankie Cheah, general manager of WEA Malaysia, suggested that artists and composers from Malaysia, as from other lands, want to learn as much as possible about overseas markets. This might happen if foreign artists were prepared to visit various Asia/Pacific markets for less than their usual performance fees, for less than they command in other, more sophisticated territories.

A&M's Jack Losmann informed that his company has tried to move in this direction with some of its artists. "But it's not so easy," he said. "Artists' management is naturally always on the lookout for the best financial situation." Yet he agreed that it is important, and that the responsibility for encouraging the practice rests with the label.

More artists would tour in the Asia/Pacific region, reiterated WEA's Paul Ewing, if they and their managers felt there were some genuine gains to be made. "But why should they come here and help the

lows for a part of the income it derives from the broadcast of records to be channelled to the development of musicians and actors. "At each quarterly meeting, we vote to give a certain amount of money for this, under a very strict code." This can be done elsewhere, Smith continued, and it will be done if piracy is cleaned up.

EMI's regional director for Southeast Asia, Malcolm Brown, speak ing of his additional responsibilities as a director of Hong Kong's CASH, said that the society sets aside money on an ad hoc basis for selected members to go abroad and learn. CASH general manager, Kou-Li Chong, further explained that the organization has bought books for its members, and sponsored music recitals.

The question of product pricing was raised by Dick Asher, pointing to the reference made by Malaysian deputy minister of trade and industry, Dato' Lew Sip Hon, in his speech to conference delegates the day before.

"We know there's a vast gap between pirate prices and ours. Perhaps we should try to adjust this somewhat, to help in the process of developing these markets. It merits our consideration, even though it's a difficult subject."

WEA's Nesuhi Ertegun was swift in his response, saying that, at best, legitimate companies could reduce § their prices only slightly, taking into consideration the various costs involved in producing and promoting a record.

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Such a reduction would not make any difference to sales, he continued, if piracy remained rampant. "Only when piracy is eliminated can F we reduce prices." "Then we should consider a com-0 mitment to reduce prices when piracy is eliminated," urged Asher. L.G. Wood, group director of EMI, agreed with Asher to the extent that "in those territories where we are able to eradicate piracy, we should consider reducing pressing fees, and taking more realistic guarantees from licensees." But EMI Singapore's managing director, John Forrest, asked if the record companies could genuinely consider price reductions, in the face of all the other commitments they had been discussing during the conference, such as training programs, scholarships and talent development. And Infonics' Paul Lloyd enguired whether record sales would increase with the eradication of piracy, and what evidence there was of any upturn in countries where the battle had been won, such as Hong Kong. Polygram's Dieter Bliersbach responded with figures to show that in the colony, sales of legitimate product had increased recently and, projecting into 1979, that this would continue-although he agreed that any conclusive judgment in the aftermath of piracy's eradication in Hong Kong might be premature at this point.

The fight against piracy should not only be concerned with international repertoire and worldwide superstars, continued Ertegun. Local performers, musicians and record companies also lose out, while the incentive for multinational firms to promote local product in other lands is certainly undermined.

'We're ready to gamble on Malaysian acts, on those from the Philippines, Singapore, Hong Kong and other territories, just as we do on American, British and German talent, if it's worthwhile."

Imagine the situation in reverse, the WEA International chief said. "A legitimate Malaysian disk is issued in a country dominated by piracy. Say it sells 10,000 copies, on which the artist and composer get royalties.

"But the pirate version sells 100,000 copies, and the creators get nothing. Is this right, is it ethical? How would the Malaysian act feel?

"We can produce foreign income for those artists and their home countries. Records are an export commodity, ambassadors of culture which can bring in substantial foreign earnings."

Concluding, Ertegun showed assembled delegates a pirate copy of Rod Stewart's "Blondes Have More Fun" album, selling in Malaysian for one-quarter of the legitimate product's price.

"There's nothing more precious than intellectual property," he said. "It must be protected. It's the duty of record companies everywhere to do this, and it's a vital function of government to do the same.

"The pirates flaunt and trample on intellectual property rights. We must do all we can to eliminate them."



Warner-Pioneer's Keith Bruce



Pro-Grammy's Geoff Hardie



Abdul Fatah Karim of Malaysia's ministry of culture.

pirates?

"It'll only happen on a significant scale when piracy is cleared up," he said, a viewpoint with which Dick Asher concurred. "There's a willingness on the part of acts and management to go overseas, but not for piracy's benefit."

RCA's director of regional markets development (Asia/Pacific), Tokugen Yamamoto, offered one example of an RCA act which was encouraged to appear in Malaysia during an international tour. Los Indios Tabajaros. They pulled in crowds of 2,000-plus in Kuala Lumpur, he said-a source of excitement and interest for consumers and the record company alike.

The RCA executive spoke of another, similar case, with France's Sylvie Vartan, now a major attraction in Korea because of her readiness to visit the country herself. The fact that she sings in French has been no barrier to sales. Yamamoto said.

An official of the Malaysian ministry of culture, Abdul Fatah Karim, suggested that record companies might provide training and scholarships to develop burgeoning local talent.

Responded Dick Asher: "This type of thing is important to us, but it's difficult to regularize. It often depends on individual cases."

WEA International executive vice president, Phil Rose, said that training and scholarships were dependent on the music industry's economic health in a region, the viability of the marketplace. "Eradicate piracy, the industry develops, and we're back at work, training talent and encouraging musicians!"

CBS Australia's managing director, Bill Smith, concurred: "The dollars for this have got to come from somewhere." He outlined the Australian industry's scheme which al-

## **Twin Resolutions**

Continued from page 59

in their countries, either by the introduction of appropriate copyright legislation and its effective enforcement, or by the active enforcement of existing statutes.

The full text of the resolutions appears in Billboard, Feb, 24, 1979 derial





## Tape/Audio/Video



Micro Components: Mike Grande of Technics, above, left, shows that firm's new Micro Series of components to Sam Goody's Leon Kay at the 28-store chain's recent audio convention. At right, Toshiba rep Dan Goldberg demonstrates his firm's micro units for Goody regional sales manager Dick Muchanic.



First Metal Deck: Aiwa's Roger Grano, left, points out features of the AD-6700 cassette deck, first metal-capable unit expected on the U.S. market, to Alan Mazur, Goody operations director.

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## **Exports Grow** For U.S. Pro **Audio Firms** By JIM McCULLAUGH

LOS ANGELES-U.S. professional audio equipment manufacturers, already benefitting from explosive domestic business, are finding their international markets mushrooming as well.

Recording studio expansion as well as the need for quality broadcast, sound reinforcement and disco equipment are creating expanding overseas markets, particularly in Europe, and in some cases export sales account for as much as 50% of a company's sales picture now.

Other markets such as Canada, the Middle East, Southeast Asia and Asia are also witnessing increased professional audio sophistication as highlighted by a recent announcement that three multi-track recording studios are now under construction in the People's Republic of China (Billboard, March 10, 1979) which will be outfitted with more than \$500,000 worth of equipment from such manufacturers as Harrison, Dolby, dbx, Studer and Revox. A number of American profes-(Continued on page 73)



Billboard photos by Stephen Tran New Electronics: SAE's Andrew McKinney, second from right, highlight new speaker switcher and FM digital tuner to, from left, Goody merchand ing manager Gary Thorne, Pickwick hard goods buyer Jim Galup and Goody president George Levy.

## EUROPEAN AES ON **1st China Look &** Ampex Digital Info **Among Highlights** By STEPHEN TRAIMAN

#### Continued from page 3

New York AES last November. As Cochran notes, the system's "block" format makes it simpler to edit as "the gaps between the data make it easier to punch in or punch out with no clicks or pops in the tape." The initial two-channel units, forerunners of multi-channel machines, are used with the Ampex ATR-100 mastering recorders.

Ampex has "more requests than it can handle" for evaluation tests, but Cochran says studios in Europe, Japan and the U.S. will be involved. As much feedback as possible over a 90 to 120-day period is sought, and "if all goes well" there could be a product on the market by year-end. he acknowledges. Digital recording will be in the forefront of talk and topics at the AES, with the fast-paced events of the last few months adding considerable excitement. While Ampex will not show its machine, demonstrations are anticipated by 3M and

Sony, both of which have been as tive with live and studio projects in the U.S. and abroad.

Attendance should be overflowing at the digital tutorial to be conducted by Dr. Tom Stockham of Soundstream Ltd., following up his well-received session at the Novesber AES here. His update on "Applecations Of Digital Technology Te Audio Recording" opening night in Brussels was to highlight much d what has been happening in recent months

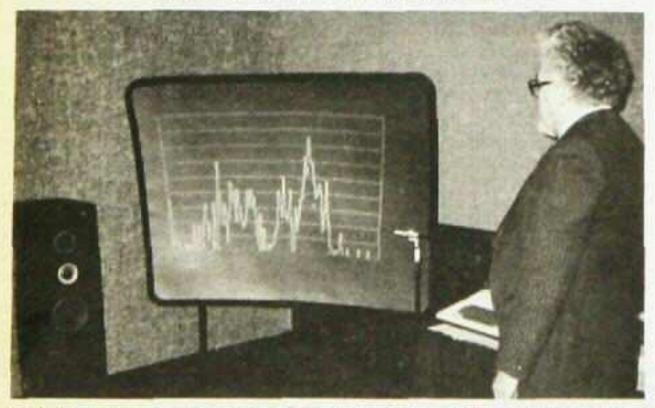
Ambience Unit: Goody software buyer Sam Stolon, right, holds Advent demo cassette as the firm's Jeff Myers details how the unique SoundSpace Control works.

Stockham is extremely builts to digital with his interest stemming from a deep commitment to what the technology can do for the recording industry. "The advent of digital will benefit everyone far more than most realize," he believes, "and aggressive movement toward its proper adaptation is most important."

His comments are echoed by Peter Burkowitz, head of the Hanoverbased Polygram Group's worldwide (Continued on page 75)



Survival Kit: TDK's Mark Israel and rep Barry Miller hand out a sample of the firm's \$33.95-list Cassette Deck Survival kit to salespeople as merchandising vice president Barry Goody looks on.



Digital Display-Bob Berkovitz of AR demonstrates a digital display of the firm's AR90 speaker measurements, incorporating an Apple II computer and Advent large-screen projection television system.

#### 24 Firms Provide SAM GOODY CONFAB Mini-CES In N.J.

McAFEE, N.J .- With 24 hi fi, accessory and blank tape manufacturers bringing a miniature Consumer Electronics Show to the second Sam Goody audio convention, the chain's 28 stores had an effective taste of the excitement in new technology and marketing improvements.

The varying approaches of the speaker, component, accessory and tape firms in their half-hour seminar sessions provides an across-theboard look at audio marketing today. The four-day sessions held over two weeks at the Playboy Resort here were seen as an extremely effective motivational tool by Goody president George Levy and Gary Thorne, hard goods division merchandising manager who structured the program.

Participants, each of whom picked up a piece of the overall program's costs, included Audio Dynamics Corp. (ADC) and its professional products group, Advent, Aiwa, Ampex, Acoustic Research (AR), BASF, B.I.C., Braun, Dual, Harman-Kardon, Discwasher Group, Infinity, JBL, Jensen Sound Labs, Koss, Maxell, Micro Acoustic, Pickering, U.S. Pioneer Electronics, SAE,

## By STEPHEN TRAIMAN

TDK, Technics by Panasonic and Toshiba

The program was a definite improvement over the first year's experience with panels comprised of factory people and sales reps, but again those most effective presentations this time around focused not on their own lines but those of the competition as well.

Individual presentations were supplemented with three hour-plus cocktail sessions in an exhibit area where the collective audio salespeople, audio department managers, store managers and assistants, and the Goody executive staff could see the latest in equipment shown at the recent Winter CES in Las Vegas.

Also on hand were managers of five of the eight ABC Wide World of Music stores acquired by Pickwick International at year-end, all of which are involved in audio as well as records, tapes and accessories. Attending with Jim Gallup, Pickwick hard goods buyer, were Jim Ingram, Newport News, Va.; Ed Clark, Scattle; Craig Osborne, Orlando, Fla.; Joe Paulovich and Doug Royale, both in Birmingham, Ala.

Highlights of the presentations, in

various equipment and accessory categories;

 Speakers-AR technical director Bob Berkovitz provided the most space-age demo with his portable digital speaker evaluation system, displaying the fidelity of a system in any room in any environment with the use of an Apple home computer linked to an Advent large-screen projection television system. Advent's Jeff Myers made effective use of a special 18-selection demo cassette, one side of which is programmed to demonstrate range and tonal balance of any speaker, the other to highlight the innovative time delay concept of the firm's SoundSpace Control unit.

Don Barra of Adcom talked about the new Braun sub-woofer designed to increase the effectiveness of the firm's mini speakers, and Infinity's Tom Robbins noted changes in the Quantum line and demonstrated the latest prototype of the firm's unique air-bearing turntable which may hit the market before year-end if all goes well in final modifications, including a longer tonearm with damping device. JBL's Joe Annechino demonstrated how the new (Continued on page 76)



# How to get a Maxell cassette for the price of ordinary tape.

For many people, the name Maxell has come to mean the finest, most expensive recording tape in the world.

What many people don't realize, however, is that they can buy a fine inexpensive Maxell tape: the Maxell LN cassette.

maxell

The Maxell LN cassette comes

with many features you'll find on our more expensive cassettes: head-cleaning leader, a pressure pad that won't fold under pressure, and a heavy-duty housing built to tolerances more than 20% higher than industry standards. It also has a frequency response and signal-to-noise ratio good enough for all but the most sophisticated, expensive tape deck.

So if you've been buying ordinary tape to save money, spend the same money on a Maxell LN cassette.

Saving money never sounded so good.

## Tape/Audio/Video

## Audiophile Recordings

#### **ORCHESTRATIONS ASTROMANTIC** - Tokyo Philharmonic (Otaka), RVC Corp. RDCE-6 distributed by Audio-Technica, \$16.95 list.

It's difficult to fathom the audience aimed at by this direct disk release, if repertoire be the consideration. For audiophiles, however, more interest is apparent, at least in part for its successful traversal of treacherous sonic waters. Side one consists of a medley joining a fragment of "Zarathustra" to "Tara's Theme" from "Gone With The Wind," a movement from Rodrigo's "Concierto de Aranjuez" and an excerpt from "Star Wars." On side two "Meditation" from "Thais" is bracketed somewhat awkwardly between the "Light Cavalry Overture" and the Prelude from "Die Meistersinger" All are well-

played and the sound is good. But real fascination begins in a perusal of the liner notes which describe in frank detail the lew joys and many sorrows of a direct-disk encounter with a symphony orchestra. That all technical hazards were overcome as well as the disk evidences is a tribute to the patience and skill of all concerned Perhaps a special vote of thanks is due ichiro Okuno, president of RVC, who is listed among the credits as supplying "crisis service."

#### WINDOW PANES-Karen Gibbs, Romar RPS-107701, distributed by Orion Marketing, \$12.95 list.

\* \* \*

As one of the first digital hybrids, recorded in tate 1977 with a conventional multitrack

recorder but mastered with the Soundstream digital unit, this is more a super-fi album. It is worth a careful listening for its refreshing folk appeal-a rarity in the audiophile repertoire. Gibbs traces her folk roots to the mid '60s, and the exceptionally "clean" sound credited to the digital mix-down (not recording) puts the lyrics in stark counterpoint to effective low key ar rangements. Unfortunately, there is too much sameness to most of the disk, with the artist letting loose only on several tracks on side two fogive a real taste of what excitement the album could have produced. A fine bit of echo delay on Fleetwood Mac's Christino MoVie's "Oh Daddy" and an appealing and lively country/bluegrass treatment of Gibbs' own "If You Say That You

Will Be Mine" are particularly effective. But the promise is evident in the grooves, and it is hoped that future product from Salt Lake City's Romar Productions will build on this initial base.

#### . . .

#### BY REQUEST-The Art Van Damme Quintet, Sonic Arts Laboratory Series 12, distributed by Sonic Arts, \$14.95 list.

Forms of traditional music that have recently been out of fashion may come back into the swing again, thanks to high technology's use in recordings like this one. Production of this jazz combo set makes exemplary use of stereo pickup and studio ambience, and the sound achieves a notable boost in transparency through the digital techniques. This is a digital

recording effort, the first submitted in that was mastered on one of the Sory man Our only concern is for the filtering out al frequencies that's obviously occurred because Sony's home Betaman or recorder was used. Even so, the freeton of jazz accordionist's piping sound the phone's uncanny presence, the full m tion of jazz electric guitar and drums and uncommon cleanness of the bats the stamp this disk with digital's revolutionary erties. Sessions actually were staged as a d disk bringing a lot of excitement to the plan with one of Van Damme's best solor over an low cushion of brushes and vibes in the m ard "Laura" (side one, cut four) Preset a minous blue vinyl, it's pretty standard law h the '50s that we're hearing again to the totime

Audiophile Recordings for review shall sent to Alan Penchansky, Chicago, and De Traiman/E riorowitz, New York, Earlier Int appear in issues of Oct. 7, 21; Nov. 4, 12, Inc. 2, 16; Jan. 3; Feb. 3, 17; March 10.

## AUDIOPHILE BID Chrome Line **Of Cassettes** By in Sync & Connoisseur By ALAN PENCHANSKY

CHICAGO - Distribution plans are being firmed for a new line of premium quality \$10.98 list classical prerecorded cassettes duplicated or chromium dioxide tape. In Sync Laboratories and Connoisseur Society recordings are debuting the new series this month with eight introductory titles. According to E. Alan Silver, head of Connoisseur Society, the new line will be offered through audio hardware channels and through the conventional record industry pipelines. Tapes are being licensed by In Sync from Silver's extensive catalog of classical records and through Silver from EMI. Second generation chromium dioxide tape is being used in the duplication process. Advent Corp. and California's Orion Records also issue prerecorded cassettes using the high output, low noise formulation. Second generation chromium dioxide tape-BASF Pro II and Dupont Crolyn II-is being used by the duplicator, Cassette Productions of Upper Saddle River, NJ, headed by Julius Konins. Advent Corp. and California's Orion Records also issue prerecorded cassettes using the high output, low noise chrome formulation. Silver is heading up the marketing effort from his New York headquarters. The tapes will bear both the In Sync and Connoisseur Society names. Distribution to stores specializing in audiophile recordings is sought, says Silver. According to the executive, special modified Dolby noise reduction equipment has been used to extend high frequency performance. Master tapes are being cut at 15 i.p.s. and duplicator masters are drawn immediately from the original master tapes, both in an effort to further enhance audio fidelity. According to Silver, a release schedule of eight titles per month will be maintained. In Sync and Connoisseur have a total of 32 titles already in production, he explains Heard in the debut issue are all four piano concertos of Rachmani-(Continued on page 77)



recorders have been unable to capture the full dynamic range and complex sonorities of this remarkable composition. Digital recording techniques are likewise put to a significant test in capturing the full impact of this performance. That this unique digital effort has succeeded will be immediately apparent with the opening notes. And the benefits of the digital process will persist to the final echo.

Briefly, this Telarc recording uses Dr. Thomas Stockham's Soundstream digital recording system which converts the original electronic signal from the recording console into a series of digital numbers...a new number every 1/50,000 of a second! Each of these "samples" uses a 16-bit binary code to describe the signal more precisely than

you can hear it. These numbers are stored on tape, with quartz-locked accuracy, then recalled later without loss to make the master disc recording.

While digital techniques lower distortion, increase signal-to-noise ratio, and eliminate speed problems which limit most recording quality, it is just the first step to an outstanding disc. Half-speed mastering and the finest of European pressing also contribute to the high standards this disc achieves.

This impressive technology does more than simply reveal the impressive performance of Robert Shaw and the Atlanta Symphony Orchestra and Chorus. Uninhibited by artificial

restrictions of dynamics, the interpretation of the Firebird Suite is memorable. Borodin's Prince Igor is no less spirited. Indeed, digital recording completely removes many of the longstanding barriers between musician and listener.

Sell the finest digital, direct-to-disc, and high technology recordings from Audio-Technica. Write today for complete catalog.



For your personal copy at the professional courtesy price of \$8.50, send your check and business card or letterhead requesting Telarc #DG-10039 to the address below.





## The Expanded Billboard 1979 TAPE/AUDIO/VIDEO Market Sourcebook

Billboard's information-packed and expanded 11th edition of the music industry's most definitive reference book on the entire Tape/Audio & Video marketplace ... with special concentration this year on video cassettes, video discs and audio-visual equipment.

The 1979 Sourcebook will feature an extensive equipment listing of video recorders and manufacturers, and all related video software services; duplicating, raw tape, packaging, distribution, libraries, etc.

Billboard's 1979 TAV Sourcebook contains the only comprehensive listing (the Who's Who) in these industries. Your advertising message will connect the reader's interest in your product to your sales success this coming year.

### The editorial content for Billboard's 1979 TAV Market Sourcebook, includes:

 The industry's most complete listing of Tape/Audio/Video equipment manufacturers and importers; sections on VTR manufacturers, suppliers, pre-recorded blank tape merchandisers and distributors.



 Videotape Libraries/Pre-recorded Tape: A separate section listing software duplicators/distributors of pre-recorded videotape.

- Audio and Videotape services (Design & Artwork, Packaging, Duplicating...)
- Audio and Videotape Supplies (Empty Reels, Raw Tape, Labeling...)
- 5. Audio and Videotape Store & Fixtures & Merchandising Aids (Manufacturers & Importers).

Complete bonus distribution: at the Chicago Summer CES, and at the 1979 Los Angeles AES.

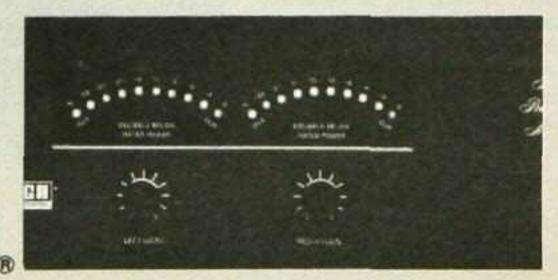
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Billboard

## **AES Convention** 72 **U.S. Offers New Technology At Europe AEs** display its eight-channel noise re-NEW YORK-The equipment

exhibits at what is expected to be the biggest European Audio Engineering Society convention are more expansive than ever, occupying all available display space and several floors of sound rooms at the headquarters Brussels Sheraton.

A record 120 firms are on hand with the latest in professional audio gear, with 20% from the U.S. and the remainder from Japan, Great Britain and the Continent.

Many U.S. firms will be introducing both new technology and products new to the European market.

# More Than 20% Of Record 120 Firms

 Multi-track Recorders: MCI will introduce the three inch, 32track recorder (JH-32) to the European market. The three-inch recorder features a microprocessor control of transport functions, a track width and spacing optimum for the wider tape format and a unique 20 i.p.s. tape speed claimed to improve performance over that of more conventional two-inch record-

Ampex will introduce several updates of the ATR-1000 series which

#### By IRWIN DIEHL

are more or less directed at the particular requirements of the European broadcaster. These include an editing/marking block capability, optionally built into the transport, and a cue amplifier option with built-in loudspeaker providing a sum of the tape tracks as an input.

A new Ampex hold-down mechanism has been developed permitting the standard CCIR tape pancake to be utilized on the ATR-100 deck.

Ampex will demonstrate its Time Code Synchronizer in conjunction with their multi-track recorder which features the European head/ track format with tracks slightly. wider than those standard in the U.S. Ampex' thrust at this convention is at the broadcast industry in Europe. More details on its new digital recording system, due for intensive field tests at studios in Europe, the U.S. and Japan, are anticipated (see separate story, this issue).

Signal Processing: Dbx Inc. will

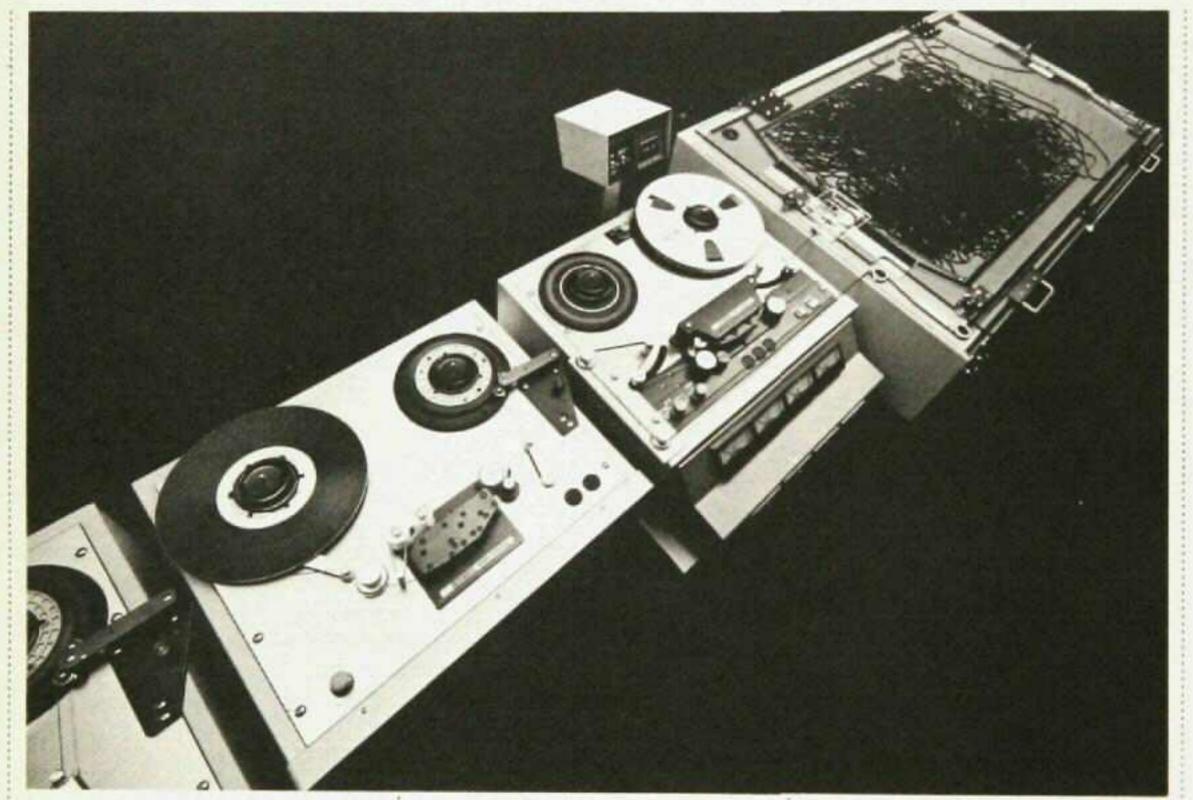
duction systems, Models 208 and RM-155 as well as the noise reduc tion decoder for broadcast playbad the Model 148. The Model 163 Over Easy compressor/limiter will also be on display. This unit features a me control adjustment of both compresion ratio and gain while the amount of compression is indicated by a not of LED indicators.

A relative newcomer to the indetry, Ursa Major, will demonstrate a digital delay/reverberation deve the Space Station, SST 282 The Space Station features an adjustation decay or RT60 of from 0 to 35 seonds, continuous. High and low frequency trims are provided to aid in simulation of various room abortion characteristics. Numerous from panel pushbuttons and controls permit a great deal of flexibility a adjusting the device for an assenment of reverberation effects.

A total of eight delay taps may be programmed by the pushbutum and mixed to create anything from the "hard" tape echo effect to a ven rich reverberation field equivalent to that of the concert hall. The Space Station uses a proprietary A/D cosversion technique of the PCM family. The design claims a distortion and quantizing noise figure of less than 1%, and an 80 dB dynamic range.

Ivie Electronics is introducing m IE-17A microprocessor-controlled acoustics analyzer for use with m IE-30A spectrum analyzer. Secon Inc. is bringing an entire new line that includes the SB-1 stereo balance box, LS-1 line level splitter, IB-1 input balancer, OB-1 output halancer and the MLD-1 microphone-line driver.

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Audiomatic Corp. will be representing the latest models of Electro-Sound high-speed tape duplicating systems. Apex on-casselle printers, Shape Symmetry & Sun automate cassette assembly/packaging equipment, Grandy ferrite record/platback heads and Audio Matrix record production equipment. In the Gotham Export Corp. display are the Inovonics 500 spectrum analyzer, the UREI model 567 pa. processing unit and the Lexicon Prime Time digital delay processor.

 Speakers/Accessories/Tape Duplicating: Among other U.S. firms with new introductions for the European market are JBL Sound with two new studio monitors, the 4313 three-way control unit and the 4301E with a 10-watt amplifier built into the 4301 broadcast monitor Shure Bros, will bow its new model SM81 cardioid condenser mike for use in a wide environmental range. and Stanton Magnetics will have its new 680-SL disco cartridge with its Stereohedron stylus tip.

Infonics will repeat its innovative in-cassette tape duplication demo from the New York AES last November, using premium ferric, chrome and the new 3M Metafine metal-particle formulations. W.H. Brady Co. will have its full line of professional splicing and sensing tapes, including new items for use in computer applications.

· Consoles: Numerous British and European console manufacturers will be exhibiting in addition to Quad Eight, MCI and Harrison of the U.S.

Harrison introduces at Brussels for the first time anywhere its new programmable live performance console, ALIVE. The first production model of the ALIVE system will be delivered to a U.S. buyer and features, in general, an adaptation of the recording studio console to a live (Continued on page 74)

## AES Convention American Pro Audio Companies Find Export Mart Grows

#### Continued from page 68

onal audio firms will be on hand in russels this week beginning Tuesay (13) as the 62nd Audio Engieering Society convention begins. he four-day equipment expo ends riday (16).

According to Lutz Meyer of Fort auderdale, Fla.-based MCI, akers of professional recording insoles and tape recorders, "Our les in international markets have een increasing steadily for the past re years."

Meyer contends that as much as 39 of the firm's business is now inrnational with a substantial poron of that concentrated in Europe. "That's due," says Meyer, "not ily from recording studio expanon in many overseas markets but om what I believe has become a ineral acceptance by the worldide recording studio community of ar equipment. People are finding iat it's good equipment and that it orks.

"There's a time lag in certain orldwide markets," Lutz contines. "For example, Taiwan is not on par with what's happening in the IS. or English recording studio tarkets but eventually it will get tere."

MCI has exclusive representatives a various world markets representog its line.

Bill Fowler, president of Anateim, Calif, based Altec, makers of professional sound reinforcement ind related equipment, indicates hat export sales for the firm are near he 30% range and growing.

"We've become more conscious of he international market," says Fower," and are concentrating on it. Obiously those various markets are secoming more sophisticated and we want to be able to respond to heir needs." Jim Camacho, international sales and marketing director for Newton, Mass.-headquartered dbx, Inc., nakers of professional noise reducion equipment claims international nusiness has been "excellent." Camacho indicates that business has been up nearly 50% in the international arena for the firm. "I think the key in the international market," comments the dbx executive, "is the ability to look individually at each market and determine its needs. France, for example, does not have the same type of distribution as Spain and Spain does not have the same type of distribution as the Middle East. You have to both key in on individual markets and have been attentive to distributor's needs in those markets as well." dbx has been making a big impact in Europe, according to Camacho, who indicates that practically every major studio in the U.K. is dbx equipped. "England, France, Australia and Canada have been strong," he adds, "and there's been a nice influx in the Middle East." The firm has 21 pro distributors and a requirement for each distributor, he indicates, is that they be a warranty/service station as well. "That's also a key," he concludes. "And obviously many of these markets are undergoing their own growth and expansion and that's a factor in our increased business." "Ampex magnetic tape products." according to Jerry Gunnarson, marketing support manager for the firm with responsibility for magnetic tape products internationally, "have been doing very well overseas. Grand Master mastering tape has been strong in Europe, Africa and the Middle East."

tape sales in the European. African and Middle Eastern sectors will be in excess of \$2½ million this year with annual growth in the 20%-25% neighborhood.

"I think we have been able to in-

crease our market share in those areas although manufacturers like 3M, BASF and Agfa are strong there as well."

Ampex maintains main headquarters in England with central storage area and has regional offices and storage centers in such territories as France, Sweden, Italy, Switzerland, Belgium and elsewhere.

"Just about half of our total sales," maintains John Eargle, vice president of product development at JBL, Inc., "is in the export area. That includes hi fi as well as pro equipment.

"The professional growth," he (Continued on page 77)

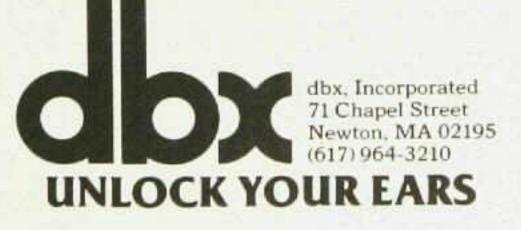
## Strawberry Recording Studios South enjoys 32 channels of noise-free recording with dbx.

Eric Stewart and Graham Gouldman of 10cc, owners of Strawberry Recording Studios South, in their control room, Dorking, Surrey, England.



Gunnarson indicates mastering





## **AES Convention**

## **New Technology For Euro AES**

#### Continued from page 72

performance application. The 32 (VCA fader) inputs and eight subgroups are each programmable. Adaptation of the Harrison Autoset automation package to ALIVE permits pre-programming of presets during rehearsal which may be executed on cue or command during the actual performance. Other features of ALIVE are three-band variable equalizers, subgroup matrixing and the Harrison transformerless microphone preamps

Of equal importance is the development by Harrison of a high technology film dubbing board exhibited at this convention. The board design was researched extensively in the Los Angeles film industry with this first production model to be delivered in spring to the Walt Disney Studios in Burbank. Specifically, the board was designed to facilitate the high-budget Disney production "Black Hole," a film of the Star Wars gender.

The board was not designed for

scoring but only for use in the dubbing portion of the production. The 48-input, 21-foot configuration was designed for a four-man operating crew. The high-technology aspect of the design is the 8085 microprocessor employed on each input to control mixer functions. Seven segment displays indicate status on each input, and each input is provided with a full diagnostic routine to determine an input's propriety, if necessary.

Other exhibiting U.S. firms include Aphex Systems, Audio Marketing, Auditronics, Dolby Laboratories, Ferrofluidics Corp., Klipsch & Assoc. Recortec International and L.J. Scully.



Tom Arntz, most recently with the Midland International Caravan division, has joined Lectro Sales Co., Brighton, Mich., as manager of consumer product sales, according to Richard Greif

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## SOUND TECHNOLOGY EMPHASIS Altec Intros Mantaray Monitors

LOS ANGELES-Altec is introducing a series of new studio products at the AES convention in Los Angeles in May including studio monitors which incorporate its recently designed Mantaray horn system.

The move is reflective of the firm's now greater emphasis on sound technology and products for both professional and consumer audio products, according to William Fowler, president, and Robert Trabue Davis, vice president, professional market development.

The Anaheim, Calif-based firm with additional manufacturing in Oklahoma City develops, manufactures and markets sound products consisting of industrial/professional sound equipment, commercial sound equipment, home hi fi speakers, intercommunications systems and related products.

With four basic channels of distribution in the U.S. industrial/pro sound consists of a line of sound reinforcement and pro sound components sold under the Altec and Altee Lansing labels with applications to auditoriums, recording studios, motion picture theatres and related markets.

 Sound reinforcement and professional sound components include a line of microphones, mixers, amplifiers, limiters, compressors, equalizers, filters and related control and accessory equipment.

 Commercial sound and public address equipment consists of loudspeakers, drivers and horns and microphones sold under the University Sound label with additional applications to auditoriums, stadiums and related markets. A line of consumer hi fi audio is sold under the Altec and Altec Lansing labels with products including preamplifiers and biamplifiers. speaker systems and equipment cabinets and components. · Musical sound equipment consists of musical sound systems and musical instrument speakers sold under the Altec and Altec Lansing labels and are portable systems comprised of microphones, mixing consoles, amplifiers and powered and unpowered speakers systems with applications to professional musicians. With a high degree of vertical integration, Altec's Anaheim complex consists of 165,000 square feet, while the Oklahoma City facility, which includes extensive wood working capability, is 145,000 square feet. Altec employs almost 1,000 persons. According to Fowler, the firm's net income for fiscal 1978 was \$515,000 which compared to a loss of \$411,000 in 1977. Net sales for fiscal 1978 were \$36,877,000 compared with net sales for \$34,224,000 for fiscal 1977 Fowler is predicting growth in the coming year to be in the 10% to 20% neighborhood, due in part to the expanding pro and semi-pro audio markets as well as a continued push in the overseas market. Exports are nearly 30% of the company's sales. In 1978, Altee completed a reorganization, mandated by the board of directors, which saw the sale of its traffic control and telephone product lines to concentrate more fully on sound products. Fowler points to the Mantaray horn, a constant directivity horn; the Tangerine phase radial phase plug. which the firm claims climinates the problem of high frequency loss found in conventional phase plugs, and incremental power amplifiers as

By JIM McCULLAUGH



Billboard photo by Ampex New Entry: Ampex DTR-100 1-inch digital tape recording system is one of five units to be evaluated in studios around the world starting this spring.

significant technological developments for Altec in 1978.

"One interesting phenomenon," Davis points out, "is that these types of technical breakthroughs can cross from the professional to the consumer end or vice versa which is what is happening with the Mantaray."

With original applications to pro-

fessional sound reinforcement m tems, the firm introduced a speaker with Mantaray at the recent Winter CES in Las Vegas, model 14, ai e expansion of its home high fidelin line. That speaker also featured in other new device called an auto matic power control which conisuously monitors the power deiverd to the system and automatically or rects and overloads.

The Mantaray horn, according to the firm, eliminates beaming of a narrowing of dispersion at higher frequencies, a common problem with speaker systems.

In addition to crossing over to if consumer product, a speaker for the musical sound equipment matin incorporating the Mantaray was n troduced at the recent NAMMon model 934.

In a related move, designed a demonstrate the relationship be tween the firm's home high fidely speakers and its professional gude monitors. Alter has produced an audio/visual presentation linking the two product lines together.

The presentation was recorded a A&M Studios and followed the recording process with singer Lan Hall, producer Herb Alpert and m gineer Don Hahn A&M uulizes Altec 604s as studio monitors in ther studios.

The audio/visual presentation will be shown at future trade shows and may be shown to consumers at a later date.

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## 75 **AES** Convention **Wigital Audio & China Sharing European AES Spotlight**

#### ontinued from page 68

lio/audio technology operations, president-elect of AES. As the record company operation to uire the commercial Sony PCM-0 digital machine, Burkowitz rets that Polygram has scheduled ariety of sessions to be paralelled digital during 1979, including ious size jazz and classical

The results will supplement lab k we feel is still necessary to ce physical achievements suit-: for regular operations. We want ee the new medium exceed certhresholds of quality, reliability functionality before we could ik of getting it out of lab," he em-SIZES.

Exchangeability, meaning harnization or standardization of estial data of professional systems, become another major argunt once the medium is to leave the " Burkowitz says.

fis views came before British cca's unveiling of its own inuse digital recording and editing tem used to capture the Vienna ilharmonic for a two-LP package it is the first major label digital rese, on Decca in the U.K. and Lonn in the U.S. (Billboard, March

Also reported in rapid-fire seence have been the Stephen Stills t session for CBS on the first 3M stem installed at the Record Plant Los Angeles, though Stills is remented unsatisfied with the results d will not approve what would ve been the first "digital single." iat honor apparently will go to Jutilus Records in Los Angeles tich is releasing a 7-inch 45 taken om a forthcoming Kingston Trio <sup>2</sup> mastered with the Soundstream

disc"-its 45-inch-diameter mini disk system.

A total of 42 papers will be presented in six sessions, and a record 118 exhibiting companies

from 16 countries are attending, according to convention chairman Herman Wilms (see separate story, this issue). RTB Broadcasting planned to record a military band

radio concert Wednesday (14) and have a disk ready for the awards banquet the following night.

Technical visits for attendees included trips to BRT-Broadcasting House, Studio Kathy and Studio Morgan: the new acoustical labs of the Univ. of Liege, and workshops of a clavichord maker and organ builder.



stem.

While both deny any "race" as ch, RCA and CBS are making eir initial commercial embrace of gital audio. RCA is firming dates ext month to record the Phila-lphia Orchestra and Eugene Orandy with a Soundstream maline, and used the Sony equipment ith a new editing component for Pallas Symphony sessions recently. BS is working to secure 3M equipsent to record the New York Philarmonic with Zubin Mehta conucting, also in April.

In addition to the Stockham presntation, the Brussels AES has a losing day session on "Digital In ound Technology," featuring reorts on Sony's long-play (21/2-houride) digital audio disk system, Jaan Victor's AHD digital disk techology, and the Philips "compact

## Videograms de France' Venture Is Liquidated

PARIS-Videograms de France. et up in 1971 to produce programs or television and the new home ideo mart, originally owned by DRTF, the radio and television conslomerate and the Rachette library. las been put into liquidation.

Other capital was fed in during 1974 and it was agreed that videograms would be produced by the official French ORTF company, which existed to produce and supply movies for television. But when the government decided later that the monopolistic ORTF should withdraw and be replaced by three sepasate companies, troubles started.

Shareholders were unhappy and wanted ORTF to prospect the whole market. Though turnover was fairly impressive it became clear that the company could not continue under existing conditions.

## Tape/Audio/Video Sam Goody Confab: Audio Update

Continued from page 68

consumer line based on the studio monitor technology moves away from the "artificial" low end of the original lines. And Jensen's Sandy

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Schroder and Peter Fredrickson went through the full LS home speaker line and the new car speaker entries.

 Electronics-Aiwa's Roger Grano and Rudy Kroupa previewed the first metal-particle cassette deck expected to reach the U.S. market this month-the AD-6700 at \$750 list. Mike Grandy and Steve Golub of Technics put on what virtually all agreed was the most effective slide presentation of a full product line available in the industry, with one focus on the new Micro Series of components Toshiba rep Dick Goldberg also brought along that firm's Micro components, first to be previewed in the U.S. at the October 1978 New York Hi Fi Show, and highlighted the firm's "high-tech" line of digital synthesized receivers. Pioneer reps Rick Wells, Alan Alper and Lance Binz combined efforts to introduce the firm's Audio Sales Manual as an aid to more effective selling, and confirmed that the company's mini components-a step up from the micros-and videodisk player would be available here by 1980.

SAE's Andy McKinney and rep Ron Meyerowitz followed up a slide show on factory operations to focus on the new SAE Two line of "valuepriced" components and the budgetpriced 180 parametric equalizer that rounds out the line. New units in the display include the 3200 FM digital tuner and 4200 speaker switching system. ADC's professional products group, with the firm's John Gennaro and Bob Schindheim, and reps Mor-

ley Kahn and Jason Pollack, had two new equalizers on hand, the Sound Shaper 110 and Sound Shaper Two. The Dual (United Audio) trio of Ed Grossman, Murray Rosenberg and Jay Schwab focused on the firm's commitment to turntable technology in getting the most out of the new audiophile disks, and changer innovations as well, in addition to bringing along the new 809 and 819 auto-reverse cassette decks complementing the model 939.

B.I.C. reps Marty Fine and Jeff Carduner demonstrated how to sell the firm's audio products, now fully engineered in Westbury, N.Y., headquarters. With the firm's first metalcapable cassette deck-a two-speed model-perhaps here by June, the focus here was on the new \$199.95 list 916MP turntable, a microprocessor-controlled digital-drive unit. For Harman-Kardon, former Goody audio buyer Dick Aquilina, plus reps Steve Well and Leon Kuby, had the firm's new in-store product line display: "Why Does H-K Sound Better?," and covered the basic H-K approach of positioning its product line at the quality end of the spectrum.

 Accessories-Discwasher's Dr. Bruce Maier proved again he can compress a two-hour pitch for effective accessory selling into less than a half-hour without missing a beat as he emphasized that record care is a prime way for a salesperson to impress a customer with his knowledge. Focusing on the importance of good program material for demonstrations, the firm made extremely effective use of booth demos of its own and distributed audiophile disks, heard over its headphones.



Billboard photo by Stephen Tran

AUDIOPHILE DEMO-Discwasher chief Dr. Bruce Maier is flanked by I firm's Jim Hall, right, and New York metro area rep Jeff Cardune. Tre testing headphones and imported Denon turntable distributed by the firm t demos off top audiophile disks produced by Discwasher and distributed bels, during the recent Sam Goody audio convention at the Playboy Report McAfee, N.J.

## Sound Waves Synclavier Extols Schillinger System

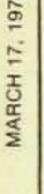
#### By IRWIN DIEHL

NEW YORK-At the 60th AES Convention in Los Angeles last May, one of the most fascinating paper/demonstrations was that of New England Digital's Cameron Jones. An excerpt from the abstract of Jones' paper states: "The current compositional limitation, therefore,

is the bandwidth, or data rate of the channel from the composer's thought processes into the dime computer."

What this seems to mean in one text with Jones' paper is that here ware is not lacking to produce (Continued on page 78





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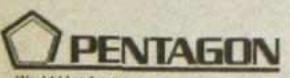
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Pickering's Joe Greco used an extremely effective slide presentation to show the more stringent demands put on cartridges by "groove cuts" of direct-cut and other audiophile disks, noting the good points of competitive products as well. Micro Acoustic's Arnie Schwartz and Jack Smith demonstrated effective use of the JB-2 cartridge analyzer with stercoscope for in-store clinics, with more promotion planned in 1979, and ADC highlighted its full cartridge line, focusing on new developments, and promotional programs for dealers, Russ Wells of Koss covered headphone technology and in-store displays.

 Blank Tape-TDK's Mark Israel and rep Bob Miller capsuled the firm's progress in such key areas as videocassettes, microcassettes and tape care accessories, offering the hit of the show to all salespeople-the firm's \$33.95 list "Cassette Survival Kit" as a companion sales to every deck purchase. Maxell's Warren Mann, aided by reps Mike Berish and Jeff Holt, was equally effective with his in-store Tape Clinic setup, demonstrating comparative qualities of premium tapes, after a seminar presentation on the firm's "quality" image.

BASF reps Stan Bower and Terry O'Kelly focused on the full range of dealer promos, noting a special Goody package was in the works, and provided a "Gift Pack" with Professional I C-60 and a Tape Log. for each attendee. For Ampex, Jack Becker and reps John Knapp and George Armes focused on technology, including studio mastering and digital products, in noting the effective crossover image for the consumer line, which just added the high-bias Grand Master II product.





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## Pose One Europe Video Royalty Rate

#### Continued from page 18

ideo cassettes. Peter Morley dwelt in his EMI-backed recording of a king's College service, which he decribed as the first production speifically for the videogram market. The claim might well be disputed by uch as VCL, another U.K. firm, thich has already recorded, for exmple, Paco de Lucia in concert.

There was an implicit call for tandardization, most urgently in he videodisk field, since it is a prereorded medium. Nobody is keen to nanufacture in multiple formats: laer-read Philips disks, audio-style iony, JVC, RCA and so on.

There is a feeling that cost may lestine the laser-read disk primarily or institutional markets, and some observers suggest the competitive consumer price of the Philips videolisk machine is only possible thru subsidy, though it should be stressed his speculation is unsubstantiated.

Reviewing progress on the copynight front, Robert Montgomery told the conference the Mechanical Copyright Protection Society had been talking to videogram producers since late last year, and had helped them set up a negotiating committee. There are already around 420 prerecorded programs on the U.S. market, and the society's policy was to take a positive approach: not

repressing the market by preventing the sale of software, but allowing producers to go ahead, with the caveat that they would be liable to retroactive royalty payments when these were fixed.

The day following the conference,

tiating stance of the unions involved, principally in Britain the Musicians' Union, the Writers' Guild, actors' union Equity, and ACTT, the Assn. of Cinematograph, Television and Allied Technicians.

Broadcasting authorities such as the BBC and independent tv company Thames Televsion are known to be more than anxious to begin marketing the great wealth of program material at their disposal, but have so far been unable to clinch agreements with the unions, which, according to rumor, have suggested royalty rates as high as 33%%.

Similarly, national press reports have recently dwelt on Philips' attempts to secure union cooperation in introducing the videodisk to Britain, which have likewise foundered on the disparity between what the two sides regard as a reasonable royalty rate.

## Tope/Audio/Video Monarch Video Has Artist Tapes

#### Continued from page 43

of the strongest selling points for Capitol's video program.

"Live is best," he says. "There's a special excitement that can only be generated by a paying audience and an artist working to reach that audience. It's a chemistry between artist and observer."

Dell-Amico also maintains that most rock performers don't like performing on a soundstage or working with producers and technical personnel who are not "into the music" as the staff at the Capitol is.

"The most hard rock-oriented they are the more they don't like the union clock, the million watts of white light pointed at them, and they're uncomfortable with the concept and technique of lip-synching." he adds.

"We moved gradually from black and white projections to black and white tapings to color tapings and now to broadcast quality color," he says, "and we grew into it as a concert production company. We learned first how to shoot rock music without interfering with a performance. Instead of forcing the music to conform to the needs of video, we worked it the other way around."

Although Monarch has its own video equipment, ranging from two Kaalart projectors and 20-foot screen hung from the ceiling over the stage to Sony tape recorders and cameras, Dell'Amico prefers renting the more costly, sophisticated color cameras used on the high-end shoots.

"Low light levels are critical to our needs so we prefer to shop around and get the most sensitive and up-todate cameras," he notes. "We rent because that enables us to keep up with changes in technology."

Dell'Amico employs Ikegami, Furnesh, Thompson and CEI cameras at various times and uses oneinch type C video tape which he maintains is as good as quad tape, the broadcast standard. He employs five cameras and edits on the spot, with one camera reserved for wide angle shots that's hooked up to a separate tape recorder "just in case something goes wrong."

"We call it 'hot cutting' and it in-

volves talking to five cameras, just like any 'live' shoot," he explains. "You have to remember that our crew has been doing this sort of thing in black and white for four years and they know all the moves. They know when someone is gonna solo or take a walk. They're rock'n'roll experts so it's not that big a deal. We just do it."

The Capitol crew has gone so far as to build cubbyholes or special enclosures to keep cameras from getting in the way of performances. Dell'Amico also believes that having the group perform two shows in one night improves the chances of getting a high quality tape.

Costs for a broadcast quality video tape range from \$12,000 to \$15,000 for an entire evening's shoot. A band can have a simple black and white, low-band version of its performance for as little as \$400, and the Capitol crew can also supply low-band color suitable for tv spots or in-store and other promotional uses for approximately \$4,000.

# State-of-the-art duplicating for the 1980's arrives in 1979 from Electro Sound:

the society hosted a meeting with its major European counterparts, aiming to thrash out some of the considerable difficulties surrounding videogram copyright.

Some kind of sliding royalty scale seems probable, to take account of the varying musical content of different programs. Possible range might be between 2% to 10% of retail price, though at this stage the figures are purely speculative.

The possibility of a common European royalty rate only arises because of the different light in which video rights are regarded on the Continent and in the U.K. There they are treated as mechanicals, i.e. record rights, which are negotiable, unlike Britain, where they are fixed at 6%%. Fortunately, videogram rights in the U.K. are treated not as record rights, however, but as film synchronization rights, which are themselves negotiable.

The major stumbling block at the moment comes from the tough nego-

## **Audiophile Bid**

Continued from page 70

noff on four cassettes. Performances are by the French pianist Jean-Philippe Collard with the Orchestra of Toulousa. Organ music of Liszt performed by Lionel Rogg, Chopin piano music played by Ivan Moravec and Roussel's "Psalm 80" and "Bacchus And Ariadne" Suite also appear in the premier line-up.

## **Export Sales Grow**

Continued from page 73
adds, "is many European markets
are behind us in the sense that they
are catching up with us in the areas

of sound reinforcement, for example. Consequently we are seeing growth in many of those markets." the all-new 8000 Series tape duplicating systems and new advanced automation for the ECL cassette loader

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## Sound Business



DIGITAL TALK—Herb Alpert, co-chairman of A&M Records, left, is attentive as he gets a technical explanation of 3M's new digital recording and mastering system from the firm's John McCracken, manager of professional recorders, Mincom Division. The new technology was recently installed at A&M Studios in Hollywood.

## Montreal's Filtroson Mobile Studio Seen As Near Perfect Model Set-Up

#### By DAVID FARRELL

MONTREAL – The Filtroson mobile studio here, in operation for 18 months, is a solid example of the vitality and sophistication of Montreal's recording industry. It is also considered to be one of the definitive state-of-the art studios on the continent, mobile or otherwise.

Owner Guy Charboneau, 32, started off in the audio business with a high-end audio salon in the city and bought his first mobile 16-track recorder in 1975. Doing a variety of film and television work, "I figured that if I was to last in this competitive business, I had to offer clients something a bit different, perhaps something unique." Chart groups such as Klaatu, lan Thomas and Rush have used Le Mobile for mixdowns and videotapings, another feature the studio on wheels has to offer its clients. A recent Place des Nations concert series by Nanette Workman was videotaped using Filtroson equipment.

Other features aboard include remote buttons for all equipment from the board, a new A800 Studer professional multichannel 14-inch tape recorder (the first studio on the continent to have installed reportedly) and an EMT 250 digital echo unit. Perhaps most unique of all equipment offered are the six full-back units, which Charboneau designed for discriminating clients. The full-back units allow musicians recording from a stage to have individual monitor mixes, whereas in most live recording situations the players must accept monitor feeds with as many as three instruments mixed in. Basic cost on a live recording, using one tape machine, is \$2,200 or \$2,700 for two tape machines, exclusive of an engineer. Traveling costs are set at eight cents/mile, plus driver and Charboneau's fee which is variable. Basic studio rates run \$1,050 a day to a discounted \$9507 day for seven day block rentals. All figures cited are in Canadian funds, but remain constant on U.S. soil. Recent projects involving Le Mobile have included Canada Jam, recording the Winnipeg Symphony Orchestra at Carnegie Hall, and mixdown work for the network televised Canadian Juno Awards show on March 21. Charboneau says he is now considering ordering a twotrack digital unit and wants to pursue U.S. leads for the truck as much as possible. "I've got some \$500,000 invested in the Filtroson and no matter how busy I am in Canada, the work here is limiting. I badly want to make a mark in the U.S. to see what producers think about its performance as a studio down there," he confides.

## 'Gizmotron' Guitar Unit Into Stores

LOS ANGELES—The Gizmotron, a device which attaches to an electric guitar enabling it to reproduce orchestral string sounds, is now available, according to its inventors Lol Creme and Kevin Godley, exmembers of the group 10cc.

The device was demonstrated at the recent National Assn. of Music Merchants trade show in January which took place at the Disneyland Hotel in suburban Anaheim.

Cost of the unit is \$250 and it is being manufactured in New Jersey by Gizmo, Inc.

Initial distribution will be through music instrument stores in the U.S.

The device was eight years in the development stage, according to Creme with a number of prototypes built before the commercial product became available.

The device was used on Creme and Godley's recent "L" album on Polydor.

The duo is also building a new recording studio in England.

Known for their complex studio productions, both Godley and Creme indicate they may develop and market more sound enhancing devices in the future if the situation warrants it.



## L.A. Village Recorder Offering Maintenance

LOS ANGELES-The Village Recorder here, in addition to opening up a new research and development department (Billboard, Feb. 24, 1979), is also opening up a maintenance service for other recording studios here, according to Dick LaPalm, studio vice president.

Set to begin next May, the around-the-clock maintenance service will draw on the technical skills of the eight-member Village maintenance staff, adds LaPalm, Later on, the Village will also offer equipment for rental.

According to Ken Klinger, with the Village for seven years in a technical capacity and heading up the r&d wing, the new research and development department will not be attempting to develop equipment that's already standard in professional recording.

The type of equipment offered will be audio enhancing devices and related gear to develop the studio recording process even further. Klinger points out, An initial product is a frequency counter.

Manufacture of this type of equipment will be farmed out with marketing to come later

LaPalm also highlights the fact that these new products should have applications in all phases of professional audio such as broadcast.

These new projects, according to LaPalm, are reflective of growth areas the Village Recorder sees for the future.

Gary Starf was recently promoted to studio manager from chief technician while Susan Koontz has joined the company as administrative assistant to LaPalm and Ed Mathews, head of finance.

The Village Recorder, celebrating 10 years as a recording studio in Los Angeles, has a staff now of 30 persons and recently opened its state of the art. "Super" studio D, where Fleetwood Mac is working on a double album scheduled for summer release on Warner Bros. Records.

Second and the second second



#### Continued from page 76

large variety of rhythms, tonal colors and combinations of elements required by the composer. The limitation is the resource of compositional material which must be provided by the composer to program and otherother art form for that matter) costitutes what may be called Schillinger's serial technique.

Schillinger's system, which is not limited to electronic or atonal composition, is alive and well among the ranks of contemporary artists. One of the few extant Schillinger theorists employing the technique today is Bob Bianco, a jazz planist, whitr and teacher who has coached numerous contemporary recording atists out of his home in Elmhurst. New York.

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BILLBOARD

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In August 1977, Charboneau purchased the shell of his latest mobile, "Le Mobile," bringing in acoustic technician Serge Melancon to blueprint acoustic dynamics for wall angles, speaker angles "right on down to the weight of the carpet on the floor."

Le Mobile is more than a mobile recording truck, the owner says, pointing to the battery of equipment installed comfortably into the spacious interior. Basic features of the professional recording studio include a 24-track Studer board and three two-track Revox machines, sunk JBL speakers and a Teac CL cassette machine. The truck has a host of other "special" features, however.

Charboneau's grand design for La Mobile is that it be more than just a remote truck for taping live concerts. In fact, as it stands today it is a fullline recording studio that can be used by musicians who want to record at home, on the stage or, in the case of ensembles, in fields.



#### **New Denver Studio**

DENVER American Music Enterprises has opened a new 8-track recording studio here complete with rehearsal facilities.

Initial artists scheduling sessions in the new facility include Tom Slick, Greas Lightning, Big City Band, Shadow and Pocketful and the Wumblies.

Serving as chief engineer is Loren Spotts.

LOS ANGELES-Mike Chapman producing Nick Gilder for Chrysalis at MCA/Whitney, Peter Coleman engineering, assisted by Doug Schwartz.

Terrence Boylan mixing a new Elektra/Asylum album at Westlake Ray Ruff producing a Pia Zadora album for Warner/Curb at Heritage, Jerry Hall engineering. Dick Hieronymus arranging

Devonshire activity sees Jerry Peters producing Ronnie Foster for Columbia. Peter Granite engineering. Denny Diante producing projects with RCA's Sylvie Vartan and Windsong's Maxine Nightingale, Ron Malo behind the board. Randy Meisner working on his second Elektra/Asylum LP with Jerry Hudgins co producing and engineering, and Bob Morgan producing rhythm tracks for a new Bobby Vinton album.

James Purdie mixing Chuck Brown & The Soul Searchers at Love n' Comfort, Clay McMurray at the board. Michael Nesmith cutting a new Pacific Arts album at Sound Castle.... Frank Day producing Helen Reddy for Capitol at Conway, Buddy Brundo engineering Harvey Fuqua also in mixing Sylvester for Fantasy, Brundo at the board

#### \* \* \*

Jerry Gross producing the Dovells at Veritable Recording Co., Ardmore, Pa., Joe McSorley engineering

Steve Miller cutting tracks for a new Capitol LP at Seattle's Kaye-Smith, Miller producing with Jim Gaines engineering Also there. Win Kotz putting final production and engineering touches on Frankfin Micare's upcoming CBS LP.

Corky Stasiak and Dennis Ferrante co-producing Trigger for Casablanca at New York's Electric Lady, Also there is Joni Mitchell who is continuing to record a jazz flavored LP for Elektra/Asylum, Henry Lewy producing.

Isaac Hayes cutting tracks for a new LP at North Star, Boulder, Colo., Mark Harman engineering. Dan Fogelberg also there overdubbing for a new LP. Marty Lewis handling engineering chores.

Johnnie Mac Matthews producing the ADC Band for Atlantic at Cloud Born Productions, Grosse Pointe, Mich., Ken Sands and Russell Palazzolo engineering.

Tony Reale producing Nantucket for Epic at Bee Jay, Orlando, Fla., Bill Vermillion engineering. Al Nalli also producing Black Foot there for Atco, Henry Weck and Andy diGanahl behind the console. wise control the synthesizer.

The New England instrument, the Synclavier, being a computer-controlled instrument, is most versatile. It allows adjustment of pitch without affecting rhythm of vice versa, storing in the electronic memory of the instrument a large number of melodic lines which may be "played back" with or without the instrument's real-time keyboard output, and most importantly controlling by digital computer these and other parameters of the instrument.

Realization of just such an allelectronic instrument allowing maximum flexibility in terms of rhythmic structure, pitch scales, timbre, and even time unit manipulation was a prediction and dream exhorted by Joseph Schillinger as early as 1918.

Schillinger, a collaborator with Leon Theremin, one of the earliest pioneers of electronic music instruments, devised a complete and integrated system of composition, which was somewhat in vogue during the '30s and '40s, but since largely overlooked.

His students included such as George Gershwin and Oscar Levant, and among big band leaders of that era who reportedly made use of his system were Benny Goodman, Glenn Miller and Tommy Dorsey.

The Schillinger system allows every parameter (rhythm, melody, harmony, dynamics etc.) to be controlled in the composing process. His is a general method applicable to all idioms permitting logical and/or esthetically natural selection of compositional elements.

The basis of the system is Schillinger's theory of rhythm—a theory of pattern making in general. These patterns can be expressed in number series and the application of these series to the various parameters of the musical composition (or any Among these have been Eddy Palmieri, winner of three Grammy Awards for his instrumental innovations in the Latin field. Other leading artists coached or tutored by Bianco in the Schillinger system have been Michael Brecker of the Brecker Brothers and both singen and vocal arrangers of the Manhattan Transfer group.

Unlike other systems, the Schillinger system seems to apply equally well to all forms and styles whether classical, jazz, pop or electronic. Perhaps one day the Schillinger system of composition will attain a degree of acceptance that might relieve the composer from his present day constraint of "divine inspiration."

## Producers Seminar Will Be May 16-18

NASHVILLE-The second annual Records and Producers Seminar, hosted by the Muscle Shoals Music Assn., is slated for May 16-18 at the Joe Wheeler State Park near Muscle Shoals, Ala.

Top recording executives are expected to participate in speaker and panel programs planned for the three-day gathering, which, last year, drew registrants and participants from across the U.S. as well as the European continent.

Entertainment, featuring Raintree County, Wild Cherry and Dr. Hook, and sports activities also are planned.

Registration for members is \$25 and \$50 for non-members. Date of Issue: 5/26/79 Advertising Deadline: 4/27/79

Billboard's

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- California on Wheels—the mobile studio, its early years to the current "late model" line up.
- 5. Studio Engineers --- their evolution from obscurity, the engineer-producer team.
- The Creative Community—the vocal groups, the session players, talent service and resources.

- The Finishing Touch how an album recorded in Florida gets finished in California. The how and why.
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### ATLANTA

- **Dia Rest** HE'S THE CREATEST DANCER/WE ARE FAMILY-Sister Setgy-Cotilium (i.P/17-inch)
- 2 00 18 THIRE I'M SEXT-Rod Stewart-Warner Bros. (12-inch)
- KEEP ON DANCIN'/DO IT AT THE DESCO-Gary's Cang-SAM/Columbia (12-inch)
- 4 ULTIMATE LP-all cuts-Ultimate-Catabianca (LP)
- ENOCE ON WOOD-Amit Stewart-Arinta (12 inch) 3
- 6 LET THE MUSIC PLAT-all cuts-Arpeggio-Polydor (U.)
- 7 DANCE/POINCIANA-Paradian Express-Fantasy (12) inch)
- AT MIDNIGHT/SATURDAY NIGHT-T-Connection-TK (LP/12-mth)
- HAVEN'T STOPPED DANCIN' YET-Gonzalez-Capitol 11.93
- 10 I GOT MY MIND MADE UP-Instant Funk-Salsoul (12-inch)
- FIRE RIGHT DANCE-all cuta-Peter lacques Band-11 Preiude (LP)
- 12 (EVERYBOOT) GET DARCH"-Bombers-West End 112 inch)
- 13 FLY AMAY-all cuts-Voyage-Martin (LF)
- TRACEDY-See Gres-RSD (12 inch) 14.
- DANCE TO DANCE/DANCER-Gine Soccio-Warner 15 BREL (LP)

### BALT./WASHINGTON

- The Parts 1 DO TA THINK I'M SEXT-Rod Stewart-Warner Bros. (12-mch)
- 2 I GOT WY MIND MADE UP-Instant Funk-Saturd (12-lech)
- KEEP ON DANCIN'/DO IT AT THE DISCO-Gam's . Gang-SAM/Columbia (12-mch)
- THERE BUT FOR THE GRACE OF GOD GO 1-4 Machine-Hologram RCA (12-mch)
- 5 (EVENTIOOT) GET DANCIN'-Bombers-West End (12 men 1
- FILE NIGHT DANCE-all cuts-Peter lacques Band-Prelude (LP)
- 7 AT MIDANENT/SATURDAY NIGHT-T-Connection-TX (LF/12-inch)
- 8 ENOCE ON WOOD-Amir Streast-Ariela (12 inch)
- BLTIMATE LP-all cuts-Ultimate-Casablanca (LP) 1
- DISCO MIGHTS-6.0 -Avista (12-inch)
- 11 LET THE MUSIC PLAT-all cats-Arpeggie-Polydor (LP/12-ecch)
- 12 WE ARE FAMILY/HE'S THE GREATEST DANCER-Sister Sedge-Catilian (LP/12-och)
- 13 I WILL SURVIVE/ANTBODY MANNA PARTY/I SAID TES-Gloria Gayner-Polydox (LP/12 inch)
- 14 HAVEN'T STOPPED DANCIN' TET-Gonzalez-Capitol 60
- 15 DANCE TO DANCE/DANCER-Gine Sectio-Wather Bran. (1.P)

### DALLAS/HOUSTON This Week

- KNOCK ON WOOD-Amu Stewart-Anola (12 mch) DO YA THINK I'M SEXY-Rod Stewart-Warmer firms. 2 (L7-inch)
- KEEP ON DANCIN'/DO IT AT THE DISCO-Gary's Gang-SAM/Columbia (17 inch)
- LET THE MUSIC PLAY-all cuts-Arpeggio-Polydor an
- HE'S THE GREATEST BANCER/WE ARE FAMILY-Suler Sledge-- Cotillion (LP/12 auch)
- AT MIDRICHT/SATURDAY RIGHT-1 Connection-IN (12 inch)
- 7 I GOT MY MIND MADE UP-Instant Funk-Salanul (12-mch)
- B I DON'T KNOW IF IT'S RIGHT-Everyn "Champagne" King-RCA (12-inch)
- FIRE NIGHT DANCE-all cuts-Peter Jacques Band-Prelude (LP) SUPERMAN-Herbie Mann-Allantic (12 inch)
- HAVEN'T STOPPED DANCIN' TET-Gonzalez-Capitol 11 TRP)
- (EVERYBOOY) GET DANCIN-Bombers-West End (12) 12 inch)
- 13 FLY AWAY-all cuts-Voyage-Marlin (LP)
- DANCE TO DANCE/DANCER-Ging Soccio-Warner 14. Brm. (LP)
- 15 IF THERE'S LOVE/HALY SHADES OF LOVE-Amunt-TK. (LP/12-inch)

### DETROIT

### This Week 1 DO YA THIRK I'M SEXT-Rod Stewart-Warner Bins. (IZ-inch)

- KEEP ON DANCIN'/DO IT AT THE DISCO-Gary's Gang-SAM/Columbia (12 inch)
- 3 AT MIDNIGHT/SATURDAY NIGHT-T Connection-TK (LP/12-inch)
- 4 I GOT MY MIND MADE UP-Instant Funk-Salsoul (12-inch)
- 5 THERE BUT FOR THE GRACE OF GOD GO 1-Machine-Hologram/RCA (12-inch)
- 6 HE'S THE GREATEST DANCER/WE ARE FAMILY-Sister Sledge-Cotillion (LP/12-inch)
- 7 (EVERYBODY) GET DANCIN'-Bombers-West End (12) (nch)
- DANCIN'-Grey & Hankes-RCA (LF/12 inch)
- GOT TO BE REAL/STAR LOVE/YOU SAVED MY DAY-9. Cheryl Lynn-Columbia (LP/12-inch)
- 10 FEED THE FLAME/LEAKNING TO DANCE ALL OVER AGAIN-Lorraine Johnson-Prelude (1F/12 inch)
- ONE MORE MINUTE/FILL MY LIFE WITH LOVE/BELLE п DE JOUR-SI Tropez-Butterfly (LP/12-inch)
- 12 SPANK-Jimmy Bo Home-TK (12 loch) (remis)
- 13 FIRE NIGHT DANCE-all cuts-Peter Jacques Band-Prelude (LP)
- DON'T YOU NEED-Linda Evans-Ariota (12 inch) 15 DANCE TO DANCE/DANCER-Gino Soccio-Warner Bros (LP)

### **NEW ORLEANS**

- This Week 1 FIRE NIGHT DANCE-all cuts-Pater Jacques Band-Prelude (LP)
- RNOCK ON WOOD-Amin Stewart-Anula (12 inch) DO YA THINK I'M SEXT-Hud Stewart-Warner Bros (12-inch)
- ULTIMATE LP-p8 cuta-Ultimate-Cauablanca (LP)
- (EVERTBODY) GET DANCIN -Bumbers-West End (17-Inch |
- WE ARE FAMILY/HE'S THE GREATEST DANCER-Sinter Sledge-Cotillion (LP/12 inch)
- DANCE TO DANCE/DANCER-Ging Secon Warner Bros. (LP)
- CLIMB/RUSHING TO MEET YOU/MIDNIGHT RHYTHM-. Midnight Rhythm Atlantic (LF)
- 9 LET THE MUSIC PLAY-all cuts-Arpeggio-Polydor (LP)
- 10 AT MIDNIGHT/SATURDAY RIGHT-T Connection-TK (LP/12-inch)
- 11 I GOT MY MIND MADE UP-Instant Funk-Salsoul (17 inch)
- 12 FLY AWAY-all cuts-Voyage-Marlin (LP)
- WASTING MY LOVE/NIGHT TIME-Sticky Fingers-13 Prelude (LF)
- 14 BANG & CORG/ALL RIGHT NOW-Witch Queen-Roadshow (LP/12-inch)
- THERE BUT FOR THE GRACE OF GOD GO I-15 Machine-Hologram/RCA (12 inch)

### NEW YORK

- This Week 1 I GOT MY MIND MADE UP-Instant Funk-Salsoul
- (12-inch) 2 DO YA THINK I'M SERY-Bod Stewart-Warner Brun (IZ inch)
- WE ARE FAMILY/HE'S THE GREATEST DANCER/LOST 3 IN MUSIC-Scater Sledge-Catillion (LP/12 inch)
- **REEP ON DANCIN'/DO IT AT THE DISCO-Gary's** Gang-SAM/Columbia (12-inch)
- ULTIMATE LF-all cuts-Ultimate-Catabianca (LF) 5
- 6 (EVERYBODY) GET DANCIN'-Bombers-West End (12inch)
- 7 AT MIDNIGHT/SATURDAY NIGHT-T Connection-TH (LP/12 inth)
- I DANCE TO DANCE/DANCER-Gino Soccoo-Warony Brm. (LP)
- CLIME/RUSHING TO MEET YOU/MIDNICHT RHYTHM-Midnight Rhythm-Atlantic (LF)
- 10 FLY AWAY-all cuts-Voyage-Marlin (EF)
- 11 FIRE NIGHT DANCE-all cuts-Friter Jacques Band-Prelate (LP)
- 12 TURN ME UP-Keith Barrow-Columbia (12 inch)
- 13 KNOCK ON WOOD-Amir Stewart-Anola (12-inch) 14 THERE BUT FOR THE GRACE OF GOD GO I-
- Machine-Hologram/RCA (12 inch)
- 15 FORBIDOEN LOVE-Madleen Kane-Warner Bitts. (12inch)

### PITTSBURGH

This Week 1 FIRE MIGHT DANCE-all cuts-Peter lacques Bland-Preliade (LP)

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Ariola (12 inch) AR 9000

Bombers-West End (12-inch)

KNOCK ON WOOD-Amii Stewart-

AT MIDNIGHT-T Connection-TK

(LP/12 inch) DASH 30009 X

**KEEP ON DANCIN'/DO IT AT THE** 

DANCE TO DANCE/DANCER-Gino

ULTIMATE LP-all cuts-Ultimate-

Casablanca (LP) NBLP 7128

I WILL SURVIVE/ANYBODY WANNA

FIRE NIGHT DANCE-all cuts-Peter

Polydor (LP) PD 36184

Jacques Band-Prelude

DISCO NIGHTS-C.O.-Arista

(12 inch) RCA 11457

I-Machine-Hologram/RCA

LET THE MUSIC PLAY-all cuts-

FLY AWAY-all cuts-Voyage-

Bee-APA (LP) APA 77003

BODIES-Lemon-Prelude

(LP/12-inch\*) PRL 12162

11 29 ONE MORE MINUTE/FILL MY LIFE WITH

HAVEN'T STOPPED DANCIN' YET-

Marlin (LP) 2225

(LP) PRL 12163

(12 inch) SP 38

(12-inch) 23-10885

DISCO-Gary's Gang-SAM/Columbia

Soccio-Warner Bros. (LP) RFC 3309

PARTY/I SAID YES-Glona Gaynor-

THERE BUT FOR THE GRACE OF GOD GO

Arpeggio-Polydor (LP) PD 16180

FLY ME ON THE WINGS OF LOVE-Celi

Gonzalez - Capitol (LP) SW 11855

CHANCE TO DANCE/A-FREAK-A/HOT

TITLE(S), ARTIST, LABEL

GOT MY MIND MADE UP-Instant

Funk-Salsnul (12-inch) SG 207

WE ARE FAMILY/HE'S THE GREATEST

DANCER/LOST IN MUSIC-Sister

Sledge-Cotillion (1.P/12-inch) SD

DO YA THINK I'M SEXY-Rod Stewart-

Warner Bros. (12 inch) WBSD 8727

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- KNOCK ON WOOD-Arms Stewart-Ariola (12 mch)
- 3 AT MIDNICHT/SATURDAY NIGHT-T Consection-TR (LP/12 (uch)
- DO YA THINK I'M SEXT-Rod Stewart-Warner Brus. (12-inch)
- HE'S THE GREATEST DANCER/WE ARE FAMILY-Sister Sledge-Catilhon (LP/12 such)

7 (EVENTBODY) GET DANCIN'-Bombers-West Lod (12)

# ULTIMATE LP-all cets-Ultimate-Casablanca (LP)

9 CRAZY-The Glass Family-JDC Records (12 inch)

11 REEP ON DANCIN'/DO IT AT THE DISCO-Gara's

13 DANCE TO DANCE/DANCER-Gins Soccio-Warner

14 LET THE MUSIC PLAY-all cuts-Arprepro-Polydor

15 DANCE WITH ME-Carrie Lucas-Solar (12 inch)

Siedge-Cotillion (LP/12-inch)

SAN FRANCISCO

2 I GOT MY MIND MADE UP-Instant Funk-Salsout

3 DO YA THINK I'M SEXY-Rod Stewart-Warner Bros

4 AT MIDNIGHT/SATURDAY NIGHT-I Connection-IK

5 (EVERYBODY) GET DANCIN'-Bombers-West End (12-

KNOCK ON WOOD-Amin Stewart-Anola (12 inch)

# ROCK SOLID/GIVE IT TO ME--Chi Chi Favelat--Pritm

7 DANCE TO DANCE/DANCER-Ginn Socio-Warney

9 TURN ME UP-Keith Barrow-Columbia (12 inch)

11 FIRE NIGHT DANCE-all cats-Feter Jacques Band-

12 THERE BUT FOR THE GRACE OF GOD GO 1-

Machine-Hologram/RCA (12 inch)

14 DANCE WITH ME-Carrie Lucas-Solar (12 inch)

13 LET THE MUSIC PLAY-all cuts-Arpeggio-Forydor

15 BY THE WAY YOU DANCE-Bunny Sigler-Gold Mind

10 DISCO HIGHTS-G () - Arista (12 inch)

WE ARE FAMILY/HE'S THE GREATEST DANCER-Sinter

12 (DANCE IT) FREESTYLE RHYTHM-Mantus-S.M.I. (17

Gang-SAM/Columbia (12 inch)

10 DISCO NIGHTS-C.O -Artista (12 inch)

6 MARIN' IT-David Haughton-RSD (12 inch)

inch)

10233

ae

(17-leeb)

(12-inch)

inch)

(1.P)

(LP)

{12 inch}

(LP/124nch)

Bros. (LP)

Prelude (LP)

This Week

Bres. (LP)

### BOSTON

### The Rest

- I THERE BUT FOR THE GRACE OF GOD GO I-Machine-Hologram/RCR (12-inch)
- 2 I GOT MY MIND MADE UP-Instant Funk-Salanul (12-mch)
- 3 KEEP ON DANCIN'/DO IT AT THE DISCO-Gary'S Cang-SAM/Columbia (12 inch)
- 4 DO TA THINK I'M SEXY-Hod Slewart-Warner Bros. (17-mch)
- **5 HE'S THE GREATEST DANCER/WE ARE FAMILY/LOST** IN MUSIC-Sciler Sledge-Cotilion (I.P./12 inch)
- EVERYBOOT) GET DANCIN-Bombers-West End (12-(22)
- DANCE TO DANCE/DANCER-Gind Soceio-Warner Bros. (LP)
- 8 AT WIDNIGHT/SATURDAY NIGHT-3 Connection-TK {LP/12-mch)
- 9 I DOW'T KNOW IF IT'S RIGHT-Exclyp "Champagee" King-REA (12 met.)
- 10 DISCO MIGHTS-G.Q.-Areita (12-mch)
- 11 FIRE NICHT DANCE-all cuts-Peter lacques Band-Freiude (UF)
- 12 ANOCE ON WOOD-Ami: Stewart-Anita (12 inch)
- 11 ULTIMATE LP-all cats-Ultimate-Casablanca (LP)
- 14 FIRST CHOICE LP-all cats-First Choice-Salnoul (LP)
- 15 | WILL SURVIVE/ANYBOOT MANNA PARTY/I SAID TES-Gioria Gryster-Polytler (LP/12-inch)

### CHICAGO

### This West

- 1 DO YA THINK I'M SEXY-Rod Stewart-Warner Sebs. (12-mm)
- 2 KEEP ON DANCIN'/DO IT AT THE DISCO-Gary's Gang-SAM/Columbia (12 mch)
- 1 KNOCK ON WOOD-Amu Stewart-Ariola (12 inch)
- HAVEN'T STOPPED DANCIN YET-Gonzalez-Capitol (UP)
- 5. THERE BUT FOR THE GRACE OF GOD GO 1-Machine-Hologram/RGA (12 inch)
- FIRE NIGHT DANCE-all cuts-Feler lacques Band-Preigde (LP)
- WE ARE FAMILY/HE'S THE GREATEST DANCER-Sester Siedge-Cotillion (LP/17 inch)
- (EVERYBODY) GET DANCIN'-Bumbers-West End (12 а. inchi DANCE TO DANCE/DANCER-Gino Soccio-Warney
- Bros. (LP)
- 10 GOT TO BE REAL/STAR LOVE/YOU SAVED MY DAY-Cheryl Lynn-Columbia (LP/12-inch)
- н FIRST CHOICE LF-all cuts-first Choice-Salsoul (LP) SATURDAY NIGHT, SUNDAY MORNING-Theima Houston-Motown (12-inch)
- BANG & GONG/ALL RIGHT NOW-WITCH Queen-13 Houdshow (LP712 mch)
- 14 LET THE MUSIC PLAY-all cuts-Arp+gero-Polydor (LP)
- 15 I GOT MY MIND MADE UP-Instant Funk-Salsoul (17-inch)

### LOS ANGELES

- This Week 1 WE ARE FAMILY/HE'S THE GREATEST DANCER-Sister Sledge-Catillies (LP/12-inch)
- 2 DO YA THINK I'M SEXY-Rod Slewart-Warner Bros. (12 anch)
- 3 FIRE NIGHT DANCE-all cuts-Peter Jacques Band-Preiude (LP)
- 4 (EVERYBODY) GET DANCIN'-Bumbers-West End (12 inch)
- 5 DANCE TO DANCE/DANCER-Gino Soccio-Warmer Bres. (LP)
- 6 ULTIMATE LP-all cuts-Ultimate-Casablanca (LP) 7 I GOT MY MIND MADE UP-Instant Funk-Salsoul (12-mph)
- I KNOCK ON WOOD-Amin Stewart-Anota (12 mch) 5 AT MIDNIGHT/SATURDAY NIGHT-T-Connection-TK
- (LP/12 (nch)
- 18 KEEP ON DANCIN'/DO IT AT THE DISCO-Gary 1 Gang-SAM/Columbia (12-inch)
- 11 PARTY SONG/TARIN' & CHANCE/NIGHT TIME-Sticky Fingers-Prelude (LP)
- 12 DISCO NIGHTS-GQ -Arista (12 mch)
- 13 SATURDAY NIGHT, SUNDAY MORNING-Theima Houston-Motown (12 inch)
- 14 BY THE WAY YOU DANCE-Bunny Sigist-Gold Mind (12 incho
- 15 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID TES-Gloria Gaynor-Polydor (1.P/12 inch)

### MIAMI

- Thm Week 1 DO YA THINK I'M SELY-Rod Stewart-Warner Bros. (12 (neh)
- WE ARE FAMILY/HE'S THE GREATEST DANCER-Sinter Sledge-Cotilion (LP/12 inch)
- REEP ON DANCIN'/DO IT AT THE DISCO+Gary's Gang-SAM/Columbia (12 mchi)
- KNOCK ON WOOD-Amin Stewart-Ariola (12-inch) 5 LET THE MUSIC PLAY-all cuts-Arpezgoo-Folydor
- (1,P)S ULTIMATE LP-all cuts-Ultimate-Catablance (LP)
- 7 FIRE WIGHT DANCE-all cuts-Peter facques mand-Frelude (LF)
- # FLY ME ON THE WINGS OF LOVE-Call Bae-APA (12)
- 9 THERE BUT FOR THE GRACE OF GOD GO !-Machina-Hologram/RCA (12 inch)
- 10 I GOT MY MIND MADE UP-Instant Fune-Salizail (12-mth)
- 11 SHINE ON SILVER MOON-Marilyn McCool & Billy Davis Ir. - Columbia (12 mch)
- 12 (EVERYBODY) GET DANCIN'-Bumbers-West End (12) Inchi
- 13 AT MIDNIGHT/SATURDAY NIGHT-T Connection-TR (LP/12 mch)
- 14 FLY AWAY-all cuts-Veyage-Marlin (LP)
- 15 FIRST CHOICE LP-all cuts-First Choice-Salton (LP)

### PHILADELPHIA

- This Week 1 I GOT MY MIND MADE UP-Instant Finik-Salpout (12-inch)
- WE ARE FAMILY/HE'S THE GREATEST DANCER/LOST IN MUSIC-Sister Sledge-Cotilion (LP/12 inch)
- DO YA THINK I'M SEXY-Rud Stewart-Warner Boos. £12-(ncs)
- 4 ULTIMATE LP-all cuts-Dilumate-Casabiance (LP) THERE BUT FOR THE GRACE OF GOD GO I-
- 5 Machine-Hologram/RCA (12 inch)
- DISCO WIGHTS-G.Q -Aresta (12 mch) 6
- STRAIGHT TO THE BANK-Bill Summers-Prestign 112 inch)
- SATURDAY NIGHT, SUNDAY MORNING-Theima а. Houston-Motown (12 ench)
- DANCE TO DANCE/DANCER-Gine Shock-Wanter э. Bens. (LP)
- FIRST CHOICE LP-all cuts-First Choice-Salsoni (LF) (1P)
- 11 CUT LOOSE-Bohannon-Mercury (12 mch)
- 12 PARTY SONG/TAKIN' A CHANCE/NIGHT TIME-Sticks Fingeri-Prelude (LF)
- 13 AT MIDNIGHT/SATURDAY MIGHT-T Connection-TK (LF/12 inch)
- 14 (EVERYBODY) GET DANCIN'-Bambers -West End (12) unch)
- 15 BY THE WAY YOU DANCE-Bunny Sigler Gold Mond (12 inchi

### PHOENIX

- This Meek 1 KNOCK ON WOOD-Ame Stewart-Armia (12 mch)
- 2 ULTIMATE LP-all cuts-Ultimate-Casablanca (LP)
- DO YA THINK I'M SEXT-Red Stewart-Warner Bres 3 (12) incho
- 4 WE ARE FAMILY/HE'S THE GREATEST DANCER-Soler Stedge-Entillion (LP/12 inch)
- 5 ONE MORE MINUTE/FILL MY LIFE WITH LOVE/BELLE DE JOUR-St. Tenpez-Butterfly (LP)
- 6 CRAZY-The Glass Family-IDE Records (12 inch)
- 7 AT MIDNIGHT/SATURDAY NIGHT-I Connection-In (LP/LF anch)
- & KEEP ON DANCIN'/DO IT AT THE DISCO-Gary'S Gang-SAM/Columbia (12 inch)
- 9 FIRE NIGHT DANCE-all cuts-Peter Tacques Band-Preiude (LP)
- 10 I GOT MY MIND MADE UP-Instant Fank-Salama (LP)
- 11 CHANCE TO DANCE/A FREAK A/HOT BODIES-LEMON-Freinfle (LP/12-mch)
- DON'T YOU NEED-Linda Evans-Aveda (12-mch) 12 13 LET THE MUSIC PLAY-all cuts-Arpegen-Puledor
- (1P)
- 14 DANCE TO DANCE/DANCER-Gina Soccio-Watner Bits. (LP)
- 15 MANHATTAN FEVER/DISCOCIDE/TONIGHT'S THE MIGHT-Roundtree-Mango (LP)

	(L2 inch)	W	29	ONE MORE MINUTE/FILL MY LIFE WITH LOVE/BELLE DE JOUR-St. Tropez- Butterfly (LP) FLY 016
-	SEATTLE/PORTLAND	俞	26	CLIMB/RUSHING TO MEET YOU/
This	Week KNOCK ON WOOD-Amir Stewart-Arctin (12 inch)	1	2	MIDNIGHT RHYTHM – Midnight Rhythm – Atlantic (LP) SD 19216
2	WE ARE FAMILY/HE'S THE GREATEST DANCER- Senter Sledge-Colilion (LP/12 inch)	\$	-	SHAKE YOUR BODY (DOWN TO THE GROUND)-The Jacksons-Epic
- 3	DO TA THINK I'M SEXY-Rod Stewart-Warner Bros (12 arch)	4		(12-inch) 28 50657
4	ULTIMATE UP-all cuts-Ultimate-Casabianca (LP)	T	-	TRAGEDY-Bee Gees- RSO (LF/12 inch) RPD 1008
5	DANCE TO DANCE/DANCER-Ging Sociol-Warney Bros. (LP)	23	17	GOT TO BE REAL/STAR LOVE/YOU
	I GOT MY MIND MADE UP-Instant Funk-Salsouf (12-inch)			SAVED MY DAY-Cheryl Lynn- Columbia (LP/12 inch) LP JC 35486/ 23 10869
1	KEEP ON DANCIN'/ DO IT AT THE DISCO-Gary's Gang-SAM/Callumbia (12 inch)	24	24	Y.M.C.A./CRUISIN'/HOT COP-Village
8	FIRE NIGHT DANCE-all cuts-Peter lacques Band- Prelude (LP)			People – Casablanca (LP/12-inch) NBLP 7118/NBD 20144
9	(EVERYBODY) GET DANCIN'-Bombers-West End (12- un(h)	T	27	BY THE WAY YOU DANCE-Eurony Sigler-Gold Mind (12 inch) GG 403
10	LET THE MUSIC PLAY-all cuts-Arpeggeo-Polydor (LP)	Ť	28	MAKIN' IT- David Naughton RSO (12-inch) RPO 1007
11	HAVEN'T STOPPED DANCIN' YET-Gonzalez-Capitol (LP)	27	16	IF THERE'S LOVE/HAZY SHADES OF LOVE-Amant-TK (LP/12-inch)
12	MY BABY'S BABY-Liquid Gold-Parachule (12 inch) CLIMB/RUSHING TO MEET YOU/MIDNIGHT RHYTHM-	*	34	2227/TDK 121
	Midnight Rhythm Atlantic (LF)	T	34	TAKE ME HOME-Cher-Casablanca (LP) 7133
14	DISCO NIGHTG QAvista (12 inch) AT MIDRIGHT/SATURDAT NIGHTT ConnectionTK (LF/12 inch)	4	33	PARTY SONG/TAKIN' A CHANCE/NIGHT TIME-Sticky Fingers-Prelude (LP) PRL 12164
		Ì	37	BANG A GONG/ALL RIGHT NOW-Witch
	MONTREAL		2.2	Queen-Roadshow (LP) EXL1-3312
	GOT MY MUND MADE UP-Instant Funk-Salanul (12 inch)	31	32	CRAZY—The Glass Family—IDC Records (12 inch) IDC 12 1
2	DO YA THINK T'M SEXY-Rolt Stewart-Warner Bros	32	22	DANCIN'-Grey & Hankes-RCA (LP/12 inch) AFL1 3069/10 11458
3	TRAGEDY-Bee Gees-Polydor (LP)	33	35	SATURDAY NIGHT, SUNDAY MORNING—Theima Houston—
4	FIRE NIGHT DANCE-Peter Jacques Band-Quality			Motawn (12-inch) M-100013
5	(LP) HAVEN'T STOPPED DANCING YET-Gencaliz-Capitol	山	36	HOLD YOUR HORSES—First Choice—all cuts—Salsoul (LP) GG 401
6	(12 inch) HE'S THE GREATEST DANCER-Sister Sledge-WEA (12 inch)	Û	-	MY BABY'S BABY-Liquid Gold- Parachute (Casablanca) (12-inch) RRD 20523
7	KNOCK ON WOOD-Amil Stewart-Quality (12 inch)	台	38	DANCE WITH YOU-Came Lucas-Solar
	I ONLY WANNA GET UP AND DANCE-The Rats-R&M	37	23	(12-inch) VD 11483 CONTACT-Edwin Starr-20th Century
9	THE DANCER-Gaus Socca-Quality (12 inch)	1		(LP) T 559
10	GET DANCINC+The Bumbers-London (12 inch)	38	30	LE FREAK/I WANT YOUR LOVE/CHIC CHEER-Chic-Atlantic (LP/12 inch)
ш	REEP ON DANCING-Gary's Gang-CBS (12 mid)			LP 19209/D5K0 131
12	DON'T FALL IN LOVE-Alma Fave Brooks-HCA (12- inch) SUPERMAN-Wonderland Doco Band-Quality (12	39	25	1 DON'T KNOW IF IT'S RIGHT-Evelyn "Champagne" King-BCA (12 inch) PD 14415
	anch)	40	39	TURN ME UP-Reith Barrow-Columbia
14	BANG & GONG-Witch Quein-TC (UP)			(12-inch) 23/10895
15	THE STRANGER-Shuning Stare-Unidia: (12 inch)		# D	on-commercial 12-inch
in.	the 16 major		piled	from Top Audience Response in the 15 U.S. regional lists

Compiled by telephone from Disco D.J. Top Audience Response Playlists representing key discotheques in U.S. Disco Action Markets, plus sales reports from key disco product retailers/one stops

# Disco Montreal May Be Continent's 2nd Best City

MONTREAL-For many of the six million persons who reside in this predominantly French city, disco is more than just a holdover from Saturday night fever It is an every night experience that keeps the city's 50 or

so clubs on the go seven nights a week

Montreal is a discogoer's delight. the clubs are perhaps less sophesticated than New York, but nonetheless highly competitive and success-

# **BMI's Dillard And Boyce** Saluted For Disco Efforts

NASHVILLE-At a luncheon sponsored by BMI/Nashville, Moses Dillard and Jesse Boyce have been saluted with BMI commendations of excellence for "outstanding contributions to the world of disco."

Some 35 music industry leaders involved with the duo were invited to the Feb. 22 function directed by Frances Preston, vice president

Dillard and Boyce are spearheading a new disco surge in Nashville. "Disco is coming out of Nashville and BMI is proud to be a part of it." commented Preston. "It's happening with Moses Dillard and Jesse Boyce who were nominated in seven categories for awards at Billboard's Disco Forum V."

Striving to achieve Dillard's ambition "to accomplish in disco the same thing for Nashville that Barry Gordy did with Motown and Phil Walden has done in Macon," Dillard and Boyce have brought disco out of Nashville's music closer.

The executives and producers have gained the success through

their Nashville-based management and production organization, Dillard Enterprises and their BMI affiltated publishing firm, Dillard, Boyce Carn.

The Disco Forum V nominations received by the trailblazing Nashville disco team were best disco artist, Saturday Night Band, best discoorchestra. Constellation Orchestra. and disco record producer. Dillard and Boyce, "Perfect Love Affair" (LP by Constellation Orchestra) and "Learning To Dance All Over Again" (LP by Lorraine Johnson)

Also, best disco-record composer: Jesse Boyce, "Feed The Flame" (a single by Lorraine Johnson); Boyce and Dillard, "Perfect Love Affair" and "Funk Encounters"-LP cuts by the Constellation Orchestra; Dillard, "Cosmic Melody" and "Dancing Angel"-LP cuts by Constellation Orchestra; and Dillard, Boyce and Thomas Cain, "I'm Learning To Dance All Over Again," a single by Lorraine Johnson

# FAUSE

# By DAVID FARRELL

ful De rigeur is tres chic in most cases, and casual wear is permissible

Considered by many to be the second most important disco market on the continent, outside of New York. dance clubs have existed here for as long as people can remember. Remarks Michel Daigle, a prominent and successful resident producer "Initially the clubs could not afford to bring in big name talent and discowas a practical and economical method of playing good music without ruining oneself."

A&M Records promotion rep Nick Carbone cites the liberal 3 a m shut off for liquor sales, combined with Montreal women's lust for fashionable elegance, and the city's general appetite for good music as further reasons for the ongoing success of establishments operating here

The Anglo/French unrest which daily scars the front pages of the dailies dissolves after dark. By night both cultures assume a duality on the dance floors and while most of the chatter in the bars is in French, the majority of disks spun are in English.

Unquestionably the liveliest and most stunning establishment currently in operation is Club 1234, an 80-year-old combination church and funeral home, converted to a 425-capacity discotheque last September. Named by its address on Lamontange Street, the stained glass windows, pipe organ and 60-foot ceiling are striking under the influence of the now prevailing kaleidescope of color shed by miles of neon lighting, pinbeams, rainlights and other special effects.

theque that tends to draw a younger crowd than either of those already mentioned Spacious, well ht and warmly decorated with '70s style intenor decor, the club attracts the intermediate class of discogoers.

Club policy is to warm things up at 9 p.m. with well-known cuts that have obtained radio acceptance, spicing things up as the night moves. on with hotter tracks just breaking through to radio.

Three disk jockeys operate the Technic turntables and eight speakers stationed around the room which are powered by four BGW amplifiers. The mixes are embellished with video projections and, come May, a state-of-the-art laser system. Capacity for the room is about 450 and like Club 1234 and the Limelight the club enforces a moderate door charge of \$2.

Two other discotheques worth noting in the city are Studio 1, a gay establishment and out of action due to a fire at the time visited, and Regine's. The latter is typically part of

# 34 Hits In Disconet DJ Release

NEW YORK-A medley of 34 disco hits of 1978 is part of the latest Disconct release sent to disco and radio deejays.

Bobby DJ Guttadaro produced and mixed the 20-minute side with the assistance of Captain Mike. The 34 selections, beginning with Barry Manilow's "Copacabana" at 118

the Regine mold, trendy, expensive and what it lacks in intimacy # makes up for in lavishness.

Of all the clubs visited, Regine's undoubtedly has the most sophisticated audio system. It includes digital turntables and total separation between woofers, tweeters and mid-range speakers. A basic herr here costs \$4.50 and records are obtained through the Canadian Assa of Professional DJs based in Montreal. Labels do not consider it to be a groundbreaker musically, but it is a place worthy of a visit.

With the liquor ceasing to flow after 3 a.m., many clubs continue on until 5 a.m. serving coffee and other non-alcoholic refreshments. For many out for a night on the lows. however, the hot drink nightcap is best saved for Le Nuit Magic, a popular bar for area musicians and groups on the road.

Situated in the heart of Old Montreal, the club is fashioned after an early '60s bohemian coffee house (Continued on page 92)

b.p.m. and ending with the Saturday Night Band's "Come On Dance" at 135 b.p.m. were selected by a poll of users of the Disconet service

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Contact PortmanShore Electronics for SOUNDSWEEP information and dealer locations. SOUNDSWEEP. A truly innovative addition to any disco's sound system.



Also impressive are the natural wood banister, railings, a stone chapel bar, and several coffin rests that people actually dance on. With consortium backing the pleasure palace is now valued at slightly under \$1 million dollars, which includes state-of-the-art audio equipment.

On Friday nights, club 1234's music is broadcast by FM96 (CJFM-FM), from 8 p.m. until midnight. The station is frequently used by the club for promotions. One of the more noteworthy in-house promotions is the \$200 owners claim they drop weekly in one-dollar bills like confetti onto the dance floor.

Another important establishment is the Limelight, located close to Club 1234. The Limelight is the most New York-type of any of the clubs here. A massive oblong cavern with myriad lighting fixtures, mirrors and a reverberating floor, this 500-capacity club has been going full blast now for seven years.

In addition to being one of the oldest discotheques in the city. The Limelight ranks as one of the most important clubs to record people because of its progressive attitude and ability to break new disks.

This is the domain of Robert Ouimet, a veteran spinner who operates three turntables simultaneously to get the desired effect on the floor. Ballads are right out the door here and, like Club 1234, the tempo is boosted on many of the 12-inch 45s spun. Basic equipment in the club includes a Yamaha PM 1,000 board. Technic turntables and Electro Voice speakers.

Ouimet obtains his records from a variety of sources which include the Empire State Record Pool in Syracuse, N.Y., and the Ontario Disco Pool in Toronto.

La Folie, the Playboy Club until last October, is the AOR disco-

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(and other artist JOYCE AG 435 E. 79th St. • NYC 10021 • Since 1930	ENCY

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# Disco

# **Chicago Discos On Wheels Rising, Prospering**

CHICAGO-The disco on wheels concept has rapidly picked up momentum in greater Chicago and several mobile operations are shifting

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into high gear with larger work crews, more elaborate lighting and sound systems and bigger, more lavish parties. Some of the most sophisticated disco technology is being brought forth on the mobile scene, including programming on complex electronic

By ALAN PENCHANSKY

microprocessors to coordinate lights and music, something rarely seen in clubs.

City's mobile force is catering to

# PinWheel Scan... Starburst... Nebula...

ACR		N/ G		MANUAL PROGRAM	
		715 6	1		
	BCAN				

the sudden reawakening of the public's dance mania in all manifestations, at private banquets and weddings, special one-night functions staged in hotels and ballrooms, at colleges, churches, conventions, department store fashion shows and auto shows.

Billings for single disco functions extend up to \$2,500, according to operators, some of whom have begun to negotiate longterm contracts with promoters. The mobile disco experience can be had here for about \$275 average per engagement with all the trimmings, though one operator, a heavy promoter, claims to charge \$800 base.

All mobile operators surveyed say bookings in 1978 at least doubled the previous year's total, and a leveling of demand for the sight and sound crews isn't foreseen in 1979.

Jay Calandra, who heads the suburban-based Pro-Sound, says his firm's income quadrupled in 1978 following several years in which people asked "what's a disco show"

Calandra, who is branching into club installations and working as music consultant to the new Mt. Prospect room, Freddie's uses an open computer to program the lighting array housed in a 16-foot square crectable aluminum frame.

Disco Van, operated by Terrell Hedeman, is being promoted through appearances at big auto shows and the owner calculates hundreds of thousands of dollars in media advertising has been gained.

"I'm receiving 10 to 15 calls per day," says Hedeman, who runs enough sound and light equipment to handle four simultaneous bookings and expects 250 engagements this year. Hedeman employs several free lance deejays, as does Calandra at Pro-Sound.

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junction with the new Meteor Hub, exciting effects are available with minimal set-up and wiring requirements, and since the Hub is programmable internally, hundreds of additional light patterns may be achieved - custom effects without customizing costs !

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The mobile music operators are mostly young music-oriented entrepreneurs, contrasted with the veterans of the bar trade who oversee the majority of stationary discos. A background in music, audio and electronics is often brought to the mobile operation by the owners.

Chuck Miller, operator of Lights Fantastic mobile discotheque, has begun entering bids for installations in clubs interested in using his unique computer lighting system. The common light controller application has been taken a step farther by Miller and others.

About 700 songs are recorded on open-reel tapes by Miller, who uses a keyboard computer terminal in his work. The computer codes for precise, pre-designed lighting schemes are entered on a blank channel of the audio tape.

"I'm so busy I can't stand it," says Miller who spins his own gigs, charging \$275. "More and more people are finding out about us." Colleges and weddings are big business for Miller, who also seeks regular bookings in clubs & lounges.

Other major mobile operators here include Discorama and Sound Around Music Machine, with many jocks also providing party services on a smaller, more casual basis.

At least two of the city's club discos augment their activities with mobile services. Latest to add a mobile facility is the Galaxy which offers a basic sound system package and spinner but also will arrange lighting, dance instruction and provide catering.

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# Skating Rink Operators To Discuss Disco Phenomenon

NEW YORK—The multibilliondollar disco phenomenon will emerge as one of the major topics of discussion at the upcoming annual convention of the Roller Skating Rink Operators Assn. (RSROA) scheduled for April 30 through May 3 at Caesars Palace, Las Vegas.

The association represents about 2,000 rinks across the U.S. Many of these areans, in the past few years, have converted either wholly or partially to disco. Consequently, roller rink discos have become one of the hottest offshoots of this spiraling business.

According to George Pickard, executive director of the organization, the association will ask the question, "how much disco is enough?"

The meeting will also explore operator problems arising from conversion to disco. And the more than 1,000 members expected to attend will be polled on the over-all effect the disco phenomenon has had on their business.

"One important subject of discussion will be injuries arising from the new disco-roller skating phenomenon Dr Kenneth Clarke, dean of the College of Applied Life Studies, of the Univ. of Illinois and founder of the National Athletic Injury Reporting System, will demonstrate to rink operators how roller skating fits into the broad perspective of sports liability. He also will make recommendations on how operators can take legal safeguards against such liabilities.

Other seminars and workshops will address themselves to rink modernization and design, advertising and promotion, and public focus through disco on rinks.

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NEW YORK—Intersong Music— USA has entered into a worldwide publishing agreement with the publishing companies of SMI Records.

The agreement signed by Don Oriolo, vice president and general manager of Intersong, and Will Crittendon of SMI Records reportedly makes Intersong the first major music publisher to make a major commitment to disco music.



The agreement covers Satellite Music International Ltd. (ASCAP) and Willanco Music Co. (BMI). First product to be released under the agreement is "(Dance It) Free Style Rhythm," by Mantus.

Forthcoming product from SMI will include a re-release of Fay Hauser's single. "Reaching Out For Happiness," and SMI "Greatest Hits" LP; "Midnight Energy" by Mantus; "In The Mood" by Puff, and "Hot Stuff," a single by Novella Edmonds, with an LP to follow by the same artist.

Other copyrights included in the agreement are the disco hit "No. No. No. My Friend" by Dovoshun, and the songs of writer Fay Hauser, whose material has been recorded by such acts as Sister Sledge. ROLLER RECORDING - In a novel twist to conventional recording methods, musicians and backup singers for artist

ROLLER RECORDING-In a novel twist to conventional recording methods, musicians and backup singers for artist Piers Lawrence are fitted with roller skates and joined by members of the Village Wizards and Good Skates, N.Y., for the recording of Lawrence's first album designed for roller disco dancing. The album was taped at New York's Quadrasonic Studios and is scheduled to be released within a month.

NEW YORK-Many of the record companies participating in the recent Billboard Disco V Forum premiered new or soon to be released products. West End Records' successful party at Paradise Garage had total support for Taana Gardner's first record titled "Work That Body." Also played was a soon to be released disk by Billy Nichols. "Give Your Body Up To The Mu sic."

Disco

Motown's celebration at Les Mouches had the dancers jumping to Tata Vega's "I Just Keep Thinking About You Baby from the Try My Love" LP on the Tamta label. High Energy's 12. inch disk "I Should Have Gone Dancing" is a slick production and a dance pleaser. "Astro-Disco" a new 12-inch disk 33% r.p.m. from the Motown family, received good reception at the party as recorded by a group called Apollo. Jim Brady has a two-sided favorite on his 12inch 33% disk from the Chanterelle label distributed by Mushroom Records. Not only is "Touch Dancing" receiving response in the discos, its pop overtones indicate its possibility for a crossover into that market. However, the flip side, "I Got What I Came For" might just overtake the A side, as this pulsating flip side is picking up momentum according to several deejays at Disco Forum V. Interesting enough, radio deejays who received only the "A" side are now asking for "I Got What I Came For" from the label and its distributors. This young entertainer has a commercially viable product with an up coming album that should prove his worth as a promising new disco artist Jon Randazzo, at the City Disco in San Francisco, is getting positive reaction from Richard T Bear's "Sunshine Hotel" on RCA Records Larry Rossiello out of Probe in Los Angeles feels that Herbie Hancock's 'Tell Everybody' on Columbia and "Be Yourself" by Air Power on AVI Records are pulling weight in his club. Vince Michaels



spinning at Girard's in Baltimore and Les Mouches in New York is getting response from Asha's "Midnight Rendezvous" and "I'm Gonna Dance" on Dash (distributed by TK Records) as well as "Cuba" by the Gibson Brothers on Mango Records (reviewed below.)

One of the classic rock'n'roll songs was "La Bamba" by Richie Valens. Antonio Rodriguez has captured the infectious melody of the original in this 1979 disco version on Buddah Records. Sassy orchestration, driving congas, bells and timbales give added dimension to the vitality of this 12-inch 33% r.p.m. Piano and a Spanish guitar provide a compelling break. The disco mix is by Wally MacDonald and produced by H. Hornung. This 9:49-minute cut runs back and forth between vocal and instrumentation and the lyrics are in Spanish. The momentum on this energetic disk is non-stop and is an impressive first outing by this new disco artist. orchestration accentuated by plano highlights. This 12-inch 33% r.p.m. at 7:54 minutes has both a vocal and instrumental side. Either can be played with success.

The Salsoul Orchestra has returned to the deejays after a weak last outing, with a topper of an LP. The musicians' energy was put to effective use in a rousing and distinctive album on the Salsoul label. "The Burning Spear," originally recorded years ago by the Soulful Strings, has a piercing sax solo by Michael Pedicine Ir "Somebody to Love," the classic Jefferson Ar-

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# All-Femme Show Touring In South

ATLANTA-The first all-girl traveling disco show has been formed here by Steve Hill of the American Dream Disco Co.

The portable disco revue, also called the American Dream Disco, features Kimberly Tracey, K.C. Cass and Anne Heckler.

The group, which has its own portable sound and light show, plays mainly college, high school and convention dates in the South.

According to Hill, the girls are their own drivers, technicians, deejays and dance instructors. He also states that initial response to their act has been "encouraging." Mango Records is responsible for bringing "Cuba" by the Gibson Brothers to an eager dancing audience. The beat is urgent and the harmonies are harsh and gutsy which match well to the punchy brass section and back ground tracks that have a sizzling beat with fine plane cut, is given new dimension with a slick production.

Due out as a single, this Grace Slick favorite should certainly receive extensive play. The title cut "Street Sense" which is also the LP title, as well as "212 North 12th" and "Sun After The Rain" (already out as a 12-inch), complete this first-rate production, produced and mixed by Tom Moulton. Thor Baldursson, responsible for the arrangements and orchestration, has reputered well with Moulton.

Sylvester seems to have come up with an other disco pleaser in "I (Who Have Nothing)" (Continued on page 89)



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# 51 Million Spaceship Club Will Open In Puerto Rico This Month

### Continued from page 16

Aviles of Puerto Rico, who has orked closely with Garcia in the levelopment of the concept.

According to Garcia, a finished nom can accommodate as few as 100 patrons, or as many as the uner's budget will allow. The San uan club will hold about 500.

Garcia, whose idea was to create a fantasy to boggle the minds of the nest jaded disco dancer, has set aide a sizeable percentage of his million dollar budget for a slew of special effects ranging from a 112watt krypton laser, to be installed by Laser Presentations of Columbus, Ohio, to video systems by Panasonic, JVC and IMI, to some 3,000 lights running the gamut of police lights, pin wheels, strobes and chase lights. The outer base of the club will

feature a ring of red flashing lights and a constant stream of smoke created by a number of fog machines. The effect, according to Garca, will be that of a just landed space ship. From the outside the windows of the club will glow with a surrealistic white light.

The lighting system and array of special effects will be handled by a deejay and two technicians who will hang suspended from the ceiling in a mockup of a spaceship's control room.

The deejay, Roberto Figueroa, will also be something of a movie producer and will be expected to take a video mini-camera to San Juan's beaches and other places of interest to shoot "on location" scenes for use in the club's video presentations.

The entire lighting system was supplied by Meteor Lights of New York.

The sound system by Times Square of San Juan includes Technics 1200 turntables, Uni-Sync power amps and GLI custom-built speakers.

Sterstream of New York, will supply part of the programming for the video system.

The Spaceship Disco is built on

three levels, with audiences commanding an unobstructed view of the immense dance floor from wherever they sit.

The club, designed as a private membership room, will cater to middle and upper middle class Puerto Ricans and visitors to the island. Membership is priced at \$300 a year. Admission at the door will be \$14 per person, but will also get the dancer two drinks.

According to Garcia, the uniqueness of the concept has already attracted a procession of potential investors, resulting in a plan to franchise the idea to anyone who can come up with \$1 million.

Obviously the high cost of the room is no deterrent to these potential investors, as Garcia claims he already has commitments to develop the concept in Venezuela, Mexico, Florida and New Jersey.

The Spaceship is scheduled for opening at the end of the month with a gala party featuring celebrities flown in from around the world.



LONDON CHIC—An inside look at Regine's new London club, reveals a merging of conservative chic with avant garde decor and lighting. The stylish penthouse room in the heart of London's shopping district features a lighted dance floor, and neons, scanners, pinspots and spinners. The light show was created by Illusion Lighting which also provided the Video 4000 controller which automates the lights.



# Shoes That Light Up—Tiny Bulbs Reportedly Good For 10,000 Hours

NEW YORK-The first women's footwear designed exclusively for use in discotheques is being marketed in this country by Arthur Murray Disco Dance Studios.

The shoes, designated "Disco-Shoes," are the brainchild of Al Dana III, a 24-year-old Tampa, Fla., inventor. They feature flashing their lights off, DiscoShoes become fashionable sandals with sleek, translucent heels, appropriate for both day and evening wear. They are available in gold, silver leather, black peau de soir, red, champagne and plum satin.

Shoe Representatives, Inc., a Minneapolis-based firm, will sell Disco-Shoes to department stores and high fashion boutiques. The shoes retail for about \$100 a pair. The shoes are being manufactured for Dana and Arthur Murray by Vogue of California. An extensive advertising and promotional campaign is being launched by KLG Advertising of New York.

89

Meanwhile, Theiss states that because of the overwhelming acceptance of disco, Arthur Murray Dance Studios has decided to change its name to Arthur Murray Disco Dance Studios.

Copyrighted material

SWANK SETTING-The marble dance floor at Oz, one of San Francisco's most fashionable discotheques, is aglow with lights, as the room awaits its influx of beautiful people.

# **Disco** Mix

### · Continued from page 88

in the Fantasy label. This 12-inch 33% has a long and short version running 10:40 minutes and 6:31 minutes respectively. As usual, the sing is full of hooks, smooth vocal harmonies and well-crafted production. The artist's perturnance is filled with high voltage energy and shuld prove a good followup to his "Disco Heat" success.

Tony Orlando has come out with a 12-inch 335 on the Casablanca label with the title tune from the Broadway play "They're Playing Our Song." Disco remux consultants Dan Morin and Howard Merit worked with producers Hank Medress and Dave Appell on this cut. The Raes have finally come out with an album titled "Dancing Up A Storm" on A&M. Also worth the deejays' attention is "Superman" by the Kinks on Arista. Alma Faye's "Doing It" LP on Casablanca as well as Dennis Parker's "Like An Eagle" on the same label have received deejay support and will be reviewed in a following collights in the heels and soles.

According to George Theiss, chairman of the board of Arthur Murray. DiscoShoes contain tiny bulbs encased in the one-piece, molded, clear plastic heel and sole of the shoe.

What Theiss describes as a "space age" micro mercury circuit permits the lights to blink on and off to the individual rhythm of the dancer.

Dana adds, "With DiscoShoes, each foot movement and every dance step accelerate the flashing lights."

The unique circuitry in Disco-Shoes comes with a two-outlet charging unit which allows the pair to be recharged simultaneously. States Dana, "Six hours of charging produces six to eight hours of steady, dazzling dancing."

Each pair of shoes can be charged a minimum of 500 times. The electrical system is guaranteed for three months and the tiny bulbs are said to last for at least 10,000 hours.

Dana further reveals that a switch, located on the arches of the shoes, allows them to be turned off anytime for everyday use. He states, "With

# **Regine Covers** Gaynor Record

NEW YORK-Regine Zylberberg, the grand dame of disco owners and a chanteuse in her own right, has released a French version of the Gloria Gaynor hit, "I Will Survive."

The 45 r.p.m. disk is on the French Carrere label, and is Regine's first disco recording. The tune is backed by "Never Stop Dancing," another disco song written by L. Saint Louis and Alan Wisniak. Wisniak also produced both records.

The record is available as an import through Regine's in New York.





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# International Music \$ Brighten EMI Figures Rising Disk Revenues Are Highpoint Of Second-Half

LONDON-If EMI Group interim figures covering the half-year to Dec. 31, 1978, were far from rosy, then it should be stressed that the music division has pushed up its profits and its value of sales.

So said Sir John Read, chairman, at a conference here to report worldwide sales in the music sector, at roughly \$528 million, represented

### By PETER JONES

55% of the Group total, this against \$453.2 million (51%) for the corresponding half of 1977.

Profit from the music division was up by a little under \$6 million. Second-half figures for 1978 were \$32.9 million, representing 57% of the total profit, as against \$27.1 million (54%) in the same period of 1977.

The one loss area within the group

# **Dispute May Frustrate French Eurosong Airing**

### By HENRY KAHN

PARIS-Industrial action in French television continues to block screening of the program intended to select the country's Eurovision Song Contest entry. With the finals looming, public votes may have to come from a radio broadcast instead.

# HANSA JOINS IN NEW U.K. MUSIC OUTFIT

LONDON - Nomis (London) Ltd. has been set up here by pop veteran Simon Napier-Bell in partnership with Peter and Trudi Meisel of Hansa in Germany, and Danny Morgan and Richard Chadwick, who head up Napier-Bell's publishing and management companies. It is dedicated to "finding.

recording, promoting and publish-

The present dispute stems from a threat to dismiss 400 employes working for the tv production company set up after the national network split into three separate channels, with a brief to originate programs for all three.

Under French law, tv cannot be wholly closed down by strikes, but 'minimum program' requirements have still meant the loss of many normal programs, including the variety showcase planned for the Eurovision entries.

The 14 songs involved were to be heard in a Sunday broadcast, so as to secure the largest possible public vote, but with only two Sundays remaining before the deadline no resolution was in sight.

The Societe des Auteurs, Compositeurs et Editeurs de Musiques, which organizes the French competion, is still hoping pressure of public opinion will force a return to normal broadcasting before time runs out. Failing that, the society may have to be content with airing the songs on Radio France, though the audience would be very much smaller and the voting to that extent unsatisfactory. Radio was originally party to the strike, but has since resumed normal working. Partly this is because it buys no programs from the production company and therefore has no direct association with it, partly because it cannot afford to stay off air in the face of stiff competition from Radio Luxembourg, Europe No. 1, Sud Radio, Monte Carlo and other rival stations, including a number of pirates. Indeed, French official radio president Jacqueline Baudrier warned at the outset that Radio Inter, as it is called, might well slip into oblivion as a result of a prolonged strike. Listenership has fallen from 28% to 21% lately, with foreign stations like Voice of America eating into ratings. French government bans on pirate radio are intended to shield the station from overly fierce competition, but have never been entirely effective in suppressing 'free' broadcasting. Latest examples are Radio Pomaredes, supported by local councils and some government politicians, and an undercover station started by striking steel workers in Eastern France.

was the medical electronics division, where the in-the-red deficit went from \$7 million to around \$19 million.

After-tax profits for the whole group in the second half of 1978 were \$18.6 million as against \$17.2 million in 1977.

The music business, now under unified management at world level, achieved a 17% increase in sales, plus a 21% increase in profits. However that figure has to include a 50% increase in sales for Capitol Industries-EMI Inc. in the U.S., where doubled profits were achieved despite what Sir John Read called "intense competition and rising costs."

While similar conditions have applied elsewhere in the world, EMI's improved results in Japan offset lower results in a number of continental European countries.

The trend towards bigger support for cinemas by the public helped boost EMI Group's rise in profits in the leisure division. The profit rise was 83% for the six months and sales were up by 21%.

EMI acquisitions listed in Sir John Read's breakdown of activity: a small minority interest outstanding in Capitol-EMI Inc. at a cost of around \$1.7 million; and the deal

(Continued on page 95)

# London Number

Billboard's London headquarters have a new telephone number, effective immediately: (01) 439 9411. Address remains unchanged.

ATHENS-The Hellenic radio/

television network, ERT, has sent

Greece's record companies a circu-

lar letter setting out its criteria for ac-

ceptance or rejection of musical

But according to one industry

spokesman, Michael Matsas, man-

aging director of Minos Matsas Rec-

ords, the guidelines are "arbitrary

and unrealistic." He adds they have

resulted in the ERT rejection of 80%

of Greek companies' local product

Added to the new wave of anger

against ERT is the ever-present re-

sentment of the record companies

that they pay some \$2 million a year

to the radio/tv organization for air-

Signed by Marios Vallyndras,

deputy director-general of ERT, the

letter cites "the mixing of musical

elements" and "amoralistic lyrics" as

sufficient grounds for the rejection

The letter starts "The radio is

used in the family and in all kinds of

societies. These include hospitals

and nursery schools. It is obvious

that the radio cannot judge a record

as leniently as a recording company

Beyond the obvious strictures

concerning libel and slander or the

guarding of public morals, the ERT

tome says: "The mixture of various

musical elements, tone, melody,

rhythm, orchestration, technique

and interpretation deriving from un-

equal Greek or foreign sources, that

harms the musical instinct of Greek

listeners will be grounds for rejec-

"The inept and unimaginative use

of instruments (electronic or no) that

since the letter was sent out.

works for airplay.

time.

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FOREIGN BRIEF-Chris Wright, left, joint chairman of the Chrysalis/Air group, chats with Jean Paul Commin, international manager for Phonogram, France, during Chrysalis' recent European label managers meeting. Held just outside London, it was attended by representatives from 14 of the Britishbased company's licensees, who were briefed on upcoming product by lan Hunter, Frankie Miller, Michel Colombier, Auracle, Leo Sayer, Leyton Buzzards and Leeson & Vale.

# Reggae's Bob Marley Set For First Japan Shows

LONDON-Bob Marley and the Wailers play their first Japanese concerts in April, at the outset of a mammoth world tour expected to continue until June.

The swing will take in Europe, the United States, Australia, where the band will also be appearing for the first time, and, in another first, West Africa, though details of venues and dates there are still fluid.

The Japanese leg of the tour comprises seven dates in Tokyo and Osaka, with mammoth promotional back-up from Toshiba-EMI. Though "Babylon By Bus" is currently in the charts there, Marley's is still a new name, its potential largely untapped.

Fifteen concerts are planned for Australia, where Marley scored platnum success with the "Kaya" album. Less is known of the African concerts. Marley has visited privately in Ethiopia, spiritual home of the Rastafarians, but since Haile Selassie was deposed political obstacles to a performance there must be regarded as insurmountable.

The reggae star is currently recording a new album in Jamaica produced by Alex Fadkin, scheduled for June release.

MARCH 17

ing new rock acts" and will release product independently on labels around the world-though in the U.K. and German-speaking areas, product will go through Hansa's own outlets.

First signing is Burnt Out Stars, a four-piece band from Wolverhampton, managed by wrestler Kendo Nagasaki and his former manager "Gorgeous" George.

Napier-Bell says: "We look for original and different groups with good, though not necessarily experienced, management. Our view is that the best managers are not always the most experienced."

Nomis (London) is based at 23, Bruton Street, London, W.I. Napier-Bell lives in France and controls the Nomis group through its parent, Nomis Productions (Hong Kong). Also involved: Nomis Music Productions Inc. (New York), which handles Japan group, and Nomis (Japan) in Tokyo.

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### Finnish Confab

HELSINKI-Tiskijukat, the professional organization of Finnish disk jockeys, is planning a national disco conference this fall. It will focus on local issues, says organizer Tapani Ripatti, including rates of pay, disk prices and copyright hassles involving so-called "disk jockey tapes."

# **ERT Move Upsets Greek Labels**

### By JOHN CARR

harms and alters the unity of a musical score, will be grounds for rejection.

"The distortion, faulty arrangement and bad interpretation of national traditional music will be grounds for rejection.

"The fatuous or amoralistic content of lyrics, cliches or slogans will be grounds for rejection."

Other qualities cited as being beyond the pale are "anti-Greek and political lyrics;" "unliterary usage;" and "the careless use of the works of renowned poets."

Hardest hit of the majors here so far have been EMI Greece, Polygram Greece and Minos Matsas. CBS Greece, Music Box and Lyra Records claim to be unaffected so far by the new ERT restrictions.

Matsas has officially protested to ERT on behalf of the local record industry. "We can't work with this new situation," he says. And he hints that companies are attempting to formulate new ways of nationally advertising their local product without having to depend on extensive radio airplay.

EMI received the first taste of what was to come when ERT turned down the Pericles Perakis disk, "Discomerakia," in January on the grounds that it mixed disco and bouzouki elements.

Polygram says ERT has rejected the latest album by local singer Kostas Karousakis. The company's top seller, Dimitris Mitropanos, has had eight out of 12 tracks rejected from his latest album, "Parapono," an English translation of which is "complaint."

 Whatever ERT's decisions about disk airplay, it seems that Greek listeners prefer MOR sounds over more philosophical types of music. This, at least, is the conclusion drawn by daily newspaper. Apogevmatini, in a survey based on interviews with top composers.

Mikis Theodorakis contends that Greeks turn to commercial hits as an escape from everyday reality. He blames the country's radio and television networks-more criticism of the media-but also the record companies for "changing the people's taste."

George Hadjinassios, who penned Greece's 1977 entry in the Eurovision Song Contest, says: "The Greek sings the songs of his heart, whatever takes him into a romantic climate. He doesn't want musical or lyric acrobatics."

The overall survey is apparently supported by sales figures. Greece's top-selling artist is Yannis Parios, a bouzouki balladeer, whose album, "Na Yiati Sagapisa," has shifted a record-breaking 170,000 copies, according to Minos Matsas Records.

Approaching that target in the same musical vein are Polygram's Marinella and Dimitris Mitropanos, George Dalars (Minus Matsas) and EMI Greece's Gregoris Bithikotsis and Stamatis Kokotas.

### For Musicians

LONDON-IPC. publishers of Britain's Melody Maker and New Musical Express, is to launch a new weekly music paper, aimed at professional, semi-pro and amateur musicians. Titled Musicians Only, it will bow in September. Editor-inchief is Ray Coleman; editor is David Blake. Copyrighted malerial



Having been named the top singles label in the United Kingdom in 1978, the Atlantic Family wishes to thank our artists and personnel whose talent, energy, and cooperation made this possible.



# FOR BEACHES FIRM Rising List Prices Mean Deletions Boom

### By DAVID FARRELL

TORONTO-Two sporting types running a deletions house here claim that the latest round of price hikes to \$8.98 will perk up their already booming business. The reason is simple, they say: more overruns and a larger supply of deletions as the business softens.

With varied music retailing experience behind them, owners Willie Sportello and Bernie Letofsky started Beaches Records close to five years back and claim "business just hasn't been better" than in the past 12 months.

Oddly enough, the two cried the blues just eight months back when the federal government threatened to clamp down on disk imports by affixing a duty on the goods based on a percentage of the foreign fullline retail price.

According to Sportello, this hasn't happened to them yet, but he notes they are pretty well out of the import/deletions business now "since the range of goods here has boomed recently."

Part of the profitability in deletions, both owners say, is to buy in bulk and buy the cream off the top of what manufacturers have to offer. "It costs more being choosy," Sportello notes, "but it keeps us in busi-

ness because we can put together a catalogue that is attractive to the re-

The cost of being choosy on what they purchase is a 40c spread, meaning they can pick up stock on a random basis at \$1.10 per, but prefer to be selective and pay a high of \$1.50.

The company's bi-annual, 30page catalogue could almost be passed off for a current label catalogue with just about every major artist represented in its pages. Elton John, Lou Reed, Larry Coryell, Thin Lizzy, Roxy Music—all are there, along with a varied selection of contemporary and big-band jazz, blues, bluegrass, comedy and soul.

Prices vary on the merchandise, but owners claim an average of 33% markup to wholesalers, an amount that leaves retailers as much a 40% markup to sell at \$3.99 in the stores.

One thing both assert is that with the higher lists in effect, consumers are backing off from buying two and three albums at a shot, becoming more selective and buying perhaps one full-line price LP and "rummaging more in the delete bins." A good portion of Beaches stock consists of overruns, perhaps a confirmation of their optimistic theory.

Like most Canadian sub-distributor operations, exports figure heavily in the operation's overall profitability. A 9% tax rebate is offered by the federal government on exports (a pre-paid manufacturing tax rebated on export sales) plus the 20% difference on U.S./Canadian currency affords them a competitive edge in the U.S. and a minimum 20% profit margin here. The two owners declined to offer information on just what percentage of stock is shipped south.

# **Montreal Disco**

Continued from page 84

with oak wood stalls, post-depression year sofas and chairs and in the back room patrons can lounge in front of the large stone fireplace which is always in use. Coffee runs at \$1.50 and liquor prices are best described as reasonable. Music policy here is low-keyed: a typical mix consisting of Chris De Burgh, Shawne Phillips and Gary Wright.

# International

# IFPI Maps Antipiracy Strategy

SINGAPORE-The International Federation of Producers of Phonograms and Videograms (IFPI) is blueprinting a number of antipiracy moves in Southeast Asia, following its recent regional meeting in Kuala Lumpur, Malaysia.

These will involve the organization's own staff and resources, as well as those of national record in-



dustry associations in the area which are IFPI-affiliated.

Among the topics discussed at the Feb. 9 meeting were:

 Plans by the Singapore Phonogram Assn. to undertake an average of three to four private prosecutions per month against pirates in the republic, based on a new approach



IN GRATITUDE—Singer Irene Rivas busses veteran Mexico/U.S. publisher, Charles Grever, son of the late composer Maria Grever, for his part in helping the singer gain her first gold disk, for "Viva Mia." Rivas records for Grever on an independent basis, and was honored by distributor Discos Musart at a special ceremony in Mexico City. With her and Grever, from left, are husbandconductor Ramiro Leija, songwriter Homero Aguilar and Andres Baptista, commercial vice president for Musart.

# Major Jazz Fest Set For Britain

that takes into account current judicial attitudes.

SPA secretary Roy Chua told the 56 IFPI meeting participants that pirate product exports rose about 200% in 1978, to a figure of more than 10 million units. Alarmed by this, the association will also make representations for amendments to the 1966 Copyright Act there, and is considering civil action against some pirates for damages and other remedies under the Copyright Act of 1911;

 Moves by Taiwan's industry organization to help foreign and local disk companies register their products in that country, thus coming under the protection afforded by existing copyright legislation.

A committee for the protection of copyrights has been established by the major companies in Taiwan to take positive action against pirates, and to suggest amendments to copyright statutes to afford greater protection;

 Support for the Records & Tape Assn. of Thailand (RAT) in the wake of recent changes to the copyright law there. Acting secretary general Sugree Chorakan reported that five pirates have decided to sell legitimate product since the maximum fines for selling illegal repertoire were dramatically raised in December.

Representatives of other IFPI affiliates in the region presented reports on the situation in their lands, including Malaysia, where legitimate disk companies are cooperating to plan antipiracy moves; the Philippines, where an agreement between record manufacturers and retailers to outlaw pirates has already cut into their ranks; Japan, where home taping looms large as an issue, encouraged by the practice of certain radio stations in announcing what records they intend to air, and when; and Hong Kong, where vigorous, government-supported antipiracy action has cleaned up much of the colony's illegal trade. Delegates to the meeting agreed that a united industry front was vital to successful antipiracy strategies, and heard of IFPI representations to government ministers in Malaysia and Singapore. In Singapore, Sir Derek Empson, consultant to EMI and IFPI member, Steven Neary, IFPI regional director (Southeast Asia), John Forrest, managing director of EMI (Singapore), and Roy Chua of the Singapore Phonogram Assn. met with the minister of finance. Stanley Gortikov, president of the Recording Industry Assn. of America, Neary, IFPI's John Hall and Empson also met with two ministers in Malaysia, Richard Ho (Labor) and Dato's Lew Sip Hon (Trade & Industry). During these consultations, the Kuala Lumpur meeting was told, the IFPI delegation briefed the ministers about the region's piracy situation, and told them of the largescale exports of illegal product. The delegation also stressed how legitimate record and tape manufacturers would increase their investments, as has been the case in Hong Kong, if piracy is eliminated. The benefits of such increased investment on the culture and music industry of the countries involved were additionally indicated. Sources say that the Singapore delegation was urged to prepare a report for presentation to the minister, and this is now in the hands of the Singapore Phonogram Assn. d material

# Ratings Sweep Sees Perky Programming

TORONTO-Bureau of Broadcast Measurement has started its latest ratings sweep here, running Feb. 26 through April 8. And in the Toronto and Montreal markets, the general game plan for stations seems to be no game plan-at least, that's how observers see it.

FM96 in Montreal, along with CFTR and CHUM radio, is running 30-second television spots throughout the period, with CFTR and FM96 linking themes with local billboard spreads. While gimmicks abound, all generally reduce to album giveaways or other low-cost promotions.

Programming punches include CHUM-FM's 48 hour "The History Of LP Rock," coproduced by the station with Good Phone Publications in the U.S., running two hours per day, Monday through Friday until April 5.

CILQ-FM and CFNY-FM in the Metro area report no major on-air promotions in the ratings period, but the former has significantly tightened up its playfist to provide the audience with a hit-format sound.

Much the same goes for Montreal's CHOM-FM, a station that has had plummeting ratings in the past two years and is hoping to bounce back now that it has contracted radio consultant Dave Charles. Respected radio authority and consultant Chuck Cameroux in Toronto suggests that the real battle in this ratings period will be between MOR competitors. Pre-rating period shuffles have taken place at a number of leading outlets such as CFRB-AM and CKEY-AM in Toronto, mostly involving radio personalities switching shifts. Country station CKGM took a pot shot at competitor CKFH (both AM'ets in Toronto) last week in response to a rumour that the latter was shifting formats.

A full page ad in one of the suburban dailies congratulated CKFH-AM on going to a rock format. Cameroux, now consulting FH, told Billboard that no such move is intended at present.

"The final direction of the station has yet to be determined," he fired back on being questioned about music changes. "I have been brought in to make a studied inquiry into what direction the station could possibly take and from there a proposal will be placed with the CRTC (Canadian Radio, Television and Telecommunications Commission) The process could take anywhere from eight months to a year."

This all aside, CKFH is modernizing its up-town country playlist with Bee Gees and other across-theboard superstar material.

### By MIKE HENNESSEY

LONDON - Jazz impresario George Wein is linking up with British promoter, Andy Hudson, and London's Capital Radio in July to present what is claimed to be the biggest jazz festival staged in Britain.

The Capital Jazz Festival will be staged in the grounds of Alexandra Palace in north London from Tuesday, July 17 to Sunday, July 22.

With the help and cooperation of the Greater London Council, an enormous arena is being constructed to cater for 25,000 people. The arena will include bar and restaurant facilities.

In the event of inclement weather, performances will be switched to two indoor locations with accommodation for 8,000 people-the great hall of Alexandra Palace and the Palace Suite.

Talent for the festival will be drawn largely from the pool of jazz artists George Wein is presenting this year at the 4th Grande Parade du Jazz in Nice (July 5 to 15).

Provisional line-up includes the Dizzy Gillespie Quintet, the Lionel Hampton All-Stars Orchestra (with Cat Anderson, Doc Cheatham, Benny Powell, Kai Winding, Curtis Fuller, Arnett Cobb, Ernie Wilkins, Cecil Payne, Wild Bill Davis, Oliver Jackson and Chubby Jackson), the Dave Brubeck Quartet, Carmen McRae and George Shearing.

Also the Woody Herman Orchestra, Muddy Waters, Herbie Hancock, Chick Corea, Fats Domino, the Jay McShann Quintet (with Buddy Tate, Gus Johnson, Gene Ramey and Claude Williams), Illinois Jacquet, Sonny Stitt, Jimmy Forrest, Al Grey, Vic Dickenson, Peanuts Hucko, Ruby Braff, Barney Bigard, Ray Bryant, Roland Hanna, Shefly Manne, Slam Stewart, Milt Jackson and Jimmy Rowles.

There will also be performances by the New York Jazz Repertory Company, featuring Joe Newman, Ernie Royal, Jimmy Maxwell, Pee Wee Erwin, Budd Johnson, Dick Hyman, Bucky Pizzarelli, Bob Wilber, Eddie Bert, Mike Zwerin, Booty Wood, Norris Turney, George Duvivier and Bobby Rosengarden.

In addition to the participation of American jazzman, the organizers say there will be more British jazz musicians taking part than at any other international jazz festival in the world.

At a reception at Ronnie Scott's Club to announce the event, George Wein said that his experience had taught him that festivals had to be styled in different ways for different areas. The Capital Festival would be essentially a family affair, somewhat similar to the Nice event.

More than 250 musicians would participate—including 120 from the U.S.—and sessions would run from 3 p.m. to 10 p.m. on weekdays and from 12 noon to 10 p.m. at the weekend. Tickets for each day would be £4.50 (\$9) in advance and £5.50 (\$11) at the gate. Admission for children under 12 would be £1 (\$2).

Highlights from the festival, both recorded and live, will be broadcast on Capital Radio.

The Alexandra Park event will be London's first major international jazz festival since 1970, year of the last in a series of Jazz Expo presentations by Jack Higgins of the Harold Davison office, in which Wein also collaborated.

# International SELLS OVERSEAS, TOO Aguilar's 'Anak' Now a Philippines Milestone

By HANS EBERT

HONG KONG-It's one year since Freddie Aguilar's song. "Amak," emerged as one of 14 finalst in the first Popular Music Festival held in Metro Manila

And although the Filipino singersongwriter failed to win the contest, he subsequent recording of the tune his become the most successful ungle in the history of the Philippines' music industry.

In addition, "Anak" (Child) has become the country's most successful expert to other Asian marketsmost notably, Japan-and the song has apparently captured the interest of such internationally popular artnts as Andy Williams and George Benison.

. Aguilar's label in the Philippines. Veer Music Corp., has also received reports that Art Garfunkel, Paul Aska and Frank Sinatra are keen to mord "Anak" in this UNICEF-orranized Year Of The Child.

Vicor senior vice president, Vic isse in Hong Kong with Aguilar recently on a promotional swing, is the one who cites the above artists, and additionally reports that Greece's Nana Mouskouri has already cut "Anak" in French. He adds "We've also heard that Mike Carb is thinking of having Debby Boone record it."

Dunng the first two weeks of its · telease by Vicor (on the company's Sunshine label) in the Philippines late last March, "Anak" sold an unprecedented 120,000 copies.

It went on to run up a sales total of nore than 750,000 copies, while the



Freddie Aguilar

album of the same name was equally successful-not only in Aguilar's homeland, where it reached gold status, but also in Japan, where the 45 and LP were issued by Polydor.

Already certified gold in Japan. (Continued on page 95)

# **DG** Grabs Kudos At **U.K. Awards**

By NICK ROBERTSHAW

### Asia/Pacific Conference Report **Study Prospects For '79 Piracy Fight** Sales Thru Asia/Pacific Continued from page 60.

Continued from page 63.

a trip of Japan many years ago by a U.K. industry executive. While there, he ate sukiyaki. When he dis covered a Japanese record of the same name, he obtained the rights without hearing the disk. "He had a worldwide hit on his hands." noted Wood

The EMI panelist went on to suggest that an act does not always have to boast truly global appeal. "You can get semi-international ac ceptance throughout Southeast Asia area."

Wood also urged good communications between branches of companies, from country to country. "The lack of communication is one of the curses of the modern business world. All of us from time to time come up with novel ideas, for marketing or promotion. The information should be passed on. All sorts of bright ideas never get out of their country of origin," he said.

Paul Turner observed that there was a healthy market for ethnic product from all around the world in Australia, and Asian companies should not be discouraged by the heavy sales of U.S. and British product there.

'Australia has just had a No. 2 hit with a Frenchman named Plastic Bertrand, and nobody knows what the song is about. The Korean chil-

# Asia Develops

Continued from page 63

national companies which have been producing local product." Sales there for 1978 were put at around \$6 million for foreign repertoire, \$4 million for domestic. The RCA executive believes this could double in a few years. In Singapore, Yamamoto admitted, piracy has hampered the industry's prospects. Nevertheless, the country now boasts around \$6 million of legitimate business, with 50% going to local product. "The future growth depends on many factors, and with better piracy control, the industry there is on the threshold of expansion." In Malaysia, 80% of the \$7 million legitimate business is indigenous product, largely attributable to the efforts of local and international companies promoting this. Turning to Thailand, Yamamoto confirmed that the country still has "a long way to go" before reaching the status of other music markets in the region. "Thailand has seen a tremendous number of pirated records and tapes under the very weak copyright protection " But this may improve with recent legislative changes, he pointed out, and there are already signs of international hit artists coming from Bangkok. Yamamoto also detailed the progress made by Asia/Pacific artists in territories other than their homeland, citing the success of Freddie Aguilar (from the Philippines) and I Sung E (from Korea) in Japan, and the prospects for vanous Japanese acts, among them Pink Lady and Godeigo, overseas. "And the day will soon come," he concluded, "when music from China finds its way into the Western world, and some of our music will be introduced in that vast country of 900 million people. "It's already gratifying to learn that they are opening up their doors to the Western music world, and have invited to their country both classical and pop artists."

dren's choir, the Little Angels, toured to sellout crowds.

'All I can say is, learn to communicate with your Australian contacts. If we see a glimmer of hope with a record, we'll put it out and work on it. If you haven't got sufficient optimism about the record itself, let us see your copyrights. I'm sure there are a lot of beautiful songs in Southeast Asia. Our sales potential is unlimited. We'd like to help you sell your product."

Graeme Broughton said that New Zealand firms are similarly receptive to Asian repertoire. "Last year, 70,000 albums by Kamahl were sold in New Zealand.

Youngsters under the age of 12 were a group with an increasing influence on record sales, contributed Vincent Del Rosario, and they have no preconceived ideas about music. "But it's up to each individual country to get out and sell product, not wait for somebody to find it."

Michael Comerford, director and general manager of EMI Malaysia. said that one major problem in that nation was the attitude to local art 1515

Citing "for a token fee" as the most frequently used phrase when a local act was asked to appear, he said the prevailing view seems to be that the artist is public property. with fame, not financial reward, as sufficient recompense.

"It's expected that an artist will appear on television, or host tv shows, on short notice, and on demand, for little money. It's expected that an artist will perform for, at best, a token fee, if a charity concert is organized.

duction of the musicassette just made it easier for pirates, he said, while warning against the belief that they made no investment in their business. "It will always be worthwhile for them to make some capital investment in manufacturing, as they do, because they can still make more profit than legitimate companies."

And Forrest chided some of his colleagues for citing only international repertoire in examples of piracy. "Use local examples," he urged, pointing out that EMI's experience of diminishing profits because of piracy has resulted in roster cuts among local acts.

Keith Bruce, co-managing director of Warner-Pioneer, Japan, expressed interest in the Philippines experiment outlined by James Dy. while adding that an increase in profit margins for Asian retailers and lower overall store prices might swing consumers to legitimate product.

Paul Lloyd of Infonics, Hong Kong, suggested that "it's incumbent upon the industry to determine whether the consumer in developing nations can afford to buy the legitimate product, and whether some attempts should be made to take this into consideration when setting price levels."

And panelist Bill Smith agreed: "The standard of living is at the heart of the matter." Unless record companies were aware of this and of the prices asked nation by nation, he said, it would continue to be difficult to win the antipiracy fight O completely.

The problem of record and tape counterfeiting was also raised by \_ L.G. Wood, group director, EMI Ltd. "How do we tackle this, the duplication of our trademark? In some cases, counterfeits are better than the original, and quite impossible to spot." Essentially, Wood's question remained unanswered, as comments swung around to individual fears of counterfeiting growth. Dieter Bliersback, president of Polygram, Japan, said that some sleeve printers employed by legitimate manufacturers were running off more than ordered, and selling the balance to counterfeiters. James Dy disclosed that Philippine pirates, under pressure from his PARI organization, are "turning toward the counterfeit game. Before, their pirate tapes were only labelled with typewritten titles. Today, they come with labels which exactly duplicate the genuine ones."

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# 1978 Sales In Finland Show Setback

### By KARI HELOPALTIO

HELSINKI-Final sales figures for the Finnish record industry in 1978 have created apprehension and disappointment here, with setbacks · in every sector except, surprisingly. EPs-which here are making a minor comebuck.

In monetary terms, the year was down 11% at \$34.6 million (retail prices, including tax) on 1977. Unit vales volume was 4.3 million units, a drop of 15%. Domestic albums and pre-recorded cassettes were down by some 500,000 on the previous year.

And it is thought likely the EP mini-boom was at the expense of a fast-declining singles market.

In the ensuing inquest here, unhappy industry leaders are blaming the slump in sales of local product on apathy among young people, the increased cost of motoring leaving less to spend on music, a shortage of Finnish superstars, plus a general change in spending habits.

A further reason, some believe, is the emergence in Finland of K-Tel. an "outsider" specializing in massmarketing international product.

Direct importing is another major factor. Out of all record and pre-recorded tape imports, in 1978 3.38 million units at \$7.1 million sales value, 50% were in the direct import area.

Main sources of imported matenal in Finland; the U.K., \$1.78 million; West Germany, \$1.42 million: Sweden and the U.S., \$1 million.

LONDON-The Deutsche Grammophon recording of Puccini's "La Fancialla del West" scooped the prestigious Record of the Year award for 1978 at a presentation

hosted by top U.K. classical magazine "The Gramophone" in the Savoy Hotel Feb. 6. Featuring soloists Placido Do-

mingo, Carol Neblett and Sherrill Milnes with the Royal Opera House Orchestra and Chorus conducted by Zubin Mehta, the recording was one of two DGG releases so honored. The Archiv recording of Handel's "Acis and Galatea" was voted best early music disk.

EMI label HMV won awards in three categories. The acclaimed partnership of Andrei Gavrilev and young conductor Simon Rattle walked off with the concerto section award for a recording or Ravel's Piano Concerto for the Left Hand, Janet Baker won the solo award for songs by Chaussen and Dupare accompanied by the London Symphony Orchestra with Andre Previn, and Kathleen Ferrier the historical section with Gluck's "Orfee et Eurydice."

John Eliot Gardiner conducted on a second award-winning release, Handel's "Dixit Dominus" and "Zadek The Priest," with the Monteverdi Choir winning the choral section.

Among other awards, Alfred Brendel's recording of Liszt piano works won the instrumental section for Philips, and Martha Argerich and Stephen Bishop-Kovacevich the chamber section with Bartok's Sonata for Two Pianos and Percussion, likewise for Philips. CBS took one award for Boulez's Webern Vol. 1, best contemporary record of the year; and Decca another for Mozart's Symphonics Nos. 25 and 29, with the English Chamber Orchestra under Benjamin Britten, best orchestral disk.

ERNIE PECHO

"It's expected that an artist will sing at the beck and call of any person of royal or political standing. Even the attitude of the media, particularly the press, is based on the belief that it's they who 'make' the artist-and wee belide one who upsets any senior or junior executive in this sector."

Such attitudes must cease, emphasized Comerford, and financial rewards must be improved. "It's very true that you only get what you pay for," he said.

Vincent Del Rosario suggested that the Philippines industry has considerable potential as a source of material for the international market. He cited the success of Filipino singer, Freddie Aguilar, whose single, "Anak," sold 500,000 copies last year, and hit No. 1 in Japan's foreign chart.

"This success would not have been possible without the help of international companies willing to listen and give it a chance in their marketplace," said Del Rosario.

Tuning in to the latter's comment, WEA International executive vice president, Phil Rose, suggested that the global achievements of "Anak" represented the best possible argument for speedy enactment of amended copyright law in the Philippines, currently in train.

Another speaker from the audience, Malcolm Brown, EMI's regional director for Southeast Asia, asked Del Rosario about the strong restrictions on overseas artists performing in the Philippines. The Black Gold chief responded that these were intended to discourage hotels and other venues against employing foreigners as lounge bands or minor cabaret attractions. rather than to exclude genuine overseas stars. Del Rosario continued that the latter are welcome under the auspices of the government's cultural department.

# **Copyright Act**

Continued from page 59

merge and drown out the existing indigenous forms.

"No serious attempt has been made to nurture and develop native music. It is often argued that indigenous music would not satisfy the sophisticated ears of the Western listener, and so there would be no market for it. I do not agree! After all, what is calypso or Afro music? It is indigenous, but, because of good promotion and publicity, it has spread around the world."

Dato' Lew urged the preservation of ethnic and folk music in the region, and, if possible, its development into internationally acceptable art forms.

And, he said, it's vital that the region's industry take new and innovative approaches to the development of talent, and to the propogation of live entertainment.

# International

# **Multi-Market Promotion For** WEA's Broery

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### By PETER ONG

SINGAPORE - WEA International is targeting a number of foreign markets for Southeast Asia recording star, Broery Marantika.

The Indonesian singer, signed to WEA's Singapore operation, has recorded in English, Italian and Spanish. Prime cut is "Mimpi Di Siang Hari" (Daydreaming)

The basic tracks were laid down in Los Angeles, the strings in Hong Kong and Marantika's vocal at Singapore's Kinetex Studios.

"Musically speaking, 'Mimpu di Siang Hari' has no ethnic limitations," opines David Franco, WEA International a&r manager (West Coast), discussing the tune's multilanguage recording.

Prime targets, says Franco, are South America and Spain, and various Asian territories. "The disk is also strong enough for the Italian market," adds the WEA International executive. "It's all part of our policy to develop and promote artists worldwide."



Hot Tracks: Broery Marantika, left, checks out the tracks of his multi-lingual recordings of "Daydreaming," with David Franco, WEA International a&r director (West Coast).

# Sweden Hot For Boppers

STOCKHOLM-Bopper fever has hit Sweden in a big way, the craze centered on a six-strong group specializing in 1950s-style rock 'n' roll, sounds all the rage before most of the members were born.

The Boppers' debut album "Number One" came out last summer but sales didn't really happen

Billboard SPECIAL SURVEY For Week Ending 3/17/79

Special Survey Hot Lotin LPS

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This

Week

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until this winter, following a series of television appearances and a national tour. Now it has sold more than 100,000 units in Sweden.

The band is recorded by Sound of Scandinavia on its T-Bone label. There was heavy product promotion at MIDEM this year, including two concerts in Cannes by the young group. The LP is now released in all Scandinavian territories, with Canada (on the Promoson label) and Japan (Flamingo Nippon), France, Holland, Belgium, Germany, Austria, Switzerland and the U.K. to follow.

Additionally negotiations are under way for Boppers' releases in the U.S., Mexico, New Zealand, Spain, Italy and Australia.

Further fuel for the breakthrough comes from a "Sounds of Scandinavia" half-hour video show featuring the group and being sold commercially through radio and ty

# **Swiss Fest** Attracts Intl Artists

NEW YORK-This year's New Morning festival in Geneva, running March 30 through April 1, will include several U.S. attractions, including Mongo Santamaria, Taj Mahal, Richie Havens and Johnny Winter.

From Italy, Serpiente Latina is lined up to appear, while local acts set to show include the Paolo Radoni Quartet, the Paulo Bellinati group and Francois Zmirou.

It's organized by Daniel and Alain Farhi, owners of the Geneva club after which the event is named. Their KBL Productions company recorded last year's festival, and will do the same this year. An audience of about 3,000 is expected.

 Another Swiss location, the mountain village of Leysin, has become a musical environment of late. Britain's BBC-TV has been shooting three films, "Abba In Switzerland," "Disco In The Snow" and "Christmas Snowtime" in the 2,000-seat Peoples' Circus tent.

The shows are co-productions linking ty companies from the U.K., Holland, France, Japan, Germany, Switzerland and other territories.

Artists involved include Leif Garrett, the Jacksons, Leo Sayer, Ted Gardestadt, Patrick Juvet, Bonnie Tyler, Roxy Music with Bryan Ferry, Eruption, Kate Bush, Boney M. Curtis Mayfield and Abba.

# **CBS/Sony Expands**

TOKYO-CBS/Sony is expanding its general interest publishing activities here, with the formation of



· LONDON-Carlin Music has launched its own label. Paradne, concentrating on disco product in 12-inch format. First release will be the Bombers' "Everybody Get Dancin."

 STOCKHOLM-Planet Records has signed a deal for Scandinavian markets with Cream Records of the U.S., involving acts such as Al Green, Brenton Wood and Snail ... Planet has previously concentrated on local artists.

· MOSCOW-A special commemorative concert was held here to mark the 50th birthday of noted Soviet jazz composer, songwriter and bandleader, Yuri Saulski, Event was staged at the House of Composers.

· HAMBURG-Polydor International has signed a new contract and with Italian conductor, Claudio Abbado. He'll record further Italian # operas, but also work in other fields, 5 including ballet projects.

 LONDON-RCA is releasing the Del Capris' "Hey Little Way Out 1 Girl" on the Grapevine label, an and original copy of the disk having #" fetched \$540 when sold by a deejay # recently.

 ATHENS—Polygram Greece is \* reorganizing its promotion teams to more effectively handle growing business here for disco and rock repertoire. Company recently signed distribution for Butterfly (U.S.) and an Baby (Italy).

 STUTTGART - Stephane Grappelli, 71, has recorded an LP of an tunes from the pre-war Quintette du \* Hot Club of France era, as a tribute " to Django Reinhardt. Disk. produced by Joachim Berendt, is on the an MPS label.

Editions Plein Soleil and the Southern Writers Group (U.S.) brings the release of product by Steve Gibb, and composer for Angel Wing Music a and recording artist for Clouds Records. Label is handled internationally by CBS. ROME – Fonit Centra presented gold disks to Michel Tadini. Vince Tempera and Luigi Albertelli for their contributions to "Atlas UFO Robot," hit single spawned from the success of the Japanese- in produced television series of the same name.

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1	PEDRITO FERNANDEZ La De La Mochila Azul, Calier
2	ESTRELLAS DE ORO America 1005
3	ROCIO DURCAL

This

Week

- 4 JULIO IGLESIAS Emociones, Alhambra 3222
- CAMILO SESTO 5 Sentimientos, Pronto 1042
- 6 **RIGO TOVAR Y SU COSTA AZUL** No. 8, Mericana Melody 564

N. CALIFORNIA (Pop)

Mochila Azul: Caliente 7299

Canta a Juan Gabriel Vol. 2. Pronto 1645

TITLE-Artist, Label &

Number (Orstributing Label)

- 7 **VERONICA CASTRO** Peerles 2079
- 8 CHELO Cuentas Claras, Muzart 1758
- 9 JOSE JOSE Lo Pasado Pasado, Pronto 1046
- 10 JUAN GABRIEL Mis Ojos Tristes, Pronto 1041
- 11 **VICENTE FERNANDEZ** A Pesar de Todo, Caytronics 1576
- 12 ESTELA NUNEZ Para Toda la Vida, Pronto 1043
- LA MIGRA 13 Celos De Ti, Mar Hi8
- 14 SAGITARIOS La Carta, Olimpico 5002
- 15 JORGE VARGAS Orteon 5138
- 16 RAUL VALE Tanto, Tanto, Melody 5675
- 17 LOS FELINOS Muzart 1735
- 18 LOS BUKIS Busion Pazajera, Mericana Melody
- 19 SALVADOR La Voz del Sentimiento: Arriba 6000
- 20 LOS MUECAS Entos, Caliente 7298.
- MERCEDES CASTRO 21 Muzart 10744
- 22 ALBERTO VAZQUEZ Como No Creer, Gas 4200
- 23 LUPITA DALLESSIO Como Tu. Orfeen 026
- 24 CEPILLIN Fiebre, Orfeon 025
- 25 **RAMON AYALA** Mi Piquito de Oro, Fredy 1116

1		
	1	ROCIO DURCAL Canta A Juan Gabriel Vol. 2. Pronto 1045
	2	PEDRITO FERNANDEZ La de La Mochila Azul, Caliente 7299
	3	CAMILO SESTO Sentamientos. Pronte 1042
	4	LOS SAGITARIOS La Carta, Olimpico 5002
	5	VICENTE FERNANDEZ A Pesar de Todo. Caytronics 1526

CHICAGO (Pop)

TITLE-Artist, Label &

Number (Distributing Label)

- CHELO
- Cuentas Claras, Muzart 1758 LA MIGRA
- Celos de Ti-Mar 108 **JOAN SEBASTIAN**
- Y Las Manposas Muzart 9
  - JOSE JOSE Lo Pasado, Pasado, Pronte 1046
- 10 PUNTO 4 Grease en Espanol, 08 5503
- 11 JUAN GABRIEL O Mes Oass Tristes, Printo 1041
- 12 **RENACIMIENTO 74** Esta es Mi Concion, Ramex 1026
- 13 **RIGO TOVAR Y SU COSTA AZUL** NG E Mericana Melody 564
- JULIO IGLESIAS 14 Emociones, Alhambra 3122
- 15 ROBERTO CARLOS Amoga, Caytronics 1505
- 16 ESTRELLAS DE ORO 00 America 1005
- 17 YOLANDA DEL RIO Corridors: Arcano 3434
- 18 GERARDO REYES Verdades Amargas, CYS 1523
- 19 LOLITA Abrazame, Caytronics (A89)
- 20 IRENE RIVAS CHAR OUR

21

24

25

- SALVADOR Derrumbes, Arroba 1005
- 22 **GENERACION 2000** Caramba Dona Leonor, Atlas 5845
- 23 MANOLO MUNOZ Siente el Mirciachi, Gas 4203
  - CEPILLIN Fiehre, Orteon 025
  - LUPITA D'ALLESSIO Carna Ta, Orlean 326

setailers at about \$68, and for rental through other outlets.

The Boppers currently tour Sweden playing to capacity crowds and creating 1950s-style audience hysteria. In one riot scene among a crowd waiting for admission to a Boppers concert, a teenage girl was injured so badly in the rush she later died in hospital.

This summer the Boppers play the Swedish folk parks, in which field it is the most-booked act for 1979.

CBS/Sony Publishing

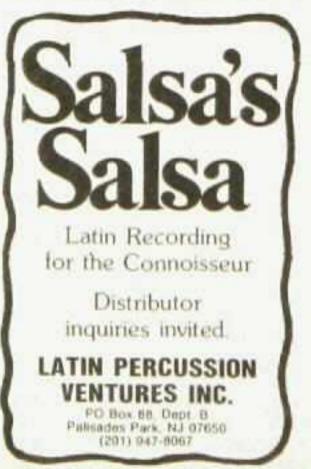
This will take up book and magazine publishing, and expand on CBS/Sony's earlier excursions in this field. They were primarily with books on music, and were under the auspices of its April Music division.

The new company is capitalized at \$1.5 million, and acting CBS/Sony president Norio Ohga will be its chief executive. One proposed series of books will deal with music, sports and other leisure pursuits.

# From The Music Capitals Of The World

### LONDON

Charisma here returns to what it describes as "a 1960's style glossy varnish finish EP bag" as a marketing aid for teenybop band the Dazzlers' "Lovely Crash" single Anthony Newley and Juliel Prowse to headhine the London Palladium week of May 7. Believed here that Rikki Syl-



van, keyboard man, and ex boss of Rikki and the Last Days Of Earth, will join the Who. ... Roxy Music to tour U.K. starting early May, with the reunion album 'Manifesto' already selling here.

After long gap, U.K. tour for John Miles (Decca), linked with his third album Mare Miles Per Hour. Fairport Convention de cided to disband after a farewell U.K. tour in May, finishing after 13 years because of the build up of hearing problems of Dave Swarbrick. who may have to concentrate on acoustic music in future.

Rumors that Sham '69, leading U.K. new wave band, is to break up strongly denied by Royston Wicks, of Trowgroup members. bridge, South West England, changed his name to Elvis Presley by official deed poll, but has changed it back again to save his baby son "embarrassment.

Exceptional rave reviews for Earth, Wind & Fire even in "heavy" press here. Some 2,500 velvet collated Teddy Boys, many aged over 40. took part in a 1950's rock revival re-union. Dusty Springfield back in April for her first U.K. tout in 12 years, though she did a one off Palla dium show in 1974 PETER JONES

### MEXICO CITY

Although a SOMDI spokesman claims talks will resume with SACM this month, there is "no confirmation" on the part of the latter group, according to composers' society board member

and director of AC Discos, Jose Antonio Zavala.

Three leaders of the recently formed collec tion agency-Pablo Macedo, Ramon Paz and Rojelio Brambila-were unavailable for comment.

SOMDI is seeking rights to pick up all "eje cucion publica" (jukebax) royalties, estimated to be more than 20 million pesos (around \$1 million) annually.

Three year deal was concluded in late February for all soundtracks of indie filmmaker Alfonso Arau to be manufactured and distributed by Discos Melody on a worldwide basis. First LP of Arau's under the new arrangement is his "Mojado (Wet) Power," about the timely topic of ille gal immigrants entering the U.S., for release in May Another soundtrack to be released by Melody this spring is "Rigo," the life story of the rags to riches Rigo Towar, according to company president Ignacio "Nacho" Morales.

MARY FISHER

### ATHENS

Socrates, Superstar," composed by Doros Georgiadis with tyrics by Sotia Tsotou, per formed by Polygram's Elpida, is to represent -Greece in the Eurovision Song Contest this year.

The Atheneum Conservatory has picked its jury for the international Maria Callas Song Contest and its Piano Competition (March 25 April 2). ... "Night Flight To Venus" by Boney M.

(Continued on page 95) Copyrighted material

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### BRITAIN (Courtesy of Music Week)

As Of 3/10/79 SINGLES

1.S. alla

- TRAGEDY, Box Gees, RSO OLIVER'S ARMY, Elvis Costello,
- Radar I WILL SURVIVE, Gloria Gaynor, Pohydor
- LUCKY NUMBER, Lene Lovich, Stiff CAN YOU FEEL THE FORCE, Real
- Thing, Pye HEART OF GLASS, Biondie,
- Chrysalis
- SOMETHING ELSE/FRIGGIN' IN THE RIGGIN', San Pistols, Virgin
- CONTACT, Edwin Star, 20th Century CHIQUITITA, Abba, Epic
- PAINTER MAN, Boney M, Atlantic 25
- **GET DOWN, Gene Chandler, 20th** 11 11 Century
- GET IT, Darts, Magnet 10 12
- INTO THE VALLEY, Skids, Virgin 13 30
- **KEEP ON DANCING, Gary's Gang.** 34 23
- **C8**5 I WANT YOUR LOVE, Chic, Atlantic 15 25
- SOUND OF THE SUBURBS. The 12 16 Members, Virgin
- I WAS MADE FOR DANCING, Leif Garrett, Atlantic
- WOMAN IN LOVE. Three Degrees. Ariola
- YOU BET YOUR LOVE. Herbie Hancock, CBS
- AIN'T LOVE A BITCH, Rod Stewart, Rosa.
- BAT OUT OF HELL, Meat Loaf, Epic 21
- DON'T STOP ME NOW, Queen, EMI 22 28 TAKE ON THE WORLD, Judas 23 15
- Priest, C85
- 34 15 MILK AND ALCOHOL, Dr. Feelgood, United Artists
- 25 NEW WAITING FOR AN ALIBI, Thin LIZZY, Vertigo
- MONEY IN MY POCKET, Dennis Brown, Atlantic
- HONEY I'M LOST, Dooleys, GTO ENGLISH CIVIL WAR, Clash, CBS 39
- SHAKE YOUR GROOVE THING.
- Peaches & Herb, Polydor
- 30 22 MAY THE SUN SHINE Nazareth. Mountain
- WHAT A F

31

29

2

- 14

10

12

14 NEW

17

21 25

22

16

20

14

21

7 NEW

28	23	GREASE, Soundtrack, RSO
29	36	LIVE AT BUDOKAN, Bob Dylan, CBS
30	24	DON'T BRING ME FLOWERS, Neil Diamond, CBS
31	30	PLASTIC LETTERS, Blondie, Chrysalis
32	35	FORCE MAJEURE, Tangerine Dream.
33	NEW	FEETS DON'T FAIL ME NOW, Herbie Hancock, CBS
34	NEW	NEW DIMENSIONS, Three Degrees, Ariola
35	28	EVEN NOW, Barry Manilow, Arista
»J6	NEW	FEEL NO FRET, Average White Band, RCA
37	29	JAMES GALWAY PLAYS SONGS FOR ANNIE, James Galway, RCA
38	NEW	BEST OF JASPER CARROTT, DJM
39	NEW	TUBULAR BELLS, Mike Oldfield, Virgin
40	37	THE KICK INSIDE, Kate Bush, EMI

### WEST GERMANY

(Courtesy Media Control /Musikmarkt) As Of 3/5/79

### SINGLES

- This Last Week Week HEART OF GLASS, Blondie, 2 1 Chrysalis / Phonogram YMCA, Village People, Metronome CHIQUITITA, Abba, Polydor з з 4 4 BABY IT'S YOU, Promises, EMI 5 DARLIN', Frankie Miller, Chrysalis/ Phonogram LE FREAK, Chic, Atlantic 6 5 **BULLDOZER, Oliver Onions, Polydor** KREUZBERGER NAECHTE. 8 8 Gebrueder Blattschuss, Hansa/ Ariola TROJAN HORSE, Luv, Carrere/DGG 9 10 10 24 **TOO MUCH HEAVEN. Bee Gees.** RSO/DGG NO TIME FOR A TANGO, Snoopy, 11 12 CNR/Teldec .9 DU, DIE WANNE IST VOLL, Helga 12 Feddersen & Dieter Hallervorden, Philips 13 15 BALLADE POUR ADELINE, Richard
  - Clayderman, Teldec

		JAPAN
	(Ce	ourtesy of Music Labo Inc.)
		As Of 3/5/79
This	Last	
Week	Weel	
1	1	HERO, Kai Band, Express/Toshiba
2	2	
3	â	MONKEY MAGIC, Godiego, Columbia CHAMPION, Alice, Express/Toshiba- EMI
4	5	CASABLANCA DANDY, Kenji Sawada, Polidor
5	4	GANDHARA, Godiego, Express/ Thosiba EMI
6	2	YUME OIZAKE, Jiro Atsumi, CB5/ Sony
7	9	YOUNG MAN (YMCA), Hideki Saljoh, RCA
8	6	MUSOUBANA, Hiroshi Madoka, Aardvark
9	9	Y.M.C.A., Village People, Casablanca
10	8	KITAGUNI-NO HARU, Masao Sen, Minoruphone
11	10	TEN-MADE TODOKE, Masashi Sada, Freeflight
32	12	OMOIDE NO-SCREEN, Junko Yagami, Disco
13	19	HARU-OBORO, Hiromi Twasaki, Victor
34	11	II-HI TABIDACHI, Momoe Yamaguchi, CBS/Sony
15	15	DO YOU THINK I'M SEXY?, Rod Stewart, Aardvark
16	17	HANAMACHI NO HAHA, Tatsue Kaneda, Columbia
17	14	SAGA, Twist, Aardvark
18	13	CHAMELEON ARMY, Pink Lady.
19	16	Victor TATOEBA TATOEBA, Machiko
		Watanabe, CB5/Sony
20 N	EW	KIMI-WA-BARA-YORI-UTSUKUSHII, Akira Fuse, King
		HOLLAND
	(Č	ourtesy of Billboard Benelux)
(march)	Harson.	As Of 3/10/79
This Week	Last Weei	
1	1	FIRE, Pointer Sisters, Elektra
2	2	CHIQUITITA, Abba, Polydor
3	5	TRAGEDY, Bee Gees, RSO
4	3	NOW THAT WE FOUND LOVE. Third World, Island
5	7	LAY YOUR LOVE ON ME, Racey.

		EW ZEALAND	9 10
		As Of 3/4/79 SINGLES	
This Week	Last Week		1
1	1	Y.M.C.A., Village People, RCA	2
2 3	24	LE FREAK, Chic, WEA BLAME IT ON THE BOOGIE.	3
4	8	Jacksons, CBS DO YA THINK I'M SEXY, Rod	4
	115	Stewart, Warner Bros.	5
5	6	DANCE ACROSS THE FLOOR, Jimmy "Bo" Horne, CBS	
6	11	STUMBLIN' IN, Suzi Quatro & Chris Norman, Rak	67
7	7	LOVE DON'T LIVE HERE ANYMORE	8
8	3	Rose Royce, Whitfield FIRE, Pointer Sisters, Planet	9
9	5	TOO MUCH HEAVEN, Bee Gees, Polydor	10
10	9	A LITTLE MORE LOVE, Olivia	1
11	14	Newton John, Festival HOLD THE LINE, Toto, CBS	1.1
12	13	SEPTEMBER, Earth, Wind & Fire, CBS	
13	10	YOU DON'T BRING ME FLOWERS, Neil Diamond & Barbra Streisand,	
		CBS	
14 15	17 23	MY LIFE, Billy Joel, CBS YOU THRILL ME, Exile, Rak	
16	16	INSTANT REPLAY, Dan Hartman,	
17	12	CBS DON'T LOOK BACK, Peter Tosh,	1 1
18	22	EMI I LOVE THE NIGHT LIFE, Alicia	L
		Bridges, Polydor	
19 20	28 19	SHAKE IT, Ian Matthews, RTC GET OFF, Foxy, CBS	(Mu
		LPs	sour
			a ni E
1	2		in t
2	1	Stewart, Warner Bros. BARBARA STREISAND GREATEST	spor
		HITS, VOL. II, Barbra Streisand, CBS	inclu
3	9	52ND STREET, Billy Joel, CBS	disc here
4	8	MORE SONGS ABOUT BUILDINGS AND FOOD, Talking Heads, WEA	"YN
56	4	DIRE STRAITS, Polydor CLASSIC ROCK, London Symphony	S
		Orchestra, RCA	first
78	6	CRUISIN', Village People, RCA EARTH, WIND & FIRE GREATEST	com
		HITS, VOL. I, Earth, Wind & Fire, CBS	Gree
9	7	YOU DON'T BRING ME FLOWERS,	perf telei
10	10	Neil Diamond, CBS BEACH BOYS 20 GOLDEN GREATS,	a Gr
		Beach Boys, EMI	chor sic e
		SWEDEN	
		(Courtesy of GLF) As Of 3/3/79	E
		SINGLES	
This		ek.	
1 2	1 3	Y.M.C.A., Village People, Arrival BABY IT'S YOU, Promises, EMI	cer
3	6	EFTER PLUGGET, Factory, CBS	sid
4	2	TOO MUCH HEAVEN, Bee Gees, RSO	19
5 6	4 8	CHIQUITITA, Abba, Polar LE FREAK, Chic, Atlantic	int
7	5	KISS YOU ALL OVER, Exile, Rak	IN
8 9	10 NEW	HOLD THE LINE, Toto, CBS STUMBLIN' IN, Suzie Quatro &	in
10	NEW	Chris Norman, EMI IN THE BUSH, Musique, Chart	U
			ca
		LPs	itte
1	3	SPIRITS HAVING FLOWN, Bee Gees, RSO	mi
23	2	NUMBER ONE. The Boppers, T Bone BLONDES HAVE MORE FUN, Rod	tal
- 11	1	Stewart, Warner Bros.	tra
4	7 4	CRUISIN', Village People, Arrival LIVE IN SCANDINAVIA, Gasolin,	ca
	-	CBS DOWN IN THE BUNKER, Steve	
6	8	Gibbons Band, Polydor	U.
7	6	JORDSMAK, Gosta Linderholm, Metronome	
100	NEW	TOTO, CBS	A
9 10	10 5	DIRE STRAITS, Vertigo GREASE, Soundtrack, RSO	
			•
			"A
	5	WITZERLAND	the Ta
		(Courtesy Musikmarkt) As Of 3/1/79	Ph
		SINGLES	- and a second
This	Last		Int

1 5 TRUMPET DREAMS, Nini Rosso, Arcade/Phonag 2 2 CRUISIN', Village People, Barclay 3 4 ROMANTIC DREAMS, Beny Rehmann, K-tel 4 1 DISCO MOTION, Various Artists, tel 5 16 LA PULSE D'ACQUA, Angelo Branduardi, Musiza/Ariola	
2 2 CRUISIN', Village People, Barclay 3 4 ROMANTIC DREAMS, Beny Rehmann, K-tel 4 1 DISCO MOTION, Various Artists, tel 5 16 LA PULSE D'ACQUA, Angelo Branduardi, Musiza/Ariola	
Rehmann, K-tel 4 1 DISCO MOTION, Various Artists, tel 5 16 LA PULSE D'ACQUA, Angelo Branduardi, Musiza/Ariola	
Rehmann, K-tel 4 1 DISCO MOTION, Various Artists, tel 5 16 LA PULSE D'ACQUA, Angelo Branduardi, Musiza/Ariola	,
4 1 DISCO MOTION, Various Artists, tel 5 16 LA PULSE D'ACQUA, Angelo Branduardi, Musiza/Ariola	
5 16 LA PULSE D'ACQUA, Angelo Branduardi, Musiza/Ariola	
Branduardi, Musiza/Ariola	K-
6 8 LACH MIT!, Kiby & Caroline, Poly	ydor
7 12 C'EST CHIC, Chic, Atlantic/ Musikvertrieb	
8 - SPIRITS HAVING FLOWN, Bee G RSO/Polydor	iees,
9 7 JAZZ, Queen, EMI	
0 6 FEELINGS, Various Artists, K-tel	

BABY MAKE LOVE. La Bionda, Ariola

Stewart, Warner/Musikvertrieb

DA' YA' THINK I'M SEXY7, Rod

17

14

# From The Music Capitals Of The World

Continued from page 94

sic Box) ousted the "Saturday Night Fever" dtrack from the top of the Greek chart after ne-month run at number one.

MIAL, local EMI outlet, has set up a fan club orthern Greece following enthusiastic rese from young people and the activities will de special film clip screenings and new product presentations. Top disco items now are "Le Freak" by Chic (Atlantic) and CA" by Village People (Casablanca)

avros Logaridis (Polygram) has put out his solo album, with release in several Euroterritories. He is a multi-instrumentalist

Mountain			Clayderman, Teldec
WHAT A FOOL BELIEVES, Doobie	14	11	DA' YA' THINK I'M SEXY?, Rod
Brothers, Warner Bros.	1000	0.00	Stewart, Warner
IMPERIAL WIZARD, David Essex,	15	13	YOU THRILL ME, Exile, RAK/EMI
		1.	
Mercury	16	17	BLUE BAYOU, Paola, CB5
FOREVER IN BLUE JEANS, Neil	17	43	TRAGEDY, Bee Gees, RSO/DGG
Diamond, CBS	18	20	BABY MAKE LOVE, La Bionda, Anola
HEAVEN KNOWS, Donna Summer,	19	16	STUMBLIN' IN, Chris Norman &
Catabianca		- REA	Suzi Quatro, RAK/EMI
	30	21	
HOLD THE LINE, Toto, CBS	20	21	DER HAMSTER, Timmy Odeon, EMI
JUST WHAT I NEEDED, Cars,	21	18	THE DEVIL SENT YOU TO LORADO.
Elektra	1		Baccara, RCA
STOP YOUR SOBBING, Pretenders,	22	19	DU SCHAFFST MICH, Juergen
Real			Drews, Warner
	-	-	
DON'T CRY FOR ME ARGENTINA.	23	22	HIT ME WITH YOUR RHYTHM
Shadows, EMI			STICK, Ian Dury & The
SHAKE YOUR GROOVE THING.			Blockheads, Stiff / Teldec
Peaches & Herb, Polydor	24	25	MANDY, Barry Manilow, Arista/EMI
TRASH, Roxy Music. Polydor	- 25	23	KISS YOU ALL OVER, Exile, RAK
mount, musy music, Polydor	- 69	4.4	
	1.5443		EMI
LPs	26	-	WE'LL HAVE A PARTY TONITE
PARALLEL LINES, Blondie, Chrysalis	H. marrie		'NITE_ The Teens, Hansa/Ariola
SPIRITS HAVING FLOWN, Bee Gees,	27	29	ACCIDENT PRONE, Status Quo,
RSO RSO		and a	Vertigo/Phonogram
	-		DEAR JOHN, Teach In, CNR/Teldec
MANILOW MAGIC, Barry Manilow,	28	24	
Arista	- 29	31	SEPTEMBER, Earth, Wind & Fire.
ARMED FORCES, Elvis Costello &	1000		CBS
The Attractions, Radar	30	27	DREADLOCK HOLIDAY, 10cc,
THANK YOU VERY MUCY-	-		Mercury / Phonogram
BEIMING CONTRACT-			mercury/renousgrain
REUNION CONCERT AT THE	1 10		
LONDON PALLADIUM, CHH			
Richard & The Shadows, EMI			LPs
C'EST CHIC. Chic, Atlantic			and the second se
LIVE (X CERTIFICATE), The	1	2	HITHAUS RAMBA ZAMBA-130
CONCERTIFICATE), The		-	STIMMUNGS HITS, Freddy
Stranglers, United Artists			Froehlich's Partyleewen, Polystar/
BLONDES HAVE MORE FUN, Rod			
Stewart, Riva			Phonogram
NEW BOOTS AND PANTIES, Ian	2	3	UND JETZT ALLE, James Last,
Dury & The Blockheads, Stiff			Polyder
ACTION DEPR AN ANALASS, SUIT	1 2	25	SPIRITS HAVING FLOWN, Bee Gees.
ACTION REPLAY, Various, K-tel	3	43	
BEST OF EARTH, WIND & FIRE,			RSO/DGG
CBS	4	1	TRUMPET DREAMS, Nini Rosso,
STRANGERS IN THE NIGHT, UFO.			Arcade
Chrysalis	5	14	CRUISIN', Village People,
OUT OF THE BLUE PLAN AND	-		Metronome
OUT OF THE BLUE, Electric Light			DIRE STRAITS, Dire Straits, Vertigo/
Orchestra, Jet	6	6	DIRE STRATS, DRE STRATS
THEIR GREATEST HITS, Three	1.		Phonogram The
Degrees, Epic	7	1.000	IHRE 20 GROESSTEN HITS, The
BAT OUT OF HELL, Meat Loaf.			Kinks Arcade
Epic/Cleveland Inti	8	5	PYRAMID, The Alan Parsons Project.
DON'T WALK DON'T		10	Arista/EMI
DON'T WALK-BOOGIE, Various,	1.1.2.	1	WISH YOU WERE HERE, Pink Floyd.
EMI	9	16	WISH TOO HERE HERE THE TOP IS
WINGS GREATEST, WINES.	1 2 2 2 2		Harvest/EMI
ranophone	10	7	BALLADE POUR ADELINE, Richard
EQUINOXE, Jean Michel Jarre,			Clayderman, Teldec
Polydor Polydor	11	22	MER MEN'NEN DECKEL Black
THE INCOMENTS OF	**		Engoges EMI
THE INCRIDIBLE SHRINKING	1.345		BLONDES HAVE MORE FUN, Rod
DICKIES, Dickles, ALM	12	9	BLONDES MARE MONE FOR MAR
THE GREAT ROCK 'N' ROLL	-		Stewart, Warner Bros.
SWINDLE. Sex Pistols, Virgin	13	14	TIME PASSAGES, AI Stewart, RCA
S2ND STREET, Billy Joel, CBS	14	10	C'EST CHIC, Chic, Atlantic
WAR OF THE WAR OF THE WAR		8	JAZZ, Queen, EMI
THE WORLDS, Various	15		TALES OF MYSTERY &
683	16	21	TALES OF MUSICINE Also Parsons
20 GOLDEN GREATS, Neil Diamond,			IMAGINATION, The Alan Parsons
mun .			Project Arista/EMI
MARTY ROBBINS COLLECTION.	17	12	WORLD OF TODAY, Supermax,
Lotus	11		Atlantic
	1	1000	OFFICE Equadrack RSO/DGG
NIGHTFLIGHT TO VENUS, Boney M.	18	11	I ROBOT, The Alan Parsons Project.
PRIMITIC	19	26	TROBOT, The Alan Parsons Fromes
DIRE STRAITS, Vertigo	A COR		A sister (FAI)
INFLAMMABLE MATERIAL, SUIT	20	20	THE BEST OF, Barry Manilow.
MATCHIAL SUIT		-	Arista/EMI
Little Figure 1	and the state of t		Arister Link
Little Fingers, Rough Trade	1		Aristertem

Rolling Stores     9       7     10     HEART OF GLASS, Blondie, Chrysafis     9       8     6     YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH, Meat Loal, Epic     10       9     9     IK BEN VERLIEED OP JOHN TRAVOLTA, Sandy, Philips     10       10     NEW     THE RUNNER, Three Degrees, Ariola     10       1     2     SPIRITS HAVING FLOWN, Bee Gees, RSO     10       2     10     ENERGY, Pointer Sisters, Elektra     This       3     1     Bat OUT OF HELL, Meat Loat, Epic     Week       3     1     Bat OUT OF FLEL, Meat Loat, Epic     Week       4     8     PHANTOM OF THE NIGHT, Kayak, Week     1       5     5     HEAD FIRST, The Babys, Chrysalis     3       6     4     BUSH DOCTOR, Peter Tosh, Rolling Store     5       7     CHA CHA, Herman Broodand, Ariola     5       8     3     DA DAVERENDE I3 CARRAVAL, Various Artists, CHR     9       9     28     BEROEMDE MELODIEEN, Fisher Chore, Poligder     10       10     6     CRUISIN', Village People, Phillips     10       11     S Char, Cha, WEA     5       12     3     FIRE, Pointer Sisters, WEA     5       13     ChurghtTTA, Abba, Vogue     2       2     6     FRAG			Rak	
7       10       HEART OF GLASS, Blondie.       9         8       6       YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH, Meat Loat, Epic       10         9       9       IK BEN VERLIEFD OP JOHN TRAVOLTA, Sandy, Philips       10         10       NEW       THE RUNNER, Three Degrees, Ariola       10         11       2       SPIRITS HAVING FLOWN, Bee Gees, RSO       7         2       10       ENERGY, Pointer Sisters, Elektra       This         31       BAT OUT OF HELL Meat Loat, Epic       Week         2       5       5       HEAD FIRST, The Babys, Chrysalis       3         6       4       BUSH DOCTOR, Peter Tosh, Rolling Stone       5       5         7       7       CHA CHA, Herman Broodand, Ariola       5       7         8       3       DA DAVERENDE 13 CARNAVAL, Various Artists, CMR       7       7         9       9       28       BEROEMDE MELODIELEN, Fisher       7       7         10       6       CRUJSIN*, Village People, Philips       10       10         11       SCOUT TOOK BACK, Peter Tosh, EMI       3       10       11         12       6       TRAGEDY, Bee Gees, Polydor       3       10       10         13       CH	6	4	DON'T LOOK BACK, Peter Tosh.	1.0
8       6       YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH, Maat Loat, Epic       10         9       9       IK BEN VERLIEFD OP JOHN TRAVOLTA, Sandy, Philips       10         10       NEW       THE RUNNER, Three Degrees, Ariola       This         1       2       SPIRTS HAVING FLOWN, Bee Gees, RSO       This         2       10       ENERGY, Pointer Sisters, Elektra       This         3       1       BAT OUT OF HELL, Meat Loat, Epic       Week         3       1       Bat OUT OF HELL Meat Loat, Epic       Week         3       1       Bat OUT OF HELL Meat Loat, Epic       Week         3       1       Bat OUT OF HELL Meat Loat, Epic       Week         4       BUSH DOCTOR, Peter Tosh, Rolling Stone       5       5         7       CHA CHA, Herman Broodand, Ariola       5       5         8       3       DA DAVERENDE 13 CARNAVAL, Various Artists, CNR       7         9       28       BERGUMB       10       10         10       6       CRUISIN', Village People, Philips       10         10       8       10       10       10         13       CHQUITTTA, Abba, Yogue       2       3         2       6       TRAGEDY, Bee Gees, Polydor	7	10		9
<ul> <li>a 6 YOU TOOK THE WORDS HIGHT OUT OF MY MOUTH, Meat Loat, Epic</li> <li>9 9 IK BEN VERLIEFD OP JOHN TRAVOLTA, Sandy, Philips</li> <li>10 NEW THE RUNNER. Three Degrees, Ariola</li> <li>LPS</li> <li>1 2 SPIRITS HAVING FLOWN, Bee Gees, RSO</li> <li>2 10 ENERGY, Pointer Sisters, Elektra</li> <li>3 1 BAT OUT OF HELL, Meat Loaf, Epic</li> <li>4 8 PHANTOM OF THE NIGHT, Kayak, vertige</li> <li>5 5 HEAD FIRST, The Babys, Chrysalis</li> <li>6 4 BUSH DOCTOR, Peter Tosh, Rolling Stone</li> <li>7 7 CHA CHA, Herman Broodand, Ariola</li> <li>8 3 DA DAVERENDE 13 CARRAVAL, Various Artists, CHR</li> <li>9 9 28 BEROEMDE MELODIEEN, Fisher Chore, Polydor</li> <li>10 6 CRUISIN', Village People, Philips</li> <li>10 7</li> <li>10 7</li> <li>20 CHIQUITITA, Abba, Vogue</li> <li>2 6 TRAGEDY, Bee Gees, Polydor</li> <li>3 5 FIRE, Pointer Sisters, WEA</li> <li>4 2 DON'T LOOK BACK, Peter Tosh, EMI</li> <li>5 4 LE FREAK, Chic, WEA</li> <li>6 3 YOU TOOK THE WORD RIGHT OUT OF MY MOUTH, Meatloat, CBS</li> <li>7 NEW LAY YOUR LOVE ON ME, Racey, EMI</li> <li>8 NEW BORN TO BE ALIVE, Patrick Fernandez, Aquarius</li> <li>9 NEW KINGSTON, KINGSTON, Lau And Hollywood Bananas, RKM</li> <li>10 NEW THE RUNNER, Three Degrees, Airda</li> <li>10 NEW THE RUNNER, Three Degrees, Airda</li> <li>9 NEW KINGSTON, KINGSTON, Lau And Hollywood Bananas, RKM</li> <li>10 NEW THE RUNNER, Three Degrees, Airda</li> <li>9 NEW KINGSTON, KINGSTON, Lau And Hollywood Bananas, RKM</li> <li>10 NEW THE RUNNER, Three Degrees, Airda</li> <li>11 SPIRITS HAVING FLOWN, Bee Gees, Polydor</li> <li>2 BAT OUT OF HELL, Meal Loat, CBS</li> <li>3 4 CRUISIN, Village People, Phonogram</li> <li>4 3 THE BUSH DOCTOR, Peter Tosh, EM</li> <li>5 7 DAVERNE E 13 CARNAVAL Various Artists, CNR</li> <li>6 NEW BIONES HAVE MORE FUN, Red Stewart, WEA</li> <li>9 10 TOTALLY HOT, Olivia Newton, John, EM</li> </ul>				10
9       9       IK BEN VERLIEFD OP JOHN TRAVOLTA, Sandy, Philips         10       NEW       THE RUNNER, Three Degrees, Ariola         LPs       1       2         1       2       SPIRITS HAVING FLOWN, Bee Gees, RSO       This         2       10       ENERGY, Pointer Sisters, Elektra       This         3       1       BAT OUT OF HELL, Meat Loaf, Epic       Week         4       B PHANTOM OF THE NICHT, Kayak, Vertigo       2         5       5       HEAD FIRST, The Babys, Chrysalis       3         6       4       BUSH DOCTOR, Peter Tosh, Rolling       5         7       7       CHA CHA, Herman Broodand, Ariola       5         8       3       DA DAVERENCE 13 CARNAVAL, Various Artists, CNR       7         9       28 BEROEMDE MELODIEEN, Fisher Chore, Polydor       7       1         10       6       CRUISIN', Village People, Phillps       10         10       7       ShingLES       2       3         11       SingleES       3       5       FIRE, Pointer Sisters, WEA       4         12       DONT LOOK BACK, Peter Tosh, EMI       5       1       Franadez, Aquarius       7         5       A       LE FREAK, Chic, WEA       6	8	6	OUT OF MY MOUTH, Meat Loaf.	
10 NEW       THE RUNNER. Three Degrees, Ariola         LPs         1       2       SPIRITS HAVING FLOWN, Bee Gees, RSO         2       10       ENERGY, Pointer Sisters, Elektra         3       1       BAT OUT OF HELL, Meat Loaf, Epic         4       8       PHANTOM OF THE NIGHT, Kayak, Vertigo       2         5       5       HEAD FIRST, The Babys, Chrysalis       3         6       4       BUSH DOCTOR, Peter Tosh, Rolling, Stone       3         7       7       CHA CHA, Herman Broodand, Ariola       5         8       3       DA DAVERENDE 13 CARNAVAL, Various Artists, CHR       7         9       28 BEROEMDE MELODIEEN, Fisher Chore, Polidor       9       8         10       6       CRUISIN', Village People, Philips       10         10       6       CRUISIN', Village People, Philips       10         10       8       013/10/79       1         This       Last       SINGLES       2         10       8       CHIQUITITA, Abba, Vogue       3         2       6       TRAGEDY, Bee Gees, Polydor       4         3       5       FIRE, Pointer Sisters, WEA       5         6       3       YOU TOOK HEW WORD RIGHT OUT OF	9	9	IK BEN VERLIEFD OP JOHN	-
LPs 1 2 SPIRITS HAVING FLOWN, Bee Gees, RSO 2 10 ENERGY, Pointer Sisters, Elektra 3 1 BAT OUT OF HELL, Meat Loaf, Epic 4 8 PHANTOM OF THE NICHT, Kayak, Vertigo 5 5 HEAD FIRST, The Babys, Chrysalis 6 4 BUSH DOCTOR, Peter Tosh, Rolling Stone 7 7 CHA CHA, Herman Broodand, Ariola 8 3 DA AVERENDE 13 CARNAVAL, Various Artists, CNR 9 9 28 BEROEMDE MELODIEEN, Fisher Chore, Polydor 10 6 CRUISIN, Village People, Phillips 10 8 CHIQUITITA, Abba, Vogue 2 6 TRAGEDY, Bee Gees, Polydor 3 5 FIRE, Pointer Sitkers, WEA 4 2 DON'T LOOK BACK, Peter Tosh, EMI 5 4 LE FREAK, Chic, WEA 6 3 YOU TOOK THE WORD RIGHT OUT OF MY MOUTH, Meatloaf, CBS 7 NEW LAY YOUR LOVE ON ME, Racey, EMI 8 NEW BORN TO BE ALIVE, Patrick 5 NEW KINGSTON, LIOU AND Hollywood Bananas, RKM 10 NEW THE RUNNER, Three Degrees, Aidla LPs 1 SPIRITS HAVING FLOWN, Bee Gees, Polydor 2 2 BAT OUT OF HELL, Meat Loaf, CBS 3 4 CRUISIN, Village People, Phonogram 4 3 THE BUSH DOCTOR, Peter Tosh, EMI 5 7 DAVERINE, Three Degrees, Aidla LPs 1 1 SPIRITS HAVING FLOWN, Bee Gees, Polydor 2 2 BAT OUT OF HELL, Meat Loaf, CBS 3 4 CRUISIN, Village People, Phonogram 4 3 THE BUSH DOCTOR, Peter Tosh, EMI 5 7 DAVERINE E 13 CARNAVAL, Various Artists, CNR 6 9 EQUINOXE, Jean Michel Jarre, Vogue 7 5 C'EST CHIC, Chic, WEA 6 NEW BLONDES HAVE MORE FUN, Rod Stewart, WEA 9 10 TOTALLY HOT, Olivia Newton-John, EMI 9 10 TOTALLY HOT, OLIVIA BEO AND MID	10 1	IFW.		
1       2       SPIRITS HAVING FLOWN, Bee Gees.         RSO       2       10       ENERGY, Pointer Sisters, Elektra         3       1       BAT OUT OF HELL, Meat Loaf, Epic.         4       B       PHANTOM OF THE NIGHT, Kayak, vertigo       2         5       5       HEAD FIRST, The Babys, Chrysalis       3         6       4       BUSH DOCTOR, Peter Tosh, Rolling Stone       3         7       7       CHA CHA, Herman Broodand, Ariola       5         8       3       DA DAVERENDE 13 CARNAVAL, Various Artists, CNR       7         9       28 BEROEMDE MELODIEEN, Fisher Chore, Polydor       7       7         10       6       CRUISIN', Village People, Phillps       10         10       6       CRUUSIN', Village People, Phillps       10         10       10       Courtesy of Billboard Beneliux)       3         As 013/10.79       1       1         7       REGEDY Bee Gees, Polydor       3       3         3       5       FIRE, Pointer Sisters, WEA       4         4       2       DON'T LOOK BACK, Peter Tosh, EMI       6         5       7       NEW LAY YOUR LOVE ON ME, Racey, EMI       9         6       NEW BORN TO BE ALIVE, Patric				
3       1       BAT OUT OF HELL Meat Loar, Epic         4       8       PHANTOM OF THE NIGHT, Kayak, Vertigo       2         5       5       HEAD FIRST, The Babys, Chrysalis       3         6       4       BUSH DOCTOR, Peter Tosh, Rolling       4         7       7       CHA CHA, Herman Broodand, Ariola       5         8       3       DA DAVERENDE 13 CARNAVAL, Various Artists, CNR       7         9       9       28       BEROEMDE MELODIEEN, Fisher Chore, Polydor       7         10       6       CRUISIN, Village People, Phillps       10       1         10       6       CRUISIN, Village People, Phillps       10       1         11       3       CHIQUITITA, Abba, Vogue       3       3       5         2       6       TRAGEDY, Bee Gees, Polydor       4       5         3       5       FIRE, Pointer Sisters, WEA       6       6         4       2       DON'T LOOK BACK, Peter Tosh, EMI       6       7         5       4       LE FREAK, Chic, WEA       6       7       7         6       3       YOU TOOK THE WORD RIGHT OUT OF MY MOUTH, Meatioal, CBS       7       7         7       NEW       LAY YOUR LOVE ON ME	1	2		T LANS
4       B       PHANTOM OF THE NIGHT, Kayak, Vertigo       1         5       5       HEAD FIRST, The Babys, Chrysalis       3         6       4       BUSH DOCTOR, Peter Tosh, Rolling Stone       3         7       7       CHA CHA, Herman Broodand, Ariola       5         8       3       DA DAVERENDE 13 CARNAVAL, Various Artists, CNR       5         9       9       28 BEROEMDE MELODIEEN, Fisher Chore, Polydor       6         10       6       CRUISIN', Village People, Phillips       10         11       3       CHIQUITITA, Abba, Vogue       2         2       6       TRAGEDV, Bee Gees, Polydor       3         3       5       FIRE, Pointer Sisters, WEA       6         4       2       DON'T LOOK BACK, Peter Tosh, EMI       6         5       4       LE FREAK, Chic, WEA       6         6       3       YOU TOOK THE WORD RIGHT OUT OF MY MOUTH, Meatloal, CBS       7         7       NEW       BORN TO BE ALIVE, Patrick Fernandez, Aquarius	2	10	ENERGY, Pointer Sisters, Elektra	
Vertigo     2       5     5     HEAD FIRST, The Babys, Chrysalis     3       6     4     BUSH DOCTOR, Peter Tosh, Rolling Stone     3       7     7     CHA CHA, Herman Broodand, Ariola     5       8     3     DA DAVERENDE 13 CARNAVAL, Various Artists, CNR     5       9     28     BEROEMDE MELODIEEN, Fisher Chore, Polydor     5       10     6     CRUISIN', Village People, Phillps     10       10     7     7     1       Courtesy of Billboard Benelux) As Of 3/10/79       11     3     CHIQUITITA, Abba, Vogue     2       2     6     TRAGED', Bee Gees, Polydor     3       3     5     FIRE, Pointer Sisters, WEA     6       4     2     DON'T LOOK BACK, Peter Tosh, EMI     6       5     4     LE FREAK, Chic, WEA     6       6     3     YOU TOOK THE WORD RIGHT OUT OF MY MOUTH, Meatloal, CBS     7       7     NEW     BORN TO BE ALIVE, Patrick Fernandez, Aquarius     9       9     NEW     KINGSTON, Lou And Hodifywood Banasa, RVM <td></td> <td></td> <td>BAT OUT OF HELL, Meat Loar, Epic</td> <td></td>			BAT OUT OF HELL, Meat Loar, Epic	
6       4       BUSH DOCTOR, Peter Tosh, Rolling       4         7       7       CHA CHA, Herman Broodand, Ariola       5         8       3       DA DAVERENDE 13 CARNAVAL, Various Artists, CNR       7         9       9       28 BEROEMDE MELODIEEN, Fisher Chore, Polydor       7         10       6       CRUISIN', Village People, Phillips       10         10       6       CRUISIN', Village People, Phillips       10         (Courtesy of Billboard Benelux) As OI 3/10/79       1         This Last SINGLES         Week Week       2       3         1       3       ChilQUITITA, Abba, Vogue       3         2       6       TRAGEDY, Bee Gees, Polydor       4         3       5       FIRE, Pointer Sisters, WEA       6         4       2       DONT LOOK BACK, Peter Tosh, EMI       6         5       4       LE FREAK, Chic, WEA       6         6       3       YOU TOOK THE WORD RIGHT OUT       7         7       NEW       BORN TO BE ALIVE, Patrick Fernandez, Aquarius       9         9       NEW KINGSTON, KINGSTON, Lou And Hollywood Bananas, RKM       10         10       NEW       THE RUNNER, Three Degrees, Aiola       10	4		Vertigo	
Stone       5         7       7       CHA CHA, Herman Broodand, Ariola         8       3       DA DAVERENDE 13 CARNAVAL, Various Artists, CNR         9       9       28 BEROEMDE MELODIEEN, Fisher Chore, Polydor       7         10       6       CRUISIN', Village People, Phillips       10         In Set Call Courtesy of Billboard Benelux) As Of 3/10/79       1         Meek Week         1       3       CHIQUITITA, Abba, Vogue       3         2       6       TRAGEDY, Bee Gees, Polydor       3         3       5       FIRE, Pointer Sisters, WEA       4         4       2       DON'T LOOK BACK, Peter Tosh, EMI       6         5       4       LE FREAK, Chic, WEA       6         6       3       YOUR LOVE ON ME, Racey, EMI       9         8       NEW BORSTON, KINGSTON, Lau And Hollywood Bananas, RKM       10         10       NEW KINGSTON, KINGSTON, Lau And Hollywood Bananas, RKM       10         10       NEW THE RUNNER, Three Degrees, Ainia       10         10       NEW       SPIRITS HAVING FLOWN, Bee Gees, Polydor       3         3       4       THE BUSH DOCTOR, Peter Tosh, EMI       1         10       NEW       CRUISIN			HEAD FIRST, The Babys, Chrysalis	3
8       3       DA DAVERENDE 13 CARNAVAL, Various Artists, CNR       6         9       9       28       BEROGEMDE MELODIEEN, Fisher Chore, Polydor       7         10       6       CRUISIN', Village People, Philips       10         10       6       CRUISIN', Village People, Philips       10         ID 6       CRUISIN', Village People, Philips         ID 6         ID 6       CRUISIN', Village People, Philips         ID 7         ID 6       CRUISIN', Village People, Philips         ID 7         ID 6         Chilips Singles         I 3         Chilips Singles         I 3         I 1         Singles, Polydor         I 1         I Singles, Chic, WEA         I I Singles, Chic, WEA         I I SPIRITS HAVING FLOWN, Bee Gees, Polydor	6	4	Stone	
9       9       20 Bore, Polydor       9         10       6       CRUISIN', Village People, Phillips       10         10       6       CRUISIN', Village People, Phillips       10         BELGIUM         (Courtesy of Billboard Benelux) As 0f 3/10/79       1         This Last SINGLES         2       6       TRAGEDY, Bee Gees, Polydor       3         3       5       FIRE, Pointer Sisters, WEA       6         4       2       DON'T LOOK BACK, Peter Tosh, EMI       6         5       4       LE FREAK, Chic, WEA       6         6       3       YOU TOOK THE WORD RIGHT OUT OF MY MOUTH, Meatloal, CBS       7         7       NEW       LAY YOUR LOVE ON ME, Racey, EMI       8         8       NEW       BORN TO BE ALIVE, Patrick Fernandez, Aquarius       9         9       NEW       KINGSTON, KINGSTON, Lou And Hollywood Bananas, RKM       10         10       NEW       THE RUNNER, Three Degrees, Aiala       10         11       SPIRITS HAVING FLOWN, Bee Gees, Polydor       2       BAT OUT OF HELL, Meat Loat, CBS         3       4       CRUISIN', Village People, Phonogram       1       2         4       3       THE BUSH DOCTO	7	7	CHA CHA, Herman Broodand, Ariola	5
9       9       20 Bore, Polydor       9         10       6       CRUISIN', Village People, Phillips       10         10       6       CRUISIN', Village People, Phillips       10         BELGIUM         (Courtesy of Billboard Benelux) As 0f 3/10/79       1         This Last SINGLES         2       6       TRAGEDY, Bee Gees, Polydor       3         3       5       FIRE, Pointer Sisters, WEA       6         4       2       DON'T LOOK BACK, Peter Tosh, EMI       6         5       4       LE FREAK, Chic, WEA       6         6       3       YOU TOOK THE WORD RIGHT OUT OF MY MOUTH, Meatloal, CBS       7         7       NEW       LAY YOUR LOVE ON ME, Racey, EMI       8         8       NEW       BORN TO BE ALIVE, Patrick Fernandez, Aquarius       9         9       NEW       KINGSTON, KINGSTON, Lou And Hollywood Bananas, RKM       10         10       NEW       THE RUNNER, Three Degrees, Aiala       10         11       SPIRITS HAVING FLOWN, Bee Gees, Polydor       2       BAT OUT OF HELL, Meat Loat, CBS         3       4       CRUISIN', Village People, Phonogram       1       2         4       3       THE BUSH DOCTO	8	3		7
9       9       20 Bore, Polydor       9         10       6       CRUISIN', Village People, Phillips       10         10       6       CRUISIN', Village People, Phillips       10         BELGIUM         (Courtesy of Billboard Benelux) As 0f 3/10/79       1         This Last SINGLES         2       6       TRAGEDY, Bee Gees, Polydor       3         3       5       FIRE, Pointer Sisters, WEA       6         4       2       DON'T LOOK BACK, Peter Tosh, EMI       6         5       4       LE FREAK, Chic, WEA       6         6       3       YOU TOOK THE WORD RIGHT OUT OF MY MOUTH, Meatloal, CBS       7         7       NEW       LAY YOUR LOVE ON ME, Racey, EMI       8         8       NEW       BORN TO BE ALIVE, Patrick Fernandez, Aquarius       9         9       NEW       KINGSTON, KINGSTON, Lou And Hollywood Bananas, RKM       10         10       NEW       THE RUNNER, Three Degrees, Aiala       10         11       SPIRITS HAVING FLOWN, Bee Gees, Polydor       2       BAT OUT OF HELL, Meat Loat, CBS         3       4       CRUISIN', Village People, Phonogram       1       2         4       3       THE BUSH DOCTO	1		Various Artists, CNH	8
10       6       CRUISIN', Village People, Phillips       10       N         BELGIUM         (Courtesy of Billboard Benelux) As Of 3/10/79       1         This Last SINGLES         2       6       TRAGEDY, Ben Gees, Polydor       3         3       5       FIRE, Pointer Sisters, WEA       6         4       2       DON'T LOOK BACK, Peter Tosh, EMI       6         5       4       LE FREAK, Chic, WEA       6         6       3       YOU TOOK THE WORD RIGHT OUT OF MY MOUTH, Meatloat, CBS       7         7       NEW       BORN TO BE ALIVE, Patrick Fernandez, Aquarius       9         9       NEW       BORN TO BE ALIVE, Patrick Fernandez, Aquarius       10         9       NEW       KINGSTON, KINGSTON, Lau And Hollywood Bananas, RKM       10         10       NEW       THE RUNNER, Three Degrees, Ainfa       10         11       SPIRITS HAVING FLOWN, Bee Gees, Polydor       2       2       BAT OUT OF HELL, Meat Loat, CBS         3       4       CRUISIN, Village People, Phonogram       2       3         4       3       THE BUSH DOCTOR, Peter Tosh, EMI       3         5       7       DAVERINE E 13 CARNAVAL, Various Artists, CNR       4	9	.9		9 N
BELGIUM         (Courtesy of Billboard Beneliux)         As Of 3/10/79       1         This       Last       SINGLES         Week       2       3         1       3       CHIQUITITA, Abba, Vogue       3         2       6       TRAGEDY, Bee Gees, Polydor       4         3       5       FIRE, Pointer Sisters, WEA       6         4       2       DON'T LOOK BACK, Peter Tosh, EMI       6         5       4       LE FREAK, Chic, WEA       6         6       3       YOU TOOK THE WORD RIGHT OUT OF MY MOUTH, Meatloar, CBS       7         7       NEW       LAY YOUR LOVE ON ME, Racey, EMI       8       9         8       NEW       BORN TO BE ALIVE, Patrick Fernandez, Aquarius       9       10         9       NEW       HINGSTON, KINGSTON, Lau And Hooliywood Bananas, RKM       10         10       NEW       THE RUNNER, Three Degrees, Ainla       10         11       SPIRITS HAVING FLOWN, Bee Gees, P	10	6		
(Courtesy of Billboard Benelux) As Of 3/10/79       1         This       Last       SINGLES       2         1       3       CHIQUITITA, Abba, Vogue       3         2       6       TRAGEDY, Bee Gees, Polydor       4         3       5       FIRE, Pointer Sisters, WEA       4         4       2       DON'T LOOK BACK, Peter Tosh, EMI       6         5       4       LE FREAK, Chic, WEA       6         6       3       YOU TOOK THE WORD RIGHT OUT OF MY MOUTH, Meatloat, CBS       7         7       NEW       LAY YOUR LOVE ON ME, Racey, EMI       8         8       NEW BORN TO BE ALIVE, Patrick Fernandez, Aquarius       9         9       NEW KINGSTON, KINGSTON, Lou And Hollywood Bananas, RKM       10         10       NEW THE RUNNER, Three Degrees, Ainla       10         LPs       1       SPIRITS HAVING FLOWN, Bee Gees, Polydor       1         2       BAT OUT OF HELL, Meat Loat, CBS       3         3       4       CRUISIN', Village People, Phonogram       1         4       3       THE BUSH DOCTOR, Peter Tosh, EMI       2         5       7       DAVERNE E 13 CARNAVAL, Various Artists, CNR       3         6       9       EQUINOXE, Jean			the second s	10 N
As Of 3/10/79     1       This Last     SINGLES       Week Week     3       1     3 CHIQUITITA, Abba, Vogue       2     6 TRAGEDY, Bee Gees, Polydor       3     5 FIRE, Pointer Sisters, WEA       4     2 DON'T LOOK BACK, Peter Tosh, EMI       5     4 LE FREAK, Chic, WEA       6     3 YOU TOOK THE WORD RIGHT OUT OF MY MOUTH, Meatloal, CBS       7     NEW       8 NEW     BORN TO BE ALIVE, Patrick Fernandez, Aquarius       9     NEW       9 NEW     KINGSTON, KINGSTON, Lou And Hollywood Bananas, RKM       10     NEW       11     SPIRITS HAVING FLOWN, Bee Gees, Polydor       2     BAT OUT OF HELL, Meat Loaf, CBS       3     4 CRUISIN, Village People, Phonogram       4     3 THE BUSH DOCTOR, Peter Tosh, EMI       5     7 DAVERNE E 13 CARNAVAL, Various Artists, CNR       6     9 EQUINOXE, Jean Michel Jarre, Vogue       7     5 C'EST CHIC, Chic, WEA       8     NEW BLONDES HAVE MORE FUN, Rod Stewart, WEA       9     10 TOTALLY HOT, Olivia Newton John, EMI       10     8 CHA CHA, Herman Brood and Wild			BELGIUM	1000
This Last       SINGLES         1       3       CHIQUITITA, Abba, Vogue       3         2       6       TRAGEDY, Bee Gees, Polydor       4         3       5       FIRE, Pointer Sisters, WEA       4         4       2       DON'T LOOK BACK, Peter Tosh, EMI       6         5       4       LE FREAK, Chie, WEA       6         6       3       YOU TOOK THE WORD RIGHT OUT OF MY MOUTH, Meatloat, CBS       7         7       NEW       LAY YOUR LOVE ON ME, Racey, EMI       8         8       NEW       BORN TO BE ALIVE, Patrick Fernandez, Aquarius       9         9       NEW       KINGSTON, KINGSTON, Lou And Holtywood Bananas, RKM       10         10       NEW       THE RUNNER, Three Degrees, Ainta       10         11       SPIRITS HAVING FLOWN, Bee Gees, Polydor       1       2         2       BAT OUT OF HELL, Meat Loat, CBS       1         3       4       CRUISIN, Village People, Phonogram       1         4       3       THE BUSH DOCTOR, Peter Tosh, EMI       2         5       7       DAVERNE E 13 CARNAVAL, Various       3         4       3       THE BUSH DOCTOR, Peter Tosh, EMI       5         5       7       DAVERNE		0	Courtesy of Billboard Benelux)	
Inits       Last       2         1       3       CHIQUITITA, Abba, Vogue       3         2       6       TRAGEDY, Bee Gees, Polydor       4         3       5       FIRE, Pointer Sisters, WEA       4         4       2       DON'T LOOK BACK, Peter Tosh, EMI       6         5       4       LE FREAK, Chic, WEA       6         6       3       YOU TOOK THE WORD RIGHT OUT OF MY MOUTH, Meatloat, CBS       7         7       NEW       LAY YOUR LOVE ON ME, Racey, EMI       8         8       NEW BORN TO BE ALIVE, Patrick       9         9       NEW KINGSTON, KINGSTON, Lau And Hollywood Bananas, RKM       10         9       NEW THE RUNNER, Three Degrees, Ainla       10         10       NEW THE RUNNER, Three Degrees, Ainla       10         10       NEW THE RUNNER, Three Degrees, Ainla       10         10       NEW THE RUNNER, Three Degrees, Ainla       10         11       SPIRITS HAVING FLOWN, Bee Gees, Polydor       11         2       2       BAT OUT OF HELL, Meat Loat, CBS       This         3       4       CRUISIN, Village People, Phonogram       12         4       3       THE BUSH DOCTOR, Peter Tosh, EMI       2         5 <td></td> <td></td> <td></td> <td>1</td>				1
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	10	8	CHA CHA, Herman Brood and Wild Romance, Ariola	8

Last

Week

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YMCA, Village People, Barclay

TROJAN HORSE, Luv, Philips

DARLIN', Frankie Miller, Chrysalis/

Gebrueder Blattschuss Hansa/

ANDREA, Fabrizio de Andre, Ricordi/

TOO MUCH HEAVEN, Bee Gees,

CHIQUITITA, Abba, Polydor

LE FREAK, Chie, Atlantic

KREUZBERGER NAECHTE.

Phonogram

Metronome

R50/Polydor

Ariola

composer and singer concentrating on rock with
Greek and English lyrics. The "Magic Fiddle"
performance by the Thessaloniki Opera was
telecast live by ERT-TV, a "first" for an opera by
a Greek company A ballet night on ERT-TV,
choreographed by Haris Mantafounis, used mu-
sic exclusively from Pink Floyd and Vangelis.
LEFTY KONGALIDES

MI Figures

Continued from page 90

th United Artists for its foreign lising rights covering markets oute the U.S., completed in July 8, and so bringing the UA label the EMI Group repertoire base the U.S. and U.K.

This was followed by the purchase February this year of the whole of ited Artists Records equity share oital for \$2.54 million. Net habils of the UA companies bought estimated at more than \$31.5 lion, though Sir John says: "This es no account of the considerable ding value of the repertoire and alog."

Through all problems, the Group sic operations, specially in the S., are regarded as "satisfactory."

### guilar's 'Anak'

### Continued from page 93

nak" has the distinction of being first single released there in galog, the native language of the lippines.

The song has been recorded in Japanese (there were several local cover versions competing with Aguilar's original) as well as in Cantonese, Italian, Spanish, English and French.

The Filipino artist, who began his career by performing in coffee houses throughout Manila, recently completed a 20-concert tour of Japan, after which he travelled to Europe for promotional dates there.

9 BILLBOARD

9

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# General News

# **167 PERSONS FLY TO HAVANA CONCERTS U.S. Musicians Feel They're Doing More Than Just Blowing**

HAVANA-The CBS Havana Jam brought close to 200 Americans to Cuba to perform and present music in a move designed to open lines of musical friendship between the two countries.

This invasion of artists, technicians, coordinators and media is the first time an American record company has pulled together all these forces to go into a communist country and seek to establish musical credentials.

Naturally CBS hopes to come away with records which will appeal to the public around the world. But, according to Bruce Lundvall, president of the Record Division, the Havana Jam is not a pure and simple capitalistic scheme.

"We as a company are in the arts, not just in commerce" Lundvall speaks of CBS' responsibility to do projects which will have a lasting impact and not necessarily projects which are geared for the mass market dollar.

"This is the way Goddard would have done it," Lundvall says aboard the chartered TWA 707, referring to the late president of Columbia Records, Goddard Lieberson, who set the hallmark for Columbia's sensitivity for recording LPs of historical value.

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"You have to do things that are important," Lundvall says, surrounded by 167 persons en route to marry American music with the diversity of Cuban art.

CBS' commitment to working with the Cuban government in cracking the cultural blockade with

BROADWAY REVIEW

### By ELIOT TIEGEL

orably to producing the best sounding and looking show American ingenuity and equipment can create.

Lundvall, a long-time jazz buff, became interested in putting on a jazz bash in Cuba after hearing about an ad lib session in Havana which involved several American players working a jazz cruise which stopped in Havana in 1977. Stan Getz brought Lundvall word about the Cuban musicians, which set Lundvall off on a chase for a linkup with Cuba to make pretty music for the Cuban people.

Along the way he made three trips to Havana to meet with Cuban cultural officials, taking with him CBS executives Don Ellis, head of a&r; Bill Freston, assistant to the president, and Bob Altshuler, press vice president, among others.

Jerry Masucci, head of Fania, which CBS distributes, used his Cuban connections to help CBS make its own impression.

From the idea of a jazz and Latin bash, the concept was expanded to include a broader scope of U.S. mu-SIC.

Originally the idea was to have a festival in a 50,000-seat stadium, but that concept was trimmed down to the 5,000-seat Karl Marx theatre.

Don Ellis sees the Havana Jam as a "chance to better explore the Cuban music scene." He sees the concerts as an exchange of musical ideas. Dr. George Butler, head of progressive and jazz music, helped select the musicians.

Freelance producer Mike Ber-

sound for the records is the first priority.

Sound checks for the groups are designed to aid the CBS and Record Plant engineers establish levels which can also work for the theatre's public address system. "When we're right, they're (Showco) right."

CBS took 40 mikes to Havana; all selected with assistance from the Record Plant's Dave Hewelt,

The recording equipment is located a healthy walk from the stage in a satellite building with the theatre complex.

The theatre, formerly the Chaplin Theatre, was renamed the Karl Marx in 1975 at the first Congress of the Cuban Communist Party. On this same stage last December, president Fidel Castro made a stinging speech before a Parliamentary meeting criticizing the U.S. business embargo. Three months later America's top musicians bring their own commerce to a select audience.

Of all the stars, only Stan Getz and Willie Bobo have played Cuba before. Getz went to Cuba 25 years ago when "everything was going like crazy."

He was also there two years ago on the jazz cruise when things began to "open up." Getz feels the project will help "the cultural and political scene. ... It's a marvelous idea."

Bobo was in Cuba before Castro and he cut two LPs with Mongo Santamaria there for Fantasy, he says. For him "it's a wish to go back" and he believes the people are "eager to hear what we are going to play."

# Closeup

### ORIGINAL CAST-They're Playing Our Song, Casablanca NBLP7141.

Creative pop minds apparently can do their thing in the world of Broadway and still maintain both a Broadway cast feel and their own input in terms of what commercial pop formulas necessitate.

The original cast album of "They're Playing Our Song,"-a happy spin-off the season's top musical-is a largely successful adapta\* tion of a Broadway score with a broader market in mind.

For one thing, writers Marvin Hamlisch (music) and Carole Bayer Sager (lyrics) are proven Hot 100 entities, and they haven't missed out in seeing to it that there are songs of the "hook" variety, in addition to writing traditional show tune-type "exposition" songs.

Of course, the show's conceptthat of a male composer and female lyricist who meet and set the music world on fire-is geared for a contemporary sounding score.

The record's producers-in addition to Hamhsch and Sager, including longtime pop producer/engineer Brooks Arthur-have gone about as far as one can go without making a series of outright singles dates.

The orchestrations by Ralph Burns, Richard Hazard and Gene Page accentuate the rhythm of today's pop disks, though at times. there's more of an impression of a Las Vegas band than a crew of hot studio musicians.

Robert Klein is more than adequate vocally as the melody maker, but it's Lucie Arnaz as the lyricist who is a contemporary-MOR vocal find, although listeners will often hear an amazing resemblance to Helen Reddy.



Marvin Hamlisch and Carole Bayer Sager.

lad-and one of the song highlights of the show. You've heard that lync approach before on Broadway, but pay no mind, words and music still touch the heart.

For the title song, Hamlisch and Sager have turned to a familiar rarzma-taz formula, which is perhaps a little contradictory in view of the pair's rock leanings. But it may have been the best choice of styles in coming to grips with a production number designed to capture the ecstasy of the writers' hearing their first hit in a nightclub.

"When You're In My Arms" has a likeable Latinish feel, with an "alter ego" chorus to lend a pop vocal backdrop.

"Right" has the feel in both the song and performance of an attempt at a soul recording date.

"Just For Tonight" ranks close to "If He Really Knew Me" as a tender Broadway expression.

"I Still Believe In Love" is a pretty song with a shade more of Top 40-MOR-soundtrack in its construction.

a three-night festival has spread like MARCH ripples in a gentle pond. The Record Plant, Showco and Studio Instrument Rentals are all linked inex-

niker, who along with CBS staff producer Burt de Couteaux is producing all the LPs which CBS plans releasing, says that technically the

# 'Whoopee' May Be Long-Running Hit

NEW YORK-Some delightful evergreen songs from the pens of Gus Kahn and Walter Donaldson and some genuinely funny comedy situations are the highlights of "Whoopee" which returned to Broadway Feb. 14, 50 years after it first made its appearance as the vehicle which propelled the late Eddic Cantor to stardom.

"Whoopee," from Michael Price's Goodspeed Opera House in Connecticul, is in the genre of "Very Good Eddie" and "Going Up," both of which also were products of Goodspeed. It is pure, unadulterated fluff, but the nice thing about it is that it does not pretend to be anything else. It is for this reason that the audience can sit back and enjoy it for what it's worth.

The music, running the gamut of such evergreens as "Yes, Sir, That's My Baby," "Love Me Or Leave Me" and the title song. "Makin" Whoopee," is basic nostalgia, and may not appeal to audiences of all ages. Still, like the show itself, it is breezy, light-hearted and likable.

"Whoopee," originally started out as a short story. Later it was furned into a straight play, then it became a musical vehicle for Cantor and was released as a movie along the way.

The show in its original form was called "The Wreck" and deals with a timid hypochondriac who strangely enough is a lady killer of sorts. He goes West to try to improve his health and gets involved with his love-hungry nurse, a runaway bride. a mean sheriff, a bunch of bad guys and some head-hunting Indians.

It is said that Charles Repole (healso appeared in "Very Good Eddie" and was nominated for a Tony Award in that show) cannot step into Cantor's shoes. Whether or not this is so, he does a remarkable job of lending credibility to the pill-popping, excitable role of Henry Wilhams, the show's lead character.

The show is essentially Repole's, with J. Kevin Scannell as the mean sheriff Bob; Carol Swarbrick as the voluptuous love-hungry nurse and Beth Austin as the flighty, runaway brude. floating around him like so many props.

But although some of the performances are weak and the storyline is frail, "Whoopee" is bolstered by outstanding choreography and musical staging by Dan Siretta, whose credits include "No. No Nanette," "Very Good Eddie" and "Going Up."

It is the dance scenes on such numbers as 'The Tapshoe Tap.' "My Baby Just Cares For Me" and "Makin' Whoopee" that bring a sparkle to the show just at the right moments to gloss over its weak spots.

Although not the hit for which Broadway is searching this season, "Whoopee" is a friendly, entertaining evening of musical comedy. It should enjoy at least moderate suc-6655

RADCLIFFE JOE

Hubert Laws speaks of the "foreign intrigue" involved in the project and the strained relations between the two countries. "But I imagine music can bridge that."

As a member of the CBS All Stars he doesn't feel that egos will be a paramount issue when they play together. They aren't. None of the superstars worries about not being a leader and working instead as a sideman. They all speak of the first all stars band which played the Montreux Jazz Festival last year and how well it worked.

The Jam draws hundreds of young people to the theatre but they cannot get in because they are not on the preferred list. A few stop the Americans and ask to be taken inside:

One young man, a Billy Joel buff, is amazed when Joel actually sits down next to him on the opening night. The man, a medical student, manages to get in on the third night to see Joel and goes to the airport to say goodbye to his hero the next day.

Forty-five Americans living in Key West sail over to attend the festival Several rows away Russians listen sober-faced. The Cubans also look somberly at the American jazz musicians and when dry ice spews forth during Weather Report's set and engulfs Joe Zawinul sitting at one of his electric keyboards, they cheer enthusiastically.

At the last minute Getz has to change the tune he is to play in his solo with the CBS All Stars. He is slated to perform "No More" which Billie Holiday recorded 40 years ago, but he has trouble getting the arrangement on the phone from New York.

And so with little time to rehearse, he decides to play "Polka Dots And (Communed on page 110)

Interestingly, there's no time-honored overture, a deliberate move to immediately establish a pop atmosphere. (Side two, by the way, starts with an "Entre Act," which reprises tunes from the first act.)

In place of an overture is a charming song, "Fallin"," setting the tone of what their collaborations will stress. "Workin' It Out" also achieves a dual purpose; the lyric is tantamount to dialog, but dialog has never been set to more contagious contemporary musical notes.

"If He Really Knew Me" is a lovely, out-and-out Broadway bal-

Cute and clever is "Fill In The Words," in which a toy piano plays a key part.

"They're Playing Our Song" may strike some as a compromise of two differing styles, that of Broadway and the pop mainstream. Yet, it seems to work to the benefit of both forms. Traditionalists will find fault in song construction and some lapses in true rhymes "learn"/ "burned"). But it's a mix that has a lot of the best of both worlds. And **IRV LICHTMAN** it's alive.



# Births

Boy, Joseph Gerard, to Cathy and Fredric Ansis in Los Angeles March 4. Father is music industry attorney.

\*

Girl, Shoko, to Mr. and Mrs. Ichie Asatsuma in Tokyo last month. Father is managing director of Pacific Music Publishing.

# Marriages

Louise Mandrell, Epic Records singer and sister of Barbara Mandrell, in Las Vegas Feb. 26 to R.C. Bannon, Columbia Records artist.

# Deaths

Zbigniew Seifert, 33, Polish-born jazz fiddler, Feb. 15 in Munich of cancer. He completed his second LP for Capitol Records last January-a tribute to John Coltrane. He is survived by his widow, Agnes,

Bill Doll, 68, publicist of the Broadway theatre and several dance bands, of cancer in Englewood, N.J. March 2. He is survived by two sons.

Ray Whitley, 77, singing cowboy star who composed Gene Autry's theme song, "Back In The Saddle Again," and whose movie career spanned more than 50 films, Feb. 21 while on a fishing trip to Mexico. Whitley also managed the Sons of the Pioneers and Jimmy Wakely, and designed the SJ-200 guitar series for the Gibson Guitar Co., which become the country field's most popular guitar in the 1940s and '50s.

J. Kenneth Moore, 48, vice president and general manager of the CBS Technology Center in New York, of an apparent heart attack Feb. 21 while working at his desk. \_\_\_\_\_\_

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\* \*

# General News



BREEZIN' ALONG-Producer Tommy LiPuma looks on as George Benson tries for his fourth consecutive platinum LP. Benson penned three tunes on his upcoming LP "Living' Inside Your Love," released this week.

# **Vogel More Active** At Mushroom Label

LOS ANGELES-Since the death of Shelly Siegel, Mushroom president and general manager Wink Vogel has played a more active role in the running of the company.

The Vancouver-based paint comrany executive, who has remained behind the scenes until now, has rade some business adjustments to illow him more flexibility and will "he making regular trips to Los Anseles overseeing each department. Vogel has already restructured the company so that each function is note formalized and clearly defined. Each department reports directly to Vogel While Mushroom has been the ubject of various rumors concernng its independent status, Vogel a quick to dismiss them. "Shelly and I always agreed that as an merging label with new acts, independent distribution is the best way to go. The indies treat us well ind there's no reason to change," 1213 Vogel He continues: "There is also some aniety in the minds of radio people regarding Mushroom product. People think that without Shelly. there is no Mushroom. When our , new product is released in a few months they'll see differently." Vogel sees this year as Mushtoom's most active. The three-yearold Mushroom U.S. label has new albums from Doucette, Chilliwack and Paul Horn slated for upcoming release as well as Ian Matthews' "Gimme An Inch," his followup to

"Shake It" and Jim Grady's "Touch Dancing" on Mushroom's new Chanterelle disco label already in release.

Vogel admits he's still learning about the record business although he and Siegel did confer on all signings, tours, budgets and other financial and marketing decisions.

As part of his new role, Vogel attended MIDEM and will be active at NARM with Mushroom's 22 independent distributors.

"I'm looking to strengthen my personal relationships with our distributors," says Vogel. The strength of those relationships is the strength of our business."

# Studer another of the second s

with dual capstan tape drive provides bi-directional playback to a level of quality previously unattainable in volume cassette production. In addition to flat frequency response to 16kHz, the A80RQC delivers Studer's traditionally superior signal-to-noise performance with negligible flutter, wow and distortion. Need record capability? It's available too! To improve your pancake inspection, call or write for complete information on the Studer A80RQC.

He is also eager to build up rapport with artists and managers as well as marketing people.

The Los Angeles office now boasts 16 persons with an additional 10 in Canada. Mushroom supplements its staff with a strong network of independent promotion firms, which have since been reactivated to work Matthews' "Gimme An Inch."

Other key staff positions include Susie Gershon, newly named director of national promotion as well as director of creative services and artist development: Rick Block, business and foreign affairs: Mark Gilutin, a&r; Joe Owens, national album promotion; Cathy Weidman, national singles promotion and Mark Cope, national sales and marketing manager.

# MCA And Butterfly Link

LOS ANGELES-In line with MCA Records' new penetration into the disco market, the label has ligned a two-year manufacturing and distribution deal with disco-oriented Butterfly Records.

MCA president Bob Siner says that Butterfly has disco credibility and available product that should see its way into the marketplace within a month.

First product from Butterfly to be distributed by MCA is "Belle De Jour" by St. Tropez.

Butterfly personnel will serve disco deejays and record pools and MCA will followup with in-store merchandising.

States Siner: "Butterfly will take it to one level and MCA the next." Last month, MCA began its disco thrust by signing a promotion pact with Marc Kreiner's MK Dance Promotions. Don Warshow, who has worked in the MK office for the past year, is coordinating MCA's discorelated projects.

### Record Plant In Suit Vs. Chrysalis

LOS ANGELES-The Sausalito Music Factory doing business as the Record Plant has filed suit in local Superior Court against Chrysalis Records.

The pleading alleges the label owes the Bay area studio \$13,748.05. Statement submitted to the court shows that the defendant owed the plaintiff that amount after \$5,926.93 was paid Jan. 31, 1979, against a \$19,674.48 delinquency. <section-header>

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Billboard SPECIAL SURVEY For Week Ending 3/17/79

Number of LPs reviewed this week 61 Lost week 55

Billboard's Top Album Picks.

Pop

ROXY MUSIC-Manifesto, Alco SD38114 (Atlantic). Produced by Roxy Music. For the first Roxy Music album in three years, original members Ryan Ferry. Phil Manzanera, Andy Mackay and Paul Thompson return with new bass player Gary Tibbs and friends Alan Spenner and Paul Carrack to create a new work as fresh and original as any in its career. Though the instrumentation is not as dense and as electronically aug mented as on previous Roxy LPs, the band continues to surprise and delight with its delt changes in melodic and rhyth mic lines. The first side, the "east side" rocks a little harder, while the "west side" is a bit quieter. Both sound better with each hearing.

Best cuts: "Dance Away," "Manifesto," "Spin Me Round," "Angel Eyes," "Trash."

Dealers: Release is also being backed by reunion tour to begin March 28.

THE TUBES-Remote Control, A&M SP4751. Produced by Todd Rundgren. With Rundgren at the production helm, this unpredictable group has become much more accessible on this outing. There's a lot of highly infectious and textured rock throughout motorized by stinging electric guitar work. The group, however, still retains a somewhat campy and irrev erent approach with the major theme here seemingly the per vasiveness of television.

Best cuts: "Prime Time," "Turn Me On," "Only The Strong Survive," "TV Is The King," "I Want It All Now," "Be Mine Tonight."

Dealers: The LP rates kudos for an eye-catching and inventive bit of cover art.

GLADYS KNIGHT, Columbia JC35704. Produced by Gladys

98

Knight, Jack Gold. Knight's collaboration with producer Gold (Johnny Mathis, Andy Williams) may signal the direction she wants her solo career to take, though the traffic's crowded in the middle-of the road. Supplying the singer with lush, sweeping arrangements does not clash with her sweet 'n' soulful style, but it does tend to distract from her sensitive, straightforward way with a lyric. That's why Knight's sparsely orchestrated reading of Sam Dees' "My World" is superior to an overdramatized version of an overworked song. "I (Who Have Nothing)," to cite just one example. But the album is easy listening throughout, especially on "The Best Thing We Can Do Is Say Goodbye" (recalling her fine work with Jim Weatherly songs) and "Am I Too Late," her current 45.

Best cuts: "My World," "It's The Same Old Song," "You Loved Away The Pain," "Am I Too Late."



BAD COMPANY-Desolation Angels, Swan Song SS8506 (Atlantic). Produced by Bad Company. Two years ago when "Burnin" Sky," the fast Bad Company LP was released, the band was on the forefront of progressive rock. Times have changed, and the Bad Company sound on the one hand has been refined and hardened by Foreigner, and on the other dismissed by the whole new legion of disco and post new wave acts. But this has not deterred Bad Company. The quartet has kept on doing what it knows best, playing full midtempo rock and blues. Although it's beginning to sound tired. Best cuts: "Lonely For Your Love," "Rock'n'Roll Fantasy," "On Atlanta." Dealers: Expect four in May.



FIRST CHOICE—Hold Your Horses, Gold Mind GA9502 (RCA). Various producers. Riding a new hit with "Hold Your Horses," this femme trio offers a solid package of disco work outs, powered by pumping percussion, beety brass and kinetic keyboards, which showcase its distinctive harmony and solo vocals. The first side's three cuts are segued, forming an enticing invitation to dance. Second side boasts more variety, including an r&b flavored "Love Thang," and a soulful "Double Cross," recalling the Philly sound of the group's early hits.

Best cuts: "Hold Your Horses," "Let Me Down Easy," "Great Expectations," "Double Cross."

Dealers: Group is first choice among many disco deejays, so look for strong sales.



dence here, although these newcomers are an English trio who seem better equipped to rock than spin the Bee Gees/ Barry White riffs that make up this debut outing. Nevertheless, there's something about these 10 cuts that suggests the band (and its extensive array of synthesizers and horns) is capable of turning out commercially viable tunes with appeal beyond the disco market. Time will tell.

Best cuts: "Keep Reaching Out For Love," "Ship On The Ocean," "Night Train."

Dealers: The young and trendy may dig this derivitive sound

BLACKFOOT-Strikes, Atco SD 38112. (Atlantic). Produced by Al Nalli, Henry Weck. There aren't many Native American rock bands but this outfit stands a good chance of attracting a large audience. Playing hard edged, though melodic, Southern boogie, Blackfoot bears a striking musical resemblance to Lynyrd Skynyrd and the Outlaws. The band lacks the triple guitar attack of those groups and the lyrics are not exactly incisive but the music is solid and wellcrafted. Three cover versions, "I Got A Line On You," "Wishing Well," and "Pay My Dues," work well and the "Free Bird"tinged "Highway Song" has an anthem quality.

Best cuts: Those mentioned above. Dealers: Play in store. strained power and a sure sense of direction. Lambert sin the gritty vocals, and plays guitar, co-writing the songs and producer Spencer Proffer. It is an LP by a man who knopop hooks and how to use them. Best cuts: "Framed," "D man," "White Knight."

### WHITESNAKE-Trouble, United Artists, UALA937H, Produc

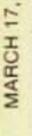
by Martin Birch. Whitesnake is led by David Coverdale. In former member of Deep Purple. This, the band's second all bum, is high energy rock n'roll built upon a blues base. Gov erdale's hiery vocals are supported by churning guitar work and the keyboards of Jon Lord, who played with Coverdale in Deep Purple. The rhythm unit adds another driving domension. Included is a reworking of the Beatles. "Day Tripper" and an instrumental, "Belgian Tom's Hat Trick." Best cods. "Take Me With You," "Love To Keep You Warm," "Belgian Tom's Hat Trick."

THE GUESS WHO-All This For A Song, Hilltak HT19227 (Aclantic). Produced by the Guess Who. Lacking the gruff persona of Randy Bachman and the vocal/arranging talents of Burton Cummings, this re-formed Canadian quartet serves up 10 slices of pedestrian rock. Despite valuant efforts, lead singer Don McDougall is no Cummings. Lyncally, the group has little new to offer although the band is musically adept. Best cuts: "C'mon Little Mama," "Sharin' Love," "Moon: Wave Maker."

HAWKLORDS-25 Years On Charisma CA12203 (Polydor). Produced by Robert Calvert, Dave Brock. The Hawklords formerly Hawkwind, consists of the core of Calvert and Brock with a new keyboard player and rhythm section. The change seems to have done the band good, updating with a punchier sound that is tighter, tougher and less ethereal than previous efforts of the sci-fi-influenced band. Best cuts: "PSI Power," "25 Years," "(Only) The Dead Dreams Of The Cold War Kd."

O.C. SMITH-Love is Forever, Shadybrook SB012. Produced by Joe Porter. A steady hit maker during his Columbia days including "Little Green Apples." Smith is back with an impressive collection of pop and r&b flavored tracks. Smith has always been a distinctive vocalist and here he applies his dy namic chops to uptempo pop songs like Exile's "You Thrill Me" to r&b and even country oriented less obvious covers. Joe Porter's keen production and a steady backing unit and fine choice of material make this Smith's most satisfying record since the mid 70s. Best cuts: "Love To Burn," "You Thrill Me," "Living Without Your Love," "Everything's Changed."

DALTON & DUBARRI-Choice, Hilltak HT19226 (Atlantic). Produced by Gary Dalton, Kent Dubarri. Bridging various musical forms from pop and r&b to rock and disco, these two singer/composers produce a clear and clean sounding record in the Hall & Oates vein. Dalton plays bass and guitar while Dubarri handles drums and percussion. Strings, form and synthesizer makes for a wide bodied musical cushion. Best cuts: "There is Love In Everybody," "Caught in The Act." "Flyin" Free."



Dealers: This is Knight's Columbia debut, so expect substantial support.



PATTI LABELLE-It's Alright With Me, Epic JE 35772. Produced by Skip Scarborough. The combination of LaBelle's earthy and soulful vocals and a rhythm section that percolates with the best of them is unbeatable. The material ranges from soulish, r&b tinged ballads to all out tunk. Gutars, keyboards, percussion, bass, drums, and synthesizer create a swirling rhythmic package for this talented and forceful songstress.

Best cuts: "It's Alright With Me," "My Best Was Good Enough," "Love And Learn," "Deliver The Funk." Dealers: The singer has a wide following



MARTY ROBBINS-The Performer, Columbia KC35446. Produced by Billy Sherrill. The singer/songwriter delivers a polished 10 tune collection of love songs, half of which are self penned efforts with remaining material contributed by such writers as Billy Sherrill, Steve Gibb and Curly Putman Title cut, which was written with Elvis Presley in mind, is a dedication tune to his fans who have seen Robbins through more than 50 LP projects in his career as a balladeer. Produc tion emphasis is placed upon Robbins' rich vocals while sap portive instrumentation highlights with strings, piano, guitars and steel.

Best cuts: "Please Don't Play A Love Song." "Touch Me With Magic," "The Performer," "Another Pack Of Cigarettes, Another Glass Of Wine."

Dealers: Robbins has a taithful following

MICKEY GILLEY-The Songs We Made Love To, Epic KE35714. Produced by Foster and Rice. Gilley's brand of country is both contemporary and traditional, with bright in strumentation and strong vocal performances that make his tunes easy on the ears. Keyboards ring with a honky tonk pi ano bar feeling, and steel guitar slides effortlessly in and out, as Gilley covers a well chosen balance of material.

Best cuts: "Lonely Wine," "Just Long Enough To Say Goodbye," "Even the Good Can Go Bad."

Dealers: Gilley's track record and the success of his single by the same title should spark sales action. SPYRO-GYRA-Morning Dance, Infinity INF9004. Produced by Jay Beckenstein, Richard Calanra. The young Infinity label's releases todate have been sparing, yet each one moved the label into different musical genres with success. Spyro-Gyra is Infinity's entry into the jazz field. The band plays refreshing, mood setting infectuous music that at times has the happy feel of Chuck Mangione's 'Feels So Good'' Outstanding flute, sax, vibe, percussion and horn work cush ion the gently swaying rhythms. Each cut sets a different mood, some mellow and gentle, others driving. Either way, the music is pop flavored enough to cruss the way Mangione did

Best cuts: All

Dealers: The album should build a strong jazz base, gar nering pop listeners along the way.



MAGNET-Worldwide Attraction, A&M SP4740. Produced by Stephan Galfas. Great things are expected from this band considering the personnel involved. Drummer Jerry Shirley formerly played with Humble Pie, Robert James was former lead singer of Montrose, Peter Wood played keyboards for AI Stewart and co-wrote "Year Of The Cat," Les Nichol, played guitar and co-wrote with Leo Sayer, and bassist Michael Neville is formerly of New York Central Together, the band creates an intense and exciting brand of rock in the Foreigner tradition. Robert James' lead vocals convey a wide range while the power chord muscle keeps the pace fast and vibrant.

Best cuts: "Golden Arm," "Underneath The Moonlight," "To Love Again."

Dealers: Expect the group to build a strong AOR base.

IRONHORSE—Ironhorse, Scotti Brothers SB7103 (Atlantic). Produced by Randy Bachman. Former Guess Who and Bachman Turner. Overdrive: stablemate: Randy Bachman heads up this new Canadian group. Although there is nothing even approaching daring on this debut LP, it's well done, hook laden heavy ruck. At times, the band sounds like the old BTO ("Sweet Lui Louise") complete with stuttering retrain while at others ("Old Fashioned") the group sounds like now defunct Mountain. The 10 songs included are uptempo and Bachman handles a tasteful synthesizer in addition to guitar, vocal and production chores.

Best cuts: "Sweet Lui Louise," "Watch Me Fly," "Old Fashioned," "You Gotta Let Go."

Dealers: Remind customers who Bachman is

LINER-Atco SD38113 (Atlantic). Produced by Arif Mardin. Lots of mainstream pop and disco influences are in evi THE BECK FAMILY-Dancin' On The Ceiling, Le Joint LEJ17001 (London). Produced by T. Life. The Beck family are three brothers, one sister and two cousins whose disco flavored r&b style also has pop crossover potential. Each member has its turn handling lead vocals with Nick Mundy has featured vocalist. The overall sound is reminiscent of the Jacksons although there is enough diversity for the Beck's to carve out a sound of its own. String and horn arrangements supplement the striking rhythm section. Producer T. Life, known best for his outstanding work with Evelyn "Champaign" King, does a line job bringing all the Beck's have to offer into a tight package. He also plays guitar on the album.

Best cuts: "Can't Shake The Feeling," "Dancin' On The Ceiling," "Falling In Love Again."

Dealers: Disco and r&b airplay is expected.

# Billboard's Recommended LPs

### ρορ

SMOKIE-The Montreux Album, RSO RS13045. Produced by Mike Chapman. Smokie has been a major act in Europe and England for some time while making gradual inroads in the U.S. via previous charted singles as "Living Next Door To Alice" and "Needles And Pins." On this, its third RSO album, the four man band, paced by lead vocalist/guitarist Chris Norman (riding the charts with Suzi Quatro on "Stumblin" In") continues with melodic pop tunes, three penned by Nicky Chinn and producer Chapman, five Norman/Peter Spencer songs and two others by band members. Norman's vocals stand out over the straight ahead \_\_\_rock instrumen tation Best cuts: "The Girl Can't Help It," "Oh Carol," "Meso can Girl."

PETER ALLEN-I Could Have Been A Sailor, A&M SP4739. Produced by Marvin Hamlisch, Mike Post. Allen, though not a household word, is one of the most entertaining singer/song writer/composers around. Focusing mainly in a ballad and MOR vein, he weaves another strong package of inviting tunes here that are both lyrically arresting and musically satisfying Best cuts: "I Could Have Been A Sailor," "Don't Wish Too Hard," "Don't Cry Out Loud," "If You Were Wondering," "I'd Rather Leave While I'm In Love," "Paris At 21."

DAVE LAMBERT—Framed, Polydor PD16193. Produced by Spencer Proffer. With the aid of such heavyweights was the Who's John Entwistle and Danny Seiwell, ex of Wings, Lambert has fashioned a solid rock LP, that moves along with re-

### RUSS'N'PAUL-See You In Court. Buffalo ST002. Produced by

Larry Fuhrmann. Soft country rock, a la America or Poco s what this duo of Russell Jones and Paul Murray performs. Both sing and play acoustic guitars, though they are backed by an amplified band that interestingly enough makes use of the saxophone, trombone and trumpet. The LP moves at a pleasant pace, sounding professional and well constructed throughout. Best cut: "Heart In The City."

FRAMK MILLS-Music Box Dancer, Polydor PD16192. Produced by Frank Mills. Canadian composer/writer Mills has a high charting single with the title track, a briskly moving instrumental that has an infectuous beat to it. The tingling pano work highlights as Mills and his Orchestra glide along. The entire album is comprised of instrumentals that apparently have a place on Top 40 playlists. Best cuts: "Music Box Dancer," From A Sidewalk Cate, "The Poet And L"

ORIGINAL SOUNDTRACK-Ice Castles, Arista AL9502. Produced by Marvin Hamlisch, Alan Parsons. The film's theme is a currently popular one. life is tough but we can make it work. As such, Marvin Hamlisch has composed a gushing score, including a nice pop ballad, "Looking Through The Eyes Of Love," with a lyric by Carole Bayer Sager and performed by Melissa Manchester. A lightly swinging rock piece by The Alan Parsons Project called "Voyager" is most welcome. All the music has been edited well for LP presentation. Best cuts: Those mentioned.

ANTHEM, Buffalo ST003. Produced by Mark Greenhouse. An

them plays mostly soft rock and pop material, though it is not afraid to tackle the Stones' "Sympathy For The Devil." The band is fronted by Ralph Rivera, whose pleasant tenor gives the LP much of its charm. The back up is solid and though overdubs are used occasionally, they are not obtrusive. It is well-crafted pop. Best cuts: "West Virginia," "Sympathy For The Devil," "Thinking Of You."

### (Continued on page 103)

Spotlight-The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks-predicted for the top half of the chart in the opinion of the reviewer; recommended-predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Dave Dester Jr., Paul Grein, Sally Hinkle, Kip Kirby, Roman Kozak, Irv Lichtman, Jim McCullaugh, Dick Nusser, Alan Penchansky, Hanford Seart, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.



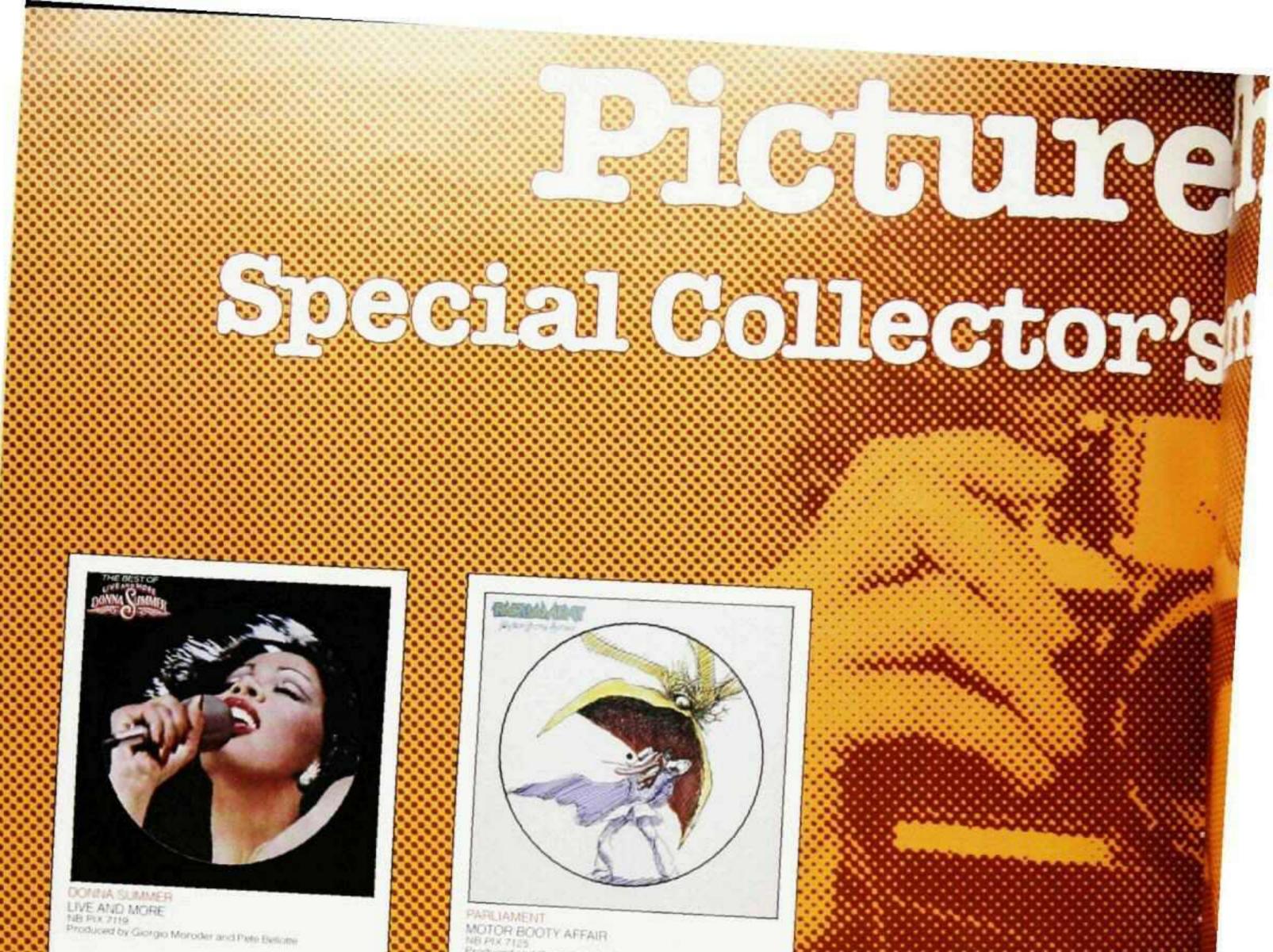
SB 7103

# A NEW MUSICAL FORCE From Randy Bachman And Tom Sparks

**Produced by Randy Bachman** 

SWEET LUI-LOUISE The Hot New Single From IRONHORSE

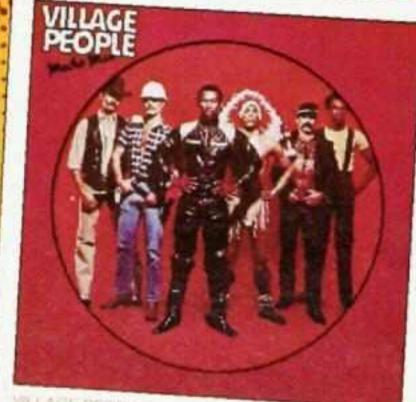
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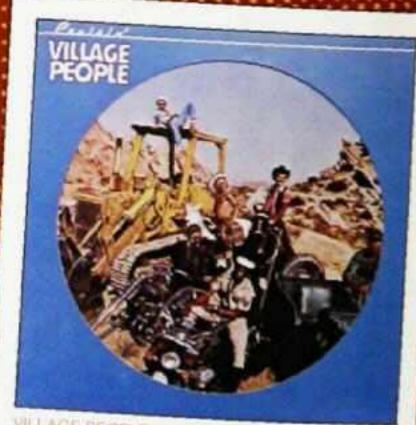
Produced and Conceived by: George Clinton los



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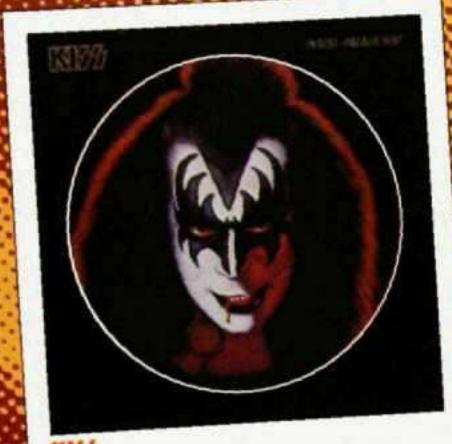
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VILLAGE PEOPLE CRURSIN MILENS, 2118 Composed and Produced by JACQUES MORALI for CAN'T STOP PRODUCTIONS ENECTIVE Producer. Here: Enloso

ord and FilmWorks







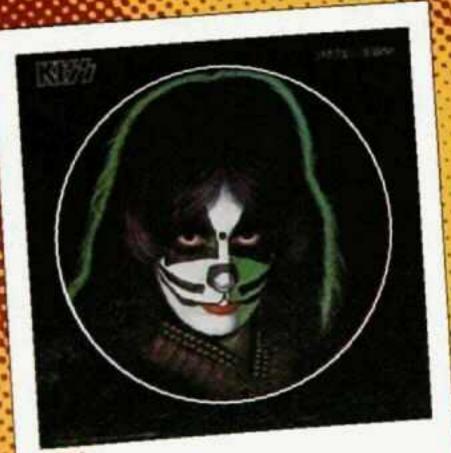
KITT.







CHER TAKE ME HOME NB PIX 7133 Produced by Bob Esty And Addisonal Songs Produced by Ron Dante Estoutive Producer' Charles Koppetiman for The Entertainment Company



KI72 PETER CRISS



KITT. PAUL STANLEY NB PIX 7123



# LINDA CLIFFORD

JUST RELEASED THE FIRST SINGLE "BRIDGE OVER TROUBLED WATER" RS 921 .... FROM HER SOON TO BE RELEASED ALBUM "LET ME BE YOUR WOMAN".... ON RSO/CURTOM RECORDS.

# SPECIALLY PRICED TWO-RECORD SET

PRODUCED BY GIL ASKEY MANAGEMENT: MARV STUART

LINDA CLIPICKO SPUER EXAMINENT

RS-2-3902





SUBSEA STREISAND-Superman (2:39); producer. Gary Une writer R. Snyder, publishers: Emanuel/Music of Kop poten Bandier/MeGusta, ASCAP Columbia 310931. Taken her her last greatest hits LP, this pop ballad features Streiand's scaring clear vocal range blended nicely with stringlaced instrumentation.

MACHES & HERB-Reunited (3:58); producer Freddie Pares, writers: Dino Fekaris, Freddie Perren, publisher Permybes, ASCAP Polydor PD14547. Still soaring up the Hot job with "Shake Your Groove Thing," this mellow ballad magtime the harmonic diversity and pop strength of these two ingers. Strings, brass and a laid back guitar highlight.

SUPERTRAMP-The Logical Song (3:45): producers: Su pertrang, Peter Henderson, writers: Rick Davies, Roger Hodgmt, publishers: Almo/Delicate, ASCAP A&M AM2128S. End single from the forthcoming Supertramp LP is perhaps. The group's best using solid and incisive lyrics with a catchy hell. Strong lead vocal, lavered harmonies and plenty of muuci muscle.

UNDA CLIFFORD-Bridge Over Troubled Water (3:18); molecer Gil Askey, writer P Simon, publisher Paul Simon, SK Durtom RS921 (RSO). Clifford's discotized version of the from & Garfunkel classic pulsates to a vibrant beat as her method gives an entirely new dimension to the cut. The sopers coming off two hits with "Runaway Love" and "If My fromt Can See Me Now."

NE KINKS-(1 Wish I Could Fly Like) Superman (3:26); poince: Ray Davies; writer: R.D. Davies; publisher: Davm Austa AS0409. The veteran British rock group goes disco tot as with Blondie, this is a strong pop and rock offering as well instrumentation and vocals are outstanding and Ray Daves lyncs add bite.

# recommended

GATEFUL DEAD-Shakedown Street (3:46); producer: Low el George: writers: Garcia, Hunter; publisher: Ice Nine, ASCAP Areta ASD410.

EVOLO BEACH BAND-I Need You (3:30); producer: Eric Carmen; writer: E. Carmen; publisher: C.A.M.-U.S.A., BMI. John Twogether/Blackwood, BMI Epic 850570 (CBS)

JIMMIE MACK-Give It Away (3:10); producer Elliot Schein er; writer Jimmie Mack, publisher ABC/Dunbill, BMI Big Tree BT16132 (Atlantic).

THE TARNEY/SPENCER BAND-No Time To Lose (3:45); producer: David Kershenbaum, writers: A. Tarney, T. Spencer, publisher: ATV, BMI: A&M AM2124S

BOBBY DAVID-I'm Not Gonna Cry Anymore (2:59); pro ducer: Boomer Castleman, writer: Bobby David, publisher Mandy, ASCAP. 20th Century TC2402 (RCA).

HUSH-Who Holds The Light (3:47); producer none listed, writer. Berry, publisher Winter Light.

STILLWATER-Women (Beautiful Women) (3:58); producers Tod Bush, Stillwater, writers: R. Walker, S. Lacey, B. Buie, publishers: No Exit/Low Sal, BMI, Capricorn CPS0316

STARBABIES-Oh Boy (2:37); producers: Norell, Skaff, writers: S. West, Tilghman, N. Petty, publisher: Melody Lane, BMI, 20th Century TC2400 (RCA)



DANTE'S INFERNO-Ain't Misbehavin' (One Never Knows Do One?) (3:24); producers Ron Dante, Harold Wheeler, writers: T Waller, H Brook, A Razaf, publisher: Chappell, ASCAP. Infinity INF50008. This is a slickly produced track that moves along in crisp fashion. A smooth vocal makes it highly listenable and there's single clever use of strings.

# recommended

THE GLASS FAMILY-Crazy (3:08); producer: none listed, writers: Callon, Lamont; publisher: Callon-Love, BMI/Dacie, ASCAP. JDC JDC429.

INNER CIRCLE—Everything Is Great (4:16); producers: Inner Circle, Jeff Dixon, writer: R. Wilder, publisher: Island, BML Island IS8753 (WB).

SUPERMAX-Lovemachine (4:11); producer Peter Hauke,

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ASHFORD & SIMPSON—Flashback (3:39); producers: Nickolas Ashford, Valerie Simpson, writers: Nickolas Ashford, Valerie Simpson; publisher: Nick O Val, ASCAP: Warner Bros. WBS8775: The duo's fine, soaring voices interweave on this uptempo, disco track which features full production work. The hook is irresistible and strings throughout add emphasis.

# recommended

BREAKWATER-Work It Out (3:38); producer Rick Chertoff; writer K. Williams Jr., publisher Breaksongs Arista AS0404.

SYL JOHNSON-Mystery Lady (3:40); producers: Hal Winn, Jerry Barnes, Mark Gibbons; writers: M. Gibbons, J. Winn, publishers: East Memphis, BMI/Birdees, ASCAP. Hi H79529 (Cream).

SHO-NUFF—Funkasize You (2:46); producers: Mike Daniels, Vernon Weakley, writer: Lyn Chambers; publishers: Benfel/ Renee Singer, BMI Stax STX3218 (Fantasy).



IIM ED BROWN/HELEN CORNELIUS-Lying In Love With You (2:47); producer: Tom Collins, writers: Dean Rutherford/ Gary Harrison; publisher: Pi Gem, BMI. RCA JH11532. The duo follows their last ballad, "You Don't Bring Me Flowers." with an uptempo offering driven with powerful drum lines, piano, guitars and harmonica highlights.

BELLAMY BROTHERS—If I Said You Had A Beautiful Body Would You Hold It Against Me (3:16); producer Michael Lloyd, writer David Bellamy, publisher Bellamy Brothers, ASCAP Warner Bros. WBS8790. Electric guitar percussion and keyboards lend a south of the border feeling to this midtempo selection. A good blending of harmonics are prominent while occasional steel lines fill in toward the chorus. and constitute the fade underneath Head's deep vocal. Production features pedal steel, percussion, piano and string accents.

JERRY LEE LEWIS-Cold, Cold Heart (2:23); producer: Not listed, writer. Hank Williams; publisher: Fred Rose, BMI. Sun SI 1147. Although this honky tonk version of Williams' classic ballad is listed only under the name of Lewis, there is the unmistakable presence of the same legendary performer who spiced up Lewis' last chart effort, "Save The Last Dance For Me." The duet works well together, and the keyboard talents of "the Killer" are a high point, as always.

# recommended

RAY PILLOW-Hungry Man's Dream (2:59); producer Eddie Kilroy, writer Sonny Throckmorton, publisher Tree, BMI MCA MCA40994.

SONNY JAMES-Hold On To What You've Got (2:46); producer Fred Foster, writer Joe Tex, publisher: Tree, BMI, Monument 45 280.

JENNIFER JONES-Georgia Rhythm (4:08); producer Rick Jarrard, writers Buie/Cobb/Nix, publisher: Low-Sal, BMI. Cream CR7829.

HANK WILLIAMS JR.-To Love Somebody (3:07); producer Ray Ruff, writers: B. Gibb/R. Gibb/M. Gibb, publisher: Casserole, BMI Elektra E46018

BOBBY SMITH-Speak To Me (3:20); producers: Glen Pace and James Pritchett; writer J. Fuller; publishers: Blackwood/ Fullness, BMI. United Artists UAX1279Y.

BOBBY WRIGHT-Same Old Song (2:17); producer: Don Gant; writer: Sonny Throckmorton; publisher: Cross Keys, ASCAP, United Artists HAX1281Y.

SHANNON-A Song For Me (2:14); producer: not listed; writer Mary Kay Jones; publisher: Conroy, BMI. Bar-Co S016014.



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THE MAX DEMIAN BAND—Paradise (3:55); producers Ar tie Kornfeld, Frank D'Augusta, writer Paul Rose, publishers. Songs of Bandier Koppelman/Clonesound, ASCAP, RCA JH11525. This midtempo pop tune contains a number of hooks with its light vocals and breezy arrangement.

### unread international Epic 850676

BonnoksE-Sweet Lui-Louise (3:12); producer: Randy Sectional writer: Randy Bachman; publishers; Survivor/ PRD/Uskids, BMI. Scottr Brothers SB406 (Atlantic).

TRELION-Hold Out (3:05); producer Gary Lyons, writers. P. Lessard, F. Barbalace, D. Frederiksen; publishers: Little writer: Kurt Hauenstein; publisher: Ivan Mogull, WEA Musik GMBH: Voyage V1003A.

BILL SUMMERS AND SUMMERS HEAT—Straight To The Bank (2:59); producer: Leon Ndugu Chancler, writers: Chancler, Summers, Washington, Miller: publisher: Bilsum/Hey Skimo, BMI. Prestige P768AS (Fantasy) ROY HEAD—Kiss You And Make It Better (3:27); producer Ron Chancey, writer Mac Davis, publishers. Screen Gems/ EMI/Songpainter, BMI, ABC AB12462. Alternating between spoken and sung phrases, Head describes how he's going to take care of his love in this song that is unmistakably a Mac Davis ballad. Whispered backgrounds punctuate the rhythm

Picks-a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended-a tune predicted to land on the Hot 100 between 31 and 100. Review editor-Ed Marrison.

# Billboard's Recommended LPs

### · Continued from page 98

## soul

TROME DAVIS-In The Mood, Columbia JC35723. Produced by Lee Graham. Davis has been resident in the soul best sellins for more than 10 years with his distinctive voice and repentone solid, bass driven r&b with economic but compulsive anangements. This LP showcases that side of his talent, but the offers some worthy ballad outings, notably "I Can't that," "An't Nothing I Can Do" and the title cut. On "I Don't Think You Heard Me," however, he's the familiar, favorite Davis of "Can I Change My Mind" mood. Best cuts: Those "famed.

ENERGETICS—Come Down To Earth, Atlantic SD19224. Profaced by Brian Holland. The Energetics are a five-man group that draws on vocal strength and the writing and production of Brian Holland. Most of the eight cuts are uptempo in the tank ven, highlighted by the group's five part harmonies. The infrumental vitality also shines through with tight rhythms. For good measure there is a mellow ballad, "Let's Say Good bre To Goodbye." Best cuts: "Beat The Heat," "Ain't Nothing Wrong In Going To A Disco," "Let's Say Goodbye To Good

LDWIN BIRDSONG, Philadelphia International, JZ35758 (CES). Produced by Edwin Birdsong, Birdsong originates as a producer (Roy Ayers) and now turns to singing and upfront keyboard playing. Most of Birdsong's tunes are full of energy, catchy beats and passable vocal dexterity, yet each one sounds similar to each other. And Birdsong's lyncs also leave room for improvement. Best cuts: "Cola Bottle Baby," "Autumn Eyes," "Phiss-Phizz."

# country

MICHAEL MURPHEY-Peaks, Valleys, Honky-Tonks & Alleys, Epic JE35742. Produced by John Boylan. Murphey is in excellant voice as he combines old favorites and new selections in a simmer of high spirits and outstanding production. The album contains five numbers recorded in performance at Los Angeles' Palomino Club which capture the energy of both crowd and performers, and five songs cut in the studio. The singer has assembled an all-star cast of musicians to assist on this package, including Katy Moffatt, Jai Winding, Doug Dillard, Byron Berline and Timothy Schmit. Best cuts: "Chain Gang," "Backslider's Wine," "South Coast," "Cosmic Cow boy/Cosmic Breakdown."

MOE BANDY—It's A Cheating Situation, Columbia KC35779. Produced by Ray Baker, Bandy's 11th LP project with Baker at the helm continues to strengthen his image as one of country music's purists. From barrooms to bedrooms Bandy lends his unique interpretations through ballad and straightforward uptempo offerings, while steel, guitar, piano, fiddle and background vocals frame with consistency Best cuts: "It's A Cheating Situation," "Conscience Where Were You (When I Needed You Last Night)," "Try My Love On For Size."

### classical

SIR ADRIAN BOULT CONDUCTS MARCHES-London Philharmonic, New Philharmonia, HNH Records HNH 4076. Moods of amusement, comedy, tragedy and patriotism alternate in these 10 short selections with composers Holst, Britten, Walton, Vaughan-Williams, Delius and others passing in review Boult brings his inimitable interpretive gift to this collection of discoveries and the engineers bring sound of really giant proportions.

BEETHOVEN: SYMPHONY NO. 2; OVERTURES TO RUINS OF ATHENS, CREATURES OF PROMETHEUS-Berlin Philharmonic, Bavarian Radio Symphony, Jochum, Quintessence PMV7109. The energy of youth and revolution is straining to break the boundaries of convention in this early Beethoven symphony. Don't hesitate to recommend this dynamic performance that communicates these values forcefully. Jochum's mastery of phrase shaping and accenting also animates the two overtures, and fairly high marks go to Pickwick's stereo transfer and pressing job.

BEETHOVEN: SYMPHONY NO. 9-Soloists, Cleveland Orchestra and Chorus, Szell, Odyssey Y34625. Szell's stellar Ninth hasn't before been available on one disk and the excellent stereo remastering makes a superb addition to the budget LP library. The Beethoven Ninth consistently sells in the symphonic repertoire's top 10, and few versions offer the comprehending intellect and the orchestral and choral precision found here. An added sales impetus is the unusual Norman Rockwell-type cover.

JULIAN BREAM & JOHN WILLIAMS LIVE, RCA ARL23090. The summit meeting of two instrumental wizards who each sell well in solo programs brings tremendous excitement to bear on these performances taped in fall 1978. The blending of the two virtuosos is perfect while each guitarist maintains a distinct individuality. The pre-impressionistic "Dolly" suite by Faure transcribed by Bream, and Williams' arrangement of a Brahms' theme and variations movement are standout tracks.

WILD ABOUT LISZT VOLS. 1&2—Earl Wild, piano, Quintessence PMC7096 & PMC7097. Recognition of Wild's giant talent is broadening thanks to Pickwick's releasing program, and the pianist fast is becoming a big retail draw. These Liszt recitals, which together include 12 program pieces in the composers famous B Minor Sonata, find the pianist on ground ideally suited to his bravura temperament and colossal technique.

# disco

TASHA THOMAS-Midnight Rendezvous, Atlantic SD19223. Produced by James Galser, Peter Rugile. Thomas sings with soul and style, although some of the material here doesn't do this "Wiz" veteran (she was on the original cast LP) full justice. Strong disco arrangements propel cuts like "Midnight Rendezvous" and her hit, "Shoot Me" to good effect, while others, including "You Put The Music In Me," display her r&b talents. There's also an impressive reading of Dinah Wash ington's "Drinking Again." Best cuts: Those cited

BROADWAY-Magic Man, Hilltak TK19225 (Atlantic). Produced by Willie Henderson. Showcasing upbeat disco songs, six selections in all, this clear, crisp sounding creation contains ballads as well as funky, boogie efforts. Patti Williams ballad debut on "Take Me In Your Arms" is a notable effort. The instrumentation includes nifty synthesizer and guitar combinations supported by clarifying percussive effects. Best cuts: "Magic Man," "This Funk Is Made For Dancing" and "Kiss You All Over."

HERBIE HANCOCK-Feets Don't Fail Me Now, Columbia JC35764 (CBS). Produced by David Rubinson, Herbie Hancock. Keyboard player and composer Hancock isn't the first jazzman to jump into disco, and he probably won't be the last. There are six lengthy cuts here suitable for dancing al though the tempo of some isn't much in vogue despite the infusion of patented rifts that have worked elsewhere. Best cut: "You Bet Your Love."

### jazz

AURACLE-City Slickers, Chrysalis CHR1210. Produced by Teo Macero. Last year this highly inventive, well-schooled troupe had a strong debut LP and returns here with a second stellar effort. Combining trumpet, flugelhorn, saxophones, keyboards, bass, drums and percussion the sextet offers arresting and free spirited jazz fusion. Lee Ritenour guests with guitar. Best cuts: "Little City Slickers," "Tied Shoes," "City Of Penetrating Light," "Rotary Andy's Raggedy."

IRA SULLIVAN-Peace, Galaxy GXY5114. Produced by Ed Michel. For many years Sullivan has restricted his splendid musicianship to Florida and Chicago. Now his skills on flutes, trumpet, flugelhorn, soprano and tenor saxophones will attract a much wider, national audience. He offers only five tunes here, backed by a rhythm section with John Heard on bass, but there are savorable tidbits on all five in a modern, swinging groove. Best cuts: "Vento Bravo," "I Get A Kick Out Of You."

REMO PALMIER-Untitled, Concord Jazz CJ76. Produced by Carl E. Jefferson. Particularly noteworthy backup by Ray Brown on bass and Lou Levy at the piano helps Palmier's guitar recital come off as more than impressive. John Lewis' informative liner notes add to the appreciation of Palmier's skills. Levy plays a little organ on a couple of tracks to round out a deeply satisfying LP entry. Best cuts: "Dolphin Dance," "How Green Was My Valley."

VARIOUS JAZZMEN-Crystallizations, Pausa PR7020. Produced by Woody James. Hollywood session stars Shelly Manne, Frank Strazzeri, Dave Stone, Woody James and Steve Wilkerson romping through eight tracks, mostly standards, with Wilkerson's various saxes and Strazzeri's piano designs taking solo honors in an unpretentious, agreeable session which comes off the turntable as neither brilliant nor dull. Best cuts: "If I Didn't Care," "A Time For Love."

RED GARLAND-Equinox, Galaxy GXY5115. Produced by Ed Michel. Garland's comeback after a long hiatus in Texas continues with these seven tracks, his plano backed by Roy Haynes, drums, and the sterling acoustic bass of Richard Davis. Red's sleek and understandable cavorting on the 88 is delightful, regardless of tempo. Best cuts: "You Are Too Beautiful," "Nature Boy."

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NUM	韥	TIMO O	TITLE-Artist (Producer) Writer, Label & Number (Distributing Label)	2 M	1011	TING O	TITLE-Artist (Producer) Writer, Label & Number (Distributing Label)		2. E	100	AND OF THE O	TITLE-Artist (Producer) Writer, Label & Humber (Distributing Label)
*	1	14	I WILL SURVIVE-Geria Gamer ·	由	40	9	THE CHASE-Gargie Meruder (Gergie Morader), & Maruder, Catablanca 196	CP7	69	72	4	MAKE IT LAST-Broaklys Dreams (Bob Esty), B. Sodams, J. Especific, Cambianca M2
-	3	6	TRAGEDY- New Gres .	=	46	6	PRECIOUS LOVE-Bob Weich (Carter), B. Weich, Capital 4685	CPP	☆	80	3	ELANA Mart Tanner Band (Rat Jeffrey) M. Tanner, R. Jeffrey, J. Monday, Elbetra 46003
3	2	13	DO YOU THINK I'M SEXY- Red Stewart	盘	41	10	SUPERMAN - Herbie Mann (Patrick Adams, Ken Morris), 1' Sola, Atlantic 3547	PSP	1	81	2	LOVE IS THE ANSWER-England Dan & Julia
#	5	10	(Tam Dever), R. Stewart, C. Appice, Warner Brox. 8724 WBM HEAVEN KNOWS-Doessa Summer & Brooklys Dreams * (Georgio Morador, Pete Belletta), D. Sammer, S. Marader,	1	42	7	DOG & BUTTERFLY-Heart (Wike Flicker, Heart, Michael Fisher), A. Wilson, R. Wilson, S. Ennis, Partrait 70025 (CRS)	NEM	+	82	4	(Kyle Laborato) T. Randgron, Big Tree 16131 HEARTACHES- #TO
*	7	14	P. Bellette, Casaldance 153 ALM SHAKE YOUR GROOVE THING-Practers & Herb @	=	43	7	BUSTIN' LOOSE-Chuck Brown & The Seul Searchers (James Purdie), C. Brown, Saurce 40967 (MCA)	ALM	1	-	-	(Im Tallance), C.F. Tarser, Mercary 74046 RENEGADE- Stre
+	8	9	(Freddie Persen), D. Fekaris, F. Persen, Putyder 14514 ALM WHAT A FOOL BELIEVES-Deader Brothers (Ind Templement), M. Hickneydd, B. Lawrins, Warner, Bros, 8725 WBM	合	44	6	TAKE ME HOME Owr (Net Esty), M. Allen, R. Esty, Casablanca 965	ALM	1	-		(Styr) T. Shaw, A&W 2118 ROCK 'N' ROLL FANTASY- But Company
1	4	19	(Ted Templeman), M. McDonald, R. Leggim, Warner Bros. \$725 WBM FIRE-Pointer Sisters @ (Richard Perry), B. Springsteen, Planet 45901 (Elektra/Asylum) WBM	41	29	8	SONG ON THE RADIO-A Stewart (A. Stewart), Alan Parsans, Arista 0389	WBM	合	85	2	(Red Company) P. Rodgers, Sense Sang 70115 (Atlantic) TAKE IT BACK-1. Gats
#	10	6	SULTANS OF SWING-Dire Straits (Mult Minward), M. Knopfer, Warner Bros. 8736 ALM	42	27	13	NO TELL LOVER-Chicago (Phil Ramone), L. Loughnane, D. Seraphine, P. Cetara, Calumbia 10838	CPP	1			Over Wissert) P. Well, S. Austream, EMI-America MIZ REUNITED Practice & Herb
9	6	17	A LITTLE MORE LOVE-Olivia Reatine John . ALM	43	26	11	HAVEN'T STOPPED DANCING YET-Genzalez (Bichard James & Glaria James), 6. James, Capital 4674	ALM		-		(F. Pernes) G. Fekaric, F. Pernes, Polyder 14547
\$	15	13	WHAT YOU WON'T DO FOR	44	45	6	JUST ONE LOOK-Linda Restaft (Peter Auber), S. Carroll, D. Payne, Asylum 46011		T	-		HAPPINESS Pointer Select (Richard Perry) & Texasiet, Planet 45902 (Deltra/Aufum)
		10	(Ren Holloway), Caldwell & Kettner, Cloud 11 (TK) CPP	1	51	5	I GOT MY MIND MADE UP-testant Funk (Bunny Sigler), K. Miller, S. Miller, R. Larl, Salamai 72978 (NCA)	CPP	血	88	2	AT MIDNIGHT-T. Connection (Cery Made) T. Cookley, D. Mackey, Deak 5048 (TR)
12	14	18 22	DON'T CRY OUT LOUD-Meima Manchester (Marry Masten), C.B. Sager, P. Allen, Arista 0373 ALM/CHA Y.M.C.AWilage People	4	52	4	WATCH OUT FOR LUCY-Ere Clayton (Dyn Johnes), E. Clayton, 850 910	СНА	4	89	2	ONE WAY LOVE-Rendit (Matthew Falser) T. Lester, Anala 7731
	16	11	(Jaques Merall), J. Morall, H. Belolo, V. Willin, Casablanca 545 CPP EVERY TIME I THINK OF YOU- The Salves	*	53	6	NOW THAT WE FOUND LOVE-Third World (Alex Sarkin, Third World), & Gamble, L Huff, Island 8563 (WE)	CPP	4	90	2	LOVE & DESIRE-Arpeggin (Simon Soutian) 5. Soutian, 5. Barnes, J. Cash, Polydar 14525
	19	11	(Ren Beviseo), R. Kennedy, J. Cenred, Chrysalis 2279 CLM LADY-Little Rent Rend	48	50	6	I'LL SUPPLY THE LOVE-Teta (Teta), D. Paich, Columbia 312858		4	-	1117	HARD TIME FOR LOVERS-Judy Callins (Gary Khein) H. Prestwood, Elektra 46020
5	11	21	(Jahn Boylan & Little River Band), G. Goble, Capital 4667 WBM LE FREAK-Chic	\$	55	5	SHAKE YOUR BODY-Jackaess (The Jackaess), R. Jackaes, M. Jackaes, Epic 50656		4			SUCH A WOMAN-Tycane (Raisert John Lange) M. Kraider, R. Marshan, Arista 8358
-	21	6	Atlantic 2519 WBM BIG SHOT-Billy Just	1	63	4	LOVE BALLAD-George Benan (Tantery Lipuma), Scarbornigh, Warner Brist, #759	СНА	83	84	2	DANCIN'-Grey & Hanks (Lee Ran Hanks, Zame Grey) L. R. Hanks, Z. Grey, HCA 11460
2			(Thil Ramone), 8. Joel, Columbia 3-10913 ABP/BP	T	58	3	RUBBER BISCUIT-states Brothers (Bob Tischler, Paul Shaffer) C. Johnson, Atlantic 3564		84	86	4	CAN YOU READ MY MIND-Mauren McGanes
	22 20	8	KNOCK ON WOOD-Amil Stewart (Fleyd-Cropper), B. Leng, Ariola 7736 ALM	山	57	9	OUR LOVE IS INSANE-Desmand Child & Rooge (Richard Landin), D. Child, Capital 4669					(Michael Lleyd), J. Williams, L. Bricases, Harser/Carb 8750 (Marser Briss.)
	20	8	I JUST FALL IN LOVE AGAIN-Anne Murray (Derft, Salerov-Lleyd, Herbstritt), Jim Ed Norman, Capital 4675 CPP CRAZY LOVE-Pace	俞	59	5	KEEP ON DANCIN'-Gary's Gang (Eric Matthew), E. Matthew, G. Turnier, Columbia 3-10884	ALM	<b></b>	-		DON'T WRITE HER OFF-McGaine, Cart & Hilman (Ron, Howard Albert) & McGaine, R. J. Hippark, Capital 4653
0	18	14	(Exchant Senford Orsheff), R. Young, ABC 12439 WEM DANCIN' SHOES Riget Obson	54	54	7	OH, HONEY-Delegation (Ken Gold), Gold, Denne, Shadybrook 1048 (Janus)	CPP	4	and a second		DISCO NIGHTS-E.Q. (Jimmy Simpan, Beau Ray Flemming) E. Ratein, Le Banc, Arista 0388
-	24	8	(Paul David), C. Storie, Bang 740 CHA FOREVER IN BLUE JEANS- Hell Diamond	1	69	3	BLOW AWAY-George Harrison (George Harrison, Russ Titelman) G. Harrison, Dark Herse 8763 (Warner Bros.)		-	-		SWEET LUI LOUISE-Ine Here (Ranty Bachman) R. Bachman, Sorth Brothers 496 (Mantic)
-	25	8	(Beb Gaudie), R. Bennett, R. Diamond, Calumbia 3-10257 WBM STUMBLIN' IN-Sati Quatro & Chris Norman	4	62	4	IT HURTS SO BAD-Kan Carnes (Desirel Moore, Dave Ellingue, Kin Carnes).		\$		-	IF LOVING YOU IS WRONG-Ratters Mandrell (Tam Gallins) H. Basta, K. Jackson, C. Hampton, ANC 1345)
	30	8	(Mike Chapman), M. Chapman, R. Chine, ISO 917 WBM MUSIC BOX DANCER—Frank With	57	32	14	Kim Carnes, EMI-America 1011 SOMEWHERE IN THE NIGHT-Barry Manine	ALM	☆	-		GOOD TIMES ROLL-cm
4	12	17	(F. Milis), Frank Wills, Polydor 14517 CHA LOTTA LOVE - Nicolette Larson	+	64	5	(Rarry Maniles And Ros Dants), W. Jennings, R. Kerr, Artsta 0382 SOUVENIRS-Veyage	ALM	1	-		(Rey Themas Baker) R. Dcasek, Elektra 46014 GET USED TO IT Reger Resdourts (Nichael Omartian) N. Omartian, R. Voudourts, Warner Bros. 8762
5	13	16	(Ted Templeman), R. Toung, Warner Bros. 8664 WBM GOT TO BE REAL-Cheryl Lynn .	-	65		(Roger Tokarz), M. Chastersau, P.A. Dahan, S. Pezin, Marlin 3330 (TK)	CLM	91	91	3	LAZY EYES-THE
4	47	5	(Marty Paich, Davie Paich), C. Lynn, D. Paich, D. Fester, Columbia 310808 WBM HEART OF GLASS—Biondia	60	28	13	ROXANNE-Paice (Paice), Sting, ALM 20%		92	and the second	-	(Richard Lunk) T. Malin, Alca 70% (Atlantic) THERE BUT FOR THE GRACE OF GOD GO
7	17	20	(Mike Chapman), D. Harry, L. Stein, Chrysalis 2295 ALM THE GAMBLER-Kanny Rogers				BLUE MORNING, BLUE DAY - Fareigner (Keith Otsen, Mick Jones, Ian McDonald), L Gramm, M. Janes, Atlantic 3543	WBM	1823			- Machine (August Darsel) K. Rancz, A. Darsell, Heingram 11456 (NGA)
-	39	6	(Larry Butler), D. Schlitz, United Artists 1250 CPP	61	36	18	TOO MUCH HEAVEN-Bee Gees	СНА	93			YOU AND ME-Liner (Arit Mardin) T. Farmer, D. Farmer, E. Gaiga, Aton 7057 (Miamito)
	33	8	(Nile Rodgers, Bernard Edwards), B. Edwards, R. Rogers, Atlantic 3557 WBM MAYBE I'M A FOOL-Eddle Money	由	68	4	STAY THE NIGHT-Farragher Bros. (Vini Poncia), J. Farragher, T. Farragher, Polydor 14533		94	48	15	SOUL MAN-Blues Bros. (Bub Tachier), D. Parter, I. Hayes, Atlantic 2545
	33	0	MATOL TM A FUUL-Eddie Money (E. Maxey, L. Chiete, L. Garrett, R. Taylor), Bruce Botnick, Columbu 3-10900 ALM	血	73	3	HERE COMES THE NIGHT-Beach Boys		95	56	7	SURVIVOR Conty Bullens (Terry Bongrewi, Lance Quine), C. Bullens, Linted Artesh 1261
1	34	11	I DON'T KNOW IF IT'S RIGHT-Evelyn "Champagne" King @ (Net Listed), T. Life, J.H. Frich, RCA 11386 CLM	1	74	3	Caribou 89026 (CBS) ROLLER-April Wine	ALM	96	60	7	ALL THE TIME IN THE WORLD-Dr. Hant (Ran Haffline), E. Streem, S. Scherstein, Capital 4477
t	35	9	(Next Listed), T. Life, J.H. Frich, RCA 11385 CLM EVERY WHICH WAY BUT LOOSE - Eddle Rabbitt (Small Garrett), S. Derft, M. Brown, T. Garrett, Elektra 45554 CPP	65	66	6	(Nytes Goodwyn) M. Goodwyn, Capitol 4660 CONTACT-Edwin Stare (Edwin Starr), E. Starr, A.E. Pullan, R. Dickerson		97	61	7	FOUR STRONG WINDS- Reil Taung (Reil Taung, Rev Kalls, Ten Maligan), Reprine 13% (MB)
	37	8	(Joint Gerrett), S. Dort, W. Brown, T. Garrett, Diettis 45554 CPP LIVIN' IT UP-Bell & James (L. Bell, C. James), Leftay Bell, Casey James, ALM 2063 CPP	66	67	3	I'M NOT GONNA CRY ANYMORE Nancy Brooks	WBM	98	76	9	GOODBYE, I LOVE YOU-Findal
	38	6	HE'S THE GREATEST DANCER-Seter Sledge	*	07		(Ernie Mintrey) B. David, Arista 0385 IN THE NAVY-Village Pressie		99	78	5	WHEELS OF LIFE-Gas Tanadi
34	31	19	Catillian 44245 (Atlantic) WBM	68	49	18	(Jaque Marai) J. Marali, H. Belaks, X. Willin, Casablanca 373 SHAKE IT-las Matthews		100	71	10	YOU MAKE ME FEEL MIGHTY REAL-Sylvester
	-	-	(Michael Lloyd), M. Lloyd, Scotti Brethers 403 (Atlantic) CPP				(3. Roberton, I. Matthews), T. Boylan, Mushroom 7039	WBM			_	(Harwy Fugua, Sylvester), Sylvester, Wurick, Fantany 846

	-	1 1 1	And address where the pair with a		-			3	-	0		SEE TOP SINGLE PICKS REVIEWS, page 103
Ten	1 3	Time o	TITLE-Artist (Producer) Writer, Label & Number (Distributing Label)	2Đ	1481	TTAKE	TITLE-Artist (Producer) Writer, Label & Number (Distributing Label)		2 <u>8</u>	100	TALL OF	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	14	I WILL SURVIVE-Gleria Garmer ·	由	40	9	THE CHASE-Gargie Meruder (Gergie Morader), 5. Maruder, Catablanca 196	CPP	69	72	4	MAKE IT LAST-Broadlys Draams (Bob Esty), B. Sodaws, J. Especific, Caubiance 562 ALM
1	3	6	TRAGEDY-Bee Gees * (Bee Gees), Rail Richardson, Abby Galutes, E. Gibb, E. Gibb, M. CHA	1	46	6	PRECIOUS LOVE- Bob Weich (Carter), B. Weich, Capital 4585	CPP	☆	80	3	ELANA Marc Tanner Band (Rat Jeffrey) M. Tanner, H. Jeffrey, J. Monday, Elbetra 46003 WBM
3	2	13	CHA DO YOU THINK I'M SEXY-Red Stewart A WEM	俞	41	10	SUPERMAN - Herbie Mann (Putrich Adams, Ren Morris), 1 Sola, Atlantic 3547	PSP	1	81	2	LOVE IS THE ANSWER-England Dan & John
1	5	10	HEAVEN KNOWS-Denna Sommer & Brooklyn Draams	1	42	7	DOG & BUTTERFLY-Heart (Wike Flicker, Heart, Michael Fisher), A. Wilson, R. Wilson, S. Esnie, Partrait 20025 (CRS)	-	\$	82	4	(Kyle Laberght) T. Randgree, Ng Tree 16131 ALM HEARTACHES- #TO
1	7	14	SHAKE YOUR GROOVE THING-Practer & Herb .	\$	43	7	BUSTIN' LOOSE-Chuck Brown & The Seul Searchers (James Purdie), C. Brown, Seurce 40967 (MCA)	ALM	-	-	-	(Jim Tellance), C.F. Terser, Mercary 74046 RENEGADE- Nys
1	8	9	(Freddie Parme), D. Fekarts, F. Perren, Pulyder 14514 ALM WHAT A FOOL BELIEVES-Deable Brothers (fed Templement), M. McDonald, R. Leggins, Warner Bros. \$725 WBM	4	44	6	TAKE ME HOME Cher (Beb Esty), M. Allen, B. Esty, Casablanca 965	ALM	1	Contra C		(Styr) T. Shaw, Adda 2110 ROCK 'N' ROLL FANTASY-But Company
1	4	19	FIRE-Painter Sisters @ (Richard Perry), 8. Springsteen, Planet 45901 (Elektra/Asylum) WBM	41	29	8	SONG ON THE RADIO-A Stewart (A. Stewart), Alen Parsens, Arista 0389	WBM	盘	85	2	(Bad Company) P. Rodgers, Sense Sang 70118 (Milantic) TAKE IT BACK-1. Gala
1	10	6	SULTANS OF SWING-Dire Straits (Mart Minward), M. Kampfer, Marser Bros. \$736 ALM	42	27	13	NO TELL LOVER - Chicago (Phil Ramone), L. Loughnane, D. Seraphine, P. Getura, Culumbia 10858	CPP	*			Over Waser() P. Well, S. Jastman, EMI-America Mil2. REUNITED-Praches & Herb
9	6	17	A LITTLE MORE LOVE- Olivia Rewton-John . ALM	43	26	11	HAVEN'T STOPPED DANCING YET-Ganzales (Bichard Jones & Gibria Jones), 6. Jones, Capital 4674	ALM	-			(F. Parres) G. Fekaris, F. Parres, Polyder 14547
1	15	13	WHAT YOU WON'T DO FOR	44	45	6	JUST ONE LOOK-Linda Resident (Peter Ader), & Carroll, D. Payne, Asylum 46011		ш •	-		HAPPINESS-Painter Sisters (Richard Perry) A. Texasiet, Planet 45962 (Delitra/Regime)
-	14	18	(Ken Holloway), Caldwell & Kettner, Cloud 11 (TK) CPP DON'T CRY OUT LOUD-Malena Manchester	1	51	5	I GOT MY MIND MADE UP-Instant Funk (Burny Sigler), K. Miller, S. Miller, R. Earl, Salaud 72978 (RCA)	CPP	M	88	2	AT MIDNIGHT-T. Connection (Cory Wade) T. Cookley, D. Mackey, Desk 5048 (TK)
12		22	(Harry Massim), C.B. Sager, P. Allen, Arista 0373 ALM/CHA Y.M.C.A Village Pages	4	52	4	WATCH OUT FOR LUCY-Eric Clayton (Gyn Anters), E. Clayton, 850 910	СНА	1	03	2	ONE WAY LOVE- Bandit (Matthew Falser) T. Lester, Ariala 7731
1	16	11	(Jaques Merali), J. Marali, H. Belelo, Y. Willin, Catablanca 545 CPP EVERY TIME I THINK OF YOU- The Batrys (East Revised), R. Kennedy, J. Canzal, Chrysalis 2279 CLM	4	53	6	NOW THAT WE FOUND LOVE- Third World (Alex Sarkin, Third World), K. Gamble, L. Huff, Island 8563 (WB)	CPP	4	90	2	LOVE & DESIRE-Arpegrie (Sense Senser) 5. Senser, 5. Barnes, 1. Cest, Polydar 14535
I	19	11	(Ron Revision), R. Kannedy, J. Conrad, Chrysalis 2279 CLM LADY-Little River Band (John Boylan & Little River Band), G. Goble, Capital 4667 WBM	48	50	6	I'LL SUPPLY THE LOVE-Teta (Teto), D. Paich, Columbia 312898		4	-	-	HARD TIME FOR LOVERS-Judy Collins (Gary Klein) H. Prestwood, Elektra 46828
15	11	21	LE FREAK-Dic A	1	55	5	SHAKE YOUR BODY-Jackaess (The Jackaess), R. Jackaes, M. Jackaes, Epic 50656		4	-		SUCH A WOMAN-Tyczen (Rainert John Lange) M. Krusker, R. Marsham, Arista 6356
	21	6	Atlantic 3519 WBM BIG SHOT-Billy Juni	1	63	4	LOVE BALLAD-George Benane (Tommy Lipuma), Scarbornogh, Warner Bros. 8759	СНА	83	84	2	DANCIN'-Grey & Hanks (Len Ran Hanks, Zane Grey) L. R. Hanks, Z. Grey, HCA 11460 CHA
1	22	8	(Phil Ramone), B. Joel, Calambia 3-10913 ABP/BP KNOCK ON WOOD-Amil Stewart	T	58	3	RUBBER BISCUIT-stars Brothers (Bob Tachier, Paul Shaffer) C. Johnson, Atlantic 3564		84	86	4	CAN YOU READ MY MIND-Hauten McGanes (Michael Lingt), L. Williams, L. Bricanes, Marser/Carb 8750
1	20	8	(Flayd-Gropper), B. Long, Ariala 7736 ALM I JUST FALL IN LOVE AGAIN - Anne Murray	T	57	9	OUR LOVE IS INSANE-Desmand Child & Rouge (Richard Landis), D. Child, Capital 4669		1		-	(Marner Brok.) HEM DON'T WRITE HER OFF-McGame, Cart & Hilman
	23	9	(Decft, Saleron-Linyd, Herbstritt), Jim Ed Rorman, Capitol 4625 CPP CRAZY LOVE-Poco (Bichard Sanford Orzhoff), R. Young, ABC 12429 WEM	54	59 54	5	KEEP ON DANCIN'-Gary's Gang (Eric Matthew), E. Matthew, G. Turnier, Columbia 3-10884	ALM	+			(Ron, Howard Nibert) R. McGaton, R. J. Hippark, Capital 4653 DISCO NIGHTS-E. Q.
20	18	14	DANCIN' SHOES Nigel Olsaon (Paul Davis), C. Storie, Bang 740 CHA	*	69	3	OH, HONEY-Delegation (Ken Gold), Gold, Denne, Shadybrook 1048 (Janua) BLOW AWAY-George Harrison	CPP	1			(Jimmy Simpson, Beau Ray Flemming) E. Raheim, Le Blanc, Arista 0388
20	24	8	FOREVER IN BLUE JEANS-Meil Diamond (Bob Gaudia), R. Bennett, R. Diamond, Calumbia 3-10857 WBM	-		-	(George Harrison, Russ Titelman) G. Harrison, Dark Herse \$763 (Warner Bros.)			aca a		SWEET LUI LOUISE-Inse Norse (Randy Bachman) R. Bachman, Scotti Brothers 404 (Atlantic)
1	25	8	STUMBLIN' IN-Seci Quetro & Chris Norman (Mike Chapman), M. Chapman, R. Chine, K50 917 WEM	Ĥ	62	4	IT HURTS SO BAD-Kim Carnes (Deniel Moore, Dave Ellingson, Kim Carnes), Kim Carnes, EMI-America 8011	ALM	1	-	-	IF LOVING YOU IS WRONG-Barbers Mandrell (Tam Collins) H. Banka, R. Jackson, C. Hampton, ABC 13453
百合	30	8	MUSIC BOX DANCER-Frank Mills (F. Mills), Frank Mills, Polydor 14517 CHA	57	32	14	SOMEWHERE IN THE NIGHT-Barry Manilow (Barry Manilow And Ron Dante), W. Janaings, R. Kerr, Arista 0382	ALM	the second	-		GOOD TIMES ROLL-Cars (Rey Themas Baker) R. Ocasek, Dektro 46014
24	12	17	LOTTA LOVE - Neplette Larson (Ted Templeman), R. Toung, Warner Bros. 8664 WBM	4	64	5	SOUVENIRS-Veyage (Roger Tokarz), M. Chastersau, P.A. Dahan,		t	-		GET USED TO IT-Reger Resident's (Michael Omartian) M. Omartian, R. Veudeuris, Marner Bres. 6762
25	13	16	GOT TO BE REAL-Cheryl Lynn  (Marty Paich, Davie Paich), C. Lynn, D. Paich, D. Fester, Columbia 310008 WBM	1	65	4	S. Fezie, Martin 3330 (TK) ROXANNE-Police (Police), Szing, A&M 20%	CLM	91	91	3	LAZY EYES-THG (Richard Lusk) T. Multy, Atcu 7096 (Atlantic)
T	47	5	HEART OF GLASS-Blondie (Mike Chapman), D. Harry, L. Stein, Chrysalin 2295 ALM	60	28	13	BLUE MORNING, BLUE DAY-Farrigner		92	ate 0		THERE BUT FOR THE GRACE OF GOD GO
27	17	20	THE GAMBLER-Keensy Regers (Larry Butler), D. Schitz, United Artists 1250 CPP	61	36	18	K. Jones, Atlantic 3543 TOO MUCH HEAVEN-Bee Gees	WBM	93	-		(August Darnell) K. Rance, A. Darnell, Halagram 11456 (HCA) YOU AND ME-Liner
1	39	6	I WANT YOUR LOVE-chic . (Kile Rodgers, Bernard Edwards), B. Edwards, R. Rogers, Atlantic 3557 WBM				(Bee Gens/Abby Galaten, Karl Richardson). B. & M. Gibb, RSD 913	СНА	94	48	15	(Arif Mardin) T. Farmer, D. Farmer, E. Goiga, Alco 7097 (Maetic)
1	33	8	MAYBE I'M A FOOL-Edule Money	1	68 73	4	STAY THE NIGHT-Farragher Brm. (Vini Poncia), 1. Farragher, T. Farragher, Polydor 14533 HERE COMES THE NIGHT-Beach Boys	- 7	94	48 56	15	SOUL MAN-Bloes Bros. (Bob Tachier), D. Parter, I. Hayes, Atlantic 2545 ALM SURPLINION
1	34	11	Brace Retnick, Columbia 3-10900 ALM I DON'T KNOW IF IT'S	M			(Bruce Johnston, Curl Becher) B. Witson, M. Love, Caribou 89026 (CBS)	ALM.			1	SURVIVOR-Conty Bullers (Tony Bongues, Lance Quinn), C. Bullers, United Artists 1261 CPP
			RIGHT-Evelyn "Champagne" King . (Not Listed), T. Life, LH. Fitch, RCA 11386 CLM	T	74	3	ROLLER-April Wine (Wytes Goodwyn) M. Goodwyn, Capital 4660	664	96	60	1	ALL THE TIME IN THE WORLD-Dr. Hant (Rom Haffkine), E. Stevens, S. Silverstein, Capitol 4477 CPP
I		9	EVERY WHICH WAY BUT LOOSE-Eddie Rabbitt (Smill Gerrett), S. Dertt, M. Brown, T. Garrett, Elektra 45554 CPP	65	66	6	CONTACT Edwin Starr (Edwin Starr), E. Starr, A.E. Pullan, R. Dicherson, 20th Century 2396 (RCR)	WBM	97	61	1	FOUR STRONG WINDS Neil Taung (Neil Taung, Ben Kalth, Tan Muligan), Reprise 12% (ME) NEW
1		8	LIVIN' IT UP-Bell & James (L. Bell, C. James), Leftey Bell, Casey James, A&M 2063 CPP HE'S THE GREATEST DANCER-Setter Sledge	66	67	3	I'M NOT GONNA CRY ANYMORE-Mancy Brooks (Ernie Minfrey) B. David, Arista 0385		98	76	9	GOODBYE, I LOVE YOU-Firstall (Tam Dowd, Ran Albert, Haward Albert) R. Raberts, Atlantic 3544 WEW
			(Semant Edwards, Nie Radgers), D. Paich, Catillian 44245 (Atlantic) WBM	*			IN THE NAVY-Village People (Jaque Moral) J. Marali, H. Belalo, V. Willin, Casablanca 373		99	78	5	WHEELS OF LIFE-Give Tannelli, ALM 2114 ALM (Give Yannelli, Joe Tannelli), G. Yannelli, ALM 2114
34	31	19	1 WAS MADE FOR DANCING-Leif Gerrett (Michael Lleyd), M. Lleyd, Scotti Brethers 403 (Atlantic) CPP	68	49	18	SHAKE IT-lan Matthews G. Roberton, L. Matthews), T. Boylan, Mushroom 7039	WBM	100	71	10	YOU MAKE ME FEEL MIGHTY REAL-Sylvester (Harvey Fugua, Sylvester), Sylvester, Works, Fantany 846 CPP

# \* Chart Bound BARBRA STREISAND—Superman

			And the second s						2			(Columbia 310931) SUPERMAN—The Logical Song (A&M 2128) SEE TOP SINGLE PICKS REVIEWS, page
	驙	WES OF	TITLE-Artist (Producer) Writer, Label & Number (Distributing Label)	2ğ	LINI I	WILL ON	TITLE-Artist (Producer) Writer, Label & Number (Distributing Label)			NON NO	WELL CH	TITLE-Artist (Producer) Writer, Label & Humber (Distributing Label)
4	1	14	I WILL SURVIVE-Gleria Garmer * (Dime Febarro, D. Febarro, F. Perren, Polyder 14568 ALM	曲	40	9	THE CHASE-Gargie Meroder (Gorgie Morader), & Maroder, Catablanca 956	CPP	69	72	4	MAKE IT LAST-Broaklyn Dreams (Bak Esty), B. Sadams, J. Espesito, Cambianca 962
1	3	6	TRAGEDY New Gress @ (Ben Gress), Karl Richardson, Albhy Galuten, R. Gibb, R. Gibb, M.	=	46	6	PRECIOUS LOVE- Bok Weich (Carter), B. Weich, Capital 4585	CP#	俞	80	3	ELANA Marc Tanner Band (Rat Jeffrey) M. Tanner, R. Jeffrey, J. Monday, Elketra 44003
1	2	13	DO YOU THINK I'M SEXY-Red Stewart	俞	41	10	SUPERMAN - Herbie Mann (Patrick Adams, Ren Morris), J. Sola, Atlantic 3547	PSP	1	81	2	LOVE IS THE ANSWER-England Dan & John
ł	5	10	(Tam Devel), R. Stewart, C. Appice, Warner Brox. 8724 WBM HEAVEN KNOWS-Deensa Sommer & Brooklyn Dreams @ (Gargio Maradar, Pete Balletta), D. Sammer, S. Maradar,	1	42	7	DOG & BUTTERFLY-Heart (Wike Flicker, Heart, Michael Fisher), A. Wilson, R. Wilson, S. Emm, Partrait 20025 (CRS)	WEM	+	82	4	(Kyle Laberight) T. Randgran, Big Tree 16131 HEARTACHES- #TO
	7	14	P. Belletin, Canadianca 153 ALM SHAKE YOUR GROOVE THING-Practers & Herb •	=	43	7	BUSTIN' LOOSE- Chuck Brown & The Seul Searchers (James Purdie), C. Brown, Seurce 40967 (MCA)	ALM	*		_	(Im Tallance), C.F. Tarter, Mercary 74046 RENEGADE Stre
	8	9	(Freddie Perren), D. Fekaris, F. Perren, Putyter 14514 ALM WHAT A FOOL BELIEVES-Deuter Brothers	4	44	6	TAKE ME HOME- Cher (Ibith Esty), M. Allen, B. Esty, Casablanca 965	ALM	山			(Styr) T. Share, A&W 2118
	4	19	(Ted Templeman), M. McDonald, R. Leggins, Warner Bres. \$725 WBM FIRE - Pointer Sisters @	41	29	8	SONG ON THE RADIO-A Stewart (A. Stewart), Alan Parsana, Arista 9389	WBM	1	C MENT		ROCK 'N' ROLL FANTASY- Red Company (Bed Company) P. Redgers, Seen Song 70115 (Atlantic)
	10	6	(Richard Perry), R. Springsteen, Planet 45901 (Elektra/Asylum) WBM SULTANS OF SWING-Dire Straits	42	27	13	NO TELL LOVER-Disan	10255	俞	85	2	TAKE IT BACK-1. Gets Des Waser() P. Well, S. Justman, EMI-America Mil2
	6	17	(Muff Minwaod), M. Kampfler, Marner Brez. 8736 ALM A LITTLE MORE LOVE-Olinia Newton John ®	43	26	11	(Phil Ramone), L. Loughnane, D. Seraphine, P. Cetera, Calumbia 10858 HAVEN'T STOPPED DANCING YET-Genzales	CP1	m		ater 🔪	REUNITED-Practice & Herb (F. Perres) G. Felanic, F. Perres, Polyder 14547
-	15	13	(Julia Farrar), L. Farrar, MCA 40975 ALM WHAT YOU WON'T DO FOR	44	45	6	(Richard Jones & Gioria Jones), 6. Jones, Capital 4674 JUST ONE LOOK-Linda Restadt	ALM	\$	-		HAPPINESS-Painter Salars (Richard Perry) & Tessalet, Planet 45962 (Deltra/Replan)
			LOVE - Bobby Caldwell (Res Holloway), Caldwell & Kettner, Cloud 11 (TK) CPP	+	51	5	(Peter Asher), & Carroll, D. Payne, Asylum 46021 I GOT MY MIND MADE UP-instant Funk	-	1	88	2	AT MIDNIGHT-T. Connection (Cory Made) T. Conkiey, D. Mackey, Deak SHAE (TK)
	14	18	DON'T CRY OUT LOUD-Maissa Maschester (Marty Masiin), C.B. Sager, P. Allen, Arista 8373 ALM/CHA	*	52	4	(Bunny Sigler), K. Miller, S. Miller, R. Earl, Salsoul 72078 (RCA) WATCH OUT FOR LUCY-Eric Clayton	CPP	曲	89	2	ONE WAY LOVE-Rentit
	9	22	Y.M.C.AVillage Propie A (Jaques Merali), J. Morali, H. Belolo, Y. Willin, Casablanca 545 CPP	+	53	6	(Dyn Julies), E. Clapton, #50 910 NOW THAT WE FOUND LOVE- Third World	CHA	1	90	2	LOVE & DESIRE- America
	16	11	EVERY TIME I THINK OF YOU- The Babys (Bon Reviseo), R. Kennedy, J. Conrad, Chrysalis 2279 CLM	48	50	6	(Alex Sarkin, Third World), K. Gamble, L. Huff, Island 8663 (WB) I'LL SUPPLY THE LOVE-Tata	CPP	+	-	-	(Samen Samuel) S. Soussan, S. Barnes, J. Cast. Putyter 14535 HARD TIME FOR LOVERS-Judy Callins
a state of the sta	19	11	LADY-Little River Band (Jahn Boylan & Little River Band), G. Goble, Capital 4667 WBM	-	55	5	(Teto), D. Paich, Columbia 312898 SHAKE YOUR BODY-Jackaem		-			(Gary Khein) H. Prestwood, Elektra 46829 SUCH A WOMAN-Tycane
	11	21	LE FREAK-chic A (Benard Edwards, Rile Rogers), H. Rogers, B. Edwards, Atlantic 3519 WBM	+	63	4	(The Jackanni), R. Jackann, M. Jackann, Epic 50656 LOVE BALLAD-George Benann	1	83	84	2	(Rabert John Lange) M. Krouder, R. Marshan, Arista 6356 DANCIN'-Gray & Hunts
	21	6	BIG SHOT-Billy Juel (Phil Ramonel, B. Joel, Calumbia 3-10913 ABP/BP	1	58	3	(Tammy Lipuma), Scarbornigh, Warner Bros. 8759 RUBBER BISCUIT-stars Brothers	CHA			-	(Len Ran Hanks, Zane Grey) L. R. Hanks, Z. Grey, NCA 11460
	22	8	KNOCK ON WOOD-Ami Stewart (Fleyd-Gropper), B. Long, Ariola 7736 ALM	-	57	9	(Bob Tischler, Paul Shaffer) C. Johnson, Atlantic 3564 OUR LOVE IS INSANE-Desmand Child & Rouge		84	86	4	CAN YOU READ MY MIND-Haursen Holonern (Michael Liegel), J. Williams, L. Bricasen, Harser/Garb 8750 (Marser Briss.)
	20	8	I JUST FALL IN LOVE AGAIN-Anne Murray (Derft, Salerow-Lleyd, Herbstritt), Jim Ed Rorman, Capital 4675 CPP	-	59	5	(Richard Lands), D. Child, Capital 4669 KEEP ON DANCIN'- Gary's Gang		山	-		DON'T WRITE HER OFF-McGaine, Cart & Hilman (Ros, Howard Albert) & McGaine, & J. Hispark, Capital 4653
	23	9	CRAZY LOVE-Poco (Richard Sanford Orshoff), R. Young, ABC 12439 WBM	54	54	7	(Eric Matthew), E. Matthew, G. Turnier, Columbia 3-10884 OH, HONEY-Delegation	ALM CPP	1	-		DISCO NIGHTS-s. g.
	18	14	DANCIN' SHOES Niget Olsann (Paul David), C. Storie, Bang 740 CHA	1	69	3	(Ken Gold), Gold, Denne, Shadybrook 1048 (Janut) BLOW AWAY- George Harvisen	CFF	-	a series		(Jimmy Simpson, Beau Ray Flemming) E. Bahaim, Lo Blanc, Arista 0388 SWEET LUI LOUISE-Iran Harse
	24	8	FOREVER IN BLUE JEANS-Meil Diamond (Bob Gaudie), R. Bennett, R. Diamond, Calumbia 3-10857 WBM	*	62	4	(George Harrison, Russ Titelman) G. Harrison, Dark Herse 8763 (Warner Bros.) IT HURTS SO BAD-Kan Carnes		+			(Randy Bachman) R. Bachman, Scotti Brothers 496 (Atlantic)
	25	8	STUMBLIN' IN-Sati Quatro & Cliris Norman (Mike Chapman), M. Chapman, R. Chinn, K50 917 WBM	H	92		(Daniel Moore, Dave Elingson, Kim Carnes), Kim Carnes, EMI-America 1011	ALM		-		IF LOVING YOU IS WRONG-Barbers Mandrell (Tam Collins) H. Banka, R. Jackson, C. Hampton, ABC 13453
Contraction of the local distribution of the	30	8	MUSIC BOX DANCER-Frank Mills (F. Mills), Frank Mills, Polydor 14517 CHA	57	32	14	SOMEWHERE IN THE NIGHT-Barry Manilow (Barry Manilow And Ron Dants), W. Jennings, R. Kerr, Arista 0382	ALM	血	SCH I	-	GOOD TIMES ROLL-Cars (Rey Thomas Baker) R. Ocasek, Elektra 46014
		17	LOTTA LOVE Wasslette Larson (Ted Templeman), W. Young, Warner Bros. 8664 WBM	4	64	5	SOUVENIRS-Veyage (Roger Tokarz), M. Chantersau, P.A. Dahan, S. Pezin, Marlin 3330 (TK)	CLM	M	NCH 1	-	GET USED TO IT-Report Residencials (Michael Omartian) M. Omartian, R. Vendencia, Marner Bres. 876
	13	16	GOT TO BE REAL - Cheryl Lynn  (Marty Paich, Davie Paich), C. Lynn, D. Paich, D. Fetter, Columbia 310008 WBM	1	65	4	ROXANNE-Palice (Palice), Sting, A&M 20%		91	91	3	LAZY EYES-THG (Richard Lusik) T. Melry, Atca 7096 (Atlantic)
1	47	5	HEART OF GLASS-Blandie (Mike Chapman), D. Harry, L. Stein, Chrysalis 2295 ALM	60	28	13	BLUE MORNING, BLUE DAY-Farrigner	-	92	ata d		THERE BUT FOR THE GRACE OF GOD GO
	17	20	THE GAMBLER-Recory Regers (Larry Butler), D. Schistz, United Artists 1250 CPP	61	36	18	M. Mores, Atlantic 3543 TOO MUCH HEAVEN-Bee Gees	WBM	93	-	-	(August Darnell) K. Rance, A. Darnell, Heingram 11456 (NGA) YOU AND ME-Liner
1.00	39	6	I WANT YOUR LOVE-chic . (Kile Rodgers, Bernard Edwards), B. Edwards, R. Rogers, Attantic 3557 WBM				(Bee Gees/Abby Galaten, Karl Richardson). 8. & M. Gibb, RSD 913	СНА	94	48	15	(Arlf Mardiet) T. Farmer, D. Farmer, E. Gaigo, Alco 7897 (Maetic)
	33	8	MAYBE I'M A FOOL-Eddie Money (E. Maney, L. Chiefe, L. Garrett, R. Taylor),	10 m	68 73	4	STAY THE NIGHT-farragher Brm. (Vini Poncia), 1. Farragher, 1. Farragher, Polydor 14533				13	SOUL MAN-Blues Bros. (Bub Tactiler), D. Parter, J. Hayes, Atlantic 2545
	34	11	I DON'T KNOW IF IT'S	M	13	3	HERE COMES THE NIGHT-Beach Boys (Bruce Johnston, Curt Becher) B. Witson, M. Love, Caribou 89026 (CBS)	ALM	95	56	1	SURVIVOR-Conty Bullens (Tony Bongievi, Lance Quinn), C. Bullens, United Artists 1261
			RIGHT-Everyn "Champagne" King . (Net Listed), T. Life, LH. Frich, RGA 11386 CLM	1	74	3	ROLLER-April Wine (Wytes Goodwyn) M. Goodwyn, Capital 4660		96	60	1	ALL THE TIME IN THE WORLD-Dr. Hank (Row Haffking), E. Streem, S. Streestein, Capitol 4477
r	35	9	EVERY WHICH WAY BUT LOOSE-Eddle Rabbitt (Snuff Gerrett), S. Derft, M. Brown, T. Garrett, Diektra 45554 CPP	65	66	6	CONTACT-Edwin Starr (Edwin Starr), E. Starr, A.E. Pullan, R. Dickerson, 20th Century 2396 (RCA)	WBM	97	61	7	FOUR STRONG WINDS-Reil Taung (Neil Taung, Ben Kalth, Tan Muligan), Reprise 13% (WE)
r	37	8	LIVIN' IT UP-Bell & James (L. Bell, C. James), Leflay Bell, Casey James, ALM 2063 CPP	66	67	3	I'M NOT GONNA CRY ANYMORE- Nancy Brooks (Ensie Winfrey) B. David, Artista 0385		98	76	9	GOODBYE, I LOVE YOU-Firefall (Tan Dowi, Ron Albert, Howard Albert) R. Roberts, Atlantic 2544
r	38	6	HE'S THE GREATEST DANCER-Setter Sledge (Sernard Edwards, Nie Rudgers), D. Paich, Celifius 44245 (Atlantic) WBM	1			IN THE NAVY-Village People (Jaque Marce) J. Marcel, H. Belalo, K. Willin, Canabianca 373		99	78	5	WHEELS OF LIFE-Gase Tannelli (Gine Yannelli, Joe Tannelli), E. Tannelli, A&M 2114
I.	31	19	I WAS MADE FOR DANCING-Luit Garrett (Michael Lleyd, M. Lleyd, Scotti Brethers 403 (Atlantic) CPP	68	49	18	SHAKE IT-las Matthews (3. Roberton, 1. Matthews), T. Boylan, Mushmon 7039	WBM	100	71	10	YOU MAKE ME FEEL MIGHTY REAL-Sylvester

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.) A 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) fort live To it (See Thes House II I's Right (Six Art Con Losis (Freener Date) 44 Yes Tel Lover (Con Date) (Co

and the second state is a second state of the second state of the

<ul> <li><sup>41</sup> Ludy (Screen Genes (Mil, 1985)</li> <li>Lara Lynn (C.B. Marks, 1985)</li> <li>Lara Lynn (C.B. Marks, 1985)</li> <li>La Frenk (Chen, 1981)</li> <li>Lotte Frenk (Chen, 1981)</li> <li>Lotte H Up (Mightly Three, 1985)</li> <li>Lotte Love (Montre Fiddle, 1980)</li> <li>Lowe Boltad (Unichapped, 1980)</li> <li>Lowe Boltad (Unichapped, 1980)</li> <li>Unive Boltad (Unichapped, 1980)</li> <li>Unive Boltad (Unichapped, 1980)</li> <li>Texton, 1980)</li> <li>Bask 9 Land (Cherrin, Box 5, 1986)</li> <li>Bask 9 Land (Cherrin, Box 5, 1986)</li> <li>Bask 9 Land (Cherrin, Box 5, 1986)</li> <li>Bask 9 Land (Cherrin, 2005)</li> <li>Bask 9 Land (Cherrin, 2005)</li> <li>Bask 9 Land (Cherrin, 2005)</li> </ul>	Pork 'N Roll Fastery (Bade, ASCAP)     Bolie (Gately Two Tunes, BM)     Bolie (Gately Two Tunes, BM)     Bolier Broust (Adam R. Levy & Father, BM)     Song Dr. Die Radiu (D.1.M.)	54         BM()         57           79         Sour Man (Wanden Birchen, ASCAP)         64           50         ASCAP)         56           50         Sharobin (Sirosen, Radenus, SM)         52           50         Sharobin In (Chrentian, BMI)         52           51         Shurobin In (Chrentian, BMI)         52           53         Shurobin In (Chrentian, BMI)         52           54         Shurobin In (Chrenterhan, BMI)         52           55         ASCAP Spring (Men, ASCAP)         8           56         Shuroman (Namer Tamestan, BMI)         82           56         Shuroman (Karmer Tamestan, BMI)         82           56         Shuroman (Goossensch / Fieur, BMI)         95           56         Shuroman (Goossensch / Fieur, BMI)         95           56         Shuroman (Goossensch / Fieur, BMI)         95           56         Un Rade, BMII         87	ASCAPTITC, BMP). 82 The Much Heaven (Musa: For Lincol (MM). 63 Tragedy (Silgenoot, BMI). 2 Watch Out For Lacy (Silgenoot, BMI) MM) 46 What A Fool Belleves (Sing, BMI) Mile Honey, ASCAP) 66 Wheth You Was I Do For Love (Sherten Lindersenne, BMI) 30 Wheels Of Life (Almul Gine, ASCAP) 96 YMCA (Green Light: ASCAP) 12 You And Me (Desert Song, PRS). 93	
	Large Fyrm (C.B. Marries, MMI)     Le Frenck (Chen, MMI)     Le Frenck (Chen, MMI)     Lord' II Up (Maghty Theres, MMI)     Lord' II Up (Maghty Theres)     Lord' II Up (Maghty Theres)     Marke 9 Land (Cherchegeet (Lord's 10MI)     Maste 10 Land (Cherchegeet (Lord's 10MI)     Maste 10 Land (Cherchegeet (Lord's 10MI)	1.8     Lars Fynn (E.B. Marka, BMI)     91     One Wry Love (Malaceg, ASCAP)       1.8     Lars Fynn (E.B. Marka, BMI)     91     One Love (Malaceg, ASCAP)       1.8     Leith I. Up (Mighly Three, BMI)     15     Markaged, ASCAP)       1.8     Leith I. Up (Mighly Three, BMI)     15     Markaged, ASCAP)       1.8     Leith I. Up (Mighly Three, BMI)     15     Markaged, ASCAP)       1.6     Leith I. Up (Mighly Three, BMI)     15     Markaged, ASCAP)       1.6     Leith I. Desize (Microsophi Dr.     14     ASCAP)       1.6     Enviro Bathad (Unichaeged, BMI)     16     Immigrafe (Alma, ASCAP)       1.6     Three Bathad (Unichaeged, BMI)     16     Immigrafe (Alma, ASCAP)       1.6     Three Bathad (Unichaeged, BMI)     16     Immigrafe (Alma, ASCAP)       1.6     Marke 9 (Laid (Cherris, Bck's, BMI))     16     Marke 9 (Laid (Cherris, Bck's, BMI))       28     Marke 9 (Laid (Cherris, Bck's, BMI))     17     Minet Gaterin R. Love & BMI)       29     Marke 9 (Laid (Cherris, Bck's, BMI))     16     Minet Gaterin R. Love & Fellow       20     Marke 9 (Laid (Cherris, Bck's, BMI))     16     Minet Gaterin R. Love & Fellow       20     Marke 9 (Laid (Cherris, Bck's, BMI))     16     Minet Gaterin R. Love & Fellow       21     Marke 9 (Laid (Cherris, Bck's, BMI))	10     Lasky (Screen Ganue (Mill, 1984)     14     1001     54     EM()     57       18     Lasky (Cour, BMI)     14     One Way Law (Malacing, ASCAP)     78     Sour Main (Warden Birchen, ASCAP)     94       18     Link Frenk (Cour, BMI)     15     One Line Interret (Descretible)     56     Sour Man (Warden Birchen, ASCAP)     94       18     Link Frenk (Cour, BMI)     15     One Line Interret (Descretible)     56     Sour Man (Warden Birchen, ASCAP)     56       16     Link Cove (Shear Friddle DMI)     24     MSCAP)     56     Star The Night (Tareflap, BMI)     52       16     Low & & Dense (Altrathorish)     24     MSCAP)     50     Star The Night (Tareflap, BMI)     52       16     Low & & Dense (Altrathorish)     24     MSCAP)     16     Star The Night (Tareflap, BMI)     52       16     Low & & Dense (Altrathorish)     24     MSCAP)     17     Star The Night (Tareflap, BMI)     52       16     Low & & Dense (Altrathorish)     26     Rest (Mil)     50     Rest (Altra, ASCAP)     18       16     Low & Ascare (Link Low & Star)     50     Rest (Mil)     50     Suffere (Mil)       16     Make 9 Laid (Charmer, Rick 5, BMR)     50     Suffere (Tareflap, BMI)     50       17     Mile (Mile (Tar	1.8     Larry Eyns (C.ft. Markes, BMI)     91     One Way Loss (Malaceg, ASCAP)     75     Stat Marc (Watters Barches, ASCAP)     94     Test Mach Heaven (Marss: For Uncent BMI)     81       1.8     Lein', It Up (Mighty Three, 0MI)     15     Marcaged, ASCAP)     75     Stat Marc (Watters Barches, ASCAP)     94     Test Mach Heaven (Marss: For Uncent BMI)     81       1.8     Lein', It Up (Mighty Three, 0MI)     15     Marcaged, ASCAP)     75     Stat Marc (Watters Barches, ASCAP)     94     Test Mach Heaven (Marss: For Uncent BMI)     81       1.8     Lein', It Up (Mighty Three, 0MI)     15     Prevolutik Lore (Gleenwood/Cogs)     75     Stat Marc (Watters Barches, ASCAP)     94     Test Mach Heaven (Marss: For Uncent BMI)     82       1.8     Lein' Bart BMI/ASCAP1     15     Prevolutik Core (Gleenwood/Cogs)     76     Stat Marc (Corenteria), BMI)     82     Watch Cot For Larp (Bigmont, BMI)     84       1.9     Bast BMI/ASCAP1     16     Prevolutik (Alline, ASCAP)     75     Stat Marce (Disenmentage, BMI)     82     Mark Howey, ASCAP)     84       1.0     Bast BMI/ASCAP1     18     Prevolutik Corenteria     ASCAP)     75     Stat Marce (Disense, ASCAP)     82     Mark Howey, ASCAP)     82       1.0     Bast BMI/ASCAP1     15     Prevolution Eartheria, BACAP)     75     Stat AscaP)

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.



# CBS-TV, FRIDAY, MARCH 16, II:30 PM) (CST 10:30 PM)

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FOR WEEK ENDING MARCH 17, 1979

book . In the first of the fir

Γ			Complete from National Retail Stores by the Music Popularity Chart Department and the Record Market Research De-		50	ooes PR	100	15.1					+
THIS WEEK	LAST WEEK	Weeks on Charl	ARTIST Title Label, Number (Dist: Label)	ALBUM	L'CHEMMEN.	1 TRACK	O & TAPE	CASSATTE	NEED TO AREA	THIS WEEK	LAST WEEK	Meeks on Chart	ARTIST Title
-	1	5	BEE GEES Spirits Having Flown	-			-		1	36	37	76	Label, Number (Dist. Label) BILLY IOEL The Stranger
2	2	13	ROD STEWART Blandes Have More Fun	1.98		1.98		4.54	h	1	91	2	BOB WELCH
4	5	13	Waner Bro. 658 3292 DOOBIE BROTHERS Minute By Minute	1.58		3.58	h	1.58	ń	38	29	37	Three Hearts Capital Str 11807 FOREIGNER
	4	11	Barrer Bros. 858 3193 DIRE STRAITS	738		7.58		7.98	-	39	25	8	JOODIe Vision Attacts 30 Streets JOHN DENVER
#			Dire Straits Wener firm 858 3246	2.98		7.98		2.98	-	=	53	26	RCA AQUINES
5	3	22	VILLAGE PEOPLE Cruisin' Catablanca NBLP 7118	7.98		7.58		7.58		41	32	24	Parallel Lines Chrysein CHK 1182 HEART
ŧ	1	11	GLORIA GAYNOR Love Tracks Powder PD 1 6164	*		7.98		7.58					Dog And Butterfly Partial (R 35515 (R5)
7	6	13	BLUES BROTHERS Brief Case Full Of Blues	-						42	36	25	STYX Pieces Of Eight A&M SF 4724
8	8	15	OLIVIA NEWTON-JOHN Totally Hot	7.58		7.58		7,98	-	t	48	7	UFO Strangers In The Night Christian CH2 1209
9	9	21	MCA STEP	7.98		7.98		7.98	-15	44	46	7	BELL & JAMES
10	10	8	52nd Street Glumba FC 35609 ELVIS COSTELLO	1.58		8.54	-	8.98		45	47	14	NEIL DIAMOND You Don't Bring Me Flowers Columbia SC 15625
	16	17	Armed Forces Gramow IC 35709 PEACHES & HERB	7.98		7.58		7.98		46	43	14	RICHARD PRYOR Wanted Live In Concert Warner Broc 2808 2364
\$			2-Hot Polydar PD1 6172	7.98		7.58		7.98	-	4	74	4	SISTER SLEDGE We Are Family Cettiliner COT S200
<b></b>	14	27	DONNA SUMMER Live And More Gatationce NBLP 7118	12.58		12.58		12.58		48	51	14	VOYAGE Fly Away
13	13	16	POINTER SISTERS Energy Paner PL (Elektra Roylum)	7.98		7.94		7.98		+	-	-	GEORGE BENSON Livin' Inside Your Love
14	11	16	CHIC C'Est Chic Atantic 30 (500)	7.58		7.58		2.58		<b>☆</b>	60	15	GEORGE THOROGOOD
15	12	22	TOTO Cotumbus (C 15317	7.58		7.58		7.58		51	42	11	MARVIN GAYE
#	19	4	CHEAP TRICK Cheap Trick At Budokan Ips: FE 35755	7.98		7.58		7.58		52	41	18	Here, My Dear Tanta 1 364 (Motower) CHERYL LYNN
17	17	8	EDDIE MONEY Life for The Taking	•				7.34					Got To Be Real Columbia IC 35486
<b>†</b>	22	6	RICK JAMES Busting Out Of L. Seven	7.58		2.58		7.58		53	33	20	A Wild And Drazy Guy Water Box. HS 3238
+	26	38	THE CARS	.758		7.58		2.58		54	31	11	HOT CHOCOLATE Every 1's A Winner Intenty INF 9002
20	20	5	JEFFERSON STARSHIP	7.58		7.58		2.58	-	\$	64	17	THIRD WORLD Journey To Addis Island ILPS 9554 (Warner Bros.)
21	21	18	BOBBY CALOWELL	8.58	-	8.98		8.98	-	56	56	6	JOE SAMPLE Carmel
古	24	14	Deuts HIG4 (TK) KENNY ROGERS	7.58		7.58		7.58	-	57	49	69	ABC AA 1126 SOUNDTRACK Saturday Night Fever
	30	17	The Gambler linited Artists UALA 334 POCO	7.58	-	7.98		7.98	_	58	52	43	BOB SEGER & THE SILVER
1	1		Legend ABC AA 1099	7.98		2.58		7.58					BULLET BAND Stranger In Town Capital SW 11698
24	15	18	NICOLETTE Warner Brost 50% 3243	7.98		7.58		7.98		59	57	32	THE TALKING HEADS More Songs About Buildings And Food
			EARTH, WIND & FIRE The Best Of Earth, Wind & Fire Columbia PC 35647	8.58		8.58		1.58		60	55	44	See DRK EDSE (Wareer Brid)   SOUNDTRACK Grease
4	34	14	THE JACKSONS Destiny fper /E 55552	7.98		7.58		7.56		61	50	15	PEABO BRYSON
27	23	16	ERIC CLAPTON Backless RS0 1 8019	-		1.58		1.56		62	66	22	Crosswinds Capital ST 11875 NEIL YOUNG
4		-	GEORGE HARRISON	7.58	1.5	7.98		7.98			73	52	Comes A Time Warter Bits 2166 VILLAGE PEOPLE
29	27	16	BARBRA STREISAND Greatest Hits Vol. II Columbia FC 25679	A		1.11		8.98		<b>\$</b>			Macho Man Catablanca NBLP 7016
1	35	5	ANNE MURRAY New Kind Of Feeling	•						64	61	39	ROLLING STONES Some Girls Halling Stones CDC 291118 (Attantic)
1	40	5	INSTANT FUNK	7.98		7.58		7.58		65	45	14	BOB JAMES Touch Down Tappas Zee 52 15594 (Columbia)
	38	5	CHUCK BROWN &	7.98		7.98		7.58		ŧ	76	5	ANGELA BOFILL Angre GRP 1000 (Annua)
			THE SOUL SEARCHERS Bustin' Loose Source SOR 3076 (MCA)	7.98		7.98		758		67	67	9	GONZALEZ Haven't Stopped Dancin' Control SW 19855
4	39	8	BABYS Head First Drysalis CHR 1195	7.58		7.98		2,98		☆	79	4	Capitol SW 19855 McGUINN, CLARK & HILLMAN Capitol SW 11510
34	28	16	BARRY MANILOW	•						69	69	20	SANTANA Inner Secrets Columnia FC 35600
	44	15	MELISSA MANCHESTER	13.98		13.98		1198		70	72	7	PHYLLIS HYMAN

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		*		50	Section Print	un i	c.t					
	on Charl	STAR PERCENDER - LP & regularing granted proportion we unward progress bits were		12			363	1226	EK	8	Charl	
	Weeks o	ARTIST Title Label, Number (Dist. Label)	1000	CHANNEL	THACK	A TAVE	ASSETT	61 TO	THIS WEEK	LAST WEE	Weeks on	ARTIST Title
I	76	BILLY IOEL The Stranger	14	140		0	0	H.	$\frac{e}{n}$	54	¥ 24	Label, Number (Des LINDA RONSTADT
ł	2	BOB WELCH	2.58		2.98		7.58		72	63	34	Living In The U.S.A Asphan 68-155 ANNE MURRAY
	37	Three Hearts Capitor Sile 11987 FOREIGNER	2.56		7.58		7.58					Let's Keep It That I Genet SW 11741
		Double Vilian Attain: 10 1999	758		7.58		7.98		古	83	4	CHER Take Me Home Cestilence Mill P 7113
	8	JOHN DENVER RCA ADC 2015			8.58		8.98		办	96	3	POLICE Outlandes D'Anvor
	26	BLONDIE Parallel Lines Origanis OHI LIB3	7.56		7.98		7.98		75	71	24	AL STEWART Time Passages
	24	HEART Dog And Butterlly Partial fr. States and	A 1.51		1.36		-		76	68	14	PARLIAMENT Motor Booty Affair
	25	STYX Preces Of Eight	-		1.51		8.56		11	65	7	Cenation Booty Attain Cenations NBLP 7125 HEAD EAST
	7	UFO Strangers In The Night	7.58		7.98		7.98			88	9	Live ASM 6007 SOUNDTRACK
	7	BELL & JAMES	11.98		11.98		11.98		Ŵ	1.50		Every Which Way B
	14	NEIL DIAMOND	7.98		7.98		7.58		79	59	17	SOUNDTRACK Midnight Express Geatilance NBCP 7114
	14	You Don't Bring Me Flowers Columbia SE 15625 RICHARD PRYOR	8.98		1.11		8.58		80	82	9	EDWIN STARR Clean 20th Century 1928
		Wanted Live In Concert Women Bros. 2854, 3364	14.98		14.58		14.96		由	-		ALLMAN BROTHERS
	4	SISTER SLEDGE We Are Family Cettiliner COT 5209	7.98		7.98		7.98		82	62	15	Capricium CPN 10218
ł	14	VOYAGE Fly Away Martin 2225 (Tk)	7.98		7.58		2.58		83	78	22	Elektra 62 156 CHICAGO
		GEORGE BENSON							84	84	16	Hot Streets Columbia PC 35512 WILLIE NELSON
t	15	GEORGE THOROGOOD Move It On Over	14.98		14.58		24.98		-			Live Coumbia KC2 35642
ł	11	Reader 2014 MARVIN GAYE	2.58		7.58		7.58	-	1	95	8	T-CONNECTION Date 30009 (TK)
ł	18	Here, My Dear Tanta T 354 (Molowit)					н.		1			AMII STEWART Knock On Wood Angla America 5W 50054
1	10	Got To Be Real Columba IC 35486	• 7.98		7.56		2.98		87	75	11	LAKESIDE Shot Of Love Selar BXE 1 2932 (RCA)
	20	STEVE MARTIN A Wild And Crazy Guy Water Box, HS 3238	1.11		8.58		1.98		88	81	6	RUFUS Numbers
	11	HOT CHOCOLATE Every 1's A Winner Interty INF 9002	7.58		7.56		7.98		89	85	17	ABC AA 1098 GENE CHANDLER Get Down
I	17	THIRD WORLD Journey To Addes	1.30				7.3%		<b>☆</b>	100	6	Chi Sound T 578 (20% C ARPEGGIO
ł	6	Island ICPS 9554 (Warner Broc.) JOE SAMPLE	7.58		7.58		7.96		91	89	18	Let The Music Play Palydor PD1 6180 STEELY DAN
+	69	Carmel ABC AA 1125 SGUNDTRACK	7.51		7.58		7.56				540	Greatest Hits ABC AK 1107
ļ		Saturday Night Fever RSO #5 2 4001	12.98		12.58		32.58		Ĥ	102	1	TAVARES Madame Butterliy Capital SW 11874
	43	BOB SEGER & THE SILVER BULLET BAND Stranger In Town	Î						93	92	14	J. GEILS BAND Sanctuary EMI America SD 17006
İ	32	Capital SW 11698 THE TALKING HEADS More Songs About	2.58		2.58		7.98	F	94	97	54	VAN HALEN Warner Briss, BSK 2075
ļ	44	Buildings And Food See See Tota (Wareer Bruc) SOUNDTRACK	2.98		7.98		7.98	-	95	77	27	DAN FOGELBERG & WEISBERG Twin Sons Of Differ
	e de la	Grease RS0 R5 2 4002	12.58		12.98		12.58		96	80	14	DAN HARTMAN
	15	PEABO BRYSON Crosswinds Capital ST 11875	• 7.58		7.98		7.98			107	7	Instant Replay Bue Sky 12 35641 (CBS) GREY & HANKS
	22	NEIL YOUNG Comes A Time Warner Brox, 858, 2266	* 7.58		7.94		7.56		T			You Fooled Me RCR AFLI 3069
l	52	VILLAGE PEOPLE Macho Man	-						\$			GEORGE DUKE Follow The Rainbow fac 3E 35701
1	39	Catablance NBLP 2016 ROLLING STONES Some Girls	7.98		7.98		7.98		99	58	15	GRATEFUL DEAD Shakedown Street Anda All 4198
ł	14	Bob JAMES	7.98		7.58		7,98		*	110	6	FABULOUS POODLE
	5	Touch Down Tappas Zee 12 15594 (Columbia) ANGELA BOFILL	7.98		7.56		7.54		101	93	15	STEVE MILLER BAN Steve Miller Band G
ļ		Angse GRP 5005 (Ansta)	7.98		2.56		7.98		102	94	8	SAD CAFE Misplaced Ideals
	9	GONZALEZ Haven't Stopped Dancin' Capitor SW 11855	2.98		7.96		7.98		103	70	10	SOUNDTRACK
	4	McGUINN, CLARK & HILLMAN Capital SW 11910 SANTANA	236		2.98		7.98		104	104	15	Superman Warner Bros. 2854:3252 PETER TOSH
-	20	Inner Secrets Columnia FC 35600	1.51		8.98		4.16				2.44	Bush Doctor Hiding Marris CEC 19139
	7	PHYLLIS HYMAN Somewhere In My Lifetime Roda #8-4287	7.58		1.91		236		105	105	25	GINO VANNELLI Brother To Brother AAM SF 4722
				-	_	-	-	_	-			

2	h					9			
				10	Sors Ph		ist.	ľ	
	Charl							-	
NEEK	.6	10101		ANNILL		21		TO HE	
LAST WEEK	Weeks	ARTIST Title	1010	ŏ.	rna(ck	1.1	ASSE	1	
54	24	Label, Number (Dist Label) LINDA RONSTADT Lining in The U S A.		4	-	0	0	3H	
63	34	Asylem 62 155 ANNE MURRAY	7.56		7.58		7.98		
83	4	Let's Keep It That Way Cepest SW (1241 CHER	7.98		7.58		7.98		
96	3	Take Me Home Crathlens Mit P 7113 POLICE	7.98		7.58		7.58		
		Outlandos D'Amor R&M SP 4753	7.56		7.58		7.98		
71	24	AL STEWART Time Passages Jerola 36 A176	7.98		7.98		7.58		
68	14	PARLIAMENT Motor Booty Attain Cetablanco Nitl P 7125	•		7.58		7.58		
65	7	HEAD EAST			1				
88	9	SOUNDTRACK Every Which Way But Loose	5.98		1.56		9.98		
59	17	SOUNDTRACK Midnight Express	8.98		2.56		8.58		
82	9	EDWIN STARR	7.58	1	.7,58		7.58		
		Clean 20th Century 1959	7.98		7.58		7.58		
		ALLMAN BROTHERS BAND Enlightened Rouge	•		14.524				Ľ
62	15	Capricium CPN 0218	2.98		7.98		7.58		
78	22	Elektra 52 156 CHICAGO Hot Streets	7.98		7.58	-	7.56		11101
84	16	Columbia PC 35512 WILLIE NELSON	1.56		1.56		8.56		and the second
95	8	Live Columbia KC2 35642 T-CONNECTION	11.56		11.98		11.98		1000
		Base 30009 (1K)	7.58		7.58	-	7.58	-	010
		AMII STEWART Knock On Wood Arola America SW 50054	7.98		7.58		7.58		
75	11	LAKESIDE Shot Of Love Selar RKE 1 2932 (RCA)	7.98				7.98		
81	6	RUFUS Numbers			7.58			Ĩ	100
85	17	GENE CHANDLER Get Down	7.98		7.94	1	7.98		
100	6	Chi Sound T S7K (29th Century) ARPEGGIO	7.58		7.58		7.98		
		Let The Music Play Pslydor PD1 6180	7.98		7.98	1	7.58	-	L
89	18	Greatest Hits ABC AK 1107	11.98		11.98		11.96		
102	7	TAVARES Madame Butterfly Capital 3W 11874	7.98		7.98		7.58		l
92	14	J. GEILS BAND Sanctuary					7.98	F	
97	54	VAN HALEN	7.56		7,58				
77	27	Warner Brez BCK 2015 DAN FOGELBERG & TIM WEISBERG	7.96		7.98		7,98	Ē	
80		Twin Sons Of Different Mathers Full Moon Epic # 35319 (CBS)	7.58		7.98		7.58	-	ŀ
80	14	DAN HARTMAN Instant Replay Bue Sky 12 35641 (CBS)	7.98		7.58		7.98		
107	7	GREY & HANKS You Fooled Me sca JALI 3069	7.58		7.98		7.98		
		GEORGE DUKE Follow The Rainbow fac. # 15701	7.58		7.58		7.58		
58	15	GRATEFUL DEAD Shakedown Street	7.58		7.98		7.58		
110	6	FABULOUS POODLES							1
93	15	STEVE MILLER BAND Steve Miller Band Greatest Hits	258		2.58		2.58		
94	8	SAD CAFE Misplaced Ideals	8.58		8.58		8.58		
70	10	SOUNDTRACK	7.58		7.58		7.98		
104	15	Superman Warner Bris, 2854-1257 PETER TOSH	13.98		13.98	- 3	13.98		
	251	Bash Doctor Indiag States CIC 19139 (Milanta)	2.98		7.98		7.58		
105	25	GINO VANNELLI Brother To Brother	2.54		7.58		7.58		

MARCH 17, 1979

STAR PERFORMERS: Stars are awarded on the Top LPs & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. . Record ng Industry Assn. Of America seal for cases, block out products which would normally move up with a star. In such cases, products which and optional sales of 500,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of A nerica seal audit available and optional COPYTIGNED Thaterial. to all manufacturers

# **Ron Delsener Presents**

# The Palladium, N.Y.C. March 16, 1979

They said it couldn't be done!

### WISTED SISTEN THANKS THEIN NEW TUNK FANS

# FRJT ARTJJT EVER:

- To Headline The Palladium With No Album Or Record Label Affiliation
- To Headline The Palladium With No Radio Airplay, Whatsoever
- To SELL OUT The Palladium With No Album Or Record Label Affiliation
- To Make You Read An Entire Page Of Billboard, With No Radio Airplay, Album Or Record Label Affiliation

# TWISTED SISTER: DEE SNIDER, JAY-JAY FRENCH, EDDIE OJEDA, MARK MENDOZA, TONY PETRI

Management: Mark Puma/Karen Shields MARK PUMA PRESENTS, LTD. 137 North Franklin St., Hempstead, N.Y. 11550 (516) 538-8200

and the second second	LPS & TAP	This Endleter	1.72	Siltion Xi-200			hart	STAR PERFORMER-LP &	-	50	DOESTI PRIC	E LIS	a.			μa		su	GGESTI PRIC	ED LIS	u I -	601
Charl	Stores by the Music Popularity Chart Department and the Record Market Research De-			PEEL	THIS WEEK	LAST WEEK	Weeks on Ch	ARTIST Title Label, Number (Dist. Label)	ALBUM	A CHANNEL	5-TRACK	D-8 TAPE	CASSENTE REEL TO REE	THIS WEEK		Weeks on Cha	ARTIST Title Label, Number (Dist. Label)	ALBUM I-CHANNEL	S-TRACK	3-8 TAPE	- CAR - F	HERA TO HER
T WEEK	ARTIST Title	MUS.	TRACK 8 TAPE	556TTE	t	146	6	CAMEL Breathless					o ac	由		3	THE MAXDEMIAN BAND Take It To The Bank	- +		9	0 α	-
LAST	Label, Number (Dist. Label)	14	1.0	CAS PRE	137	129	40	Andy All 4206 ANDY GIBB Shadow Dancing	2.56		258	1	54		170	4	BARBARA MANDRELL	7.58	7.58		7.58	
	MICHAEL FRANKS Tiger In The Rain Warner Brox. 85A 3294	2.58	7.98	7.58	138	101	23	AL JARREAU	7.56		2.58	,	58	171	171		The Best Of Barbara Mandrell ABC Ar 1988	7.98	7.50		7.58	-
117 5	EVELYN "CHAMPAGNE" KING Smooth Talk RCA ATLI 2008	7.50	2.56	100		143		All Fly Home Water Box 858 3229	2.98		7.56		58	-	171	7	SWITCH Gordy 52380 (Matem) HORSLIPS	158	2.58		1.58	-
68 111 108	FLEETWOOD MAC	-		250				WILLIE NELSON Stardust Enlambia IC 25.005	7.58		7.98	1	.58				The Man Who Built America DM 30 (Mercley)	7.98	2.58		7.58	
109 87 16	TANYA TUCKER	7.54	7.56	7.58	*	150	3	MARC TANNER BAND No Escape Debto 12 158	7.56		7.54		.54		176		SOUNDTRACK The Rocky Horror Picture Show ODE 050 21653 (JEM)	1.58	8.58		1.98	
	TNT MCR 3068	7.80	7.58	7.88	141	141	33	SYLWESTER Step II						174	173		RONNIE LAWS Flame Desired Artists DALA BEL	7.58	7.58		7.58	
10 90 17	LEIF GARRETT Feel The Need Som Brox 38 7100 (Miastu)	2.50	758	7.58	142	134	36	CRYSTAL GAYLE When 1 Dream	7.58		7.58	P	.54	175	169	1.000	SOUTHSIDE JOHNNY AND THE ASBURY JUKES					
-	HERBIE HANCOCK Feets Don't Fail Me Now Otherbia /5 34/54	2.84	7.88	7.58	143	123	5	LONNIE LISTON SMITH	7.58		7.58	1	56	170	124		Hearts Of Stone fac it 25488 ACE FREHLEY	7.58	7.56		7.58	-
112 108 25	ALICIA BRIDGES Printer PDI 6158	7.54	7.98	7.58	-	154	40	Exotic Mysteries Columbia IC 2004	7.56		7.58	,	58		126	7	Casadianca NBLP 7121 JEAN MICHAEL JARRE	7.58	7.56		7.58	
113 103 73	MEAT LOAF Bat Out of Hell	•			A	(Carlos		Steeper Catcher Gebil Sw 11781	2.56		7.58		58		153	10	Equinox Pulydar PD1 6175 BONNIE TYLER	7.58	7.58		7.58	-
124 5	Epu: Creveland International PE 34974 STEVE FORBERT	7.58	7.58	2.58		144		JACKSON BROWNE Running On Empty Anylum (E113	7.56		1.97	,	1.97				Diamond Cut RCA AFL1 3072	2.58	7.58		7.58	-
	Alive On Arrival Neingenin (2.35538 (CBS)	7.94	7.98	2.58	146	109	15	PAUL McCARTNEY & WINGS Wings Greatest Capital 100 LINES	4.54		1.58		1.54	175	9 151	22	GROVER WASHINGTON, JR. Reed Seed	7.58	7.58		2.58	
115 98 5	Patrice RUSHEN Patrice Dektra 62 160	7.54	2.58	7.58	147	147	18	RUSH Hemispheres	•					180	165	23	VAN MORRISON Wavelength Warmer Bross #54 1212	1.54	7.96		7.98	
116 118 3	BOOMTOWN RATS Tenic For The Troops Diamba K 35750	7.56	7.96	7.98	148	113	14	BOB MARLEY & THE WAILERS Babylon By Bus	7.58		7.58			181	135	18	MELBA MOORE					
127 77	VILLAGE PEOPLE Constitution NELP 7054	7.54 2.54	2.56	7.58	149	9 148	5	AMAZING RHYTHM ACES	12.98		12.58		2.98	182	2 177	18	Epic IC (5507 DR. HOOK	7.55	7.56		7.98	
118 116 26	CHUCK MANGIONE Children Of Sanchez	•	1			131		ABC AA (123 CHAKA KAHN Chaka	7.58		7.98	1	7.98	-		69	Pain & Pleasure Capital DH 31859 ERIC CLAPTON	7.58	7.58		2.58	-
119 99 29	ALM DF 6700 BOSTON	12.54	12.56	12.56	151	1 106	1	KRIS KRISTOFFERSON & RITA	7.98		7.58		7.94	<b>1</b>			Slowhand #50 #51 3030	758	258		7.58	-
120 119 21	Don't Look Back Epic #E 35050	1.54	8.58	8.56	E	E	E	COOLIDGE Natural Act MMM Action	7.98		7.56		7.58	18	4 187	13	CHUCK MANGIONE Feels So Good A&W SP 4458	758	7.58		2.58	
115 21	Elan Atlantis 50 571	1.54	2.56	2.58	由	184	2	ELVIS PRESLEY Our Memories Of Elvis RCA AULI 3275	7.98		7.98		7.54	1		-	ENCHANTMENT Journey To The Land Of Enchantment					
	JUDY COLLINS Hard Time For Lovers Bektra 16 171	7.54	7.58	7.56	153	3 158	3	JAMES GALWAY Annie's Song						18	6 178	8	Rudohow RXL1 3269 (RCA) CAPTAIN SKY	7.56	2.98		7.58	-
122 122 4	JOHNNY MATHIS The Best Years Of My Life				*	167	3	RCA Red Seat ARL 1 2061 WILLIE NELSON Sweet Memories	7.56		2.58		7.50				The Adventures of Captain Sky AVE 6042 GARY WRIGHT	7.58	7.58		7.58	_
145 5	Columbia IC 25645	7.56	2.56	7.54		156	3	RETURN TO FOREVER	7.58		7.58		7.56	1			Headin' Home Warner Briss, 854, 3744	150	1.58		9.58	_
124 120 21	Shadybrack Q1D (Janus)	7.56	7.58	7.58		100		Live Gilumbia IC 36281 KAYAK	7.98		7.58		7.58	-	8 185 9 152		FOREIGNER Atlantic SD 19109 DAVID BROMBERG	7.58	7.58		7.98	
	The Man 20th Century 7571	7.56	7.54	7.56	*	1	18	Phantom Of The Night Januar IKS 7039	7.98		7.58		7.58				My Own House Fantaty F 9572	7.58	2.98		7.58	
125 121 32	2 DOLLY PARTON Heartbraaker RCA MILD 2010	•	7.58	7.58	-	7 159	200	ULTIMATE Catabianca WELP 7128 BARRY MANILOW	7.56		7.98		7.58	19	0 132	13	CAT STEVENS Back To Earth A&M 4135	758	7.58		7.58	
126 130 40	BRUCE SPRINGSTEEN Darkness At The Edge Of Town	-				8 155		Even Now Anota AB 4164	7.58		7.95		7.95	19	1 194	250	PINK FLOYD Dark Side Of The Moon Harvert SMAS 11163 (Capitol)	7.54	2.98	1 200	2.58	
127 125 13	Gounda IC 35318 BAR-KAYS	7.58	7.98	2.58	15	9 162	3	ANGEL Simful Cesablaeca NBLP 7127	7.58		7.58		7.56	19	2 149	28	THE WHO Who Are You	-				
128 128 7	Light Of Life Memory SRM 1 3812 7 NAZARATH	7.56	7.58	7.58	*		-	BILL WITHERS Bout Love Columbia IC 35596	7.58		7.58		7.58	19	3 192	11	MCA MCA 3050 ELVIS PRESLEY	7.50	7.56		7.58	-
	No Mean City ABM 4741	7.58	198	2.58	16	1 161	3	ISAO TOMITA The Bermuda Triangle						10	4 139	18	A Legendary Performer Vol. III REA CPL 1 3007 KANSAS	1.5E •	1.56	-	1.58	-
129 86 19	9 AEROSMITH Live Bootleg Gelumbus PC2 25564	11.9	13.58	11.98	-	181	2	NARADA MICHAEL WALDEN Awakeming	2,58		7.58		2.56				Two For The Show Kestner PZ 35668 (Eps.)	13.96	13.9	-	13.98	-
130 112 17	7 COMMODORES Greatest Hits					3 160	22	WAYLON JENNINGS	7.56		2.58	-	7.98		95 195		OUTLAWS Playin' To Win Antta AB 4205	756	758	-	7.58	_
131 115 40	Motows M7 912	75	2.58	7.58		4 164		I've Always Been Crazy REA AFLI 2978 IAN MATTHEWS	7.56		7.58		7.58	19	199	45	GERRY RAFFERTY City To City United Artists URLA 840	7.58	7.54		7.58	
142	ALM SP 4697	7.58	7.58	7.98				Stealin' Home Michael MIS 502	7.98		7.98		758	19	97 137	28	ASHFORD & SIMPSON	•	2.94		7.58	
	Give 'Em Enough Rope Epic (E 1554)	7.50	758	7.98	16	5 163	16	Profile Warner Bros. #SX 3258	7.56		7.58		7.58	19	8 198	13	If You Want Blood You ve Got I	11				
133 136 4	4 HERBIE MANN Superman Attentic 50 19221	7.50	2.56	7.58	*		-	FRANK MILLS Music Box Dancer Polyder PD1 5/92	7.58		7.56		2.54	19	99 157	8	RON CARTER, SONNY ROLLINS,	7.96	2.54	-	2.58	-
134 133 21		-	7.58	7.58	16	7 140	19	TED NUGENT Weekend Warriors	-		1.11		1.58		1		MCCOY TYNER Jazz Stars In Concert Milestone M 55006 (Fantary)	11.98	11.94		11.58	
135 138 84	6 STYX The Grand Illusion	-			16	8 168	14	tp= /E 35551	1.58		£.98 7.58		258	20	17	18	ISAAC HAYES For The Sake Of Love Polydor PDI 6164	7.58	7.5		7.58	
OBIE	ALM (\$P 451)	7,96 e Chandler	7.58	7.58		ndy Gib		137 Lit 67 Ch	ttie Rive	er Band			1	52 1	Pink Fic		191 Ste 23 Cat	ely Dan t Stevens				91 190 75
Z (LISTED B	YARTISTS) Ches Cher Cher Chie	ap Trick f		16 73 14	Gard	onzalez rateful lerbie H irey & H	z Dead lancoci fanks	99 Me k 111 Ch 97 Ba	lelissa M huck Ma arbara M	tanche Ingione Aandre			118, 1	35   84   70	Bannie	Pointer Sisters esley	13 Am 74 Rol 152,193 Bar	Stewart nii Stewart d Stewart rbra Streisa	nd			75 86 2 29
C/DC erosmith Jiman Brothers mazing Rhythr	198 Chic 129 Eric Band 81 The	Clapton Clapton		81 27, 18 130 12	2 G	mmylo leorge l lan Har	u Harrist Harrist tman	15 165 Ba on 28 He 96 Bo	arry Mar erbie Ma ob Marie	nilow ann ey & Th	he Wailer	-	34,1	58 1 33 1 48	Richard		46 Sty 82 Dor 196 Sw	ya Inna Summe Hitch			42	135 12 17
ingel Irpeggio Ishford & Simp	159 Com 90 Elvis 197 Dele	y Collins nmodores s Costello egation		130 10 12	o fa o H B H	laac Ha leart lead Ea	nyers ist	200 M. 41 Sh 77 far	tarshall teve Mar in Matth ubney M	Tucker rtin Itws	r Band		1	53 64 72	Return Kenny Rolling	To Fore Rogers Stores	ever 155 Syl 20 Tail 64 Ma	ivester iking Heads arc Tanner B				141 59 140
Sar Kays Babys Bee Gees	127 Juhr 	n Denver I Diamond obie Brothers		31	9 D 5 H 3 H	er Hook forslips fot Cho	xulate	172 M	Laademia and McC	ian Ban Cartney	nd	an.	1	69 46 68	Linda R Rufus Rush	lonstad	n 71 Tav 88 T-C 147 Thi	vares Connection and World				92 85 55 50
Sell & James George Benson Nondie	44 Geo 49 Eart 40 Enct	th, Wind & Fin hantment	•	92	8 P 5 Ir 5 J	hyilis H nstant l lackson	Hyrrsan Furrik 18	70 M 31 M 26 51 65 Fr	Aeat Loat Jeve Mill cank Mill	d Nee			1	113 101 166	Patrice Sad Ca Jue Sar	mple	102 isa 56 Tot	eorge Thoroj ao Tomita to ter Tosh	boog			161 15 104
Bues Brothers Boomtown Rats Angela Bofill Boston	7 Fabi 116 Firet 66 Firet	ulous Poodles efail etwood Mac		10 12 10	0 8 0 R 8 A	Sob Jan Rick Jan Maylon Waylon	nes au	18 Ed 138 M 163 Va	ddie Mor Letta Mo Jan Morri	ney oore iten			1	17 181 180	SOUND	ger & T	he Silver Builet Band 58 Tar K Bor h Way But Loose 78 Var	inya Tucker Ionnie Tyler In Halen				109 178 94
Alicia Bridges David Bromberg Chuck Brown &	112 Stev E 189 Fore The Soul Searchers 32 Mic	n Fogelberg & we Forbert eigner	rim Weisbe	rg 9 11 38,18 10	4 J 8 J	Naylon Jean Mi Jefferso Billy Joe	ichael J in Star	Jarre 177 A) Jarre 20 Nu ship 9.36 W	Line Musi Lazareth Villia Nel	Here			14, 139, 1	128	Grea Mide Ruci	night Ex ky Horn	60 UF spress 79 UH or Show 173 Gir	FO timate no Vanneili				43 157 105
Jackson Brown Peabo Bryson Ron Carter	* 145 Ace 61 Jam 199 Lat	chael Franks Frehley mes Galway f Garrett		17 15 11	6 3 K	Chaka K Caresas Caresas	(shn	150 M 194 Te 155 OI	ed Nuge tive Ne	Larson			1	167 8 195	Satu Sup	erday Ni erman Sledge	ight Fever 57 Vill 103 Vo 47 Na	ilage People iyage irada Micha	el Walde		5, 63	48
Bobby Caldwell Camel	21 Mar 136 Cry	f Garrett Irvin Gaye ystal Gayle pria Gaynor		5	1 E	Evelyn Kris Kri Lakesid	statter le	rpagne" King 107 Or rson & Bits Coolidge 151 Pr 87 Pr	Nuttieren hablis Cry hartitarren hollig Part	uitae ett			1	131 76 125	Lonnie South	Listen	Smith 143 Gr hony & Bo Jukes 175 Ba	over Washin ob Weich arry White				179 37 124
Captain Sky Cars	186 Glo	And in case of the local division of the loc	A REAL PROPERTY AND ADDRESS OF			Ronnie		174 D	and Part	-			-			Springs						192

# Late General News



WINNERS' DAY—Mick Jagger accepts Billboard's 1978 No. 1 Boxoffice Artist Award on behalf of the Rolling Stones from a reasonable facsimile of reggae artist Peter Tosh in the headquarters of Rolling Stones Records in New York. The award was for stadiums and festivals and is based on Billboard's boxoffice charts. The Stones earned it on the group's summer tour last year.

# **Executive Turntable**

### Continued from page 4

Artists Records Andy Philpot promoted to Southeast regional pop promotion director for Atlantic Records. He had been the label's local promotion rep in Memphis Marcus Martin, formerly with MCA Records, joins Phonogram/Mercury as Mid-Atlantic regional r&b promotion manager Mary Ann Mastropaolo becomes associate director, personnel and office services for Arista Records, N.Y. She had been the label's manager, personnel and office services Bob "Mother" Fletcher to Buffalo Records, Atlanta, Ga., as national sales and promotion director. He was formerly president of Gram-O-Phon Records.

### **Related Fields**

# Inside Track

The try by the Daily brothers to establish a cooperatively-funded record label for independent label distributors (Billboard, Feb. 3, 1979) has been sidetracked temporarily by the suit filed by a group of indic distribs against ABC Records and MCA Distributing (see separate story this issue). It was Tower Records' turn to go lowball last week with a seven-dayer that had \$7.98s storewide at \$4.44 and \$8.98 albums at \$4.88 in Southern California. The Public Broadcasting Service has purchased "Dancing Disco" from WGBH, Boston, for its national 1979-80 season and will continue "Austin City Limits" and "Soundstage," both music-oriented segments. "Live From Wolf Trap," a music hour, was axed

Casablanca president Neil Bogart credits his interest in disco to a visit he made to Armando's, Acapulco, 10 years ago. Bill Oakes, executive vice president in charge of music for movies at RSO Films, is the only industry link in a 36-person entourage making a 16-day tour as the "U.S. Arts Delegation to the People's Republic Of China," starting March 23 Sammy Hagar dubs his new backup group "The Bosstones" aptiy because Brad, Sid and Barry of Boston are on the session, doing his next single, "Dock Of The Bay," in which the song's co-composer, Steve Cropper, plays.

Jimmy O'Farrell, who directed the career of Freddie and the Dreamers in their mid-'60s heyday and then returned to Manchester managing British groups, is opening an office in Hollywood — The Academy of Country Music, the West Coast answer to the CMA, has its annual awards back on the tube. This time it's May 2 live in prime time on NBC. Dick Clark produces — Will the black acts end up on Infinity and the white acts on MCA as the rumor hath the split being made on the ABC Records talent roster? — Lots of to-do about industry potential in the opening of mainland Communist China, but when is the U.S.S.R. going to report its first royalty payments to either ASCAP or BMI or vice versa? And when can we expect the first reciprocal offices to be founded promoting music interchange?

Are George Hocutt of California Record Distributing and Sid Talmadge of Record Merchandising and Sammy Ricklin of California Music conferring over the possibility of uniting their efforts? American Telephone & Telegraph funds a 315-hour radio show airing on classical stations in support of touring by seven major U.S. orchestras. It's part of a major support by AT&T behind the seven. The radio show carries a half-hour performance by each Onetime kingpin radio programmer Ken Draper pleaded guilty to felony grand theft before Los Angeles Municipal Judge Barbara Jean Johnson last week, admitting he amassed \$12,460 in kickbacks from padded payroll checks of KFWB-AM radio employes when he was program director there. He faces a possible three years in state prison when he is sentenced March. Now the quinella of Steve Martin, Liberace and 28. Johnny Cash are grapevined as bidding for the Oakland A's diamond nine .... Home Box Office has "Sounds of the '60s" and "National Lampoon's Disco" working as specials

teryear DJ biggies Peter Potter, Bill Stewart, Dick Haynes, Johnny Grant, Jerry Dexter, Gene Norman, Ira Cook, Chuck Cecil and Frank Bresee, in that order. They'll do their own thing for the benefit of the Leukemia Society of America. Lou Simon of Phonogram/ Mercury auditioning candidates for the sales manager slot Harry Losk vacated when he went with Phonogram Distributing as Midwst regional.

The Improv in Hollywood was ravaged by fire last week putting the main room out of business temporarily. As a result, Alternative Chorus Songwriters Showcase, which has used the club as its meeting base since October 1975, is moving temporarily to the Variety Arts Center, 940 S. Figueroa, Los Angeles, with its first meeting Wednesday (14), featuring Rutledge, starting at 9 p.m.

New officers of the Assn. of Independent Music Publishers, Los Angeles, are: Mickey Goldsen, Criterion Music, president; Marshall Robbins Commodore, vice president; Molly Hyman, Harrison executive director: " Hannah Russell, Harrison treasurer: Kurt Hunter, Creative Corp., secretary; and board members Martin Cohen, attorney: Jack Hoffman, Winston; Donald Kahn, Gus Kahn; Hadley Murrell, Murrell; Harold Spina, Spina and Fred Ansis, legal advisor.

Rastar Company has tentatively penciled in a Dolly Parton movie titled "Sing You Sinners," and is working toward a movie based on the Eagles' album, "Hotel California." Bill Moran shifted his music industry show from KABC-AM to KIIS-AM. Los Angeles, Sunday (11), grabbing a 1 to 5 p.m. slot, in which the Billboard alumnus will not only kibitz with industry biggies but also be able to play records. KABC is an all-talker.

The most widespread unemployment the industry has ever known reached its zenith with the 214 terminations at ABC (see story on page 1 this issue). Coupled with the 20th Century-Fox and A&M switch to RCA, the shift from centralized warehousing to individual store buying for the Peaches chain and a continuing slowdown in business, it's estimated that some 750 have been pinkslipped since November 1978.

Harold Okinow, president of Lieberman Enterprises, Minneapolis, denies the rumor surfacing again that the firm is acquiring the Peaches chain and/or the George Souvall holdings, which include Alta Distributing and the World Record stores in Arizona. MCA didn't give ABC employes here much time to get out of their home base. Employes got notice Monday (5) noon and had to be out, lock, stock and barrel by 5 p.m. the next day, Benjamin Ike Klayman is being bar mitzvahed March I at Ohav Shalom synagogue, Cincinnati. Father is Al Klayman, co-principal in Supreme Dist. there. "Shindig," described as a "'60s rock musical," bows March 30 at Gotham's City Center. The film version of "Hair" opens Tuesday (13) at New York's Ziegfeld Theatre, Can a 1960s revival be far behind? ... RCA is spearheading a catalog marketing campaign behind Jefferson Starship with a picture disk for its "Gold" greatest hits coupling. George Benson has designed two new guitar models for the Ibanez company. ... Barry White appears on Tom Snyder's NBC-TV "Tomorrow" show Monday (12) to talk about behind-the-scenes in the in-Random House publishes "Jule," a bio of dustry. composer Jule Styne, next month. The Newspaper Advertising Bureau compiled a list of 310 manufacturers in different product categories who have published 100% paid co-op advertising agreements. Under "Recording Companies," WEA Distributing 15 the only listing. Under "Stereo Equipment & Accessories," BASF Systems, BSR (USA), Fisher Radio, Harman/Kardon, JMR Systems, JVC America, H.H. Scott, Series 20, Shure Bros., Superscope, Teledyne Acoustic, Tenna, U.S. Pioneer and Victor Co. are listed.

BILLBOARD

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Bruce Moran named director of special projects for Monarch Entertainment Bureau. West Orange, N.J. He has been with the concert promotion and talent management complex two years and was formerly in charge of Monarch/ Noteworthy, the film distribution wing of the company James Sliman joins Golden Lion Entertainment Corp., N.Y. to assist in both promotion and management. He was previously with Eaton Management.

# Sidelights To Havana Jam

### Continued from page 96

Moonbeams" which Dexter Gordon precedes him with. But he stays away from the familiar melody.

"I didn't think I'd ever play that tune," he acknowledges, adding "Better I didn't play that other ballad. Now I have the time to do it right."

If there is one thing paramount in all the artists' minds it is to do it right. The fact that the audience cheers so heartily for all the artists indicates everyone did it right.

Reflects Rita Coolidge "This was something special for the people

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They loved the music for the music and not because it's the hottest LP in the record store.

"I felt really proud of the American artists. There was a lot of freedom in Billy Joel's music which is so fresh because of this freedom to do what he does."

# Label Dilemma

Continued from page 20

MCA is immediately working on tours involving ABC acts, most notably Poco, Jimmy Buffett and the Amazing Rhythm Aces. "We're fully supportive of ABC acts on tour," says Siner. "It's just like an MCA act."

Most of ABC's international contracts are coming due and MCA is expected to do the renegotiating.

The ABC music publishing operation has also been merged into MCA music publishing under president Sal Chiantia.

Gene Froelich, MCA Inc. comptroller, will coordinate the transition

# Film Music Creators

Continued from page 14.

More and more film music writers are getting clauses in their contracts with movies-for-tv producers wherein when the production is sold overseas for theatre exhibition a 50% re-use fee is forthcoming. Melander, when asked, said an agent's fee is 10% of the writer's take. Atlantic Records is near a deal to distribute Virgin Records. Dee Anthony joins the growing number of industryites who have limousine services. The manager's spouse, Valerie, heads Cream Limousines, New York. The 11-car fleet will offer free wine, video via videocassette, games, beach chairs, etc. Gino Vannelli became one of the rare white acts to appear on Don Cornelius' "Soul Train" when he taped his stint in Los Angeles recently.

Twentieth Century Music is rumored dickering with Commodore Music, the Johnny Mercer firm, for a possible acquisition — Nostalgia reigns supreme March 25 from 9 a.m. to 6 p.m. at KGIL-AM, Los Angeles, when the station has consecutive 60-minute slots filled by yes-

# Labels Enjoy Comedy Album Success

Communed from page 3

with expletive-deleted phrases and comedic situations

Recently, the huge K-mart retail chain saw fit to pull the Steve Martin smash, "A Wild & Crazy Guy," from its shelves following customer complaints. The album was pulled long after it hit platinum sales.

Yet, by and large, today's disk comedians see no need to adjust their live material for recordings -indeed, the LPs are often in-concert performances.

"I recall Bob Newhart having been the salvation of a floundering company," notes Stan Cornyn, executive vice president of Warner Bros. Records

"We continue to focus on this area with such successes as Steve Martin and Richard Pryor and look forward to doing similar business with Gilda Radner, who has just been signed. To a great extent, Martin and Pryor have transcended the usual mold of standup comic. These people have more in common with Beatle-type idols than with a Rodney Dangerfield; they're not stuck in a night club/Las Vegas rut; they reach far more people and have in fact become a basic staple of entertainment life in the late '70s.

"Besides being people who have good jokes and routines, today's comedy record stars are able to create distinct characters, personalities that can be imitated by their fans," observes Bob Feiden, vice president of a&r at Arista Records. As for the infusion of blue material in their acts. Feiden adds, "It's a fact of life. People accept it as being pretty harmless. Everybody's grown up."

# RCA 'Hair' LP

### Continued from page 3

RCA will eventually make these disco cuts available on its new line of Disco Cassettes, featuring two disco selections at a list of \$3.98 (Billboard, March 10, 1979). As for the Disco Cassettes, RCA plans to give to all registrants at the upcoming NARM convention a sample of the line, featuring Evelyn "Champagne" King's current disco hit, "I Don't Know If It's Right" and her previous hit, "Shame,"

# FIRST CHOIC FIRST CHOIC A WANNER HORSE HOID YOU HOUSE

### even the won all bets with "Dr. Love," even and "Armed and Extremely

That eleg

"Newsey ALCONG AND AND Cangero ing, "HOLO YOUR HORSES," First latest 1 the charted hit single (G7 4017: GG 401), and now the album (GA 9502), their greatest achievement to date, will keep them in the winners' circle. Prime cuts include "DOUBLE CROSS," "LOVE THANG" and a totally danceable medley of "LET ME DOWN EASY," "GOOD MORNING MIDNIGHT" and "GREAT EXPECTATIONS." Produced by TOM MOULTON and THOR BALDURSSON, NORMAN HARRIS and MCKINLEY JACKSON, this album gets ROCHELLE FLEMING, ANNETTE GUEST and DEBBIE MARTIN off at the gate. Their latest record, plus their exciting new stage act are the cream of the pop. You can bet on it.





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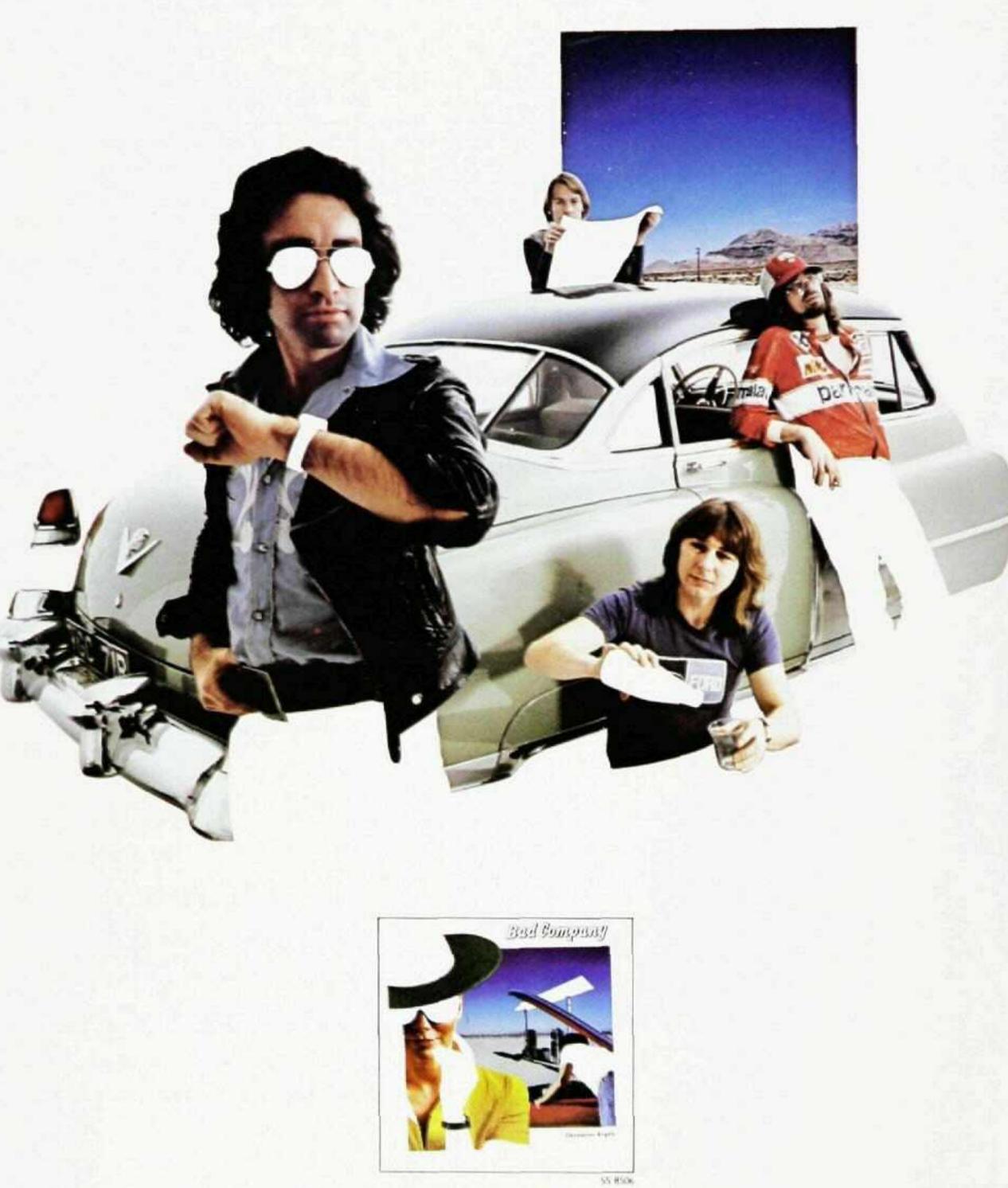
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