



**JOHN DENVER, RCA AQL3075A.** Produced by Milton Okun. Denver's latest venture is an assortment of 11 tunes mostly geared towards his patented style of country pop. Changing tempos highlight the album as evidenced in "Joseph & Joe" which moves from a sweet ballad to a country hook and "Downhill Stu" which leads into a rock hook from a country intro. Of particular note is the drifting sound of the alto sax in "What's On Your Mind" which is complemented with a light orchestral backdrop. His attempt at "Johnny B. Goode" adds nothing new to the old classic. He does, however, do justice to Herb Pedersen's "Southwind," a beautiful ballad with some tasty acoustical fingering. All through the album Denver is strongly supported by a super team of musicians; his first album in which an overall group effort is spotlighted.

**Best cuts:** "What's On Your Mind," "Joseph & Joe," "Southwind," "Berkeley Woman."

**Dealers:** Expect a huge tv and media blitz on this one.

**ELVIS COSTELLO AND THE ATTRACTIONS—Armed Forces, Columbia JC35709.** Produced by Nick Lowe. In the past year Costello has emerged from cultdom to enter the forefront of the post new wave. This, his third album, is by far his most accessible though he has sacrificed none of his lyrical or musical bite. As on past albums, the backing of the Attractions is sparse but effective. There is more of a pop feel to this work and less of the frantic new wave vocalizing and musicianship of past efforts. A limited edition EP recorded live at Costello's concert date at Los Angeles' Hollywood High School last June is included with this album. A mellow Costello is on view here as he offers a moody, touching version of "Accidents Will Happen," (a faster version appears on the LP) an extremely well-done "Alison" and a rousing "Watchin' The Detectives."

**Best cuts:** "Accidents Will Happen" (both versions), "Party Girl," "Senior Service," "Watchin' The Detectives," "Alison," "Two Little Hitlers," "Moods For Moderns."

**Dealers:** Costello's first two LPs went top 30.

**EDDIE MONEY—Life For The Taking, Columbia JC35598.** Produced by Bruce Botnick. The ex-New York City policeman who made it big with last year's debut has tightened both his writing and delivery. The melodies that made hits of "Two Tickets To Paradise" and "Baby Hold On" again surface here but with stronger and more challenging arrangements. Money's band plays a strong role in the success of the album, as it injects a firm kick with searing rhythm work and tasty use of horns. Money plays piano and harmonica and his vocals have a sort of sensual quality.

**Best cuts:** "Maybe I'm A Fool," "Life For The Taking," "Gimme Some Water," "Call On Me."

**Dealers:** Money's debut album produced two Top 40 hits.



**FABULOUS POODLES—Mirror Stars, Epic JE35666.** Produced by Muff Winwood, Howard Kilgour, John Entwistle, Fabulous Poodles. This is the first release following the recent production pact between Epic Records and manager Brian Lane's Park Lane Records. The Fabulous Poodles is a four-man English rock band that plays post new wave pop music with a dash of caustic wit and humor. Building on a strong rock'n'roll base, but willing to go for a few gypsy licks and a few proven hooks, the band sings of dead go go girls, lust for

convent girls, frustrations of a pinup photographer, third rate romances and the music business.

**Best cuts:** "Mirror Star," "Mr. Mike," "Tilt Photographer's Blues," "B Movies."

**Dealers:** Warren Zevon and Nick Lowe fans will find this appealing.

**DANNY JOHNSON—Introducing Danny Johnson, First Artists FA7717.** Produced by Archie Russell. This is a top notch package from Johnson, stepping out for a solo career from Chicago's Chi-lites (whose longtime arranger, Tom Tom Washington, has similar credits here). The singer has a sensitive and soulful falsetto style, remarkably similar to that of Eddie Kendricks. Indeed, one cut, the uptempo "Learning To Love You Was Easy," sounds straight out of Kendricks' Arista album. Backup musicianship is fine, utilizing brass, strings, percussion and keyboards to subtle effect, while allowing Johnson full vocal rein. The material is strong, too, including Johnson's recent 45, "Future Past," and the disco-slanted "Dance, Dance, Dance."

**Best cuts:** Those cited, plus "Dreamin' Again," "Taking My Love For Granted."

**Dealers:** This type of sophistsoul has a place alongside disco. Air in-store for best results.

## Billboard's Recommended LPs

### pop

**MELANIE—Ballroom Streets, Tomato TOM-29003.** Produced by Peter Schekeryk. This is a marvelous collection of 25 songs that shows Melanie's talents as song stylist, composer and performer. The band is a versatile quintet that rocks, reggaes and provides perfect backing. Melanie's voice is full of surprises. She rocks with maturity and her lyrics are as keen as ever. **Best cuts:** "I Believe," "Holding Out," "Running After Love," "Buckle Down," "Do You Believe," "I Believe," "Cyclone," "Poet," "Nickel Song," "Beautiful Sadness," "Ground Hog Day."

**JOHNNY'S DANCE BAND—Love Wounds, Flesh Wounds, Windsong BXL12711 (RCA).** Produced by Tony Bongiovi, Bob Clearmountain, Lance Quinn. This five-piece outfit has a cute pop sound even if it is kind of a formulaized one at that. Catchy arrangements of average songs with plenty of hooks makes you can't help but listen. The female lead vocalist has an interesting delivery and the musicianship is steady. **Best cuts:** "Crazy Eddie," "Boom Boom," "Lie To Me," "Love Wounds."

### country

**PORTER WAGONER—Today, RCA AHL13210.** Produced by Porter Wagoner. Riding the heels of Wagoner's current chart mover, "Y'm Gonna Feed 'Em Now/Ole Slew Foot," this latest LP effort contains no surprises, just another solid collection of country tunes. The album features a lively side one backed by a mellow, more pensive side two, and is nicely underscored by subtly effective musicianship and vocal harmonies. **Best cuts:** "I Guess I'm Crazy (For Loving You)," "Old Love Letters."

**CHARLIE MCCOY—Appalachian Fever, Monument MG7632.** Produced by Charlie McCoy. The inspiration and flavor of McCoy is revealed not only in the grooves, but also in album

design that takes its setting in the Appalachian mountains. Moving from ballads to kicking uptempo tunes, McCoy shows his stuff as a multi-talented musician and vocalist as he weaves a texture rich in country instrumentation with intermittent popish attitudes. **Best cuts:** "Midnight Flyer," "Fair And Tender Ladies," "Ramblin' Music Man," "Appalachian Fever."

### soul

**JOE TEX—He Who Is Without Funk Cast The First Stone, Dial 6100 (TK).** Produced by Buddy Killen. With funk enjoying a rebirth, veteran soul singer Joe Tex has come up with an LP, parts of which sound as if it were inspired by the P-Funk mob. This is all enjoyable silly stuff with the usual Tex raps about love problems, lack of money and the need for funk. Tex is backed by six female vocalists and a tight band which keep the rhythm going while he goes off on his tangents. **Best cuts:** "Loose Caboose," "Who Gave Birth To The Funk," "Music Ain't Got No Color," "Finger Popped Myself Into The Poor House."

**CREME D'COCOA—Funked Up, Venture VL1001.** Produced by Tony Camillo, Cecile Barker. Debut effort by this three man, one lady group is an exceptionally tasty mix of r&b/pop and disco flavored ballads and uptempo tunes. Both male and female vocals are strong and the strong musicianship surrounds those vocals with tight support. The group's sound is appealing to all formats. **Best cuts:** "Waiting For The Last Goodbye," "Do What You Feel," "Mr. Me, Mrs. You."

**INSTANT FUNK—Funk, SaIsoul SA8513 (RCA).** Produced by Bunny Sigler. This nine-piece combo is one of the hottest studio aggregations around, working behind a variety of acts, and recently best known for the track on Evelyn "Champagne" King's "Shame." The sound here is similarly sharp, with insistent, driving brass, percussion and keyboards supporting strong vocals, which recall the intensity of the O'Jays. There's a good mix of material, including ballads ("Never Let It Go Away"), funk ("Dark Vader"), disco ("Don't You Wanna Party") and even an instrumental ("Wide World Of Sports"). **Best cuts:** Those cited.

**OTIS RUSH—So Many Roads, DeMark DS643.** Produced by Steve Tomashofsky. Taped in concert in 1975 in Tokyo, this LP reflects the power and magnetism of one of the better blues shouters. Rush is backed by guitar, bass and drums on nine blues in addition to his own guitar strumming and it all comes off strongly. **Best cuts:** "Crosscut Saw," "So Many Roads."

### disco

**GIORGIO MORODER—Music From Battlestar Galactica And Other Original Compositions, Casablanca NBLP7126.** Produced by Giorgio Moroder, Harold Faltermeyer. The pulsating Moroder sound is in evidence once again on this LP which features electronic interpretations of music from the "Battlestar Galactica" television show on-side one and a 15-minute Moroder original on side two. Although eight songs are listed on side one, it is more of a suite with the cuts flowing into one another making it suitable for disco play. "Evolution," the Moroder composition, differs from the usual disco sound because electric guitar is up front in much of the mix. **Best cuts:** Both sides work in a disco setting.

**BIG APPLE BRASS, Opus De Metropolis—Royal Flush 5500 (T.K.).** Produced by Buddy Scott. Big jazz band with a contemporary disco and pop sound pays homage to the Big Apple with some exceptionally tasty instrumentals highlighted by horn work and a pulsating rhythm unit. The pace is fast, the music exciting and the vibes good. **Best cuts:** "West Side Rock," "Big Apple Boogie," "Hangin' Out."

### jazz

**ART FARMER—The Summer Knows, Inner City IC6004.** Produced by Kiyoshi Itoh, Yasohaci Itoh. Farmer, his mellow flugelhorn and a rhythm section recorded this six-tune program in New York almost three years ago. It was worth waiting for. His soulful interplay with pianist Cedar Walton is extremely musical, and touching. And all six cuts offer superb old standards, easily recognizable. **Best cuts:** "I Should Care," "When I Fall In Love."

**DAVE MCKENNA'S SWING SIX—No Holds Barred, Famous Door HL122.** Produced by Harry Lim. The gifted McKenna's pianistics are probably recorded to better advantage here than on any of his previous sessions, with Scott Hamilton, Warren Vache, Al Cohn, Mill Hinton and Butch Miles laying down wondrous backup through seven sprightly, swinging tracks. And young Hamilton's tenor pipe strengthens this entry measurably. **Best cuts:** "Avalon," "Memories Of You."

**GEORGE TIDWELL-DENIS SOLEE—The Secret's Out, MJP1001.** Produced by George Tidwell, Dave Converse. New Nashville label is off and running with this seven-track jazz LP. Tidwell's brass solos and Solee's sax and solo flute lead this promising septet in a program evenly divided between originals and themes by Corea, Shaw and Rollins. **Best cuts:** "Hotel Danube," "St. Thomas."

**RYO KAWASAKI—Eight Mile Road, Inner City IC 6006.** Produced by Ryo Kawasaki. The leader, known for his guitar artistry with Elvin Jones, Gil Evans and others, falls into an all too common trap—recording only his own compositions. His guitar can't be faulted but his mechanical, heartless accompaniment can. With better charts, a more sympathetic backup and improved selection of themes, Kawasaki may yet pop with a vinyl winner. **Best cuts:** "Montevideo," "On The Dot."

**HUBERT EAVES—Esoteric Funk, Inner City IC6012.** Produced by Hubert Eaves. Versatile keyboard virtuoso Eaves serves up a short six-track LP of unknown songs composed by himself. Singing and playing five instruments, he spreads himself—and his talents—a little too thin, unable to sustain interest after a few minutes. His backup band is heavily electronic. Eaves' talent is undeniable, but he desperately needs help in producing his own skills. **Best cuts:** "Song For Marlene."

**ERNIE KRIVDA—The Alchemist, Inner City IC1043.** Produced by Ernie Krivda. All six titles are Krivda originals, and that's the inherent weakness of this LP. Krivda is an accomplished reed man, but he's unknown in the record mart and so are the tunes he performs. Nor are there any notes enlightening buyers. Still it's a diverting type of music, worthy of mass dissemination, and Gil Goldstein's piano merits praise along with the leader's solos. **Best cuts:** "Valse Macabre," "Zigine."

**CHRIS WOODS—Modus Operandi, DeMark DS437.** Produced by Bob Koester. Woods demonstrates undoubtable ability on flute and alto and baritone sax. His backup of four men features trumpet and flugelhorn by Greg Bobulinski plus rhythm section. Trouble is, none of the five tunes are known, and each runs much too long. But at least Producer Koester's liner notes are admirable. **Best cuts:** "Modus Operandi," "My Lady."

**Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Dave Dexter Jr., Paul Grein, Ray Herbeck Jr., Sally Hinkle, Kip Kirby, Roman Kazak, Jim McCullough, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.**

## Studios, Sony Due In Betamax Battle

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billion yen over the years in producing the Betamax models and videocassettes. MCA countered in a 1978 brief, stating that investigation revealed that the Dothan, Ala., plant which Sony constructed not only was built to produce all kinds of audio and video recording tape but was also provided by the city of Dothan, which gave the land and then floated an 8% bond issue to cover the cost.

Included in the file is an ad in which a four-store Video Center chain advertisement coaxes a customer to record "The Godfather—Part I" noting that two cassettes, costing about \$25 can duplicate the entire movie. The plaintiffs also charge Sony and the retailer defendants, which include the Carter Hawley Hale, Associated Dry Goods and Federated Department stores, along with local retailer Henry's Camera, of taking ads during the "Godfather" is showing urging it be copied. The retailers also ac-

cused of illicitly duplicating plaintiffs' copyrighted programs for demonstration in store.

The Sony Betamax owners, cited in the file, include: William Griffiths, Marc Wilege and Mr. and Mrs. Geoffrey Soule and Mr. and Mrs. Clinton Bird, all of Los Angeles. The plaintiffs have supplied in depositions lists of their copyrighted productions which they allege these defendants have copied at home illegally.

The court dossier contains printed data from national periodicals stating that blank videocassettes were sold out when "Godfather—Part I" was announced. The plaintiffs claim Sony recognizes the infringement involved, by having suggested a tax on hardware and blank software "for compensating program copyright holders for revenues they may lose when a videocassette machine would record their programs off the air."

Sony earlier had strongly argued that MCA, by filing the suit, charg-

ing infringement, was trying to sidetrack the Betamax in order to promote its own DiscoVision videocassette concept.

The MCA/Disney suit asks the court to permanently enjoin anyone from copying its copyrighted shows and movies and seeks an accounting of the damage already done via infringement.

## Voigt Book Returns

NEW YORK—"Jazz Music In Print," the second edition of bassist/composer John Voigt's comprehensive catalog of thousands of jazz compositions and arrangements, is now available from Hornpipe Publishing Co., 400 Commonwealth Ave., Boston, Mass. 02215.

Voigt, librarian of the Berklee College of Music, includes in this edition a bibliography of jazz history and reference books in addition to 500 new listings of published compositions. The catalog costs \$6.

## Music Firm To Esquire

NEW YORK—Esquire Inc. has completed its acquisition, for \$7 million in cash and notes, of Belwin-Mills Publishing Corp.

Announcing completion of the deal were A.L. Blinder, chairman of the board of Esquire, Bernard Krauss, president of Esquire, and Martin Winkler, president of Belwin-Mills.

Belwin-Mills' management team stays the same, with Winkler, president since 1965, and Burton L. Litwin, a 12-year company veteran, continuing as vice president. Winkler will also head a newly formed music and entertainment operating group of Esquire.

Belwin-Mills' headquarters and printed product sales operations remain at Melville, N.Y., and its pop and serious music departments, under Litwin, continue in Manhattan at new offices at 1776 Broadway.

The company controls 40,000 copyrights, including the Mills catalog with material by such writers as Hoagy Carmichael, Leroy Ander-

son, Fats Waller, Jimmy McHugh, Dorothy Fields, Duke Ellington and Mitch Parish, among others.

According to Litwin, the company is expanding in the theatre scene, with representation of the score of the new off-Broadway musical, "My Old Friends," with music and lyrics by Mel Mendel and Norman Sachs, and pre-production plans for a soon to be announced Broadway show. Belwin-Mills has been recently represented on Broadway with "Pippin" and "The Magic Show."

## Anamaze In Deals

NEW YORK—Anamaze Records, a small independent new wave label, has broadened its distribution base by signing with Pickwick for distribution in the Southeast, and Bomp on the West Coast. Elsewhere, Jem and Wins distribute the label. Most recent release from Anamaze has been the single, "Birthday Heaven/Who's Been Naughty," by Startoon.